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UNIVERSITY OF CALIFORNIA
RIVERSIDE

Over/Under
A Screenplay

A Thesis submitted in partial satisfaction
of the requirements for the degree of

Master of Fine Arts

in

Creative Writing and Writing for the Performing Arts

by

Patrick Garrett York

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Thesis Committee:

Professor Stuart Krieger, Chairperson
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Professor Robin Russin

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The Thesis of Patrick Garrett York is approved:

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to marry a writer.

EXT. SAN DIEGO ORANGE GROVES - MORNING

DONNIE (39)--a cheeky vagrant--sets a rusty can on a post. Trees cast shadows on him as he pulls a Colt m1911 from his pants.

EXT. REDLANDS SHOOTING PARK - MORNING

NATHAN (36)--a manicured weekend warrior--loads an over and under Fabbri shotgun as a trap machine WHIRLS, preparing to launch a clay pigeon. The sun rises over the desert, dotted with orange trees.

EXT. EASTSIDE HOME - RIVERSIDE - AFTERNOON (1971)

YOUNG NATHAN (10), a scrawny boy with a black eye and a large scab on the side of his neck, hums to himself and uses a rock to dig a hole in the mud. His clothes are filthy.

The backyard is littered with bottles and weeds.

A MAN, A WOMAN, and A BOY SCREAM at each other in the house.

MAN (O.S.)

You do not leave this house without
my permission, you ungrateful
little shit.

BOY (O.S.)

I was...

MAN (O.S.)

Are you talking back to me?

WOMAN (O.S.)

Don't...

THUMPING And TUMBLING. A POUND against the wall knocks an old wind chime off the eaves.

EXT. REDLANDS SHOOTING PARK - MORNING (PRESENT)

Nathan holds the shotgun in the crook of his arm as he repositions ear muffs over his head.

EXT. SAN DIEGO ORANGE GROVES - MORNING (PRESENT)

Donnie, gun in hand, sizes up his rusty can target.

EXT. EASTSIDE HOME - AFTERNOON (1971)

Young Nathan continues to dig his hole, watching the house nervously. The SCREAMING in the house is louder now. SCUTTLING. SMASHING.

EXT. REDLANDS SHOOTING PARK - MORNING (PRESENT)

Nathan looks down the barrel of his gun as the trap machine flings a clay pigeon into the air. He's about to shoot when--

EXT. SAN DIEGO ORANGE GROVES - MORNING (PRESENT)

Donnie cocks his pistol, aims at the can, and is about to shoot when--

EXT. EASTSIDE HOME - AFTERNOON (1971)

Young Nathan, in his hole, throws rocks at the house.

BOY (O.S.)

I hate you!

Though blinds obscure his view into the house, Young Nathan watches a blast of light through the window and hears a GUN SHOT fade into silence.

LAP DISSOLVE:

EXT. REDLANDS SHOOTING PARK - MORNING (PRESENT)

Present-day Nathan watches a clay pigeon EXPLODE in air.

EXT. EASTSIDE - STREET - AFTERNOON (1971)

Young Donnie (13) runs down the street, sucking at the air. He only wears one shoe. He stuffs a gun in his pants.

I/E. EASTSIDE HOME - EVENING (1971)

Young Nathan stands in the corner of the living room as POLICE and PARAMEDICS swarm the scene. A man's body on the carpet is only visible in quick gaps between passing people. Next to it, a woman's body.

Young Donnie's other shoe is on its side on the carpet. OFFICER SMITH (30s) puts a hand on Young Nathan.

OFFICER SMITH

Do you know where your brother
went?

Young Nathan says nothing.

OFFICER SMITH (CONT'D)

Son?

YOUNG NATHAN

(whispering)

I don't know.

OFFICER SMITH

We don't want to hurt him, we need--

YOUNG NATHAN

(frustrated, scared)

I don't know. I don't know.

(beat)

I don't have any cousins!

OFFICER SMITH

Calm down.

YOUNG NATHAN

The neighbors have cousins, and I don't have any. Who's gonna walk me to the bus stop?

(screaming out)

Donnie!

OFFICER SMITH

Calm down. What's your name?

YOUNG NATHAN

Nathan.

OFFICER SMITH

OK, Nathan. We've gotta take you some place we can look after you, alright--

YOUNG NATHAN

But Donnie..!

OFFICER SMITH

You have to go with Officer Tomas, OK?

OFFICER TOMAS (30s), a burly lady, leads Young Nathan out of the house a few steps behind TWO BODIES on stretchers.

The bodies go into a coroner's wagon as Nathan goes into a squad car. Officer Tomas closes the door behind him.

OFFICER TOMAS

(to young Nathan through the glass)

I'll be right in.

Officers Smith and Tomas talk outside the car.

OFFICER SMITH

Next of kin?

OFFICER TOMAS

Neighbors said they never saw the father leave the house. No one came over.

(MORE)

OFFICER TOMAS (CONT'D)

We've been out here a dozen times
on domestic abuse calls, but the
wife never let us in.

OFFICER SMITH

Who called it in?

OFFICER TOMAS

(pointing)

The guy next door. Said he heard a
gun, looked over the fence and saw
Nathan in the backyard, then he saw
the other boy run out the front
door and down the street.

OFFICER SMITH

Looks like murder suicide to me.

(pointing at young Nathan)

This one's worried about cousins.

OFFICER TOMAS

I'd be surprised if he had anyone
left.

OFFICER SMITH

(thinking)

Where's the gun?

INT. PATROL CAR - NIGHT (1971)

Officer Tomas gets in the driver's seat of the squad car and
turns the engine over. She doesn't know what to say, but
tries.

OFFICER TOMAS

Hey.

Young Nathan looks into the rearview.

YOUNG NATHAN

(nervously)

Yeah?

OFFICER TOMAS
(unsure what to say)
You'll uh...we'll take...Put your
seat belt on.

EXT. EASTSIDE - STREET - NIGHT (1971)

Young Donnie watches from a distance, behind a tree, as
police officers collect in groups. They're coming for him.
NEIGHBOR KID walks up behind him.

NEIGHBOR KID
Are they looking for you?

YOUNG DONNIE
(spooked)
Get away from me.

NEIGHBOR KID
I ain't no cop.

YOUNG DONNIE
Did you see Nathan?

Neighbor Kid points down the street. Police tape off the
house. A squad car pulls away.

INT. RIVERSIDE POLICE DEPARTMENT - OFFICE - NIGHT (1971)

Young Nathan sits at a desk, alone, wringing his hands. The
door opens.

INT. RIVERSIDE POLICE DEPARTMENT - HALLWAY - CONTINUOUS

NANCY SELMA (35), a woman whose face is permanently
concerned, stands with Officer Tomas.

OFFICER TOMAS
I couldn't get him to talk in the
car.

NANCY SELMA
I'll try.

OFFICER TOMAS
Thanks for coming down, Nancy.

NANCY SELMA
It's my job.

OFFICER TOMAS
(beat)
I mean. You're the only social
worker I've ever seen care about a
kid.

NANCY SELMA
(whispering)
I'm gonna go in now.

Nancy Selma opens the door into the office.

INT. RIVERSIDE POLICE DEPARTMENT - OFFICE - CONTINUOUS

Young Nathan kicks his feet in a chair that's too big for
him. Nancy Selma quietly closes the door behind Officer
Tomas, who follows her into the office.

NANCY SELMA
Are you Nathan?

Young Nathan looks at her, but doesn't answer.

NANCY SELMA (CONT'D)
My name is Ms. Selma. I'm here to
look after you.

YOUNG NATHAN
(beat)
Where's Donnie?

OFFICER TOMAS
We're hoping you could help us.

Nancy Selma looks at Officer Tomas, and wants to say
something, but doesn't.

NANCY SELMA

Can you tell me what happened,
Nathan?

YOUNG NATHAN

Nothing happened.

NANCY SELMA

Do you know why you're here at the
police station?

YOUNG NATHAN

(pointing to Officer
Tomas)

She drove me.

NANCY SELMA

Do you know why she did that?

YOUNG NATHAN

(beat)

Where's Donnie? I wanna see him.

OFFICER TOMAS

If you can tell us where...

YOUNG NATHAN

(angrily)

He didn't do anything, and anyone
who says he did is a stupid liar.

NANCY SELMA

We're not saying anything like
that, Nathan. We just wanna know
what happened.

YOUNG NATHAN

He has to come back soon. I don't
have any cousins like Jose and
Esther.

(beat)

Are mamma and Clayton dead?

Young Nathan looks as if he will sob, but he holds it in.

EXT. RIVERSIDE POLICE DEPARTMENT - NIGHT (1971)

Young Donnie runs by. He's a knot of nerves.

Patrol cars troll the streets, a helicopter circles overhead, and Donnie can't stop moving, twitching, breathing.

EXT. MORGUE - MOMENTS LATER (1971)

Young Donnie runs into an alcove in front of an ivy-covered building and ducks under an archway.

He's beyond tired. The presence of some SLEEPING VAGRANTS sends his hand to the gun in his pants, but they haven't noticed him, so he relaxes.

INT. RIVERSIDE POLICE DEPARTMENT - OFFICE - LATER (1971)

Young Nathan sleeps in a chair. Nancy Selma wakes him up.

YOUNG NATHAN

Is Donnie back?

NANCY SELMA

You're going home with me so you can get some rest, OK, Nathan?

YOUNG NATHAN

But...

NANCY SELMA

You won't be able to see Donnie if you stay here. You'll know where he is as soon as we do, OK?

Young Nathan looks at her, pleading, but he trusts her.

EXT. MORGUE - NIGHT (1971)

Young Donnie stares toward the police station. A VAGRANT HACKS AND COUGHS as, in the distance, Young Nathan leaves the police station with Nancy and gets in her car.

Young Donnie's eyes go wide; there seems to be hope. He considers chasing them, surveying his surroundings.

EXT. RIVERSIDE POLICE DEPARTMENT - NIGHT (1971)

Nancy Selma's car pulls into the street.

EXT. STREETS OF DOWNTOWN RIVERSIDE - NIGHT (1971) (MOVING)

Young Donnie runs after them, taking cover behind everything.

At a red light, Young Donnie almost catches up to the car, but just as he does, the light turns green and the car drives on. He chases it across the street, and a car turning right nearly hits him. The HORN BLARES. He keeps running.

Selma's car turns and Young Donnie loses sight. He runs faster. Turning around a blind corner, Young Donnie sees her tail lights parallel parking on the street.

EXT. NANCY SELMA'S HOUSE - DOWNTOWN RIVERSIDE - NIGHT (1971)

Nancy Selma shuts off the car and walks Young Nathan from the car to the second floor of an old Victorian.

Young Donnie watches them. He pants. Moments later, the light goes on upstairs.

INT. NANCY SELMA'S HOUSE - CONTINUOUS

Young Nathan watches as Nancy enters the spare room.

NANCY SELMA

This is your bed, and your towel,
and the bathroom is just down the
hall. I'm down the hall too, so if
you need anything, come get me.

Nancy begins to walk out.

YOUNG NATHAN

Do you...

NANCY SELMA
(turning around)
Do you want to talk?

Young Nathan looks down at the floor, and then shakes his head. Nancy Selma smiles a tired smile and walks down the hall.

EXT. NANCY SELMA'S HOUSE - CONTINUOUS

Young Donnie stands closer to the house, under the window with the light on. He looks around nervously, listening to the HELICOPTER chopping through the night.

The light goes off in the bedroom above, and he starts to scale a shed under Young Nathan's window. He climbs until he reaches the window.

Young Donnie sees the back of Young Nathan's head through the glass and knocks.

I/E. NANCY SELMA'S HOUSE - YOUNG NATHAN'S ROOM - CONTINUOUS

Young Nathan turns around, shocked and excited, and opens the window. Donnie hangs on to the window sill.

YOUNG NATHAN
Where did you go?

YOUNG DONNIE
Come on, climb out here.

YOUNG NATHAN
You come in.

YOUNG DONNIE
We gotta go, Nate, right now!

YOUNG NATHAN
It's OK, I told 'em you didn't do it.

YOUNG DONNIE

We gotta go! This is our only chance.

YOUNG NATHAN

I told 'em you didn't do it!

YOUNG DONNIE

I did Nate.

YOUNG NATHAN

No you didn't.

YOUNG DONNIE

Nate, I shot dad. They're after me. We have to get out of here. Dad can't hurt you no more.

YOUNG NATHAN

No you didn't. No you didn't.

YOUNG DONNIE

Nathan. COME! ON!

Young Nathan sees the gun sticking out of Donnie's pants.

YOUNG NATHAN

Donnie don't shoot me!

YOUNG DONNIE

I'm not gonna--

Footsteps creak down the hallway.

YOUNG DONNIE (CONT'D)

Come on, Nate!

YOUNG NATHAN

You...

YOUNG DONNIE

Come now or I'm leaving. I don't want to, but I gotta!

YOUNG NATHAN
I told 'em...I lied!

The door begins to open.

Young Donnie jumps backward off the house, LANDING HARD on the top of the shed below, CRASHING through the roof.

From the window, Young Nathan watches Young Donnie crawl out and limp down the street.

LAP CUT:

EXT. REDLANDS SHOOTING PARK - MORNING (PRESENT)

Present-day Nathan stares at the broken clay pigeon on the ground and doesn't shoot the next clay pigeon as it LAUNCHES.

EXT. DOWNTOWN RIVERSIDE - NIGHT (1971)

Young Donnie limps down the street.

YOUNG DONNIE
(stifling tears)
I don't need him. He don't need me.

He limps on.

LAP CUT:

EXT. SAN DIEGO ORANGE GROVES - MORNING (PRESENT)

Present-day Donnie chuckles to himself, holding the gun to his side. THE CAN lay on the ground, a fresh bullet hole through the rust.

INT. BEAT-DOWN MOTEL - DAY (PRESENT)

Donnie and FELIPE (40s), a sun-burnt dude, sit on one of the two beds. Donnie holds a meth pipe, contemplating something.

A CARDBOARD SIGN on the wall reads: "5 days accident free."

DONNIE

We start on Twin Oaks, then down to Rancheros, then we've got that...

FELIPE

We're losing light, Donnie. How 'bout we just skip the glass and work. I gotta cousin that lost all his teeth this way.

Donnie ignores Felipe.

DONNIE

The third one. What's the third one? I gotta know the whole plan.

FELIPE

I'm losing my nerve, man. If I'm gonna try this shit, I gotta do it right now.

DONNIE

The wall at the mansion on Silver Shadow. OK, Twin Oaks, Rancheros, Silver Shadow. Good.

FELIPE

If we're late, John-Luca will give up the jobs. That means he's done with us. Plenty of people looking for work.

Donnie holds the pipe up to his mouth.

DONNIE

(before inhaling)

That's why I got this. We'll handle four jobs in the time it takes any other fucker to do one.

FELIPE

I'm gettin' nervous. You're gonna get hooked.

DONNIE

You just gotta keep your foot on
it's throat.

FELIPE

Shit. Just do it then. Let's get
out of here.

Donnie lights the pipe and inhales.

SERIES OF SCENES:

- 1) Donnie and Felipe determinately walk down Twin Oaks Road. The world spins faster and faster.
- 2) Donnie and Felipe move gigantic bags of manure into an orange grove. The two of them are cranked, working fast.
- 3) They collect cash from FOREMAN and hurry off.
- 4) Now on Rancheros Street, they walk through the gate of a pick-a-part.
- 5) They push the carcasses of parted cars from one side of the yard to another. The pick-a-part OWNERS are nervous about Donnie and Felipe's ferocity, but they're also impressed.
- 6) Donnie and Felipe collect their money from the Owners.
- 7) On Silver Shadow Ave., Donnie looks around nervously for an address he can't find.

DONNIE

I can't see it. Where is it? Where
the hell is it, Felipe? I'm gonna
slit John-Luca's throat!

FELIPE

3241?

DONNIE

3241. Yeah.

FELIPE

We're here.

Donnie and Felipe look down at the curb. They're there.

EXT. SAN DIEGO MANSION - NIGHT

Donnie and Felipe build a stone wall in a lavish back yard. Their energy is less ferocious: they look strung out.

Flood lights illuminate the back yard.

EXT. SAN DIEGO MANSION - LATER

Donnie and Felipe talk to a SCRUBBED-CLEAN HOME OWNER.

HOME OWNER

(shaking his head)

He said you were fast, but...

DONNIE

You John-Luca's friend?

HOME OWNER

No. Found him on Craigslist. Here.

He hands over a wad of cash. Donnie counts it.

DONNIE

You're short thirty bucks.

HOME OWNER

Well you...

The Home Owner reconsiders bartering based on a ferocious look Donnie gives him.

DONNIE

I don't play games.

Home Owner digs in his pocket and hands thirty more bucks to Felipe.

FELIPE

Thanks.

Donnie and Felipe walk off.

EXT. STREETS OF SUBURBAN SAN DIEGO - MORNING

Donnie and Felipe walk to a diner, filthy and emaciated.

FELIPE

I can't do that again.

DONNIE

You just gotta keep your foot on
it's throat. People say you can't
control meth. But they don't know
how to survive. Now, we got the
rest of the week to relax.

FELIPE

Can we make a stop? I gotta send
this home.

He pats his pocket.

DONNIE

That defeats the purpose of the
method. If you get rid of your
cash, you can't relax. This way...

FELIPE

I can't do that again. I told you
I'd give it a try. Marisol and...

DONNIE

You gotta send her everything?

FELIPE

I love her, bro.

DONNIE

Jesus Mary, you're helpless. Won't
smoke, won't fuck. My only friend.

Donnie puts an arm around Felipe and they walk in the restaurant.

INT. DINER - CONTINUOUS

Donnie and Felipe sit down at the bar, not waiting for THE HOSTESS to seat them. He's offended behind her booth.

A WAITER walks up.

WAITER

What can I get you?

DONNIE

A pitcher of ice tea. And brown sugar.

WAITER

Sure.

(to Felipe)

You?

FELIPE

Huevos Rancheros.

DONNIE

(to Felipe)

You're hungry?

FELIPE

Stomach's growling, bro.

WAITER

(to Felipe)

Comin' up.

DONNIE

(to Waiter)

He'll have a pitcher of tea, too.

Waiter goes back into the kitchen.

FELIPE

You know who else eats Huevos
Rancheros?

(beat)

Marisol.

Donnie shakes his head.

EXT. REDLANDS SHOOTING PARK - DAY

A REPORTER stands with Nathan, who holds his shotgun.

A CAMERA CREW puts cameras and microphones into position for
an interview.

Throughout his interview, Nathan is confident and self-
possessed, as if he's grown 30 years since this morning.

REPORTER

(to Nathan)

Are you ready?

NATHAN

Yes.

The CAMERA MAN counts down.

REPORTER

Hi and welcome to Interesting
Humans. I'm Ray Huang and I'm here
with Dr. Nathan Selma, one of this
year's Southern Zone Champions, in
Redlands, where Dr. Selma is also
an internal medicine specialist.
Thanks for talking with us, doctor.

NATHAN

My pleasure.

REPORTER

You're not the typical trap
shooter.

(MORE)

REPORTER (CONT'D)

I'm sure most people wonder, how an internal medicine doc has time to master clay pigeon shooting.

NATHAN

Time management. Some people wait for opportunity, but if you want something, you have to work.

REPORTER

What peaked your interest in guns?

NATHAN

Protection. I had a pretty tough childhood and I've always been afraid of guns. But, one day, I decided I didn't want to be afraid anymore, so I decided to turn guns into something positive.

Nathan readjusts his shotgun.

INT. DINER - DAY

Donnie puts a tip on the counter. A TV over the bar plays an interview of a man holding a gun.

Felipe stands and rubs his flanks. The Hostess looks at the Waiter. Donnie watches the TV.

DONNIE

(re: the man with the gun)
That guy looks familiar.

Felipe stretches his arms above his head and groans.

WAITER

(absentmindedly)
Don't forget to pay up front.

DONNIE

(beat)
What are you saying?

WAITER

No, I just...didn't want you...

DONNIE

You see, it sounds like you were calling me a thief just now.

WAITER

I'm...not saying...

DONNIE

(growing angrier)

No no. You think I'm the kinda guy that comes in, drinks and leaves without paying? I don't appreciate being accused of something...

WAITER

Sir...

DONNIE

Oh, now I'm a sir?

The Hostess looks concerned, but keeps her distance. The Waiter looks at Felipe, asking for help.

FELIPE

Let's go, Donnie.

Donnie drops Felipe's plates on the floor.

FELIPE (CONT'D)

What are you doin', Don?

DONNIE

This guy wants a mess.

FELIPE

Why you breakin' stuff?

DONNIE

This guy wants a mess.

FELIPE

Relax.

WAITER

(to Donnie)

I say that to everyone. "You pay the check up front." That's what you do!

DONNIE

I'm a fuckin' mess, huh?

He drops his pitcher on the ground. CUSTOMERS are watching.

WAITER

You need to leave.

DONNIE

I do?

FELIPE

Relax.

DONNIE

I'm a goddamn customer!

FELIPE

Don.

WAITER

You have to get out.

Donnie grabs Waiter by the shirt.

FELIPE

They're gonna call the cops.

WAITER

(to the Hostess)

Mona!

DONNIE

I'm under control of my shit. I know the plan. You don't know the plan!

WAITER

OK.

Donnie smacks his face firmly, not quite slapping him--just to get his attention.

DONNIE
Do. You. Understand?

Felipe throws money on the counter.

FELIPE
(to the Hostess)
I'm sorry.
(to Donnie)
Donnie?

DONNIE
(to Felipe)
I want him to say he understands.

FELIPE
You wanna get arrested?

WAITER
I understand!

DONNIE
Atta boy.

Donnie lets go of his collar, and straightens out his shirt.

On the TV, Nathan's skeet shooting segment with the reporter plays on. Donnie, bending down to pick up the pieces of broken plate and pitcher, sees the TV as he sets the pieces on the counter.

DONNIE (CONT'D)
Jesus...

Mona's on the phone.

DONNIE (CONT'D)
(re: the man with the gun)
I do know that guy...

FELIPE
She's callin' the cops, eh!

DONNIE
Felipe, I know that guy...

FELIPE
What?

DONNIE
On the TV!

FELIPE
She's callin' the cops!

A graphic on the screen reads: "Dr. Nathan Selma."

Donnie laughs out loud.

The Hostess is on the phone and the waiter is frozen as Felipe hurries Donnie out of the restaurant.

EXT. DINER - CONTINUOUS

Donnie's lost in thought. Felipe's bewildered.

FELIPE
What was that?!

DONNIE
I just...dude.

FELIPE
What?

DONNIE
I don't know.

FELIPE
What?!

DONNIE
That dude on the TV, in Redlands.
That coulda been my brother.

Donnie shakes his head.

FELIPE

We gotta get out of here, Donnie.
You've pissed off everyone in this
town.

DONNIE

Forget it.

FELIPE

I can't work with you no more.
Method my ass. You're a junkie.

DONNIE

I said sorry.

FELIPE

You said, "forget it."

DONNIE

(beat)

I'm sorry.

They walk a few yards without talking.

FELIPE

(still angry)

You never talk about no brother.

DONNIE

That's the difference between me
and you. I don't go on and on, but
I know everything about your puta.
Her parents names, her shoe size,
what she eats for breakfast.

FELIPE

If I still had a brother...

DONNIE

You'd tell me his shoe size, what
he eats for breakfast...

FELIPE

Probably would. Why don't you?

DONNIE

Don't have any reason to.

FELIPE

Marisol's cousin lives in Redlands.
I'm going there next week.

DONNIE

You aren't going anywhere.

They walk on.

I/E. BEAT-DOWN MOTEL - DAY

Donnie and Felipe walk into a broke down room.

FELIPE

Maybe you could come with me and
see your brother.

DONNIE

Give it up. I'm not even sure that
was him.

(looking under the bed)

Did you see my bag?

FELIPE

Where'd you put it?

DONNIE

In the box spring.

FELIPE

It's not...

Donnie stalks around the room, turning stuff over. He's not
doing well. He goes into the bathroom and starts SMASHING
AROUND.

Felipe looks under the other bed.

FELIPE (CONT'D)

Really?

He pulls out a beat-up black duffle.

A few seconds later, Donnie comes back into the room, huffing, his hand bleeding.

DONNIE

If someone stole that fu...

FELIPE

It was under *your* bed. You bleeding?

Donnie grabs the bag and digs through it: Gun? Check. Pipe? Check. Dime bag? Empty.

DONNIE

We should get outta here.

FELIPE

I thought the glass was supposed to help.

DONNIE

It is.

FELIPE

What's up with you grabbing the waiter and busting up the bathroom?

Donnie breathes deep a few times and sits on the bed.

FELIPE (CONT'D)

I don't know how you can come down like this. I'm dying.

DONNIE

When you can't come down you're in trouble.

Felipe is silent for a moment.

FELIPE

You need to stop, Donnie.

Felipe gets up, pulls a marker out of the night stand, and crosses out the "5" and writes a "0" before "days accident free" on the cardboard sign.

EXT. BEAVER MEDICAL CENTER - REDLANDS, CA - DAY

Nathan pulls into the parking lot in a BMW. He parks in 'Physician Parking' and steps out.

INT. BEAVER MEDICAL CENTER - MOMENTS LATER

Walking through the entryway, he passes a central desk. SOME NURSES, SECRETARIES, and DOCTORS work. When they see Nathan they stop, get each other's attention and applaud him.

DR. PATEL, a jovial-looking old man, is among them.

TERRANCE, a body builder of a nurse, stands next to Patel.

Lily, a charming x-ray technician, stands next to Terrance.

DR. PATEL

Our Champion!

TERRANCE

It's an ABC Human Interest!

(parodying the reporter)

"Tell me, doctor, how is it you have time to master the art of skeet shooting and have such flawless skin?"

DR. PATEL

"It's just hydration and portion control."

NATHAN

(chuckling)

That's good.

Terrance reaches under the counter for A CAKE with a picture of a giant cartoon superhero wearing a lab coat, holding a shotgun over his shoulder.

TERRANCE
What's a human interest story
without a cake?

NATHAN
Look at this!

TERRANCE
Made it myself.

DR. PATEL
(to Terrance)
You're in the wrong line of work.

Terrance digs in and Lily lays a few paper plates on the counter. Everyone laughs and chats. They enjoy each other.

INT. NATHAN'S OFFICE - LATER

Nathan looks at a computer screen at his desk as a KNOCK at the door distracts him. His office is full of unpacked boxes.

NATHAN
Come in.

Lily peaks her head in.

LILY
I've got the, uh...

NATHAN
Yeah, Come in.

She steps in.

LILY
Tina Merryfield, abdomen pain
from...

NATHAN
Right...

LILY
Everything alright?

NATHAN
(distracted)
Yeah.

LILY
Too bad. I was gonna offer to cheer
you up tonight.

NATHAN
(reconsidering)
I lied. I'm depressed.

LILY
(smiling)
Here's Tina's x-rays.

She puts the file on his desk then walks around it and kisses
him. He watches her leave.

INT. BEAVER MEDICAL CENTER - NATHAN'S OFFICE - LATER

Nancy Selma, much older, peaks her head into the office.

NANCY SELMA
Doctor, your three o'clock is here.

NATHAN
Mom, you don't have to make
appointments.

NANCY SELMA
Well why not?

NATHAN
Because you're my mother.

NANCY SELMA
So I deserve your attention more
than your patients?

NATHAN
Yeah.

NANCY SELMA

You're a successful man with a full schedule, if I want to talk, I make an appointment.

NATHAN

I'm coming over tomorrow. You didn't have to...

NANCY SELMA

I got a call yesterday from Project Safe House.

NATHAN

Jesus, mom...

She puts her hand up.

NANCY SELMA

I got a call, and they said that someone named Donnie walked in last week and has been staying there...

NATHAN

So you went down there...

NANCY SELMA

I went down there and...

NATHAN

And it wasn't him.

NANCY SELMA

It was a 19-year-old runaway.

NATHAN

He's been gone for decades mom. You gotta tell them to stop calling you every time they find a Donnie.

NANCY SELMA

What else have I got going on?

NATHAN

Aw, mom.

NANCY SELMA

I don't want your pity. I just mean
it's my only hobby.

NATHAN

Disappointment is your hobby? How
about golf, or bowling?

NANCY SELMA

I like this better.

(beat)

He's not dead. I know it.

NATHAN

So, you came over to tell me you
didn't find him?

NANCY SELMA

I came to tell you that I saw your
interview. I thought you looked
very respectable.

NATHAN

(smiling)

Should I bring anything with me
tomorrow?

NANCY SELMA

Nope. Just your sweet self.

Nancy smiles a big, teary smile.

NANCY SELMA (CONT'D)

They gave me a piece of your cake.

NATHAN

They're good to me here.

NANCY SELMA

I'm so proud of you.

She reaches across the desk to take his hand.

EXT. NATHAN'S HOUSE - NIGHT

Nathan pulls into the driveway and shuts off the engine. The house is a pristine, early-century craftsman.

He opens the car's door and steps out.

INT. NATHAN'S HOUSE - ENTRYWAY - MOMENTS LATER

Throwing his keys on a rack near the door, Nathan kicks his shoes off and turns the light on. Not a thing is out of place. An animal has never lived in this house.

INT. NATHAN'S HOUSE - KITCHEN - CONTINUOUS

Nathan flicks on the light. The kitchen is equally spotless.

He reaches into a cabinet for Grey Goose, a martini shaker, and vermouth. He goes to the freezer for a few ice cubes.

The way he works his ingredients would impress a mixologist.

After the drink is perfectly poured, Nathan sets the oven timer and pulls a defrosting chicken out of the refrigerator.

The DOORBELL RINGS.

INT. NATHAN'S HOUSE - ENTRYWAY - CONTINUOUS

Nathan opens the door to see Lily. But this isn't the same pony-tail wearing, scrub-donning nurse from earlier. She's done her hair and makeup like Nathan mixes his drinks.

NATHAN

Thank God.

LILY

I'm raising money for my soccer team. Could you help me buy my jersey?

NATHAN

You're a little old for a soccer team. And that's a little creepy.

Lily punches him, pushing past him into the house.

NATHAN (CONT'D)

Please, come in. I've got the chicken in the oven. Martini's tonight?

LILY

(pepping up)

"I want a martini so dry that there's dust on the olive. A veritable dustbowl of a martini," like Hawkeye.

NATHAN

Who?

LILY

Hawkeye Pierce. M*A*S*H? The TV show?

NATHAN

You're too young to watch M*A*S*H.

LILY

If you're old enough to order a martini, you're old enough to watch M*A*S*H.

They walk into the house.

INT. NATHAN'S HOUSE - KITCHEN - MOMENTS LATER

Nathan mixes another drink exactly like the first as Lily eyeballs a shotgun hanging over a bookshelf.

LILY

Why'd you put that one up?

NATHAN

It's my first. I thought I should show it off.

LILY

Will you take me shooting again?

NATHAN

(playfully)

I don't know. You almost out-shot me last time.

Lily takes a closer look at the gun.

LILY

Why did you buy this one first?

NATHAN

It's big and loud and no one steps on a man with a shotgun.

LILY

(laughing)

Are you scared of being stepped on?

Nathan pours her drink.

NATHAN

I was. I used to hide in my brother's closet every time I heard a gun shot in our neighborhood.

LILY

I know. I'm sorry.

Nathan lifts his glass and Lily lifts hers.

NATHAN

To happier times.

LILY

(in a scruffy voice)

"Here's mud in your eye."

NATHAN
(confused)
M*A*S*H?

LILY
None other.

NATHAN
I'm beginning to think you're just
into old doctors.

LILY
And big guns.

They drink.

LILY (CONT'D)
I feel like I've known you for
decades.

Nathan smiles.

NATHAN
How'd we manage to fit it all into
a year?

LILY
(in a scruffy voice)
"Here's looking up your old
address."

They drink.

EXT. AVOCADO FIELDS - SAN DIEGO - AFTERNOON

Donnie stretches his limbs, and Felipe sits on a rock.

DONNIE
Why are you sitting? We've got two
more sites to hit tonight.

FELIPE
Not me, man. Today's the day.

DONNIE

What day?

FELIPE

I'm going to Redlands, bro.
Marisol's cousin...

DONNIE

That's next week.

FELIPE

That's today. Sit down, man. You
shouldn't have smoked that shit
again. Your head's gonna explode.

DONNIE

My head's staying right here.

FELIPE

You should come with me.

DONNIE

I've got five or six jobs lined up
here.

FELIPE

Come with me for a little while. Go
see your brother, work the
strawberries...

DONNIE

I've got a good thing here

FELIPE

I'm gonna miss you, Donnie.

DONNIE

You'll get over it.

FELIPE

(beat)

I wasn't gonna say it like this...

DONNIE

What?

FELIPE

(beat)

Bro, if I leave you here, you're gonna die.

DONNIE

No...

Donnie paces around the space.

FELIPE

You're caught up in it.

DONNIE

You're my mother?

FELIPE

I care about you.

DONNIE

No one cares about me.

FELIPE

If you stay here, you're gonna die.

DONNIE

Don't tell me what to do.

FELIPE

When I leave, you ain't got nobody.

DONNIE

I ain't got nobody now.

Felipe stares at him, then he stands up.

FELIPE

I'm gonna miss you, Donnie.

DONNIE

I got work to do.

Donnie walks off.

EXT. AVOCADO FIELDS - SAN DIEGO - NIGHT

Donnie, now stumbling through exhaustion, falls beneath a tree. He moves a rock and uses all the energy he's got to clear away brush and branches covering his black duffle bag.

He digs around inside and comes out with nothing. His money is gone.

DONNIE

Shit!

He lies back, exhausted.

EXT. VAN - SAN DIEGO - NIGHT

Felipe piles into a van, waits a moment and looks around before he closes the door. The van pulls off.

EXT. AVOCADO FIELDS - SAN DIEGO - NIGHT

Donnie, on his back, shivers.

EXT. AVOCADO FIELDS - SAN DIEGO - MORNING

Donnie could be dead, lying on the ground, as the sun comes out. He clutches his empty baggy. He suddenly shivers awake.

Sitting up he looks around and hears BIRDS and DISTANT CARS.

EXT. AVOCADO FIELDS - SAN DIEGO - LATER

Donnie trudges toward the road.

EXT. WORK SITE - SAN DIEGO - LATER

Donnie talks with a FOREMAN.

FOREMAN

We've got everyone we need.

Donnie wants to dispute this, but he doesn't have the energy.

DONNIE
That's not...that's not...

FOREMAN
I can't have you dying on my
property.

DONNIE
But...

FOREMAN
Get out of my yard!

Donnie walks off. Behind him:

FOREMAN (CONT'D)
Junkie.

Donnie continues walking as if in great pain.

EXT. APARTMENT BUILDING - SAN DIEGO - LATER

Donnie knocks on a dilapidated door. MARCUS, the definition
of a street pharmacist, answers it.

MARCUS
Sup, Donnie.

DONNIE
I got off track with the method...

MARCUS
Let me stop you. You ain't getting
unless you've got. Straight up.

Donnie pulls out his colt.

MARCUS (CONT'D)
(reaches for his own gun)
Are you kidding?

DONNIE
No! No, I'll trade you this.

MARCUS

(beat, laughs)

You know how many m1911s I've got?
Get outta here.

DONNIE

I...

MARCUS

(turning into the house)

Yo, C-man!

(to Donnie)

My boy C-man, I've seen him rip a
bitch's collarbone right outta
joint. And that bitch just stepped
on C-man's shoe. Hate to see what
he'd do to you.

Donnie stares at him.

MARCUS (CONT'D)

Move on.

Donnie stares, then turns away.

EXT. AVOCADO FIELDS - SAN DIEGO - AFTERNOON

Donnie's sweating. He looks at his Colt.

FLASHBACK TO:

INT. EASTSIDE HOME - AFTERNOON (1971)

CLAYTON SCHNEIDER (35), Donnie's dad, an emaciated beater,
slaps Young Donnie across the face, knocking the boy to the
floor. He then grabs a gun from the side table drawer and
holds it to his son's face.

MONA SCHNEIDER (34), Donnie's mother, stands in the corner.

CLAYTON

You do not leave this house without my permission! This is for your protection, ungrateful little shit!

YOUNG DONNIE

I was...

CLAYTON

Are you talking back?

MONA

(timidly)

Don't.

Young Donnie looks at an open drawer in a side table. THE COLT shines inside.

CLAYTON

(to Mona)

You don't get to speak!

Young Donnie looks through a crack in the blinds and sees Young Nathan digging in the back yard.

END FLASHBACK.

EXT. AVOCADO FIELDS - SAN DIEGO - AFTERNOON (PRESENT)

Donnie stares at his gun. He slides it back in the duffle and lays down on the cool ground.

EXT. ROADSIDE - SAN DIEGO - DAY

Donnie walks down the road with his thumb out. Cars drive by without slowing down. It seems like thousands of clean sedans pass him. Finally a busted F-150 pulls off.

BARRY (60s), a dusty construction worker, waits behind the wheel. Donnie reaches the window, but doesn't open the door.

DONNIE
(through the window)
I'm going to Redlands.

BARRY
What you got in the bag?

DONNIE
Stuff.

BARRY
I'm going to Barstow, I'll take you
as far as San Bernardino. Throw the
bag in the bed.

DONNIE
But...

BARRY
I'm not unlocking the door unless
you put the bag in the bed.

Donnie considers, but then does what he's told. Barry unlocks
the passenger door. Donnie climbs in.

INT. F-150 CAB - MOMENTS LATER

The cab is clean, but worn. This truck and man have been on
construction sites since the fourth day of creation.

BARRY
I'm Barry.

DONNIE
Donnie.

BARRY
I hope you like Charley Daniels.

He turns the knob on the cassette player, and country western
fills the cab. They pull off.

INT. F-150 - LATER (MOVING)

Barry looks at Donnie, who is not looking at anything in particular.

BARRY
You on drugs?

Donnie doesn't respond. Barry takes his drink out of its holder and hands it to Donnie.

BARRY (CONT'D)
There're some energy bars in the glove compartment.

Donnie doesn't reach for it and doesn't drink from the cup.

DONNIE
(beat)
I'm not askin' for nothin' but a ride.

BARRY
I usually travel with a guy, he helps keep me awake. You gotta keep me awake, so drink up.

Donnie considers, and takes a drink.

BARRY (CONT'D)
Where you coming from?

DONNIE
San Diego.

BARRY
Work down here?

DONNIE
I did.
(beat)
Ran out of work.

BARRY

I know what that's like. I was down in Baton Rouge, fixing bridges. Fifteen hour days then flat on my ass overnight. Lucky for me, an uncle lived in New Orleans and got me a fishing gig.

DONNIE

I'm going to see my brother.

BARRY

You can always count on family. They owe it to you.

DONNIE

He doesn't owe me anything.

BARRY

Bet he sees it different. I thought my uncle was gonna string me up when I showed up at his door.

DONNIE

Did he?

BARRY

He kicked the hell outta me, sure. But he gave me a room and some food and some beer. 'Cause somewhere in there, he knew he owed it to me.

DONNIE

I haven't seen my brother in 30 years. He don't owe me.

BARRY

What are you doing looking for him?

Donnie doesn't answer. They ride in silence for a moment.

DONNIE

We were kids. He won't even recognize me.

BARRY

Maybe.

Donnie looks through the back window to check on his bag. When he sees it's safe, he turns back around.

DONNIE

He used to dig holes in the back yard. Ground was hard as stone, but he would leave the hose on it for hours until he could get through it. He sliced his hand on an old linoleum cutter once. Didn't tell me for hours. Couldn't tell dad, 'cause he woulda kicked the hell right outta him. He did anyway. He looked like a soldier getting a limb amputated when he finally let me wash all the sand out of it.

Donnie's lost in memory.

EXT. SAN BERNARDINO - NIGHT

Barry pulls off the 215 Freeway and into a gas station, a sign reads 'San Bernardino.' Donnie is asleep.

Barry looks at the sad state Donnie's in and pulls back out into the road. Farther on, he passes a sign that reads 'Welcome to Redlands.'

EXT. REDLANDS - LATER

Barry's F-150 pulls off the 10 Freeway and into a parking lot off Orange Street. Donnie's drooling against the window.

INT. F-150

The truck stops.

BARRY

Hey.

Donnie stirs.

BARRY (CONT'D)
Redlands.

DONNIE
(looking out the window)
I thought we were going to San Bernardino.

BARRY
You'll get back on your feet.

DONNIE
Thanks.

BARRY
(looking at his watch)
Now I'm behind schedule. Good luck to you. Hope you find him.

Donnie nods, slides off the seat, out of the cab, and closes the door. Barry turns up Charley Daniels, and waves as he pulls off.

Just as Donnie remembers his bag is in the bed, Barry's truck pulls out of sight.

DONNIE
My bag!

Donnie runs after the car, yelling.

DONNIE (CONT'D)
Hey! Hey! You got my bag!

He stops running when the truck turns onto the freeway.

DONNIE (CONT'D)
Shit!

He looks around, not sure where to go.

EXT. ORANGE STREET - REDLANDS

Donnie ambles down the road and under the freeway until he comes to a secluded grove of oranges.

EXT. ORANGE GROVES - REDLANDS

He pulls a few oranges off the tree, sits down, and peels them slowly.

EXT. ORANGE GROVES - MORNING

Donnie wakes with a start and immediately scrambles for his bag, but then seems to remember it's gone. He stands up and shakes the sleep off.

EXT. ORANGE STREET - MOMENTS LATER

Donnie walks under the freeway and into a tattoo shop.

INT. TATTOO SHOP - CONTINUOUS

A TATTOO ARTIST (30s) is opening the shop up.

TATTOO ARTIST

We're not open yet.

DONNIE

I don't want a tattoo. I'm looking for the Redlands Shooting Park.

TATTOO ARTIST

If you keep walking down this road, about a mile, you'll run into it on the left.

DONNIE

I appreciate it.

TATTOO ARTIST

Take it easy.

Donnie walks out of the shop.

EXT. ORANGE STREET - MOMENTS LATER

Donnie trudges down the road past some run-down streets and houses and empty lots. He sees a DEALER TYPE leaning on the window of an SUV.

EXT. REDLANDS SHOOTING PARK - MORNING

Donnie arrives at a long shooting park, bordered on one side by a massive mesh wind wall.

ONE SHOOTER aims at a target. ANOTHER SHOOTER aims at clay pigeons coming from a machine.

EXT. REDLANDS SHOOTING PARK - MOMENTS LATER

The man shooting the clay pigeon casually gets his last bird and pulls his ear mufflers off. He looks at the gun.

The man waves at the office off to the right, turns around, and walks toward the parking lot in Donnie's direction.

Donnie walks to a drinking fountain and starts to guzzle water by the gallon.

The man passes Donnie and starts to load his things into the trunk of a BMW.

Donnie wipes his mouth. He sees the man loading his car and walks up behind him.

DONNIE

(to the man)

Hey, any chance you know if this is
the place the champion is?

The man is Nathan.

NATHAN

(looking up)

Uh, I'm a Southern Zone Champion.

Nathan looks Donnie in the face but doesn't recognize him. Donnie, however, does recognize Nathan.

DONNIE
Southern Zone Champion?

NATHAN
Yeah. That's me.

DONNIE
I saw you on TV.

NATHAN
(awkwardly)
I'm Nathan.

Nathan smiles. It's clear he's uncomfortable with and doesn't recognize Donnie.

DONNIE
Nathan...

NATHAN
Nathan Selma.

DONNIE
That's not your last name.

NATHAN
What?

DONNIE
Nathan Schneider.

Nathan's taken aback.

NATHAN
How'd you know that?

DONNIE
Jesus.

NATHAN
How'd you know that?

DONNIE
You really don't...

NATHAN
Have we met? Do you know my mom?
She...

Nathan begins to recognize him. His eyes widen.

NATHAN (CONT'D)
No.

DONNIE
It's been a while...

NATHAN
Donnie?

DONNIE
Yeah. Your brother.

Nathan hugs Donnie with warmth and compassion. Donnie stiffens, uncomfortable with the intimacy. Nathan lets go of him, feeling awkward.

NATHAN
I thought you were dead.

DONNIE
I'm not dead.

NATHAN
How did you...how'd you get here?

DONNIE
I saw you on TV.

NATHAN
I thought you...
(beat)
You look terrible.

Nathan looks Donnie over and Donnie looks back. Donnie's in rags and Nathan's in a clean polo.

DONNIE

You look like a pussy.

NATHAN

This is not...I just didn't expect this to happen. Are you sure...

DONNIE

Am I sure I'm your brother? What's 'Selma'? What the fuck is that?

NATHAN

It's...

DONNIE

...don't even know who I am....

NATHAN

I didn't recognize you. I'm sorry.

(beat)

What are you doing here?

DONNIE

I'm here to see you.

NATHAN

Yeah?

DONNIE

I haven't seen you...

NATHAN

Why?

DONNIE

Do I gotta have a reason?

NATHAN

No. But you do.

DONNIE

How's that?

NATHAN

Because you would have shown up
before now.

Donnie smiles and shakes his head.

DONNIE

Look at you, man. You filled out
and bought a gun and everything.

NATHAN

Donnie...

DONNIE

I came to see you. You're my
brother.

Nathan is growing uncomfortable.

NATHAN

You staying in town?

DONNIE

Yeah, I got a motel. Down the
street.

NATHAN

Why didn't you tell me you were
coming?

DONNIE

Been busy.

NATHAN

For 30 years?

DONNIE

I thought we were supposed to be
happy to see each other.

NATHAN

What do you want me to say?

DONNIE

That you're happy to see me and
you're glad I'm not dead.

NATHAN

I'm happy to see you, and I'm glad
you're not dead. But...

DONNIE

What?

NATHAN

Where have you been?

Donnie scratches his head and looks away.

DONNIE

Working. Construction.

(beat)

I saw you on TV. I came to see you.
I thought you'd think that's good.

NATHAN

Yeah.

DONNIE

And here we are, huh? I found you.

Donnie shakes Nathan's hand and leaves dirt on Nathan's palm.

DONNIE (CONT'D)

Aw, I'm sorry.

NATHAN

Don't worry about it.

Nathan is clearly uncomfortable, but trying to be a good
sport.

NATHAN (CONT'D)

If you're, uh, tired of staying at
the motel, you should...come stay
with me.

DONNIE

(beat)

Thanks, that's real nice. But no.

NATHAN

Why not?

DONNIE

I'm not here to impose.

NATHAN

OK...

DONNIE

I can't stay for free. I'll do some work for ya. Got any heavy lifting you need done?

NATHAN

I could come up with something.

DONNIE

I'll only come over if you need me.

Nathan looks at his hand.

DONNIE (CONT'D)

I'm sorry.

NATHAN

Don't worry.

DONNIE

Huh.

NATHAN

Yeah.

DONNIE

(beat)

So what do we do now?

NATHAN

I don't know, uh...

DONNIE

What day is it?

NATHAN

Sunday.

DONNIE

What do you normally do on a Sunday? After shooting stuff.

NATHAN

Uh, get coffee.

DONNIE

Let's do that. Let's get coffee. I don't wanna change your day.

NATHAN

There's a place over by my office.

DONNIE

You're office?

NATHAN

I'm a doctor.

DONNIE

Oh, shit. You said that on TV.

NATHAN

Maybe we can go in and I can...take a look at you.

DONNIE

I'm right here. Take all the look you want.

Donnie puts his arms out, turns around, chuckling.

NATHAN

How long has it been since you've had, uh, since you've seen a doctor?

DONNIE
Everything's fine. Fit as a
hamster.

NATHAN
(laughs)
What does that mean?

DONNIE
Let's get coffee.

NATHAN
Alright.

DONNIE
Hamsters are in great shape.
(seeing the BMW)
That's your car?

NATHAN
Yeah.

DONNIE
Not bad.

Nathan goes through the driver door, pulls a news paper off the dash, and throws it on the seat. He looks through the passenger window to see Donnie staring at the newspaper. Nathan unlocks the passenger door.

INT. NATHAN'S BMW - MOMENTS LATER (MOVING)

Nathan pulls out of the shooting park.

DONNIE
You're not one of those rich
assholes, are you?

NATHAN
What?

DONNIE

A dude stopped me on the street the other day and told me he'd give me ten bucks to change his tire.

NATHAN

I change my own tires.

DONNIE

A man always should. I mean, I took the money, but that dude was an asshole.

Nathan sees grass and dirt on Donnie's shoulders, scars and sores on his arm, hollow cheeks and veined eyes.

DONNIE (CONT'D)

You wanna see some real dudes, you gotta hang out with the Marines down in Oceanside. I ran into some by the pier and I called one of their bros a pussy and one of his buddies gets up in my face. But I'm quick, so I got him in the face. Then it was like me versus 10 marines.

They drive past the tattoo shop, under an overpass, and into downtown Redlands. Donnie rambles on, passively watching Redlands pass. Nathan listens, but it's clear he thinks Donnie's out of his mind.

EXT. COFFEE SHOP - LATER

Nathan pulls the car into the parking lot.

INT. BMW - CONTINUOUS

Nathan looks at the crowd coming out of the coffee shop.

DONNIE

We here already?

NATHAN

Yeah.

One belligerent HOMELESS WOMAN yells at a GROUP OF KIDS, but the kids all snicker and walk away.

NATHAN (CONT'D)

You wanna wait here? I'll just run in and come back.

DONNIE

I'll go in.

Donnie points to the homeless person, who hasn't calmed down.

DONNIE (CONT'D)

Think she's high?

NATHAN

She's deaf. She's here every once in a while.

DONNIE

I bet she's high.

Nathan says nothing and they both slide out of the car.

EXT. COFFEE SHOP - DAY

As Donnie and Nathan walk by, the Homeless Woman spots them and begins to yell at them.

COFFEE DRINKER and HIS FRIEND, wearing tight pants and drinking pour-overs, sit at a bistro table.

HOMELESS WOMAN

Ahhh oh and you caaa naaa!

DONNIE

Ahhh oh and you!

NATHAN

Donnie...

DONNIE
She's trying to communicate.

NATHAN
Donnie, please.

DONNIE
Ahhh oh!

HOMELESS WOMAN
Ahhh gaa!

NATHAN
(to Donnie)
Come on.

DONNIE
We're talking, Nate.

COFFEE DRINKER
Leave her alone.

Donnie turns around.

COFFEE DRINKER (CONT'D)
You wouldn't appreciate it if...

DONNIE
What?

COFFEE DRINKER
I'm just...

DONNIE
Do you know her?

COFFEE DRINKER
She...

DONNIE
I don't know you. So why the fuck
are you telling me what to do?

HIS FRIEND
There's no reason to...

NATHAN

Donnie...

DONNIE

You're right. My fault.

Nathan walks through the door and Donnie follows him wearing a big, fake smile, his hands up by his head as if surrendering.

INT. COFFEE SHOP - CONTINUOUS

Donnie and Nathan walk to the register.

DONNIE

Can you believe that asshole?

A BEARDED BARISTA writes a note on a post-it.

NATHAN

Morning.

BEARDED BARISTA

Morning, Nate.

BEARDED BARISTA looks skeptically at Donnie, standing at the counter, and then looks back at Nathan.

BEARDED BARISTA (CONT'D)

Same as usual?

NATHAN

Yeah. Plus...

He looks at Donnie.

NATHAN (CONT'D)

Whatever he's having.

DONNIE

I got money.

NATHAN

I got you.

DONNIE

I've got money.

NATHAN

I know you do, I just...a welcome
to the neighborhood gift.

DONNIE

(beat)

Fine.

NATHAN

(to BEARDED BARISTA)

This is my brother, Donnie.

BEARDED BARISTA

(still skeptical)

How's it going?

DONNIE

You've got some real dicks out
front.

Bearded Barista looks at Nathan. Nathan shrugs.

DONNIE (CONT'D)

It's really nothing. Except they're
dicks.

BEARDED BARISTA

You want something to drink?

DONNIE

Some coffee.

BEARDED BARISTA

Have any preference?

DONNIE

Hot and black.

Nathan hands Bearded Barista his credit card. The Barista
swipes it through his register and hands it back.

BEARDED BARISTA
Be right up, fellas.

He walks away to prepare the drinks.

NATHAN
Are you OK?

DONNIE
Yeah.

NATHAN
Those guys...

DONNIE
I don't like people telling me what
to do, Nate.

Bearded Barista comes back with a cup of coffee.

BEARDED BARISTA
One coffee, hot and black.
(to Nathan)
Your macchiato is coming up.

DONNIE
Thanks.

Donnie drinks his coffee too quickly and burns his tongue.

DONNIE (CONT'D)
Shit!

NATHAN
It's hot.

DONNIE
Fuck me, it is.

Donnie looks around the room: Art is hung on every wall, the interior is painted in loud colors, and people chat.

DONNIE (CONT'D)
Nice place. Inside.

NATHAN

They roast their own beans.

Bearded Barista returns with a small cup of coffee.

NATHAN (CONT'D)

Thanks.

Nathan drinks it at the counter.

DONNIE

That's all you got?

Nathan nods.

DONNIE (CONT'D)

Not much in there.

NATHAN

(laughs)

It's good.

DONNIE

What is it?

NATHAN

It's like an espresso with foam.

DONNIE

Why is it so small?

NATHAN

It's only two shots.

DONNIE

Looks like a rip off.

Nathan finishes the last sip.

NATHAN

(to Bearded Barista)

Thanks.

BEARDED BARISTA

You guys take it easy.

Nathan leads Donnie toward the door.

DONNIE
Take care of those dicks, huh?

Bearded Barista nods, confused.

EXT. COFFEE SHOP - CONTINUOUS

Nathan and Donnie walk past the Homeless Woman.

DONNIE
(to Homeless Woman)
You take it easy. Knock off that
crack, now.

COFFEE DRINKER
(to His Friend)
Can you believe this?

Donnie turns.

DONNIE
I was gonna let it go.

NATHAN
Donnie...

Donnie hands his coffee to Nathan, hurries over to Coffee
Drinker and gets in his face.

DONNIE
You've got a loud mouth.

HIS FRIEND
Oh my god...

His Friend stands up and backs away.

DONNIE
Gotta run your fucking mouth don't
you?

Donnie gives Coffee Drinker a fingertip push in the chest.

Donnie swats Coffee Drinker's mug off the bistro table.
Coffee spills and ceramic shatters.

DONNIE (CONT'D)
Gotta keep talking!

Nathan has set his cups down and is trying to pull Donnie
away from Coffee Drinker.

COFFEE DRINKER
I didn't...

NATHAN
Donnie!

DONNIE
(to Coffee Drinker)
What?

His Friend has pulled out her phone and is dialing.

NATHAN
(to His Friend)
Don't do that, it's OK. It's
alright.

He pulls Donnie back.

DONNIE
I'm reminding him of his manners.

NATHAN
Come on. Come on. I'm sorry.

DONNIE
(to Nathan)
Don't apologize to this asshole.

NATHAN
(to His Friend)
Please don't call the police. It's
over. OK? He was overreacting.

DONNIE
Don't apologize to him!

Nathan backs off.

NATHAN

(beat)

Please, Donnie. You just got here.
You can't do this now.

Donnie thinks.

DONNIE

Some people don't have any manners.

Donnie takes his coffee back from Nathan and walks toward the car.

NATHAN

(to Coffee Drinkers)

I'm sorry, I'll pay for the cups.
He...

Nathan watches Donnie walk away.

NATHAN (CONT'D)

He's...

COFFEE DRINKER

He's out of control.

NATHAN

No he's not. He's just...

Nathan can't figure out how to finish his sentence, so he turns and follows Donnie to the car.

EXT. NATHAN'S HOUSE - LATER

The BMW pulls up in the driveway.

INT. BMW - CONTINUOUS

Nathan pulls the keys out of the ignition.

NATHAN

People are sensitive around here.

DONNIE

What does that mean?

NATHAN

They scare easily.

DONNIE

What are they, horses?

NATHAN

Just be careful. Ignore them.

DONNIE

If someone talks shit, they're gonna get shit.

Donnie opens his door.

INT. NATHAN'S HOUSE - ENTRYWAY - MOMENTS LATER

Nathan, carrying his gun bag, and Donnie walk into the house.

DONNIE

(admiring the house)

This is what doctor money gets you?

NATHAN

It was a dump when I bought it.

DONNIE

You did the renovation?

NATHAN

I hired people, but I made all the plans, designed the renovations. Those beams came from a tree that fell on the roof.

He points to the ceiling.

DONNIE

You do teeth, too? I've got a few that could...

Donnie pulls his mouth open and shows Nathan his rotted molars.

NATHAN
No, but I know a guy.

Donnie lets go of his cheek.

INT. NATHAN'S HOUSE - KITCHEN - MOMENTS LATER

Nathan sets his bag down and Donnie looks around the kitchen and adjacent living room.

DONNIE
You sure you aren't a rich asshole?

NATHAN
(chuckling)
Yeah. You want to take a shower or something?

DONNIE
Show me what you need me to help you with and then I'll clean up. Wanna make sure there's nothing I could get started on right away.

NATHAN
I'm gonna have to think about it.

DONNIE
If there's nothing...

NATHAN
Just let me think about it. I'll show you your room.

DONNIE
I'm not bunking up with you?

NATHAN
I have three bedrooms.

DONNIE

Yeah, of course. Show me the room.

They walk down the hall together.

INT. NATHAN'S HOUSE - SPARE BEDROOM - CONTINUOUS

The room has a full-sized bed and a few paintings on the wall. The closet is empty.

NATHAN

It's kinda small, but it's the bigger room of the two.

DONNIE

I've got paintings on my wall.

NATHAN

My mom...Nancy Selma painted them.

DONNIE

Who's that?

Nathan stands at the curtains Donnie waits for an answer.

NATHAN

She's...she raised me.

Donnie doesn't look away from the paintings.

NATHAN (CONT'D)

She's a foster mother, but she adopted me. She's got a great eye for composition.

Donnie looks at Nathan.

DONNIE

I wanna meet her.

NATHAN

I was gonna call her when you got in the shower.

DONNIE

You really want me cleaned up,
don't you?

NATHAN

I...

DONNIE

No, I smell like shit. That's no
way to make a first impression.

NATHAN

(laughs)

She's the one that's been looking
for you. She knew you'd show back
up at some point. Do you
remember...

DONNIE

You got a towel or something I can
dry off with?

NATHAN

(beat)

Yeah.

Nathan leaves the room.

INT. NATHAN'S HOUSE - KITCHEN - MOMENTS LATER

Nathan talks on the phone, sitting at the counter.

NATHAN

(on the phone)

He asked me if I knew the shooting
champion.

(listens)

I don't know he hasn't said...

(listens)

I didn't think about that.

(listens)

He knew my last name and he...I
don't know, it's been so long.

(listens)

(MORE)

NATHAN (CONT'D)

I know, mom.

(listens)

No, no, no. I don't want you to make another trip. I was planning to come over today anyway.

(listens)

OK, I love you.

Nathan hangs up the phone.

INT. NATHAN'S HOUSE - SHOWER - MOMENTS LATER

The water coming off Donnie looks like it's been dredged from a toxic river. Donnie breathes deeply, he doesn't look well.

DONNIE

(to himself)

You're OK. Yeah. Just...you're OK.
First impression.

He shakes like a dog who's trying to get dry.

INT. NATHAN'S ROOM - EXTRA ROOM - LATER

Nathan's cleaning the shotgun he used that morning. A number of impressive guns are hung on the wall, one above the other.

DONNIE (O.S.)

Nathan!

NATHAN

In here.

He continues cleaning the gun. After a few seconds, Donnie pokes his wet head in the door, wearing a towel.

DONNIE

What are you doing?

NATHAN

Come in.

Donnie looks at the wall of guns.

DONNIE

Where'd you get these?

NATHAN

Collected over the years.

DONNIE

I knew I guy out in Calexico who had a pretty mean collection. Mostly illegal. He also had a huge collection of illegal animal parts.

NATHAN

What?

DONNIE

Eagle talons. Bald Eagle Talons. But he said he could have them 'cause he's Native American.

NATHAN

What were you doing in Calexico?

DONNIE

Housing development went belly-up. I was on a demolition crew. Squatters were a problem. You got a T-shirt and some pants I could borrow?

NATHAN

Of course.

DONNIE

I wouldn't ask, but I left all my stuff at the motel and I don't wanna make you drive over there.

NATHAN

OK.

Nathan stands, leaving his shot gun on a table.

INT. NATHAN'S HOUSE - LIVING ROOM - LATER

Donnie looks down at his clothes: a T-shirt and jeans that look comically large on him because he's so thin.

NATHAN

I didn't think I was that much bigger than you.

Donnie doesn't respond. He tucks the shirt in, but looks even more ridiculous, so he un-tucks it.

DONNIE

What's she like?

NATHAN

Nancy?

DONNIE

Is she strict?

NATHAN

She was when I was younger but I don't think I'd say strict is the word for her now. I'm 36.

DONNIE

I know.

NATHAN

She, uh, she likes to keep our lives separate, though. She lives in her own house she takes care of her own stuff.

DONNIE

Why?

NATHAN

She's always told me to be independent.

DONNIE

Now look at you. With your nice house and everything.

Nathan laughs.

NATHAN

She told me there are some things you just can't plan for, things you just can't change. So you should do everything you can to control the things you can.

DONNIE

That's right. You can't control fate. You're stuck in it like a water slide.

NATHAN

(laughs)

You worked at a water park, too?

DONNIE

Demolition. At a place up in the High Desert: Lake Dolores. The bacteria level was too high, so they shut it down and we demolished it to make room for a truck stop. I've spent most of the past few years tearing stuff down. Not you, though, you've been building. You have a girl?

NATHAN

Yeah.

DONNIE

You remodel her, too?

Nathan laughs.

NATHAN

You ready to go?

DONNIE

How do I look?

NATHAN

Like you recently lost 70 pounds.

Donnie tucks in his shirt.

EXT. NANCY SELMA'S HOUSE - DAY

Donnie and Nathan walk across the street, and Donnie looks up at the third story of the crumbly apartment.

DONNIE
Jesus. That's...

NATHAN
You fell out of that window.

DONNIE
I jumped. And landed on that thing.

The shed has been repaired, poorly.

DONNIE (CONT'D)
(laughs)
My first demolition job.

They walk up the steps that lead to Nancy Selma's front door.

INT. NANCY SELMA'S HOUSE - MOMENTS LATER

The house is clean and well kept, but it is sorely outdated. The small living room is filled with canvases, easels and painting supplies.

Nancy hugs Nathan. Then, Nancy smiles at Donnie.

NANCY SELMA
So this is Donnie Schneider.

DONNIE
How are you?

NANCY SELMA
It's very nice to finally meet you.

Beaming, Nancy extends her hand and Donnie shakes it.

DONNIE

I remember your house.

NANCY SELMA

You do?

DONNIE

I jumped out of your window 30
years ago.

Donnie laughs.

NANCY SELMA

Well, I don't hold a grudge. I have
some tea on the stove. Please, come
in.

INT. NANCY SELMA'S HOUSE - BREAKFAST NOOK - MOMENTS LATER

Nancy, Donnie, and Nathan are all cramped into a nook that is
almost too small for the three of them.

NANCY SELMA

The first time they called, saying
they had a guy named Donnie he was
a 14-year-old black boy.

DONNIE

I haven't been back to Riverside
for years.

NANCY SELMA

You never felt like stopping in?
Nathan thought you were dead.

DONNIE

He told me.

Donnie drinks the glass of water in front of him.

NANCY SELMA

You and Nathan can get to know one
another. But if I can make a
suggestion.

NATHAN

Sure, mom.

NANCY SELMA

There's no reason to rush into anything. If you don't feel like talking about something, don't do it right away. You've got time. Donnie?

DONNIE

Yeah?

NANCY SELMA

Do you have a place to stay?

DONNIE

Staying with Nathan, helping out. I'll get a room if he needs space.

NANCY SELMA

Are you clean?

DONNIE

Yeah.

NANCY SELMA

You can't lie to me.

DONNIE

I don't lie. I don't freeload, and I don't lie, and I don't tell other people what to do. Let me ask you a question.

NANCY SELMA

OK.

DONNIE

What makes you feel like you can tell us how to live our lives?

Donnie seems to be trying to intimidate her. Nathan's surprised, but Nancy isn't phased.

NANCY SELMA

I've taken care of kids around here for 30 years and I've seen every kind of problem there is. Some get worked out, some don't. It breaks my heart to see things not work out, but sometimes they cannot be fixed.

DONNIE

Not everyone's the same.

NANCY SELMA

That's the thing about people: come in all sorts of shapes and colors, but we all break the same way.

She drinks her tea.

NANCY SELMA (CONT'D)

Have you been incarcerated?

DONNIE

(raising his voice)

What is this? A parole hearing?

He realizes he's getting loud.

DONNIE (CONT'D)

Sorry.

Nancy looks at Nathan, disappointed.

EXT. NANCY SELMA'S HOUSE - LATER

Donnie walks across the street to the car while Nathan hangs back to talk to Nancy.

NATHAN

So?

Nancy looks concerned.

NATHAN (CONT'D)

What?

NANCY SELMA

He's been on the street for a long time.

NATHAN

I know.

NANCY SELMA

(beat)

He's dangerous.

NATHAN

Well, he's a little on edge. He's nervous.

NANCY SELMA

You know I've been wanting him to come back for a long time. And I know he means well. But it won't work.

Nathan's surprised.

NATHAN

What do you mean?

NANCY SELMA

He's got demons and he's not well. I can see it. I know what it looks like. If you let him into your life, something bad is bound to happen.

NATHAN

How can you know that?

Nancy puts her hand to his face.

NANCY SELMA

I'm proud of everything you've done, baby, you know that. And you don't owe him anything. OK?

(MORE)

NANCY SELMA (CONT'D)

You're a grown man. You make your own decisions. But I don't want to see you get hurt.

Nathan takes her hand off his face and holds it.

NATHAN

He deserves a chance. His life has been hard. And you've given me so much. I feel like I do owe it to him. He's my brother.

NANCY SELMA

You're going to have to make a choice. But he's gonna break you before you can fix him.

NATHAN

Mom...

NANCY SELMA

I hope you make your choice before it's too late.

Nathan looks heartbroken at her advice.

INT. BMW - LATER (MOVING)

Nathan drives and Donnie watches out the window. The brothers ride without speaking until:

DONNIE

What was she telling you?

NATHAN

(beat)

Just catching up.

DONNIE

She's bossy.

NATHAN

She'd call me every time she
thought you had shown up at a
shelter.

DONNIE

I don't go to shelters.

NATHAN

I didn't know that. I didn't know
anything about you.

(beat)

Except you could run the mile at
school faster than anyone else.

DONNIE

No I didn't.

NATHAN

You were the only guy to run it in
under 7 minutes. I remember.

DONNIE

I wasn't that fast.

NATHAN

You were the fastest kid in school.

DONNIE

Morti Leavenworth was.

NATHAN

Oh my god. I haven't heard that
name in decades.

DONNIE

Morti and Ken Berkshire and
Joe...what was his last name?

NATHAN

I don't remember, but I know who
you're talking about.

DONNIE

I was just fast 'cause I was always trying to outrun dad.

NATHAN

Yeah, I wasn't very fast at that either.

DONNIE

(beat)

They said he shot himself?

NATHAN

Yeah. But...

DONNIE

But what?

NATHAN

They could never find the gun. Because you took it.

DONNIE

Yeah.

NATHAN

I told 'em that you were scared and you took it. They said that you must have been traumatized to see your father kill himself.

DONNIE

You didn't tell anyone you saw me?

NATHAN

I didn't want any one to know I lied. But every night I slept in that room, I waited for you to climb in that window again.

Donnie doesn't say anything. They drive in silence.

EXT. BEAVER MEDICAL CENTER - LATER

The BMW pulls into physician parking and Nathan and Donnie get out of the car and walk toward the entrance.

DONNIE

I don't have any health insurance.

NATHAN

I don't care.

DONNIE

I'm not just gonna let you treat me for nothing. I'm not a free loader.

NATHAN

You're working for me. It's not free. You can't work for me if you're not healthy.

DONNIE

Alright. But if I need surgery or something, I'm not doing it. That's too expensive.

They walk through the entrance.

INT. BEAVER MEDICAL CENTER - MOMENTS LATER

Outside of Nathan's office, Nathan and Donnie run into Lily and Terrance, going over a chart. They both look up.

LILY

(to Nathan)

Hey.

TERRANCE

Doc.

NATHAN

Lily, Terrance, this is my brother, Donnie.

TERRANCE

I didn't know you had a brother.

(to Donnie)

Terrance.

Terrance extends his hand. They shake.

TERRANCE (CONT'D)

Nice to meet you.

LILY

I've heard about you.

DONNIE

Don't mention my name in Mexico.

Lily chuckles.

LILY

I'm Lily. It's nice to finally meet you.

DONNIE

(to Lily)

Jesus I had no idea doctors looked like you.

LILY

I'm a nurse.

DONNIE

Who can tell the difference?

Terrance and Lily laugh, slightly uncomfortable.

DONNIE (CONT'D)

I met a guy once in Tustin who was a nurse. He got caught stealing medical supplies from his hospital, like gauze and band-aids.

LILY

Why was he stealing those?

DONNIE

He was the coach of his son's football team and they didn't have money. Anyway, they fired him and he lost his house. And his son moved in with his mother.

TERRANCE

That's terrible.

DONNIE

I'm just shitting you. He stole drugs.

Now the laughter is more uncomfortable.

DONNIE (CONT'D)

Good to meet you.

Donnie grins with yellow teeth.

INT. BEAVER MEDICAL CENTER - LAB - LATER

Donnie sifts through paperwork and vials of Donnie's blood samples. Lily comes into the room.

LILY

He seems sweet.

NATHAN

Sweet?

LILY

He's funny.

NATHAN

I don't think he was joking.

LILY

What's wrong?

NATHAN

Nothing.

LILY
Aren't you excited?

NATHAN
Nancy told me it wouldn't work.

LILY
Why?

NATHAN
She's worried he's dangerous.

LILY
Are you?

NATHAN
I don't know.

LILY
You're a good brother to let him
stay with you.

Lily kisses him on the cheek.

INT. BEAVER MEDICAL CENTER - NATHAN'S OFFICE - LATER

Donnie looks at a wall, decorated in Nathan's degrees,
awards, and diplomas. The door opens and Nathan walks back in
the room.

NATHAN
I sent your samples in and they
should be back tomorrow.

DONNIE
How long did it take you to get all
these?

NATHAN
Years.

DONNIE
Where'd you go to school?

NATHAN

Loma Linda.

DONNIE

That's where Kelley went.
Berkshire's sister.

NATHAN

How do you remember this stuff?

DONNIE

I remember everything.

Nathan shakes his head.

DONNIE (CONT'D)

It's a curse.

Nathan sits behind his desk and looks at some charts that have piled up on it.

NATHAN

I'm usually not in on Sundays.

DONNIE

You earned all this without working
Sundays?

NATHAN

(laughs)

You don't take weekends off?

DONNIE

I've got a method.

NATHAN

What is it?

DONNIE

Naw...

NATHAN

What is it?

DONNIE

(beat)

I work three or four days straight
and then I chill for three or four,
then I start over. If you don't
sleep, you can work back to back to
back shifts around the clock.

Nathan looks up from his paperwork.

NATHAN

How do you work that long?

DONNIE

Work hard.

NATHAN

I mean...

DONNIE

I take something. It keeps me up
and then I work. But if you don't
then you can't survive. Life isn't
like this everywhere, you know?
It's not all comfortable and nice
and you don't have coworkers that
say "hi" and "nice to meet you."
And that nurse is a hot piece of
ass, by the way.

NATHAN

She's my girlfriend.

DONNIE

Dammit Nathan, you've got
everything, don't you?

Nathan hesitates.

NATHAN

What do you take?

DONNIE

What?

NATHAN
Amphetamines?

DONNIE
Sometimes.

NATHAN
Coke?

DONNIE
Rarely.

NATHAN
Is it...

Donnie turns around.

DONNIE
I smoke a little glass, alright?
Not everyday. Just before I go all
out. I'm not a meth head if that's
what you're thinking. This guy
George, he tried my method and he
fell out of the rhythm and he ran
out of money and he couldn't get a
job and he shot himself. Do you
want me to shoot myself, Nathan?

NATHAN
You have to promise me that you
won't smoke while you're staying
with me.

DONNIE
You're my kid brother. I should be
telling you what to do.

NATHAN
You've gotta promise.

DONNIE
OK. Jesus.

Donnie turns back toward the wall of degrees.

EXT. NATHAN'S HOUSE - BACKYARD - AFTERNOON

The back yard is the exact opposite of the house. Where the kitchen and bedrooms are spotless and stylish, the backyard is a mound of weeds, dried leaves, cracked concrete, and crooked bricks.

Nathan and Donnie look over the mess for a moment.

NATHAN

This is the next project on the list.

DONNIE

I do this kinda stuff all the time. This is good. Where should I start.

Nathan stares over the mess.

NATHAN

I don't know. That's why I haven't started.

DONNIE

(pointing left to right
across the yard)

We'll start in this direction and move that way. We can clean off the scrub, soak the dirt, and put in a planter along the south side of the yard. There. You like cinder block?

NATHAN

It's kind of industrial.

DONNIE

Flagstone?

NATHAN

That could be nice.

DONNIE

So we do a raised flagstone planter
along the perimeter of the yard,
rows of wildflowers at the base
and...

Donnie considers the space.

DONNIE (CONT'D)

Do you have any garden tools?

NATHAN

(laughs)

I don't have a garden.

DONNIE

That'll go over there.

Donnie points to the north side of the yard.

NATHAN

Where'd you learn this stuff?

DONNIE

San Diego. I was working with a guy
named Felipe. We could put a yard
up in an afternoon.

Nathan looks over the possibility.

NATHAN

This'll be good.

DONNIE

(beat)

Let's get started.

NATHAN

Right now?

DONNIE

Why not?

NATHAN
Shouldn't we draw up the plans on
paper first?

DONNIE
Why?

NATHAN
So we can see what it'll look like.

DONNIE
I know what it's gonna look like.

Donnie draws the plan in the air with his finger.

NATHAN
I have to go back to the park.

DONNIE
You were just there.

NATHAN
I train in different lights.
Morning and afternoon so I can read
the shadows. Sunday's my one free
day.

DONNIE
(beat)
Where do you keep the shovels?

NATHAN
What?

DONNIE
You got tools?

NATHAN
(sighs)
I usually have the work done, but
if you wanna go pick up some
shovels...

Nathan reaches into his back pocket for his wallet.

DONNIE

Naw.

NATHAN

Come on. There's a *True Value* down the street. Walking distance.

DONNIE

(beat)

Would it help you if I bought you some tools?

NATHAN

Yeah.

DONNIE

You've gotta have something to work with, Nathan. You can't always rely on other people doing the work for you.

NATHAN

OK.

The brothers stare at one another for a moment, then Donnie takes the money.

EXT. REDLANDS SHOOTING PARK - AFTERNOON

Nathan shoots clay pigeons as the sun sets.

EXT. NATHAN'S HOUSE - EVENING

Nathan's BMW pulls into the driveway. He exits the car. As he walks to the door, something inside THUDS against the front door. It shakes. Donnie YELLS. A DOG BARKS.

Nathan apprehensively opens the front door.

INT. NATHAN'S HOUSE - CONTINUOUS

Nathan slinks into the entry as a pit bull rushes from the kitchen to the living room.

DONNIE (O.S.)

Come here!

Donnie grabs a hold of the dog as Nathan rounds the corner into the living room.

NATHAN

Donnie?

DONNIE

Hey!

Donnie pulls the dog out the back door and slides it closed. He pants.

Nathan looks around the living room. It's trashed. Chairs are turned over. Papers and magazines litter the floor.

DONNIE (CONT'D)

I found him by the *True Value*.

NATHAN

What...

Through the glass, the dog looks excitable, but not particularly dangerous. He slobbers on the dirt.

DONNIE

I'll clean it up. Just go get something to drink.

NATHAN

But...

DONNIE

I said don't worry about it. I'll clean it up. Jesus.

NATHAN

I can't keep a dog here.

DONNIE

He'll calm down.

NATHAN
I'm allergic.

DONNIE
He can stay outside.

NATHAN
Donnie.

DONNIE
I named him Chuck.

Nathan is exhausted from the scene already.

EXT. RESTAURANT - NIGHT

Lily and Nathan sit at an outdoor table, eating dinner.

LILY
What kind of dog?

NATHAN
Pit Bull.

LILY
He's still in the back yard?

NATHAN
I told Donnie to get rid of him.

LILY
Did you say that?

NATHAN
I said I was allergic.

LILY
Do you feel like he's taking over?

NATHAN
It's just a dog.

Nathan drinks his water.

INT. NATHAN'S HOUSE - NIGHT

Nathan walks through the front door. BANG. SLAM. WHIMPER. Nathan walks into the living room, looks out the back slider, but the dog is asleep. WHIMPER. BANG. It's coming from the spare bedroom.

The living room is still a mess. Used dishes, cups, and food are scattered across the kitchen.

Nathan can't believe it.

He walks to the threshold of the spare bedroom. HEAVY BREATHING.

NATHAN

Donnie?

No response. Only RUSTLING and HEAVY BREATHING.

NATHAN (CONT'D)

Donnie?

No response. BAM!

INT. NATHAN'S HOUSE - BEDROOM - LATER

Nathan sits in bed, reading. A light flicks on outside his door.

Donnie SHUFFLES around the hallway. A WOMAN LAUGHS.

Donnie wanders past the open door, spying the light on in Nathan's room.

Donnie is clearly high.

DONNIE

You're home!

Donnie climbs in Nathan's bed.

NATHAN

What the hell...

DONNIE
This is nice, huh.

NATHAN
Who's in the kitchen?

DONNIE
In the what?

NATHAN
Who's in my kitchen?

Donnie looks through the door toward the kitchen.

DONNIE
Candy.

NATHAN
Shit.

DONNIE
No, she's cool.

NATHAN
You brought a hooker into my house?

DONNIE
I don't think she's gonna make me
pay.

NATHAN
Get out of my bed.

DONNIE
(jokingly)
Nathan, Natey. Come meet Candy.

CANDY (O.S.)
Are there any more Hot Pockets?

NATHAN
(to Donnie)
Get her out of here.

Donnie steps out of the bed and walks into the hall.

DONNIE (O.S.)
You gotta get out.

CANDY (O.S.)
I'm hungry.

DONNIE (O.S.)
I'm serious. Get the fuck out.

CANDY (O.S.)
Easy, baby.

Nathan gets out of bed and walks toward the kitchen.

INT. NATHAN'S HOUSE - KITCHEN - CONTINUOUS

Donnie's got his fist balled up, looking like he's going to hit CANDY, a woman who has been working a long time.

NATHAN
(to Candy)
Hi...Candy. This is my house, and
Donnie's just been staying with me.

CANDY
So?

NATHAN
He's not supposed to have guests.

CANDY
(to Donnie)
You have house rules here, baby?

DONNIE
You need to show my brother some
respect. He's a doctor.

Candy brightens.

CANDY
(to Nathan)
A doctor, huh? Will you look at
this?

She begins to lift her shirt up, but Nathan interrupts her.

NATHAN
(abruptly)
Please, just...go to the clinic.

Candy slowly lowers her shirt.

CANDY
Don't you have some doctor oath?
Don't you have to...

NATHAN
You're trespassing. Please leave.

DONNIE
(nodding)
You heard him.

Candy looks at him with a cheap little grin.

CANDY
(beat)
Squares.

She reaches into the open cabinet and takes a whole box of pop tarts before leaving.

INT. BEAVER MEDICAL CENTER - NATHAN'S OFFICE - DAY

Nathan's on the phone at his desk.

NANCY SELMA (O.S.)
He broke the rules.

NATHAN
Yeah.

NANCY SELMA
He has to go.

NATHAN
Come on.

NANCY SELMA (O.S.)
Doesn't mean you don't love him.
It's gonna get worse.

Nathan sighs.

NATHAN
Lily's coming over for dinner.
Maybe...

NANCY SELMA
That poor girl.

NATHAN
I want them to meet properly.

Nancy sighs now.

INT. BEAVER MEDICAL CENTER - EXAM ROOM - LATER

Nathan listens to a PATIENT's breathing.

NATHAN
In.

The Patient breathes.

NATHAN (CONT'D)
OK.

The Patient breathes out.

NATHAN (CONT'D)
Do you smoke?

PATIENT
No. I mean I quit.

Nathan types information into the electronic chart.

INT. NATHAN'S HOUSE - KITCHEN - NIGHT

Nathan and Lily prepare to bring food from the counter to the table.

Donnie sits at the table, cleaned up and wearing one of Nathan's collard shirts. He's clearly drunk but trying not to be obvious about it.

DONNIE

I think you woulda liked Chuckie.
Besides, people get over allergies.
Damn, that smells good.

Lily brings a dish to the table.

LILY

Nathan's a hell of a cook. He keeps
telling me he's going to teach me.

NATHAN

I will.

Donnie gets a good look at Lily's ass as she walks back into the kitchen.

DONNIE

If you were my woman, I wouldn't
let you do anything but keep me
company.

Lily laughs uncomfortably. Nathan brings another dish to the table. He looks uncomfortable, too.

DONNIE (CONT'D)

I don't think women should have to
do anything. You're just so damn
good to look at.

LILY

(ignoring him)
Would you like something to drink?

DONNIE

(beat)
I'm OK with water.

Nathan brings the last of the dishes to the table, and Lily brings the drinks. They all sit and begin eating.

LILY
(to Donnie)
So Nathan tells me you're working
on the back yard.

DONNIE
How old are you?

Lily looks at Nathan.

LILY
I'd like to see the backyard a
little later.

DONNIE
I'll show you anything you want to
see.

NATHAN
That's enough.

DONNIE
What?

He looks incredulously at Nathan, then winks at Lily as they
continue eating.

EXT. NATHAN'S HOUSE - EVENING

Nathan loads his gun bag into the BMW. Donne walks out the
side gate, sweaty and exhausted.

DONNIE
You going somewhere?

NATHAN
(frustrated)
The park.

DONNIE
Getting in those afternoon shooting
hours?

NATHAN

Yep.

DONNIE

It's looking real good back there.

NATHAN

Good.

Nathan closes the trunk.

DONNIE

I'm sorry about last night. I was drunk.

NATHAN

I'll see you in a couple hours.

DONNIE

Alright, man.

Nathan opens the driver door.

DONNIE (CONT'D)

Can I come watch you? I mean, it's alright if not.

NATHAN

Are you on drugs? Are you drinking?

DONNIE

(beat)

Just a little. I was nervous about meeting your girlfriend. I'm sorry I was being an asshole. Can I come?

Nathan thinks.

NATHAN

At least change your shirt.

Donnie runs back into the house.

EXT. REDLANDS SHOOTING PARK - AFTERNOON

Nathan pulls his over and under shotgun out of his bag as Donnie watches. The trap machine whirs in the background. Nathan snaps two shells into the gun.

The trap machine launches a clay pigeon into the air.

Nathan fires. Crack! The PIGEON EXPLODES in air. DONNIE smiles.

NATHAN reloads and moves to the next position.

Another CLAY PIGEON LAUNCHES. CRACK!

NATHAN reloads and moves to the next position.

Donnie walks up to Nathan.

DONNIE

Let me give it a try.

ANOTHER LAUNCHES. CRACK! Nathan moves to the next position.

DONNIE (CONT'D)

Come on, let me shoot one. I'm a good shot.

ANOTHER LAUNCHES. CRACK! Nathan begins to move to the next position.

Donnie reaches for the gun between launches. Nathan tries to hold onto the gun.

DONNIE (CONT'D)

Just one shot.

NATHAN

(angry)

What are you doing?

DONNIE

I'll give it back, just give me the gun.

The brothers struggle. The machine gets close to launching another clay pigeon. The struggle is getting dangerous.

Just as Donnie pulls the gun away from Nathan, knocking him to the ground, the machine LAUNCHES A PIGEON. Donnie takes aim and fires. Nathan can't believe what's just happened.

He misses and the CLAY PIGEON HITS THE GROUND, throwing a cloud of dust.

EXT. REDLANDS SHOOTING PARK - LATER

Nathan is furious, packing his gun away in the bag in the BMW's open trunk.

DONNIE

Don't get worked up.

NATHAN

(looks up at him)

You can't do that. You can't grab a gun out of my hands.

DONNIE

Nothing happened.

NATHAN

It could...There's a protocol. There are things you have to do. You have to be responsible. We have rules here.

DONNIE

Listen to you. You sound like dad.

NATHAN

(beat)

What?

DONNIE

There are rules for a reason? This is for your protection? What's that about?

(MORE)

DONNIE (CONT'D)

I took your gun 'cause you were being a bitch and you wouldn't let me do it.

NATHAN

Stop.

DONNIE

And now you're telling me what to do.

NATHAN

Oh, God forbid I try and keep a gun away from you.

DONNIE

Yeah. I'm a fucking mess, aren't I.

NATHAN

(apologetically)

Donnie...

DONNIE

Is that what you want me to be Nathan? I can be a mess. I can be out of control.

NATHAN

You can't...

DONNIE

Dad shot himself. I didn't do that.

NATHAN

What?

DONNIE

Everyone says dad shot himself.

NATHAN

You know that's not what...that's what I told everyone.

DONNIE

You're saying I don't remember what happened?

Donnie starts pacing around, walking in circles like a caged animal.

NATHAN

I don't even know what happened, Donnie! I was in the back yard.

FLASHBACK TO:

EXT. EASTSIDE HOME - EVENING (1971)

Clayton holds the gun at Young Donnie. Mona inches toward them.

CLAYTON

We've got rules for a reason. The government has people around here. Everywhere!

MONA

(frightened)
Clayton! Stop it!

END FLASHBACK.

INT. REDLANDS SHOOTING PARK - AFTERNOON (PRESENT)

Donnie has his arms crossed over his chest. He's breathing hard now. Nathan is angry and frightened.

DONNIE

I took all your beatings, you ungrateful little shit.

FLASHBACK TO:

INT. EASTSIDE HOME - EVENING (1971)

Young Donnie's father pistol whips him with the m1911.

CLAYTON
Ungrateful little shit!

Mona grabs ahold of Clayton's arm he drops the gun. He knocks her down and climbs on top of her in a rage. Young Donnie pounds at the back of his head, then spots the gun.

EXT. EASTSIDE HOME (1971)

Nathan digs his hole and scratches a scab on his neck.

END FLASHBACK.

EXT. REDLANDS SHOOTING PARK - AFTERNOON (PRESENT)

Nathan and Donnie are facing each other down.

DONNIE
What the hell are you doing with guns anyway? You shouldn't own a gun.

NATHAN
What did you do with dad's?

DONNIE
What?

NATHAN
Dad's gun.

DONNIE
I don't have it.

NATHAN
Did you sell it?

DONNIE
I don't have it.

NATHAN
Did you buy meth with it?

DONNIE

Shut the fuck up, Nathan. I don't want to...

NATHAN

To what? You gonna hit me, you piece of shit?

Donnie punches him in the face, knocking him to the ground. He instinctively kicks him in the ribs.

DONNIE

Ungrateful little shit!

He kicks him again.

DONNIE (CONT'D)

I killed him for you!

Nathan holds his ribs, trying to scoot away. Donnie stops, coming back to himself.

DONNIE (CONT'D)

Jesus, Nathan. I'm sorry.

He bends down to give him his hand, but Nathan scoots away.

DONNIE (CONT'D)

I'm sorry.

NATHAN

(unable to breathe)

Get away from me.

Donnie stands over him. The ATTENDANT at the park comes out of the office.

DONNIE

Nathan, get up.

Donnie looks at the Attendant.

DONNIE (CONT'D)

Get up. Someone's coming.

He grabs at Nathan's arm.

ATTENDANT
Is everything alright over there?

Donnie looks up, but doesn't answer.

DONNIE
(to Nathan)
Get off the ground!

NATHAN
Stop!

He pulls at his arm, violently, desperately.

ATTENDANT
What's going on?

DONNIE
(to Attendant)
Mind your own fucking business.

Attendant steps back through the door and picks up the phone in the office. Donnie walks toward the office and Nathan tries to grab at his ankles.

DONNIE (CONT'D)
(stomping towards the
office)
Why does everyone have to call the
cops around here? You don't know
what's happening.

NATHAN
Donnie, no!

ATTENDANT
Stay over there.

Donnie stops, guilty and nervous.

DONNIE
Oh, so now I'm dangerous, huh? I'm
a real fucking mess?

ATTENDANT

Stay where you are!
(into the phone)
I'm calling from the Redlands
Shooting Park and we've got an
aggravated...

NATHAN

(from the ground)
Don't! He's my brother.
Everything's OK.

HUNTER

(still on the phone)
One man is on the ground,
conscious, but it looks like...

Donnie stomps into the office but the attendant backs him out
with a shotgun.

ATTENDANT

Back up!

Donnie stops moving.

SPORTSMAN

I said back up!

Donnie backs up. Nathan climbs off the ground.

NATHAN

(standing up)
This is all a misunderstanding.
Please put the gun down.

ATTENDANT

(to Nathan)
Officers will be here shortly.
They're sending an ambulance.

DONNIE

(to Attendant)
This is none of your fucking
business!

ATTENDANT
Stay where you are!

NATHAN
Run, Donnie!

DONNIE
I'm not...

NATHAN
Run!

Donnie looks at Nathan, and then runs off.

The attendant makes as if to follow him, but stops.

Nathan watches him leave, distraught.

EXT. ORANGE GROVES - EVENING

Donnie stomps through the trees.

DONNIE
(to himself)
Fuck!

He walks on without anywhere to go: a man possessed.

EXT. NATHAN'S HOUSE - EVENING

Nathan gets out of the BMW. He's got one black eye and dirt all over his shirt.

He limps to the front door.

INT. NATHAN'S HOUSE - ENTRYWAY - CONTINUOUS

Nathan walks through the door. He listens to the house.

NATHAN
Donnie?

He waits, but there's no response.

INT. NATHAN'S HOUSE - SPARE BEDROOM - MOMENTS LATER

Nathan peeks his head in, but the room is as he left it.

INT. NATHAN'S ROOM - EXTRA ROOM - MOMENTS LATER

Nathan peeks his head in, but there's no sign of Donnie.

INT. NATHAN'S HOUSE - KITCHEN - MOMENTS LATER

Nathan dials a number on his cell phone.

INT. NANCY SELMA'S HOUSE - MOMENTS LATER

Nancy talks to Nathan, who holds a bag of peas to his eye.

NANCY SELMA

Don't look for him.

NATHAN

I thought he might try to come back here.

NANCY SELMA

If he shows up again, you have to call the police.

NATHAN

I shouldn't have taken him to the park.

NANCY SELMA

This isn't your fault. It's just the way things turned out. You got lucky and he didn't, but there's nothing more you can do for him.

Nathan takes the peas off his swelling eye.

EXT. ORANGE GROVES - NIGHT

Donnie eats an orange at the base of a tree. He hears A LAUGH in the distance and looks around.

A WISP OF CAMPFIRE SMOKE emerges from the trees about a quarter of a mile away.

Donnie stands and walks toward the smoke.

EXT. CAMPFIRE NEAR THE GROVES - NIGHT

MICK (17), a stalky white guy, JED (18), a scrawny Filipino, and CHRIS (16), a Mexican kid with a mustache, sit around a squat fire in a clearing between rows of orange trees.

MICK

(to Jed)

You can't hit a target with a car.

JED

Shut up!

MICK

And you couldn't bag a bitch with a pocket full of rufies.

CHRIS

He *has* a pocket full of rufies.

Chris and Mick crack up.

JED

(to Chris)

No chick would get with a dude with a molester stash.

CHRIS

Chicks love the pedo-stache, bro.

Donnie walks up to the camp, watching the boys go on. He leans on an old smudge pot and it falls over, CLANGING.

The boys look up. Mick gets to his feet.

MICK
(to the bushes)
I've got a gun.

DONNIE
You'd have it in your hand if you
did.

Donnie comes forward.

MICK
Back up.

DONNIE
What are you doing out here?

MICK
Keep moving.

DONNIE
I wanna sit by your fire.

MICK
Keep moving.

DONNIE
You runaways?

CHRIS
Not me. I got a job. I work in the
strawberry groves.

DONNIE
Why you hanging out here?

MICK
Mind your own...

CHRIS
(to Donnie)
You got cush?

DONNIE
I was gonna ask you.

Mick sits back down. Donnie takes a seat.

CHRIS
What are you doing here?

DONNIE
(beat)
My brother lives around here.

JED
In the orange groves?

MICK
No, dick.

DONNIE
(to Jed)
He's a doctor.

MICK
Then what are you doing out here?

Donnie doesn't respond. A moment passes.

DONNIE
(to Chris)
You said you work the strawberries?

CHRIS
Yeah.

DONNIE
Know a guy named Felipe? Mexican?

CHRIS
I don't know any of the guys'
names.

DONNIE
Does one of 'em talk about some
chick all the time. Like won't shut
up about...

CHRIS
Marisol?

Donnie smiles.

CHRIS (CONT'D)

Yeah. He got his ass kicked the other day.

Donnie looks surprised.

DONNIE

Who kicked his ass?

Chris looks at the sky, trying to remember.

CHRIS

I don't know any of the guys names. How do you know him?

DONNIE

He's...I knew him.

JED

Is he your brother?

MICK

(to Jed)

His brother's a doctor.

JED

Sorry.

MICK

(to Donnie)

You a picker?

DONNIE

I have been.

CHRIS

What do you do now?

Donnie doesn't respond.

JED

You gonna be a doctor?

DONNIE
(to Jed)
You have brothers?

JED
Two.

DONNIE
Where are they?

JED
Home, I guess.

DONNIE
Why aren't you?

Jed looks at Mick, looking for guidance.

MICK
Fuck following other people's
rules. You gotta be your own man.

JED
(re: his brothers)
Mick told me I've gotta move on.

DONNIE
That's some stupid fucking advice.
You should go home.

MICK
Man, fuck you.

DONNIE
(calmly)
Do you want me to cut you open?

Mick backs off and looks at the fire.

Donnie looks at the fire. Everyone is silent.

EXT. CAMPFIRE NEAR THE GROVES - MORNING

Donnie wakes up as Jed is pushing some blankets into a back pack. They share a glance. Then Jed stands up and walks off.

The sun is just coming up. Mick and Chris are sleeping in nice, dirty, sleeping bags. Donnie looks down at his brother's borrowed clothes, which are now covered in dirt.

He stands up, looks out over the groves, then walks off.

INT. BEAVER MEDICAL CENTER - NATHAN'S OFFICE - MORNING

Nathan looks over Donnie's blood work: He's in bad shape, and it shows on Nathan's face.

INT. BEAVER MEDICAL CENTER - EXAM ROOM - MOMENTS LATER

Lily is pulling a new paper sheet over an examination chair. Nathan walks past the open door. He walks back and looks into the room.

Lily sees his black eye.

LILY

Oh my god.

NATHAN

I'm OK.

LILY

(beat)

Where is he?

Lily looks horrified.

NATHAN

I don't know.

LILY

Did Patel look at it?

NATHAN

It's a black eye.

Lily looks at him as if to say he's being ridiculous.

LILY

You told me on the phone it wasn't
a big deal. That's why I didn't
come over.

NATHAN

Because it isn't.

Lily reaches out and touches his face. He winces.

INT. BEAVER MEDICAL CENTER - EXAM ROOM - LATER

Dr. Patel looks over Nathan's eye. Nathan unconsciously has a
hand on his side. Lily watches.

NATHAN

I iced it last night for half-an
hour. I'm fine.

DR. PATEL

Why are you holding your side like
that?

NATHAN

Like what?

DR. PATEL

Take off your shirt.

NATHAN

I'm...

DR. PATEL

Nathan, take off your shirt.

Nathan looks at him, irritated, then he hops off the bed,
loosens his tie, un-tucks his shirt, and slides it over his
head.

His left ribs are purple and black.

DR. PATEL (CONT'D)

Nothing...

LILY

(shaking her head)

Nathan.

Nathan doesn't say anything. Dr. Patel pokes at the ribs gently and Nathan twitches from the pain.

DR. PATEL

Does it hurt when you breathe?

NATHAN

Raj, I'm fine. It's just a bruise.

Dr. Patel pokes it again, and Nathan sucks air through his teeth in pain.

DR. PATEL

He fractured your rib.

NATHAN

We can't do anything for it.

DR. PATEL

I'm taking an x-ray.

NATHAN

Jesus...

DR. PATEL

Where is he?

NATHAN

I don't know.

Nathan begins to put his shirt on.

EXT. NATHAN'S HOUSE - MORNING

Donnie walks up to the front door and knocks. No answer.

He looks through the front window, goes around the side of the house, looks over the fence, and jumps over. He tries the back slider and it opens.

INT. NATHAN'S HOUSE - CONTINUOUS

Donnie walks in.

DONNIE

Nathan?

The house is silent.

He looks out into the back yard: There's potential in the half cleaned mess. He walks back out the slider and goes to work.

He starts pulling weeds.

SERIES OF SCENES:

1) Donnie finishes the weeds and kicks together the pile of discarded plants.

2) He drags a trash can through the side gate.

3) He throws out all the refuse, old pieces of wood, scraps from other remodeling jobs, etc.

4) He puts larger pieces of rebar and 2x4s in a pile against the fence.

5) He begins moving larger rocks, which litter the yard, into a single pile in the corner.

Hearing movement in the house, he looks around nervously, then hops the fence.

Donnie watches from between fence boards as Nathan peeks out the back window into the yard, seeing the change.

NATHAN

Donnie?

Donnie laughs to himself, silently.

INT. NATHAN'S HOUSE - EVENING

Nathan mixes drinks in the cleaned-up kitchen with Lily.

NATHAN

Yesterday, it was cleaner, but I
didn't see him.

Lily wants to say something, but hesitates.

NATHAN (CONT'D)

What?

LILY

(beat)

I don't want him to come back.

Nathan doesn't say anything.

LILY (CONT'D)

He hurt you. He's dangerous.

NATHAN

He got mad. I said things I
shouldn't have said. He didn't mean
to.

LILY

That's worse.

Nathan drinks.

EXT. NATHAN'S HOUSE - BACKYARD - DAY

Donnie is back to work, but he's running out of energy. The rest of the house is empty. He sits down for a moment, then he thinks of something. He stands and walks to the house.

INT. NATHAN'S HOUSE - CONTINUOUS

Donnie walks inside and scopes the house out. He looks around until his eyes rest on the shotgun above the mantel. He considers it.

After a moment, he walks to it and pulls it off the wall. He feels its weight, then wraps it in a throw blanket and walks out the door.

EXT. RUN-DOWN STREET - DAY

Donnie walks down the street with the wrapped up gun. Looking for a certain kind of person. He spots the Dealer Type, leaning on the window of an SUV in front of a chain-link fence, topped with barbed-wire.

DONNIE

Hey.

DEALER TYPE

(tensing up)

The fuck you want?

DONNIE

(pulling back the blanket
on the gun)

Know anyone that's got something to
trade for this?

Dealer Type raises an eyebrow at the gun.

DEALER TYPE

What're you looking for?

DONNIE

(beat)

Trash.

Dealer Type looks around.

EXT. TRUE VALUE HARDWARE - LATER

Donnie, cranked, walks past the entrance where a few shovels are prominently displayed. He pulls one off the rack, and hurries off.

Nearby, Donnie spots Chuck the dog, peeing in an alleyway.

EXT. NATHAN'S HOUSE - BACKYARD - LATER

Donnie is moving much quicker. Frantic. He's so into his work that he doesn't hear moving in the house.

INT. NATHAN'S HOUSE - CONTINUOUS

Lily walks into the kitchen and sets her things down on the counter. She spots Donnie in the back yard and quickly pulls out her cellphone.

LILY

(on the phone)

He's at your house. He's in the back yard. What should I do?

(listens)

OK.

(listens)

OK.

She puts the phone down on the counter and watches Donnie dig feverishly. After a moment of digging, he throws the shovel down, grabs a hold of the fence, and hops over.

Lily watches him go. She hears a dog panting in the other room, but it stops. She's scared. She moves to the back door.

EXT. NATHAN'S HOUSE - BACKYARD - CONTINUOUS

She walks through the door and looks around the back yard.

It's cleaning up. It looks nice. Just as she exits the house completely. Donnie's hands come over the side of the fence and he hops over. She turns for the door, but he spots her.

DONNIE

Lily! Lily! What do you think of
the back yard!

LILY

Uh...

Donnie zips up his fly, picks up the shovel and starts moving
piles of dirt around.

DONNIE

I used to do a job like this in an
afternoon. But not no more, not no
more. Just pump pump pump. And
done.

LILY

I'm gonna go.

DONNIE

You gotta tell me what you think
first.

LILY

It looks nice.

She's backing against the door, feeling for the handle.

DONNIE

Where's Nathan?

LILY

He should be home any minute.

DONNIE

Shit, I gotta get some work done
then. I wanted it to be a surprise.

Lily opens the door further and begins to back into the door.

Donnie stops digging.

DONNIE (CONT'D)

(urgently)

Don't go in the house.

LILY

I'm just gonna...

DONNIE

I...dammit, I fucked up again. I brought Chuckie back and I can't get him out of the house. I locked him in the bedroom.

LILY

It's OK. I'll just go in there.

DONNIE

He might attack you if you go in there.

LILY

(scared)

But he's in the...

DONNIE

Just stay out here until Nathan gets back. Then we can double team the bitch.

He laughs at his own joke. Lily doesn't know what to do. She's trapped.

LILY

Please...

DONNIE

What?

LILY

I just wanna leave.

DONNIE

What?

LILY

Please...

DONNIE

I don't know what you're fucking saying!

Lily doesn't say anything.

DONNIE (CONT'D)

I don't understand what you're saying. Do you like the backyard or not?

LILY

(barely audible)
It's nice.

Donnie looks offended.

DONNIE

Why are you like that?

LILY

(beat)
You broke Nathan's rib.

DONNIE

No I didn't.

Laura's silent.

DONNIE (CONT'D)

Did he tell you that?

Donnie grips the shovel with both hands.

FLASHBACK TO:

INT. EASTSIDE HOME - EVENING (1971)

Clayton chokes Mona. Young Donnie looks through a crack in the blinds to see Young Nathan in the back yard.

Young Donnie rushes forward, grabs the discarded gun and points it at his father's head.

END FLASHBACK.

EXT. NATHAN'S HOUSE - BACKYARD (PRESENT)

Donnie's tensing up. Lily tries to turn into the door but remembers the dog.

DONNIE

Why the fuck are you acting like that?

LILY

Please don't hurt me.

DONNIE

Hurt you? I'm doing a good thing, Lily. What the fuck? You think I'm an animal?

LILY

No.

DONNIE

No? 'cause I can be a real mess if you want me to.

LILY

Please.

DONNIE

Just shut up, Lily. Just shut up. Shut up!

He chokes up on the shovel.

FLASHBACK TO:

INT. EASTSIDE HOME - EVENING (1971)

Mona's lifeless body lay on the carpet. Young Donnie holds the gun at his father's head.

YOUNG DONNIE

I hate you!

He pulls the trigger.

END FLASHBACK.

EXT. NATHAN'S HOUSE - BACKYARD (PRESENT)

Donnie rushes at her with the shovel.

LILY

Please!

DONNIE

Shut up!

He hits her once in the head and drops her to the ground.

DONNIE (CONT'D)

Shut the fuck up! Shut the fuck up!

He heaves and looks down at her. He doesn't recognize her limp frame. He turns his head to the side to get a different angle. He slowly bends down and picks her up. At first, he doesn't look like he knows where to go, then he opens the back door and walks inside.

DONNIE (CONT'D)

(whispering)

Shhh.

The back yard looks orderly and clean.

INT. NATHAN'S HOUSE - LIVING ROOM - CONTINUOUS

The room is empty. Chuck barks behind a closed door.

INT. NATHAN'S HOUSE - BEDROOM - MOMENTS LATER

Lily lies on the bed, a train of blood riding from her hairline down her cheek. She looks as if she could be dead.

But she comes around, blinking at the pain in her head. She looks up.

Donnie leans against the wall shaking, twitching, cutting his eyes at her.

DONNIE

This could have been a perfect day.

He is silent for a moment. She is frozen.

DONNIE (CONT'D)

I have every right to cut you open right now. Coming home like that, threatening me, ruining our perfect day. He would have come home and seen that I was trying.

She says nothing. His face softens in recognition that he doesn't believe what he's just said.

DONNIE (CONT'D)

Do you know what it feels like to crush your hand under a cinder block? Or gash your thigh with a box cutter? Do you know what bullets smell like? I didn't even want to come here. I had to. I've been waiting for a thank you for a long time. But I'm not ever gonna hear it. I'm not like you two. I got my dad's blood.

(beat)

I'm sorry.

He walks out of the room and out of the house. Laura's still frozen.

EXT. NATHAN'S HOUSE - LATER

Nathan pulls up in a hurry and rushes to the front door.

INT. NATHAN'S HOUSE - HALLWAY - CONTINUOUS

Lily stands in the middle of the hallway, the blood smudged on her forehead. Nathan is mortified. He runs to her and look at her wound. He's frantic.

NATHAN
What the hell happened?

She doesn't move.

NATHAN (CONT'D)
Can you understand me?

She looks at him, dazed.

NATHAN (CONT'D)
(shaky)
Baby?

She nods.

NATHAN (CONT'D)
He's not coming back. He's not
coming back.

She pulls her arms in and falls into his chest, crying.
Nathan looks out the back window into the clean backyard.

EXT. STREET - DAY

Donnie hurries down the street, head down, strung out.

INT. NATHAN'S HOUSE - KITCHEN - DAY

Nathan examines Lily's head at the counter.

NATHAN
(quick and guilty)
It's my fault. I should have told
him to go away. From the start. I
just...he was my brother.

LILY
(in shock)
I thought he was gonna kill me.

NATHAN
I need to take you to the office.

LILY
I thought he was gonna kill me.

NATHAN
He didn't. He won't. He's gone.

He leads her to the front door. Chuck barks behind the bedroom door.

FLASHBACK TO:

I/E. YOUNG NATHAN'S ROOM, NANCY SELMA'S HOUSE - NIGHT (1971)

Young Nathan's scared in his bed. Young Donnie's face appears in the window. Young Nathan, excited and in love, opens the window.

Donnie hangs on to the window sill.

YOUNG NATHAN
Where did you go?

Young Nathan has a hint of hope on his face, but slowly it turns to fear.

EXT. DOWNTOWN RIVERSIDE - NIGHT (1971)

Young Donnie limps down the street.

YOUNG DONNIE
(stifling tears)
I don't need him. He don't need me.

END FLASHBACK.

EXT. STREET - DAY (MOVING)

Nathan drives Lily to Beaver Medical Center. As he passes through an intersection, he sees Donnie's back down the street, walking away. He pulls out his phone.

NATHAN

(into his phone)

Yes. I'm reporting an assault.

(listens)

He hit my...he tried to kill my girlfriend. I saw him headed east on Redlands Blvd. He may be armed.

(listens)

My brother.

Nathan looks at Lily, her shocks seems to be slowly wearing off. She's going to be OK, yet he looks as lonely as he did thirty years ago, waiting for his brother to return.

CUT TO BLACK.

THE END.