

SUBMERSION

by
Jared Cole Shipley

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Jared Cole Shipley
5818 Harold Way
Hollywood, CA 90028
jared.shipley@hotmail.com
(801) 209-4441

FADE IN:

EXT. GREAT SALT LAKE - BEACH - NIGHT

Smooth, gentle waves wash ashore. Peaceful and serene.

Sitting in the sand, GAGE BERRY (22) cuddles with LYDIA RICHARDS (20).

They look out to lake.

GAGE

Did I ever tell you about my uncle?

LYDIA

Your uncle? No, I didn't know you had one.

GAGE

You wanna know where he lives?

LYDIA

Okay...where does he live?

GAGE

In Florida. In Kissimmee.

LYDIA

Where?

GAGE

Kissimmee. I bet you can't say that ten times fast.

LYDIA

Kissimmee Kissimmee Kissimmee
Kissimmee Kissimmee Kiss-

Gage kisses her. A long, passionate kiss.

LYDIA

Smooth.

They smile. Gage looks into her eyes, strokes her hair.

LYDIA

What's wrong?

GAGE

Nothing.

LYDIA

Gage...I know that look in your eye. You're very bad at hiding it.

GAGE

...I just get this feeling sometimes.

LYDIA

What feeling?

GAGE

That...this isn't gonna last.

Lydia pensively looks into his eyes.

GAGE

I don't want everything we ever had to be gone...you know? I don't wanna lose this.

LYDIA

Well, you don't have to worry about that. At least not right now.

She cuddles closer to Gage. He kisses her head.

LYDIA

Let's promise that no matter what happens with us, we'll always be okay with each other.

She offers her hand. Gage smiles and shakes it.

GAGE

Deal.

They kiss. Gage looks into Lydia's eyes.

EXT. WATER SURFACE - DAY (PRESENT TIME)

The crystal clear water surface lingers.

GAGE (V.O.)

...I love you...

A figure appears from beneath the surface and...

EXT. HOTEL SWIMMING POOL - DAY

...emerges from underwater. It's Gage. He swims to the side and climbs out of the pool.

The whole area is empty, save for him.

Gage snatches a towel draped over the back of a chair and dries himself off.

GAGE (V.O.)

I still think about that night at
the lake. I still think about
Lydia.

INT. HOTEL ROOM - DAY

A backpack lies on the bed. Gage unlocks the door and enters.

He looks out the window.

GAGE (V.O.)

It wasn't always like this.

EXT. UNIVERSITY CAMPUS - DAY (PAST)

Gage walks through campus wearing his backpack.

GAGE (V.O.)

Lydia and I did break up that
spring. Couple weeks after that
night at the lake, in fact. Just
didn't work out. It happens, right?

Gage notices Lydia walking across the other side of campus.

GAGE (V.O.)

We had both just started our senior
year of college. Saw each other
around campus every once in a
while, but we never said anything.

INT. UNIVERSITY HEALTH CLUB - SWIMMING POOL - DAY

Gage swims laps in an empty, indoor swimming pool. He wears small, black goggles.

GAGE (V.O.)

She had a new boyfriend by now from what I'd heard. A guy named Cory. Didn't catch his last name. Some asshole who girls flock to because he has long hair and plays the guitar. But what did I care? She wasn't with me anymore, she could do what she wants.

INT. SPORTS BAR - NIGHT

Gage and a GROUP OF FRIENDS hang out at a table in this energetic sports bar.

GAGE (V.O.)

I was young and free, living my own life my own way...I was happy.

Gage laughs.

FADE TO BLACK.

GAGE (V.O.)

And then came that day...when I woke up late.

INT. GAGE'S BEDROOM - MORNING

Gage wakes up in bed. He looks at the clock on his night stand reading: "10:57"

Gage sighs, frustrated.

GAGE

Shit.

His head collapses back into the pillow.

INT. APARTMENT - MORNING

A kitchen sink filled with dirty dishes, an overflowing trash can, pieces of clothing scattered across the floor. It's obvious that college students live here.

Gage steps out of his bedroom wearing a University of Utah sweatshirt. He heads for the kitchen.

RYAN CAMPBELL (24) enters the front door like a sloth. He wears a Boston Red Sox cap and a backpack hangs from his shoulder.

GAGE
Morning, Sunshine.

RYAN
No talky, more sleepy.

GAGE
Where were you?

RYAN
Class.

Ryan makes a gag noise.

RYAN
Started at eight thirty.

Gage opens a cupboard and grabs a half-eaten bag of potato chips. He digs in.

GAGE
You went to a class at eight thirty
in the morning? What is this, the
Bizarro World?

RYAN
I had to, alright? My professor's a
fucking douchemonkey. He said if I
don't attend at least half his
classes this semester, he'll flunk
me.

Ryan flops his backpack onto the floor.

GAGE
Ouch.

RYAN
Aren't you supposed to be in class
too?

GAGE
Woke up late.

RYAN
Figures. When you beat off until
three AM, it kind of wears you out.

Gage throws a chip at him. Ryan heads for his bedroom.

RYAN

Hey. Remember, it's Thursday.

GAGE

Yeah...

RYAN

Karaoke at Green Street, man. We haven't missed one yet.

GAGE

Ah, of course. I'll be there.

RYAN

Schweet.

Ryan disappears into his bedroom.

INT. APARTMENT HALLWAY - DAY

Gage exits his apartment and locks the door. He wears a jacket with his backpack. KATIE (21) approaches with text books in hand.

KATIE

Hi, Gage.

GAGE

Hey, Katie. How you doing?

KATIE

Ugh. I just got out of economics class. I'm lucky to be alive.

She laughs.

GAGE

I know how you feel.

KATIE

Where you headed?

GAGE

To the library downtown. Gotta pick up some books. Writing a paper on "The Cultural Impact of the Civil War on Nineteenth Century America."

KATIE

Sounds exciting.

GAGE

Oh, it is. I'll see you later.

KATIE

Bye.

Gage heads off.

Katie watches Gage leave, then opens the door to her apartment.

EXT. CAR/CITY STREET - DAY

Gage's car drives through downtown Salt Lake City. It has California license plates.

INT. CAR - CONTINUOUS

Gage wears aviator-style sunglasses and sings with the rock 'n roll music on the stereo.

INT. LIBRARY - DAY

Gage scans the shelf. A book in his hand.

A short ring comes from Gage's pocket. He takes out his cell phone.

ON THE SCREEN

"Gordy's in 4 greenstreet 2!!!
partay!!!"

Gage closes the phone and continues scanning.

INT. LIBRARY - CHECKOUT COUNTER - DAY

Gage waits in line with two books in hand. Ahead of him is a FEMALE STUDENT checking out some books.

At the top of the pile rests Dostoyevsky's "The Brothers Karamazov".

GAGE

I hope you're a fan of depressing
Russian epics, cuz if you are,
you're gonna love that one.

The Female Student notices him.

FEMALE STUDENT
Yeah, well, it's for an assignment.
I'm a lit major.

GAGE
It's a good book. Just try not to
go crazy by the end of it.

She smiles.

FEMALE STUDENT
I'll try. Um...see ya.

GAGE
Bye.

The Female Student takes her books and exits.

Gage hands his book to the LIBRARIAN.

A loud girl's LAUGH suddenly fills the otherwise quiet library. Gage looks over and sees a COUPLE.

A GUY (early 20s) with long, brown hair, and a redhead GIRL (early 20s) horse around and laugh as they exit the building. A black purse dangles from the Girl's shoulder.

The Librarian hands Gage's books back to him with a receipt.

GAGE
Thank you.

EXT. SALT LAKE LIBRARY - DAY

Gage walks out of the building. He stops and puts the books in his backpack. He throws a look to the Couple behind him continuing to horse around.

The Girl pulls away from the Guy and runs.

GAGE (V.O.)
That's when it happened.

The Girl trips and bumps hard into Gage.

GIRL
Oh!

The Girl's purse and Gage's backpack drop. The contents spill.

GIRL
I'm sorry. I'm so sorry.

Gage helps her sort out the spilled material, keys, checkbook, pictures, etc.

GAGE
Oh, it's no problem. Are you okay?

GIRL
Yeah. Yeah, I'm fine.

Gage hands her a stick of lipstick.

GAGE
I'm not sure, but I think this is yours.

GIRL
Thanks.

Gage picks up his backpack and slings it back over his shoulder.

The Guy calls to her from a distance.

GUY
Hey, let's get outta here.

GIRL
Yeah.
(to Gage)
Well, I'll see ya.

GAGE
Wait. I'm sorry, I just...I think I know you. Do you go to the U? I think we have a class together.

GIRL
Um...yeah. I think we do. You look familiar.

GAGE
Is it American Civ?

GIRL
Maybe.

GAGE

Yeah, yeah, I think it is because
don't you sit a couple rows down
from me, next to the guy who still
has an afro?

She laughs.

GIRL

You have a good memory. I'm Chelsey
Riley, by the way.

GAGE

Gage Berry.

The Guy sneaks up from behind and playfully tickles Chelsey.
She laughs and pulls away.

CHELSEY

Oh!
(hits him)
And this is Cory.

Gage's eyes fix on Cory for a moment.

GAGE

Cory. Hi.

CORY

What's up?
(to Chelsey)
Come on, let's go.

CHELSEY

Okay okay.
(to Gage)
I guess I'll see you in class.

GAGE

Yeah. See ya.

Chelsey and Cory head off. Cory puts his arm around her.

Gage takes a step in the opposite direction and stops at the
sound of a CRUNCH under his feet.

Gage looks down to find a small, circular makeup compact
under his foot. Gage picks it up.

A large crack splits between the initials inscribed on the
lid: C.R.

He opens it to find the mirror inside is cracked.

Gage throws a look back toward Chelsey and Cory, but they are gone.

Gage closes the makeup compact and walks down the street.

INT. UNIVERSITY HEALTH CLUB - DAY

Gage enters and goes to a check-in desk where RONNIE (30s, black) stands.

GAGE
Hey, Ronnie.

Gage signs his name on the sign in sheet.

RONNIE
Gage, my boy. Haven't seen you for a few days. I thought you were dead.

GAGE
Nope. Finals aren't till December.

RONNIE
Well, enjoy it while it lasts.

GAGE
I will.

INT. UNIVERSITY HEALTH CLUB - SWIMMING POOL - DAY

A few people are swimming.

Gage enters in his swim trunks and his black goggles in hand.

He takes position on the diving platform, puts his goggles on, and dives in. He proceeds to swim laps.

GAGE (V.O.)
I couldn't stop thinking about them all afternoon...Cory. Lydia's Cory?
No. It couldn't have been.

INT. APARTMENT HALLWAY - DAY

Gage walks down the hall, his hair still wet and backpack in hand.

Katie is knocking at his apartment door. She sees Gage.

KATIE

Oh. Hey. Do you know where Ryan is?

GAGE

I think he's at work. Why?

KATIE

I let him borrow one of my text
books like two weeks ago and I need
it back.

Gage pulls out his keys.

GAGE

Well, I can get it.

KATIE

Get caught in the rain?

GAGE

Swimming.

Gage unlocks and opens the door.

KATIE

Of course.

GAGE

Come on in.

INT. APARTMENT - DAY

Katie steps in as Gage closes the door behind them and drops his backpack.

GAGE

Hold on. I'll get it for you.
What's the book?

Gage goes into Ryan's room.

KATIE

It's a uh...a sociology book. It's
blue...

INT. RYAN'S BEDROOM - CONTINUOUS

Gage searches Ryan's room.

KATIE (O.S.)
...has a picture of a human skull
on the front.

Gage looks under Ryan's bed where there is a scattered pile of CD cases and unused books. He searches through them.

INT. APARTMENT - CONTINUOUS

Gage re-enters from Ryan's room, gives the book to Katie.

GAGE
Found it. There you go.

Katie sighs with relief.

KATIE
Oh, thanks. I would've had to win
the lottery to buy another one.

GAGE
No problem.

INT. APARTMENT HALLWAY - CONTINUOUS

Gage opens the door from inside, shows Katie out.

KATIE
You coming to Green Street later?

GAGE
Yeah. How'd you know about that?

KATIE
Gordy told me you guys were going
and invited me.

GAGE
Oh. Yeah, we go every week.

KATIE
So...I'll see you tonight.

GAGE
Definitely.

TELEVISION SCREEN

A game show plays.

INT. APARTMENT - NIGHT

The sounds of the game show still on TV. Gage lies on the couch, inspecting the makeup compact and opens it.

He looks at himself in the cracked mirror.

GAGE (V.O.)

If I hadn't said anything. If I had just walked away, I never would've saw what I saw. And I wouldn't have started thinking about Lydia again.

He snaps the compact shut.

INT. GREEN STREET BAR - NIGHT

The bar is crowded with college students.

Gage plays an arcade game with a fake gun controller, firing away.

Ryan, Katie and GORDY (20) sit at a table near the game. They all have beers. Ryan wears a shirt with the phrase "I (heart) HOT MOMS" and smokes a cigar.

A COLLEGE GUY is up on a small karaoke stage singing a pop song, Britney Spears/Christina Aguilera style. He sings badly, but is really into it.

RYAN

Gage, come here. You gotta see this guy.

GAGE

Hold on. I'm almost at my high score.

Gage shoots at virtual aliens, but he's losing.

The group laughs at the guy on stage, cheering him on as he finishes and bows. They applaud.

RYAN

Whoo!

GORDY

That was awesome.

Gage loses his game.

GAGE

Ah, shit.

Gage puts the controller away and sits back down.

GORDY

You make it?

GAGE

This close.

RYAN

Hey, I think it's your turn, Gordy.

Ryan points to the stage.

GORDY

Are you shittin' me? I'm not
getting up there.

(looks at Katie)

Sorry, Katie.

KATIE

What?

GORDY

I didn't mean to swear. I'm sorry.

KATIE

I don't give a fuck.

RYAN

Whoa.

The group laughs. Gage is distracted, he takes a swig of beer.

RYAN

Gage, what about you?

GAGE

What?

RYAN

It's your turn.

GAGE

Oh. Maybe.

RYAN

What's the matter, man? You look
like someone just...burned all your
pornos, or something.

GAGE

I was just...thinking about something weird that happened today.

GORDY

What happened?

GAGE

I was at the library getting some books for school and I ended up meeting this girl, Chelsey, who I have a class with. And she was hanging out with this guy named Cory.

GORDY

That's it?

GAGE

...Lydia is dating a guy named Cory.

RYAN

Lydia? Man, what are you talking about her for?

GAGE

What if it was the same guy?

RYAN

Who gives a shit?

KATIE

Wait, so were they together, like, boyfriend-girlfriend together?

GAGE

I don't know. I guess they're just friends, but they seemed like they could've been more than that.

RYAN

It doesn't matter, man.

GAGE

I just had a suspicion.

RYAN

A suspicion?

GAGE

Yeah. I mean, what if it was him
and he's cheating on Lydia? What am
I supposed to do about that?

RYAN

Nothing. She dumped you, man. And
that was, what, six months ago? You
don't have to give a shit about
Lydia, or her faggy-ass boyfriend.
Alright? So just forget it.

GAGE

Yeah, you're right. Doesn't matter.

Ryan pats Gage on the back.

RYAN

Good boy. Now get your ass up
there.

Gage laughs and takes a swig of beer.

GAGE

Alright alright.

Gage heads to the front of the room and up on the stage as
they all cheer him on.

Gage takes the mike as classic rock, Queen/Journey style
music fills the room. The crowd cheers.

Gage sings the first verse. Katie cheers.

Gage does an air guitar riff and begins singing the second
verse...

INT. GREEN STREET BAR - LATER

Ryan and Gordy talk to some other students at the bar.

Gage and Katie sit at the table, nursing a bowl of nuts.

GAGE

...so I'm gonna start applying for
grad school after this semester.

KATIE

That's right. I think you told me
that before.

GAGE

I did?

KATIE

Yeah, because you wanna be a history teacher, right?

GAGE

Right.

KATIE

Where are you applying for grad school?

GAGE

A few different places. Probably back home.

KATIE

You wanna go back to LA?

GAGE

Yeah. I mean Utah's nice, but I wouldn't want to live here.

KATIE

Same here.

They smile.

GORDY (O.S.)

Gage.

GAGE

Hmm?

GORDY

Weren't you looking for a job?

GAGE

Yeah. Why?

GORDY

I forgot to tell you. They need someone in the warehouse where I work. It's just like stocking inventory and off-loading trucks and stuff. You wanna do it?

GAGE

What's the pay?

GORDY

Nine fifty an hour.

GAGE

Sure, I can do that. When could I start?

GORDY

Whenever you want.

GAGE

Okay. I'll come in Monday?

GORDY

Cool. I'll tell my boss tomorrow.

GAGE

Great. Thanks a lot, pal.

Gage looks at Katie, she smiles.

EXT. STREET - NIGHT

Gage and Katie walk home. Ryan and Gordy walk ahead of them.

KATIE

You're a good singer.

GAGE

Oh. Thanks.

KATIE

You sure you're okay? You still look a little down.

GAGE

No, I'm fine. That thing, what I saw today, has just been on my mind.

KATIE

I see.

Pause.

KATIE

How did, um...you don't have to answer if you don't want to, but...how did it end with you and Lydia? I remember you two being together, but I never really knew how it ended.

GAGE

Well, it, uh...it didn't end well.
It was complicated.

Katie nods. They continue to walk.

INT. APARTMENT HALLWAY - NIGHT

Ryan is at his apartment door. Katie and Gage approach.

RYAN

See ya, Katie.

KATIE

Bye.

Ryan slumps into the apartment and Gage stands in the doorway. Katie goes to her door.

GAGE

Well, good night.

KATIE

Gage.

Gage looks back at her.

KATIE

If you ever...feel like talking to someone, you can talk to me.

GAGE

Thank you. But don't worry about me. I'm a big boy.

Katie smiles and goes inside.

INT. APARTMENT - NIGHT

Gage closes the door and stands still for a moment.

INT. GAGE'S BEDROOM - NIGHT

Gage sits down on his bed.

INT. HOTEL ROOM - DAY (PRESENT TIME)

Gage sits on the bed, his backpack opened beside him. In his hands is the makeup compact.

He opens it and looks into his broken reflection.

GAGE (V.O.)
I never gave it back.

Gage sets the compact down next to him.

GAGE (V.O.)
I was...interrupted.

INT. CLASSROOM - DAY (PAST)

Gage sits at his desk in an arena-style classroom.

PROFESSOR MOREY (30s) lectures enthusiastically. On the white board is a picture of John Wilkes Booth.

PROFESSOR MOREY
And on April ninth, eighteen sixty five, General Lee surrenders to Ulysses S. Grant at Appomaddox. That's it. Civil War is over. Kaput.

Gage glances down a couple rows at Chelsey, who is secretly texting on her cell phone under her desk. Sitting next to Chelsey is a SCRAWNY WHITE GUY with an afro.

Gage moves his attention back to Professor Morey.

PROFESSOR MOREY
Two days later, President Lincoln makes an impromptu speech at the White House, attended by none other than...

He points to the picture.

PROFESSOR MOREY
Johnny Booth. Lincoln suggests in this speech that the right to vote be given to...who...anyone?
Bueller? Bueller?

Professor Morey points to a YOUNG MAN in the front row.

PROFESSOR MOREY
You, sir.

YOUNG MAN
Uh...to, uh...

PROFESSOR MOREY
The...afri...

YOUNG MAN
Afri...cans. Africans?

Some giggles from the class, Gage included.

PROFESSOR MOREY
Close. The African-Americans. But of course, back then they wouldn't have been so politically correct.
The African-Americans. This infuriates Johnny Booth, this is his turning point, what changes his mind from merely kidnapping the president, to...

Professor Morey writes the word on the board in all capitals.

PROFESSOR MOREY
Murder!

More laughs.

PROFESSOR MOREY
And why? Because Booth was scared. Scared of change. Lincoln was moving on, he was taking the country into the bright, blue future, but not Booth. He wanted things to go back to the way they always were. He was a man of the past.

Gage listens intently. Professor Morey writes some more words on the white board.

PROFESSOR MOREY
Booth went home that night. He couldn't wait to write it in his precious diary. "Dear Diary" he wrote, "Our cause being almost lost, something decisive and great must be done."

Professor Morey steps away to reveal Booth's words written on the white board.

Gage looks at the words. Professor Morey looks at his watch.

PROFESSOR MOREY
And I'm spent. Alright, place your papers on my desk. Have chapters fourteen through sixteen read by next class.

Some laughter from the students as they rise.

INT. HUMANITIES BUILDING - HALLWAY - DAY

Students shuffle out of the classroom. Gage emerges, holding the makeup compact. He sees Chelsey walking down the hall and follows her.

GAGE
Chelsey.

She doesn't stop. Gage gets closer.

GAGE
Hey, Chelsey.

She doesn't hear him. She turns a corner.

EXT. HUMANITIES BUILDING - DAY

Gage exits the building and looks around. He finds Chelsey meeting up with Cory at the curb of the street, waiting beside a large, black truck.

Chelsey and Cory kiss. Gage watches them as they step into the truck and drive away.

As the truck drives off, Gage notices something painted on the gate of the truck: a serpent.

INT. STUDENT UNION - COMPUTER LOUNGE - DAY

Students sit at rows of computers, surfing the web.

Gage sits at a desk with an open laptop computer. His hand fiddles with the compact.

ON THE MONITOR

The words: "Something decisive and great must be done."

A finger taps Gage on the shoulder and he jumps. Katie stands behind him.

KATIE

Sorry. I didn't mean to scare you.

GAGE

Oh.

Gage smiles, a bit embarrassed. He stuffs the compact in his pocket.

GAGE

That's okay. What's up?

KATIE

I was just coming through and thought I'd say hi.

GAGE

Hi.

KATIE

Hi.

They smile.

KATIE

So, it's Friday. Any big party plans?

GAGE

You'll have to ask Ryan about that.
Why? What are you doing?

KATIE

I don't have any plans.

Awkward silence.

GAGE

Do you...wanna do something?

KATIE

If you're offering.

Gage smiles.

GAGE

Sure. How about, uh...what is there to do?

KATIE

We could go to Sugarhouse Park and feed the ducks. That's kind of fun.

GAGE
Sugarhouse?

KATIE
Yeah.

GAGE
No thanks.

KATIE
What, you don't like Sugarhouse?

GAGE
Not particularly. I guess we could go to Coffee Break. That's where everyone goes when there's nowhere to go.

KATIE
That sounds nice.

GAGE
It's settled then.

KATIE
What time?

GAGE
Eight thirty?

KATIE
It's a date.

Gage nods.

KATIE
See ya.

Katie leaves.

INT. APARTMENT - DAY

Gage enters, backpack on. Ryan heads for the couch with a bowl of ice cream. The TV is on.

RYAN
Hey, man.

GAGE
Hey. Don't you have work?

RYAN
Called in sick.

Ryan plops down on the couch and digs in.

GAGE
Nice.

Gage goes into his bedroom.

RYAN
Party tonight at Rydman's house.

INT. GAGE'S BEDROOM - CONTINUOUS

Gage drops his backpack on the bed.

RYAN (O.S.)
You coming?

GAGE
Um, no. Not tonight.

Gage kicks his shoes off.

INT. APARTMENT - CONTINUOUS

RYAN
Come on, man. You never go to parties.

GAGE (O.S.)
I got plans tonight.

Gage comes out of his room wearing swim trunks and a towel around his neck.

GAGE
I'm heading to the pool.

RYAN
What plans?

GAGE
You're so nosy.

RYAN
What plans?

GAGE
I'm hanging out with Katie.

RYAN
Katie Katie?

GAGE
Yes.

RYAN
Wait. Like a date?

GAGE
We're going to Coffee Break, that's all.

RYAN
Just the two of you?

GAGE
Yes.

RYAN
That's a date, brother.

GAGE
Fine. Yes. It's a date. Okay?

RYAN
Well, look at you. A regular Casablanca.

GAGE
It's Casanova, genius. I'm going to the pool.

Gage opens the front door...

RYAN
Why do you swim so much?

GAGE
I like that pruny feeling on my fingertips.

...and he's gone.

INT. SWIMMING POOL - DAY

Gage dives into the pool. He swims laps.

GAGE (V.O.)
Why do I swim so much? People asked me that a lot.

GAGE (cont'd)

I swim because the water is like a different world. That sounds idiotic, but it's true.

INT. UNDERWATER - CONTINUOUS

Gage swims under the surface.

GAGE (V.O.)

Under the surface, there's no one there but yourself, it's really easy to get lost. It feels good.

EXT. SALT LAKE COFFEE BREAK - NIGHT

Coffee Break is packed with college students. It's noisy, loud music plays.

Gage and Katie sit at a table outside with two cups of coffee. They practically yell.

GAGE

Long week, huh?

KATIE

Tell me about it. I had two tests on Thursday.

GAGE

Ouch.

He takes a sip, and spills when a GOTH GUY bumps into Gage, and squeezes through the crowd. Gage has a coffee stain on his shirt.

GAGE

You know I just remembered something.

KATIE

What's that?

GAGE

Why I don't come here anymore.

Katie smiles.

GAGE

You wanna get outta here?

She nods. They stand.

EXT. SALT LAKE LIBRARY - PLAZA - NIGHT

Gage and Katie stroll through the plaza behind the library.
Each of them eat a small ice cream cone.

KATIE

I've been thinking about switching
majors.

GAGE

How come?

KATIE

Just don't think economics is where
I want to end up, you know? I wish
I knew what I wanted to do like
you.

GAGE

Well, I'm not exactly jumping to
settle down to a career just yet.

KATIE

What do you want to do?

GAGE

I'd like to travel. Actually see
the places I'd be teaching about.

KATIE

Where would you go?

GAGE

I'd like to go back to Mexico. I've
been there a couple times. My step-
mom is from there.

KATIE

Really? I didn't know that.

GAGE

Yeah, she's from this city called
Guaymas.

KATIE

Guy...

GAGE

Guaymas.

KATIE

Guaymas.

They laugh.

GAGE

It's this really beautiful city right on the coast. We spent a couple summers down there when I was in high school and I haven't been back since. That's where I started swimming actually.

KATIE

Not until high school?

GAGE

Well, no, I mean, I knew how to swim, but that's when I started swimming for exercise. I hate running, and I'm too weak to lift weights so I swim.

Katie laughs.

KATIE

I bet you'll be that really popular teacher that all the girls have crushes on.

Gage laughs.

GAGE

Yeah right.

KATIE

Why do you want to be a teacher, anyway?

GAGE

Are you giving me the third degree?

KATIE

No, I just...I've known you for, what, about two years now, but I still don't really know much about you.

GAGE

I could say the same about you.

KATIE

Yeah, but I asked first.

They smile.

GAGE

I just...really love history. It's like, our history tells us who we are, but...at the same time it doesn't because it gives us an opportunity to make a choice. Like, if you are in any kind of situation, you can look back and find someone, at some time in history with a similar problem and you can apply it to yourself, looking at what they did and what the consequences were. That gives you a chance to make the right choice and I'm...making absolutely no sense.

KATIE

You've put a lot of thought into this, haven't you?

They laugh.

GAGE

Yeah, I guess.

They're eyes meet. Pause. Katie moves in and kisses him. Gage kisses back, then pulls away.

KATIE

I'm sorry.

She walks a few paces away.

GAGE

No, no, no. It's alright. I guess...I haven't really had a date since...I was with Lydia. It just feels a little strange to me is all.

Gage touches her shoulder.

GAGE

It's okay. Hey.

She turns back around.

GAGE

It's okay.

KATIE

What happened with her? With Lydia?

No answer. Gage kisses Katie. They continue kissing, it grows passionate.

INT. APARTMENT - MORNING

The living room is empty. Ryan enters from inside his bedroom. He is hung over.

He goes to the kitchen and pours himself a large glass of water.

Gage's bedroom door creaks open.

RYAN

You should've gone to that party
last night, man, I'm telling you.
The only excuse I'll accept is if
Katie was back here giving you a--

He turns to see Katie standing in Gage's doorway. She holds a slip of paper.

RYAN

Oh.
(smiles)
Good morning.

KATIE

Good morning.

RYAN

Is, uh, is Gage in there?

KATIE

No, he left this.

She lays the slip of paper down. It reads in pen:

"Be back soon. Didn't want to wake
you. Don't eat."

Katie gets a cup of coffee.

KATIE

From the smell of your breath, I
assume it was a good party.

RYAN

Yeah, Rydman throws good parties...
but I bet Gage throws better ones.

He smiles. Katie sarcastically smiles back.

RYAN
Where did he go?

Katie shrugs.

INT. UNIVERSITY HEALTH CLUB - SWIMMING POOL - MORNING

Gage enters from the locker room. He is alone.

Gage steps up onto the diving platform, stares into the water.

KATIE (V.O.)
What happened between him and Lydia?

INT. APARTMENT - CONTINUOUS

Ryan stops at his bedroom doorway, looks back at Katie drinking her coffee.

KATIE
I've asked him twice, but he won't give me a straight answer.

RYAN
Uh...it was...complicated.

INT. SWIMMING POOL - CONTINUOUS

Gage takes position on the platform and dives in. He swims laps, taking smooth strokes.

RYAN (V.O.)
She broke up with him. Said they had gone as far they could have and she couldn't be in a relationship anymore, but still wanted to be friends. So that's what they did and Gage was doing pretty good for a while.

Gage kicks off the wall and starts another lap.

INT. APARTMENT - CONTINUOUS

Ryan leans against the doorway.

RYAN

But then he heard that Lydia was going out with this other guy just a few weeks later and Gage...he didn't really take it that well.

INT. SWIMMING POOL - CONTINUOUS

Gage swims aggressively fierce.

RYAN (V.O.)

He showed up at her doorstep one day and they got into this huge fight. Ugly fight. Then Lydia told him to fuck off and leave her alone. Even threatened to call the cops.

Gage reaches the edge. He pulls his goggles off and holds a tight grip on to the lip of the pool, breathing heavily.

INT. APARTMENT - CONTINUOUS

KATIE

What did he do?

RYAN

He left her alone. They haven't said a word to each other since.

KATIE

It seems like it's hard on him.

RYAN

Yeah, it is. I think it's because he knows it was his fault. I mean, I don't judge him for that, or anything, but...

INT. SWIMMING POOL - MOMENTS LATER

Gage floats on the surface.

RYAN (V.O.)

...it was his fault.

INT. APARTMENT - CONTINUOUS

Katie looks at Ryan.

KATIE

Thanks for telling me.

RYAN

Do me a favor. Don't talk to Gage about it. He'll tell you when he's ready to tell you.

She nods.

RYAN

And this was only a one time thing.
He's not the crazy ex-boyfriend type.

KATIE

I didn't think so.

INT. GAGE'S BEDROOM - MORNING

Katie comes out of Gage's bathroom. Her make-up is on.

GAGE (O.S.)

Morning.

She looks up to see Gage holding a plastic box of strawberries. She smiles.

EXT. APARTMENT BUILDING - BACK PORCH - MORNING

Gage and Katie sit on a bench in the community back porch, eating strawberries and drinking coffee. Their words cannot be heard.

Gage feeds Katie a strawberry. They laugh.

INT. WAREHOUSE - DAY

Gage and Gordy off load the trailer of a semi-truck. They pull out office furniture pieces, metal frames, etc.

DUANE approaches. Duane is in his mid-40s and has a handlebar mustache. His shirt has a logo reading "Inside & Out Interior Services."

DUANE

Hey, Gage.

GAGE

Yeah.

DUANE

I just need you to come fill out
your W-4.

GAGE

Oh. Sure.

Gage heads off with Duane back through the warehouse.

INT. DUANE'S OFFICE - DAY

Duane sits at his desk filling out paperwork. Gage steps in and hands Duane his W-4 form.

GAGE

There you go.

Duane takes it.

DUANE

Great. Thank you.

Gage turns to leave and bumps into Gordy as he appears at the door.

GORDY

Whoa. Sorry, man.

(to Duane)

Hey, we need a hand truck. Is there one in the warehouse?

DUANE

There should be one by the bay door.

GORDY

Installers must've taken it.

DUANE

Oh. I think there's another one up in the attic.

GORDY

Okay.

(to Gage)

Could you go up and get it?

GAGE

Sure.

INT. ATTIC

Gage steps up into the attic. It's dusty, broken office furniture is scattered throughout, large rolls of old carpet lean against the walls.

Gage searches through the junk and grabs a metal hand truck standing against the wall. He pulls it out.

Gage notices a small area in the back corner with a small hallway.

Gage leaves the hand truck where it is and curiously walks into...

INT. BACK HALLWAY

It's darker back here. The walls are old. White paint flakes off revealing the dirty cement beneath.

Gage creeps along to the end of the hall to a closed door.

Gage hesitates for a moment, then opens the door leading into...

INT. STORAGE ROOM

It is empty, a single light bulb hangs from the ceiling. Gage looks into the room for a minute.

The slightest sounds from the warehouse resonate up here. It's creepy, ghostly.

GORDY (O.S.)

Gage?

Gage jumps at the sound. He quickly closes the door and leaves.

INT. ATTIC

Gordy stands in the attic. Gage re-enters from the hallway.

GAGE

Hey.

GORDY

Hey.

GAGE

I was just looking at that back room.

GORDY

Oh. Yeah, it's just a storage place. We never use it. You get the hand truck?

GAGE

Yeah, it's right over here.

GORDY

Cool. Well, let's take a break, grab some lunch.

GAGE

Sure.

INT. A AND B BURGER - DAY

Gage and Gordy sit in a booth, both eating burgers.

GAGE

So Duane knows about my school schedule and stuff?

GORDY

Uh-huh. Yeah, it's pretty laid back there and Duane will always let you take off for school.

Gage nods.

GORDY

Heard you had a date with Katie on Friday.

GAGE

Ryan?

Gordy nods.

GAGE

Yeah, we just hung out, got some ice cream.

GORDY

Then...?

GAGE

Then what?

GORDY

Come on, man. The jig is up. I know what happened.

GAGE

Then why are you asking me?

Gordy laughs.

GORDY

Details, man, details. How did it happen?

GAGE

We got plastered on tequila and couldn't help ourselves.

GORDY

Uh-huh.

GAGE

I don't know, we took a walk, talked for a little bit and then we...kissed. And one thing led to another and...

GORDY

So, was this just, uh, a one time thing, or are you guys...?

GAGE

Dating?

GORDY

Yeah.

GAGE

...yeah.

GORDY

That's great, man. She's a great girl.

GAGE

Yeah, I like her a lot.

Gage takes another bite.

INT. WAREHOUSE - DAY

Gage and Gordy back at work. They use the hand truck to off load filing cabinets from the trailer.

INT. APARTMENT - NIGHT

Ryan steps through the room, ready to go out.

RYAN

See ya.

GAGE

See ya.

KATIE

(overlapping)

Bye.

Gage and Katie are in the kitchen. A cutting board, cheese, the remains of tomatoes, and half a loaf of Italian bread lie on the counter.

Gage runs a kitchen knife under the faucet and rinses off tomato gunk. Red water spills down the drain.

RYAN

And Gage. Remember I keep spares
under the sink in my bathroom.

GAGE

Get out.

Ryan laughs and exits through the front door. Gage looks at Katie. They smile.

The bell from the oven DINGS.

GAGE

The moment has arrived.

Gage grabs an oven mitt and pulls out a pan of homemade tomato bruschetta.

GAGE

Look at that.

KATIE

Mmmmm.

Gage sets the pan down.

GAGE

Bon appetit.

They both grab one and dig in.

KATIE

That's really good. I can't believe you've never made these before.

GAGE

I think it would be a little strange for two straight guys living in the same apartment to spend their evenings cooking up a batch of fresh bruschetta.

She laughs. They kiss.

INT. HOTEL ROOM - DAY (PRESENT TIME)

Gage sits in a trance.

LYDIA (V.O.)

Let's promise that no matter what happens with us, we'll always be okay with each other.

EXT. GREAT SALT LAKE - BEACH - NIGHT (FLASH)

Lydia and Gage kiss.

INT. APARTMENT - MORNING (PAST)

Gage's eyes shoot open and he sits up on the couch. He covers his eyes.

INT. CLASSROOM - DAY

Gage sits in class listening to Professor Morey lecture. He glances down to discover Chelsey's vacant desk.

INT. WAREHOUSE - DAY

Gage works at a table. He drills metal clips onto the corners of a wooden tile. He wears earphones, listening to an iPod.

Duane approaches Gage, taps him on the shoulder. Gage pulls out his earphones.

DUANE

Hey, Gage. Got a delivery for you.

Duane hands him a work order.

DUANE

Couple chairs that gotta go downtown.

GAGE

Okay.

DUANE

You can take the pickup.

Duane hands him a Utah Jazz key ring.

DUANE

The warehouse key is on there too in case the door is locked.

GAGE

Cool. Thanks.

Duane heads off.

EXT. CITY STREET - DOWNTOWN - DAY

Gage exits a large office building with the work order in hand. He looks up at storm clouds gathering.

He gets into a small, white pickup truck parked at a meter.

I/E. PICKUP TRUCK/INTERSTATE - DAY (MOVING)

Gage drives. He looks in his rearview mirror to find:

A big, black truck tailgating him.

GAGE

Back off, you son of a bitch.

Gage speeds up, but can't go much further without hitting the car in front of him. He slows down.

The black truck switches lanes and pulls ahead of Gage.

As the truck pulls past him, Gage notices:

The painting of a serpent on the gate of the truck.

As soon as he sees this, Gage instinctively changes lanes, cutting off another car. The car's horn honks.

Distance increases between Gage and the black truck. Gage speeds up. An SUV merges into Gage's lane, blocking his view of the truck.

GAGE
No. Shit.

The black truck emerges back into sight by taking an exit off the freeway. Gage follows.

EXT. STATE STREET - DAY

The black truck turns left through the green traffic light off the exit. It turns yellow as Gage approaches.

Gage hits the gas and runs through just as it turns red.

I/E. PICKUP TRUCK/SUBURBAN STREET - DAY (MOVING)

Gage follows the black truck through a suburban street, keeping his distance.

Gage looks at a large sign as he passes by.

The sign reads: "SUGARHOUSE"

INT. PICKUP TRUCK - DAY (MOVING)

Gage watches the black truck turn a corner into a condominium complex, past a sign: "UTOPIA CONDOS"

Gage stops for a moment, concern on his face, then pulls over to the curb.

EXT. UTOPIA CONDOS - DAY

Gage sneaks up and plants himself behind the sign.

He watches the black truck park and Cory step out of the driver's seat. Cory steps out of sight as he approaches one of the condos.

Gage watches, intense, his heart pounding.

Cory steps back out, with LYDIA. They kiss.

Gage loses strength to stand and slumps down, his back against the sign.

GAGE
Oh my God.

The engine of the black truck fires up and it pulls out. Gage hides behind the sign, unseen.

INT. PICKUP TRUCK - DAY (MOVING)

Gage drives. A light rain drizzles the windshield.

GAGE (V.O.)
I was right. I couldn't believe it.
My suspicion was right.

INT. WAREHOUSE - DAY

Gage enters the warehouse, carrying the keys. He passes Gordy.

GAGE
Hey.

GORDY
Hey. Get those chairs delivered?

GAGE
Yeah, listen, you think it'll be alright if I take off a little early?

GORDY
What's wrong?

GAGE
Feeling a little sick is all.

GORDY
Well, just ask Duane. I'm sure he'll let you go, we're pretty slow today.

Gage nods and walks away.

INT. UNIVERSITY HEALTH CLUB - DAY

Gage approaches the front desk, but no one is behind it. Gage signs his name on the sign in sheet.

But before he heads inside, he flips through past pages, scanning the names. He stops on "Cory Quinn."

RONNIE (O.S.)
Looking for someone?

Gage jumps. Ronnie has emerged from the back room. Gage smiles.

GAGE
Jesus, Ronnie, you scared me.

RONNIE
Who you looking for?

Gage hesitates.

GAGE
Uh...

He glances back down at the sheet.

GAGE
...Cory Quinn. You know him?

RONNIE
Cory Quinn, Cory Quinn...Oh, yeah I know him. He's kinda short, blonde hair with glasses. Whatcha need him for?

GAGE
...Nothing. He's, uh...just a friend.

Gage starts to walk in.

RONNIE
If he comes in, I'll tell him you're looking for him.

GAGE
Don't worry about it.

Gage continues.

INT. UNIVERSITY HEALTH CLUB - SWIMMING POOL - DAY

Gage swims laps.

GAGE (V.O.)
I knew it was true. That son of a bitch was cheating on her. I couldn't forget about it now.

Gage stops at the end and grabs the lip, catching his breath. He takes off his goggles.

GAGE (V.O.)
So what do I do? Tell Lydia? Tell Chelsey? What was I supposed to do?

INT. LOCKER ROOM - DAY

Gage changes into street clothes. He grabs his cell phone:
1 missed call: Katie.

Gage ignores the missed call and scrolls through his contact list. He comes to Lydia's name, holds on it, staring at the name.

He finally closes the phone and violently SLAMS the locker shut. He PUNCHES it.

INT. APARTMENT - EVENING

Ryan enters, it's empty. Outside the rain pours.

Ryan throws his backpack on the couch.

RYAN
Gage! Hey, Gage!

GAGE (O.S.)
Yeah?

Gage's voice comes from his bedroom. The door is shut.

RYAN
Hey, come on, man. It's Thursday.
Green Street.

INT. GAGE'S BEDROOM - CONTINUOUS

Gage sits on his bed, his cell phone in hand.

GAGE
Oh...yeah. Um, I don't think I can make it tonight.

RYAN (O.S.)
What? Why?

GAGE

Well, I have work in the morning
and I have some homework...

RYAN (O.S.)

Come on, Gage. It's tradition. You
don't even have to go in until noon
tomorrow. And you're a senior so I
know you don't have any homework.

No answer.

RYAN (O.S.)

Come on, man. Everybody is already
down there. Rydman's coming this
time, it's his first time with us.

GAGE

I can't tonight, Ry. Next time.

RYAN (O.S.)

...alright.

The front door opens and closes. Ryan is gone.

Gage lies down on the bed. He flips open the cell phone and
dials a number.

AUTOMATED FEMALE VOICE (V.O.)

You have zero new messages. Listen,
press one, send, press two, check
receipt, press--

Gage pushes a button and listens.

AUTOMATED FEMALE VOICE (V.O.)

First saved message.

LYDIA (V.O.)

Hey, it's me. Um, I don't know if
you got my text earlier, but I just
got off of work and I'm free
tonight so I would love to see you.
It was kind of a rough day so being
with you tonight would be really
great. I was thinking we could go
to a movie, or maybe just grab some
Italian Ice and walk through
Sugarhouse Park...

EXT. SUGARHOUSE PARK - NIGHT (FLASH)

Gage and Lydia walk through the empty park, both eating Italian Ices.

BACK TO GAGE'S BEDROOM

Gage stares at the ceiling.

LYDIA (V.O.)

...I know it's a little late, it's after eleven. But, yeah, give me a call back. Let me know what you want to do. Can't wait to see you, hon. Bye.

AUTOMATED FEMALE VOICE (V.O.)

End of message. To delete, press seven. To save, press nine.

Gage presses a button.

AUTOMATED FEMALE VOICE (V.O.)

Message will be re-saved for one hundred days. End of messages.
Listen, press one, send, press--

Gage closes the phone.

EXT. SUGARHOUSE PARK - NIGHT (FLASHBACK)

Gage and Lydia, Italian Ices now gone, hold each other and kiss. Lydia lets out small sighs.

INTERCUT - SUGARHOUSE PARK/GAGE'S BEDROOM

Gage stares at the ceiling.

Gage lies Lydia down on the grass and they kiss very passionately. Gage feels her up. He grabs her breast, Lydia gasps with pleasure.

Gage's eyes stare intensely, doesn't blink.

Gage kisses Lydia's chest. She lets out soft, periodical moans. Gage raises her skirt and climbs on top of her, loosens his belt.

Gage's face tightens, eyes close.

LYDIA

(whisper)

Oh, Gage. Oh, Gage. Ah.

GAGE

Oh, Lydia.

Lydia's body moves with pleasure. The soft moans grow more rapid.

LYDIA

(whisper)

Oh god oh god oh god oh god...

She holds Gage tightly as she climaxes. Her head presses back against the grass.

INT. GAGE'S BEDROOM - CONTINUOUS

Gage's face is tight, then relaxes.

Gage takes his hand out of his open pants. He closes his eyes and catches his breath.

A knock comes from the front door.

INT. APARTMENT - NIGHT

Gage opens the front door to find Katie.

KATIE

Hey.

GAGE

Hey you.

KATIE

I tried calling you earlier.

GAGE

Yeah, I'm sorry about that, I...my brain has been all over the place today.

KATIE

Are you okay?

GAGE

Yeah--no, I'm fine. I just took a nap.

KATIE

Okay. You coming to Green Street
tonight?

GAGE

No. No I can't. Ryan left already,
but I can't tonight.

KATIE

Well, I was kinda planning on
going. I gotta get outta this
building for a while.

She smiles.

KATIE

Are you...?

GAGE

Oh, sure. Yeah, go have fun.

KATIE

I'll come by afterwards.

GAGE

Great.

She kisses him.

KATIE

Don't work too hard.

GAGE

Never.

They smile. Katie exits down the hall.

EXT. SUGARHOUSE PARK - NIGHT (FLASH)

Lydia looks into Gage's eyes, smiling. Her face is angelic in
the moonlight.

BACK TO THE APARTMENT

Gage closes the door.

INT. CAR - NIGHT (MOVING)

Gage drives in the pouring rain.

EXT. UTOPIA CONDOMINIUMS - NIGHT

Gage stands across the street, staring at Lydia's condo. Light shines from inside the window.

EXT. LYDIA'S CONDO - FRONT PORCH - NIGHT

Gage steps to the front door, he inhales a big, nervous breath and lifts his hand to knock...but doesn't.

He lowers his hand, debating whether or not to knock.

Suddenly, the porch light SNAPS ON and the sound of locks being opened comes from inside the door. Gage immediately ducks away around the corner, in the shadows.

Lydia steps outside and sets a bag of garbage on the front porch, and goes back inside.

Gage gets control of his nerves and walks back to his car.

EXT. SUGARHOUSE PARK - POND - NIGHT

Gage strolls along the cement walkway surrounding a large pond. The quacking of a flock of ducks echo. The rain has died down.

EXT. SUGARHOUSE PARK - NIGHT

Gage approaches an open grassy area.

LYDIA (V.O.)
I want to tell you something, Mr.
Berry.

EXT. SUGARHOUSE PARK - NIGHT (FLASHBACK)

Gage and Lydia lie in the grass, Lydia's head on Gage's stomach. Gage strokes her hair.

GAGE
Mr. Berry? You make me sound like a
breakfast cereal.

She playfully hits him. Gage smiles.

GAGE
Ah, you're so violent.

LYDIA
Come on. Listen.

GAGE
Alright, I'm sorry. I'm all ears.

She whispers in his ear.

LYDIA
I think I'm falling for you.

GAGE
You mean that?

Lydia smiles and kisses him.

BACK TO GAGE

Sitting in the grass. He covers his face with his hands.

INT. HOTEL ROOM - DAY (PRESENT TIME)

Gage's hands cover his face. He lowers them to reveal tears in his eyes.

GAGE (V.O.)
I want it back. I want it all back.

He wipes his eyes.

INT. APARTMENT HALLWAY - NIGHT (PAST)

Katie opens her door to find Gage, soaking wet.

KATIE
Gage...where have you been? I came by. What happened--?

Gage kisses her. She kisses back.

Gage pushes them inside and closes the door.

INT. KATIE'S APARTMENT - NIGHT

Gage and Katie continue kissing. Gage begins to undress. He pushes Katie up against the wall, feels her up, very sexually aggressive.

Katie stops him.

KATIE

Gage, Gage, Gage, hold on a second.
What's wrong?

GAGE

Nothing.

He goes to kiss her, she stops him.

KATIE

Gage, you're acting weird. What's
going on?

Gage looks into her eyes.

GAGE

...I love you.

Katie looks at him. No answer. She kisses him.

INT. KATIE'S BEDROOM - NIGHT

Gage and Katie make love under the sheets.

EXT. CAR/CITY STREET - DAY (MOVING)

A bright, sunny day. Gage drives, sunglasses on.

GAGE (V.O.)

I had to tell Lydia. It was the
right thing to do. But she would
never believe me.

INT. CLASSROOM - DAY

Professor Morey lectures. Gage keeps his eyes on Chelsey.

GAGE (V.O.)

I had to catch them. I needed
proof.

Chelsey reaches into her pocket and grabs a hair tie. As she puts it on, she spins her head around. Her and Gage's eyes meet.

Chelsey gives a small wave and they give a friendly smile to each other. Gage's eyes move back to Professor Morey.

INT. HUMANITIES BUILDING - HALLWAY - DAY

The class exits. Chelsey appears, texting on her phone. Gage emerges a few feet behind and follows her.

EXT. PARKING LOT - DAY

Chelsey walks into the parking lot and gets in her car.

Gage hurries to his car on the opposite end of the lot.

Chelsey pulls out and heads for the toll booth at the exit.

Gage gets in his car and starts it up.

INT. CAR - CONTINUOUS

Gage pulls up to the toll booth to exit. The TOLL BOOTH WORKER (30s) is in the booth. Gage rolls down his window.

TOLL BOOTH WORKER
Ticket please.

GAGE
Yeah.

Gage looks for his parking ticket. He checks his pockets, the seats, glove box.

GAGE
Shit. It must've fallen out of my pocket.

TOLL BOOTH WORKER
Ten dollars for a lost ticket.

Gage looks up at Chelsey's car driving away.

GAGE
Look, can't you just let me go this once? I'm a student, I park here almost every day.

TOLL BOOTH WORKER
Ten dollars for a lost ticket.

GAGE
I don't have ten dollars on me.

Chelsey's car drives out of sight.

TOLL BOOTH WORKER
Then you'll need to fill out an
official I.O.U. form stating that--

GAGE
I don't have time for that! Just
open the fucking gate!

The Toll Booth Worker looks at Gage, surprised. He lets him through. The mechanical arm raises.

GAGE
Thank you.

Gage barrels out. His tires squeal.

INT. CAR - MOMENTS LATER (MOVING)

Gage speeds down the street. He looks around for Chelsey's car, doesn't see it. He is stopped by a red light. He hits the steering wheel.

GAGE
Fuck.

The light turns green and as Gage begins to drive through, he looks to his right to find Chelsey's car driving down the perpendicular road.

Gage immediately stops in the middle of the intersection. The car behind quickly hits its breaks and honks angrily.

Gage turns right. The car behind him drives through.

EXT. ROAD - DAY

Chelsey drives through another intersection, followed by Gage.

Chelsey turns left.

EXT. B STREET - DAY

This residential street is lined with small houses and apartment buildings on either side.

Chelsey parks her car on the curb.

INT. CAR - DAY

Gage sees Chelsey pull over and immediately pulls over himself.

He watches Chelsey get out of her car and walk up to her building, a two-story house, pull out her keys and go inside.

When she's out of sight, Gage drives past, inspecting the building.

Above the front door, in metal letters: "76 B St."

GAGE

Seventy-six B street. Seventy-six B
street, seventy-six B street,
seventy-six B street...

He drives away.

INT. APARTMENT BUILDING - ELEVATOR - DAY

Gage steps into the elevator and presses the button. The doors start to close, but:

A hand reaches in and stops them. The doors open. Katie steps into the elevator.

KATIE

Hey, you.

GAGE

Hey.

She kisses him and wraps her arms around his neck.

KATIE

Let's go out tonight.

GAGE

Tonight?

KATIE

Yes, tonight. And I'm not gonna let
you back out of this one.

She smiles.

KATIE

Come on.

GAGE

Right now?

KATIE

Well, I need to freshen up a bit. I just came back from the gym.

Gage sniffs, and nods. She hits him playfully.

GAGE

Okay. Where are we going?

KATIE

I know the perfect place.

GAGE

And where is that?

KATIE

It's a surprise.

She smiles. The elevator stops.

BLACK.

GAGE (V.O.)

Can I open 'em now?

KATIE (V.O.)

No.

GAGE (V.O.)

Come on.

KATIE (V.O.)

Almost...okay.

EXT. GREAT SALT LAKE - BEACH - NIGHT

Gage opens his eyes to find the familiar view of the lake. His car parked nearby.

Katie wraps her arms around him from behind.

GAGE

The lake.

KATIE

What do you think?

GAGE

It's great.

KATIE

Have you ever been out here before?

GAGE

...once.

Katie rests her head on his shoulder.

KATIE

Gage, I brought you out here
because...I wanted to tell you
that...I love you too.

Gage looks at her.

KATIE

I wasn't gonna say anything because
I thought it was too soon, but
after the other night...I just
knew.

Gage hugs her. She holds him tight. Gage looks out at the water.

INT. KATIE'S BEDROOM - NIGHT

Gage lies awake in bed. He looks at Katie sleeping beside him.

GAGE (V.O.)

I had to stop. I knew that. I
wanted to stop.

Gage looks up at the ceiling.

GAGE (V.O.)

But I couldn't. Something inside me
wouldn't let me sleep until I made
it right. I knew the truth.

INT. WAREHOUSE - DAY

Gage works at his table, drilling on clips.

GAGE (V.O.)

If I could just bring it out into
the open, then everything could go
back to the way it's supposed to
be.

INT. SWIMMING POOL - DAY

The pool has a few other occupants. Gage floats on the surface.

GAGE (V.O.)
I could be myself again.

INT. ELECTRONICS STORE - EVENING

Gage sets down a small, digital camera on the counter. He hands the CASHIER a credit card.

INT. CAR/B STREET - NIGHT

Gage is parked at the curb, holding the camera. He takes a picture of Chelsey's house.

INT. STUDENT UNION - DAY

Students occupy the tables and sitting areas.

Gage sits at a table alone, typing on his laptop and talking on his cell phone.

GAGE
Of course I'm coming home for
Thanksgiving, Mom. Why wouldn't I?
Am I what?...No, Mom, nobody right
now. I know. I know.

Lydia walks into the building, talking on her cell phone and smiling.

GAGE
Look, Mom, it's almost time for
class so I gotta let you go, okay?
Alright, I'll call you this
weekend. Love you too. Bye.

Gage hangs up. Lydia turns and their eyes meet.

Gage gives a small, uncomfortable wave. Lydia turns away and walks out of sight.

Gage watches her go.

EXT. B STREET - EVENING

Gage pulls his car over to the curb beyond Chelsey's house.

INT. CAR - CONTINUOUS

Gage turns off the engine. He adjusts his rear view mirror so that Chelsey's house is in view.

Gage's cell phone rings. "Katie" on the caller I.D. He doesn't answer.

I/E. CAR/B STREET - NIGHT

Gage sits in his car parked on the curb. He is asleep.

Suddenly a car drives by and Gage wakes up. He looks out the window.

The black truck pulls into the driveway of Chelsey's house. Gage immediately slinks down in his seat. He grabs the digital camera.

Cory walks up to Chelsey's door and knocks. Gage snaps a picture.

Chelsey opens the door and greets Cory. Gage snaps another picture.

GAGE
Kiss her. Kiss her.

Cory doesn't kiss her. He leads her to the truck and opens her door. Gage snaps a picture as Chelsey climbs in.

GAGE
Damnit. Come on.

Cory fires up the truck, backs up, and pulls out. Gage ducks down as the truck drives by. He looks back after it.

GAGE
Shit.

INT. APARTMENT - NIGHT

Gage sneaks in. He gently closes and locks the door.

RYAN (O.S.)
Don't worry. I'm awake.

The kitchen light flips on. Ryan stands in the kitchen drinking a beer.

GAGE
What are you doing up?

RYAN
Drinking a beer. You?

GAGE
I was out.

RYAN
With who?

GAGE
With no one. Just went for a drive.
I'm going to bed.

Gage heads for his room.

RYAN
Katie came by earlier.

Gage looks at him.

RYAN
She was wondering about you.

GAGE
What do you mean?

RYAN
Said you were acting strange. Like
you were avoiding her.

GAGE
That's ridiculous.

RYAN
Not to her.

GAGE
Well, I'll talk to her tomorrow.

Gage goes into his room.

RYAN
Nighty night.

Gage shuts his door. Ryan looks after him and takes a swig. He flips the light off.

EXT. PIONEER PARK - DUSK (FLASHBACK)

Gage and Lydia sit on a park bench, Gage's arm around her. Gage checks his watch.

GAGE
We better get going. I made reservations for seven.

Gage stands up. Lydia stays seated, looking down.

GAGE
What is it?

LYDIA
Gage, I've been thinking...

GAGE
Thinking what?

LYDIA
About us. About where this is going.

GAGE
Uh-oh.

LYDIA
And...I don't think either of us is ready for where this is going.

Gage sits back down.

GAGE
You're breaking up with me.

LYDIA
I just...can't be in a serious relationship right now.

No answer.

LYDIA
Gage, I think you're an incredible guy. And I still want to be your friend. I really do. But I understand if you don't want to.

GAGE

No, I do. I don't want us to be like that. I want to stay friends too.

LYDIA

Good.

Gage stands.

GAGE

Can I give you a goodbye hug?

LYDIA

Of course.

They smile and hug. Gage closes his eyes.

GAGE

Don't do this.

Lydia doesn't answer.

GAGE

You can't. I-I love you.

LYDIA

Gage...

GAGE

We can make it work. We can. We just...need more time.

LYDIA

No, Gage.

She breaks the hug.

GAGE

I'm ready. Don't tell me that I'm not ready for this. I'm ready.

Silence.

LYDIA

I'm sorry.

She walks away.

GAGE

What are you so scared of?!

END FLASHBACK

INT. WAREHOUSE - DAY

Gage and Gordy off load a semi-truck trailer. Gage's cell phone rings and he pulls it out, answers.

GAGE

Hey, you.

Gage steps away from the dock.

EXT. UNIVERSITY CAMPUS - DAY

Katie walks across campus, phone to her ear.

KATIE

Hey. Listen, um, is everything alright with us?

INTERCUT - WAREHOUSE/UNIVERSITY CAMPUS

Gage walks down an aisle between rafters.

GAGE

Everything's great. Why?

KATIE

I just was worried that, because of what I said to you at the lake, that I kinda...

GAGE

...oh. No, no, no. The lake was great. I mean, I said it to you first, so...everything's fine with us. Don't worry about it.

KATIE

Good. I'm glad. Okay, um, well, anyway, everybody is going to the Tavernacle tonight around nine, so...

GAGE

I'll be there.

KATIE

Okay.

GAGE

I just got stuff to do all day
today, it's been a little crazy,
but how about I meet you there at
nine?

KATIE

I'll see you tonight.

GAGE

See you tonight.

KATIE

...I love you.

GAGE

...I love you.

Katie smiles. They hang up.

Gage throws a glance over to the staircase leading up to the attic, and walks back.

EXT. UNIVERSITY HEALTH CLUB - DAY

Gage paces to the front door. He suddenly stops in his place.

He looks to his side to discover the black truck parked beside him.

Gage stares into the eyes of the serpent painting.

INT. UNIVERSITY HEALTH CLUB - DAY

Gage enters. No one is behind the counter. He scans the names on the sign in sheet, stopping on:

"Cory Matthews" toward the top of the sheet.

GAGE

Matthews.

Gage looks up, toward the pool.

INT. UNIVERSITY HEALTH CLUB - SWIMMING POOL - DAY

Gage enters from the locker room in his trunks. The pool is fairly crowded. Gage looks around.

He finds a MALE STUDENT sitting in the hot tub, next to him is Cory, lying back with his eyes closed. Gage stops in his tracks, he looks back to the locker room, unsure what to do.

INT. UNIVERSITY HEALTH CLUB - HOT TUB - MOMENTS LATER

Cory relaxes in the hot tub, his eyes are closed.

GAGE (O.S.)
Hey, Cory. How you doing?

Cory looks up, sees Gage stepping into the hot tub.

GAGE
Do you remember me? We met a couple weeks ago at the library downtown. You were there with Chelsey Riley.

CORY
Oh yeah. Greg, isn't it?

GAGE
Gage, actually. Gage Berry.

CORY
That's a weird name.

Cory lies back again, closes his eyes.

GAGE
I know, it sounds like a flavor for Capri-Sun.

The Male Student laughs. Gage smiles.

GIRL (O.S.)
Hey, Logan! Come over here!

Gage looks back at two HOT GIRLS in bikinis.

MALE STUDENT
Duty calls.

He climbs out of the hot tub and heads for the pool. As he does, Gage notices Cory's towel on the floor behind him, and a small key, resting on top. He glances at Cory.

GAGE
So, you and Chelsey are, uh...are together?

CORY

You could say that.

GAGE

What do you mean--?

CORY

Listen, man, I hate to be a dick,
but I really don't feel like
talking right now.

GAGE

Oh. Sorry.

Gage looks back at the key on the towel.

GAGE

Well, I'm gonna take a swim.

Cory nods, eyes still closed. Gage climbs out of the hot tub.

Gage takes a couple steps toward the pool, then stops. He sneaks over to Cory's towel, glances to the pool.

The Male Student and two hot girls splash each other. No one is watching.

Gage slowly reaches down, keeping his eyes pinned on Cory, and picks up the key. Cory doesn't notice and Gage walks away.

INT. LOCKER ROOM - DAY

Gage enters. He looks at the key:

"24" is etched into it.

Gage turns around and walks down an aisle of lockers, scans the top row.

"18", "20", "22", and he stops at "24". He inserts the key and opens the locker.

Inside are Cory's clothes, shoes, and a book of guitar tabs. Gage notices a wallet sticking out from inside one of his shoes.

Gage makes sure no one's watching and grabs the wallet, opens it. A couple credit cards, driver's license. In the pocket is some cash and receipts and a PICTURE. 4 vertical portraits from a 5 minute photo stand.

Cory and Chelsey in each frame. Smiling, making funny faces, and kissing. But in the last frame is Cory, Chelsey, and LYDIA.

GAGE
What the hell?

Gage looks at the date at the bottom: 04/21/08.

GAGE
Oh my God.

Suddenly, the locker door is SLAMMED SHUT. Gage is grabbed and thrown against the opposite row of lockers.

CORY
What the fuck are you doing?!

Cory punches Gage in the stomach. Gage coughs.

CORY
You fucking creep!

He holds his arm against Gage's throat.

CORY
Why the fuck are you in my locker?!

Gage's voice is muffled.

GAGE
I know what you're doing.

CORY
What?

GAGE
You don't deserve her.

Cory is confused for a moment as he looks Gage in the eye. He lowers his arm from Gage's neck and turns away.

Gage notices the vertical picture by his feet. He picks it up.

GAGE
You have to tell--

Gage is cut off by Cory's fist smashing into his face.

INT. LOCKER ROOM - LATER

Gage lies on the ground. He opens his eyes. He has a large, swollen bruise under one eye.

RONNIE (O.S.)
Gage. Gage, you alright?

Ronnie kneels beside him.

RONNIE
What the hell happened?

GAGE
I got in a fight.

Gage sits up and notices the vertical photo still in his hand.

RONNIE
Who was it? Who hit you?

Gage looks at the photo.

GAGE
...I don't know. I don't know his name.

RONNIE
I'm gonna call the cops.

GAGE
No, hey, no, Ronnie, come on. It was...it was nothing.

Gage touches his bruise and winces.

RONNIE
Come on.

Ronnie offers his hand and helps Gage up.

EXT. UNIVERSITY HEALTH CLUB - DAY

Gage exits the building. He wears his shoes and carries his clothes under his arm.

Gage looks to the spot where the black truck was, empty now.

INT. SHOWER

Gage showers. He leans against the wall, letting the water run down his face.

INT. GAGE'S BEDROOM - EVENING

Gage lies on the bed with an ice pack resting on his eye, looking at the vertical photo.

The front door opens.

RYAN (O.S.)
Hello...?

Gage quickly sits up, alarmed, removes the ice pack.

He rushes into the bathroom. Ryan enters.

RYAN
Gage, you in here?

GAGE (O.S.)
Yeah, I'm in here. What's up?

RYAN
It's bar time, man. Come on. You can ride with me.

GAGE (O.S.)
You know what, I got some stuff to finish up here. Why don't you go ahead and I'll meet you there?

RYAN
Dude, you're gonna be late. They stop serving dollar beers in half an hour.

GAGE (O.S.)
Look, I'll just meet you there, alright?

RYAN
Alright, but you better hurry.
Don't pussy out on me again.

Ryan notices something on the bed.

GAGE (O.S.)
I won't. I'll see you there.

Ryan pick up the vertical photo off the bed, looks at it.

RYAN
Alright. Later.

Ryan exits with the photo.

INT. BATHROOM - CONTINUOUS

Gage waits for Ryan to leave. He hears the front door close and...

INT. GAGE'S BEDROOM - CONTINUOUS

...steps out of the bathroom. He heads out the door.

EXT. B STREET - NIGHT

Gage stands across the street from Chelsey's house with the camera. He snaps a picture, then another, and another. Snapping pictures continuously.

INT. TAVERNACLE - NIGHT

The Tavernacle is a sports bar. It's crowded, music plays.

Sitting at a table are Gordy, Katie, Ryan, and RYDMAN (23), burly and athletic. He wears a letter jacket. Everyone has a drink in their hand.

RYDMAN
So we're a week into training, and
Mark, big fat Mark, our center,
goes out to a dance club, gets
drunk, starts break dancing and
sprains his knee!

They laugh.

GORDY
What did they do? They cut him?

RYDMAN
Hell yeah, they cut him. Have you
seen him play all season?

At the entrance, Gage enters. He finds the group and goes to them.

Katie looks back and sees Gage approaching. Her smile is immediately replaced with worry.

GAGE
Hey.

KATIE
Gage. Oh my God, what happened to you?

GAGE
I'm fine, I'm fine.

GORDY
Jesus, man.

KATIE
What happened?

GAGE
It was an accident. This guy in front of me stopped short in his car, so I hit my brakes really hard and I wasn't wearing a seat belt so my face just went smack into the wheel.

Gage smiles.

KATIE
Oh, honey.

Katie kisses him. They sit down.

RYDMAN
Well, let that be a lesson to all you kids.

Everyone laughs, but Ryan looks at Gage, suspicious.

GAGE
What'd I miss?

INT. TAVERNACLE - LATER

Gage shoots a game of pool with Ryan. Katie watches. Gage takes a shot, knocks one in.

GAGE
You wanna try?

KATIE

No, I'm terrible at pool.

GAGE

Come on, take the next shot.

Katie looks at Ryan, who gestures her to go ahead.

KATIE

Alright.

She takes the cue from Gage and lines up a shot, takes it.
She sinks a ball on the opposite side of the table.

Katie laughs.

GAGE

Whoa. You're a hustler.

KATIE

That was the best shot I've ever
taken, I swear to God. Pure luck.

She hands the cue back to Gage.

GAGE

Okay.

Gage lines up again, shoots, but nothing goes in.

KATIE

I'll be back. Little girls room.

Katie walks to the bathroom. Ryan takes a shot.

RYAN

So a guy stopped short on you, huh?

GAGE

What?

RYAN

The eye. Your, uh...accident?

GAGE

Oh. Yeah.

RYAN

It's funny. The same thing happened
to you when you were sixteen,
didn't it?

Gage stops his shot, looks up at him.

RYAN

I could swear you've told that story a hundred times.

Ryan smiles. Gage shoots.

RYAN

It's also funny because I have never seen you in a car without your seat belt on. Even just driving down the block for groceries you suit up like a damn crash test dummy.

GAGE

Yeah, well, I was in kind of a rush to get here.

Ryan stares at the table.

GAGE

It's your shot, man.

RYAN

Tell you what. If I make this shot, you tell me how you really got that shiner.

GAGE

What are you trying to say, Ry?

RYAN

I'm trying to say that I know you're lying. And I know you've been lying for weeks.

GAGE

About what?

RYAN

"I can't go, I have work in the morning", "I got homework to do", "I was just out taking a drive", "Everything's fine."

Gage laughs.

RYAN

Everything's not fine, is it?

GAGE

Come on, man. It's your shot.

Ryan reaches into his pocket and tosses the vertical picture on the table.

Gage's smile immediately disappears and he snatches up the picture.

GAGE

How did you get this?

RYAN

More importantly, how did you get it?

Gage looks at Ryan.

RYAN

You must have been in kind of a rush to get here.

Gage calmly puts away his cue and walks toward the back.

EXT. THE TAVERNACLE - PARKING LOT - NIGHT

Gage storms out the back door. Ryan follows.

GAGE

Since when do you start rummaging through my stuff?!

RYAN

Jesus, Gage. Cut the horse shit, would ya?! I know what's going on.

GAGE

No, you don't.

RYAN

You can't win her back!

Gage stops, looks Ryan in the eye.

GAGE

He's cheating on her. I know it.

RYAN

That's not the point, Gage.

GAGE

Then what is the fucking point?!

RYAN

She's gone!

Silence.

RYAN

You gotta let her go, man.

Gage turns away from him.

RYAN

Jesus, Gage, this isn't a suspicion anymore, it's an obsession. You gotta let her go. I mean, what about Katie?

No answer. Gage looks at the vertical photo.

GAGE

This picture was taken in April.
Right after we broke up.

RYAN

Gage...

Gage turns back toward Ryan.

GAGE

She was seeing him while we were dating. That's why she dumped me in the first place.

RYAN

Give me the picture.

GAGE

I have to make it right.

RYAN

Gage, give me the damn picture.

Ryan reaches for the picture. They grapple over it, but Ryan yanks it away and tears it up.

Gage grabs Ryan and viciously shoves him against the wall of the building.

GAGE

Why did you do that?! Why?!

Ryan looks at him, no answer.

GAGE

You don't know what it's like! I had her! I had her and I fucked it up!

GAGE (cont'd)

So you don't know what it's
like...You don't know what it's
like to lose the only person you've
ever loved!

Ryan looks over at something. Gage looks over to find Katie standing in the back doorway. Their eyes stay pinned for a moment before Katie disappears back inside. Gage lets go of Ryan.

Gage picks up pieces of the torn picture lying on the pavement.

GAGE

We made a promise.

Ryan goes back inside. Gage holds the shredded pieces in his hand.

GAGE (V.O.)

In much wisdom is much grief.

INT. BATHROOM - DAY (PRESENT TIME)

Gage splashes water onto his face and dries it with a hand towel. He exits the bathroom back into the

HOTEL ROOM

Gage crosses to the bed. He picks up the vertical photo. The torn pieces have been taped together.

GAGE (V.O.)

And he that increaseth knowledge
increaseth sorrow.

Gage sets the photo down next to the makeup compact.

A cell phone rings.

INT. WAREHOUSE - DAY (PAST)

Gage stands at the back of the warehouse, on his cell phone. His swollen eye has gone down, but still discolored.

Lydia's voice mail answers.

LYDIA (V.O.)

Hi. You've reached Lydia. I'm
either at work serving pepperoni
pizza, or buried alive in homework.
Leave a message.

Beep.

GAGE

...Lydia. This is, uh...this is Gage. I, um...I need to talk to you. There's something important that I need to tell you. Please call me back. 209-4361. Okay. Bye.

Gage hangs up quickly.

INT. WAREHOUSE - DAY

Gage works at his table as Gordy approaches.

GORDY

Hey.

GAGE

Hey.

GORDY

Job's going good, huh?

GAGE

Yeah.

GORDY

Duane told me if you wanted to come on as a permanent employee, job's yours.

GAGE

Oh. That's great.

GORDY

Yeah. So...Ryan told me what happened last night.

GAGE

What'd he tell you?

GORDY

Just said you guys had a fight and, uh...that's it.

GAGE

He tell you what it was about?

Gordy shakes his head.

GORDY

No, just that you had a fight.

Gage nods, he drills in a clip.

GORDY

Listen, Gage. I know that something's going on with you right now. I don't know what, it's none of my business, but whatever it is...it's changing you. I can see it. Everybody sees it. And I don't want it to change you.

Gage doesn't look at him.

GORDY

Just wanted to say that. I'll see ya.

Gordy walks away.

GAGE

Hey.

Gordy stops, turns back.

GAGE

You're a good guy.

GORDY

I know. So are you, man.

Gordy walks away.

INT. STUDENT UNION - COMPUTER LOUNGE - DAY

Gage sits at a table with his open laptop. The digital camera is connected to it. Gage watches the screen.

ON THE MONITOR

The pictures from the camera upload. Each picture is of Chelsey's house. In an upstairs window Chelsey and Cory kiss.

With each picture, they grow more passionate. Cory lifts off Chelsey's shirt.

In the next few pictures, the blinds come down and Cory and Chelsey are left in silhouette, until the lights inside the window go dark.

BACK TO GAGE

The pictures finish uploading. He closes the laptop.

A printer finishes printing the last photo. Gage takes the stack of pictures and stuffs them in his backpack.

INT. STUDENT UNION - FOOD COURT - DAY

Gage walks through the food court. He stops when he sees Katie sitting at a table, eating alone.

Gage is torn between which way to go.

Katie takes a bite of her salad.

Gage sits down next to her. Silence.

GAGE

I take it you're not planning on speaking to me for a while.

KATIE

...no. Just not looking.

Gage nods.

GAGE

I'm sorry.

KATIE

Why did you go out with me in the first place? Why didn't you just say no?

GAGE

I wanted to go out with you.

KATIE

No. Gage, no, you didn't so don't lie to me. You wanted to go back to Lydia, it's obvious. Everyone knows you're still in love with her.

GAGE

I'm not in love with her. I'm just trying to do the right--

KATIE

--the right thing.

She looks at him, tears in her eyes.

KATIE
You should go.

No answer. Gage stands and walks away.

INT. CAR - DAY

Gage sits behind the wheel, cell phone to his ear.

LYDIA (V.O.)
Hi. You've reached Lydia. I'm
either at work serving pepperoni
pizza, or buried alive in homework.
Leave a mess--

Gage angrily hangs up. He throws his phone into the dashboard and sits for a moment.

INT. UNIVERSITY HEALTH CLUB - SWIMMING POOL - DAY

Gage stands at the edge of the pool, in trunks. He stares at the surface.

After a few moments, Gage turns away and walks out.

INT. UNIVERSITY HEALTH CLUB - DAY

Gage carries his backpack to the front door. Ronnie sits behind the desk doing a crossword puzzle in the newspaper.

RONNIE
Leaving so soon?

GAGE
Changed my mind.

Gage is halfway out the door, when:

RONNIE
That kid who hit you...

Gage looks back at him.

RONNIE
He came back and explained. I
suspended him.

GAGE
Oh. Good.

RONNIE

Said you stole his key and was
poking around in his locker. Is
that true?

GAGE

No.

RONNIE

Gage...if you're lying to me, if
you did steal his key, I'm gonna
have to suspend you too.

Gage steps back inside. He paces back to the sign in sheet,
grabs the pen, and crosses out his name.

Ronnie watches Gage leave without a word.

EXT. SALT LAKE LIBRARY - PLAZA - DUSK

Gage strolls through the plaza, past the fountain.

INT. APARTMENT HALLWAY - NIGHT

Gage ambles to his door. He throws a look down the hall to
Katie's apartment.

INT. APARTMENT - NIGHT

Gage enters. Ryan lies on the couch watching a talk show on
TV. They glance at each other, but say nothing.

Gage steps toward his bedroom.

RYAN

I'm moving.

Gage stops.

RYAN

To a studio in the avenues.

GAGE

Why?

Ryan turns off the TV.

RYAN

Look, man. You're my best friend
and I love ya. But I can't keep
watching you do this.

GAGE

Do what?

RYAN

You know what, man. Look at what
you're doing to yourself. What
you've done to Katie. I mean, I...I
try to help you, but you won't
listen to me, you won't listen to
anybody.

GAGE

I don't need your help.

No answer.

GAGE

When I tell her the truth, all of
this will be over.

RYAN

And then what, Gage? What happens
when you tell her? Is she supposed
to leap into your arms and you ride
off into the sunset happily ever
after?

No answer.

RYAN

And what happens when Katie's gone?
You gonna start stalking her too?

Gage takes a step into his bedroom.

RYAN

I told her. About you and Lydia.
How it ended. Told her you weren't
the crazy ex-boyfriend type

Gage doesn't move.

RYAN

Guess I lied.

Gage disappears into his room.

EXT. ANTHROPOLOGY BUILDING - DAY

Gage stands outside the building.

He checks the time on his cell phone: "3:25."

Gage takes a deep breath and walks into the building.

INT. ANTHROPOLOGY BUILDING - MINUTES LATER

Gage stands in the foyer, looking at flyers on a bulletin board.

Behind him, the doors of a classroom open and students flow out.

Gage steps closer to the bulletin board, shadowing his face, until he sees...

Lydia cross behind him and walk out the door. Gage follows her.

EXT. CAMPUS - CONTINUOUS

Lydia walks alone among a crowd. Gage follows a few feet behind.

GAGE

Lydia.

She doesn't hear him. Gage gains on her.

GAGE

Lydia!

Lydia turns and sees him, immediately taken over with annoyance.

GAGE

Lydia, I just have to talk to you for a second.

She reluctantly stops.

LYDIA

What do you want, Gage?

GAGE

...It's about Cory.

LYDIA

What? Cory? You don't know Cory.

GAGE

Just hear me out. I met him. I didn't hunt him down, or anything. I just happened to meet him when... when he was with someone else.

Lydia is confused.

GAGE

...He's cheating on you, Lydia.

LYDIA

Gage...

GAGE

He was with this other girl and they were hugging and laughing and it was obvious that they were together.

LYDIA

Is this what you've been calling me about?

GAGE

I'm not lying.

Gage digs into his backpack.

LYDIA

He's not cheating on me.

GAGE

I'm telling you the truth.

LYDIA

He's not cheating on me.

Lydia walks away. Gage catches up to her. He steps in front of her and takes her shoulders. She struggles to push him away, but he doesn't let go.

GAGE

What do you want me to do? Huh?
What am I supposed to do? I said I was sorry. I'm sorry!

LYDIA

Get off of me, Gage.

GAGE
We made a promise.

Lydia looks at him for a moment, then pulls away and keeps walking. Gage looks after her, devastated.

Gage glances around to find various students walking through the campus, staring at him.

He turns and walks away.

GAGE (V.O.)
A week passed.

INT. APARTMENT - DAY

Ryan packs. Cardboard boxes spread throughout the room.

Gage stands in the kitchen.

INT. WAREHOUSE - DAY

Gage works at his table, drilling.

GAGE (V.O.)
I felt trapped. Buried alive.

INT. CAR - DAY (MOVING)

Gage drives.

INT. APARTMENT - NIGHT

Gage stands alone. The room is half-empty.

GAGE (V.O.)
It wasn't supposed to be like this.

INT. HOTEL ROOM - DAY (PRESENT TIME)

Gage stands, looking into his open backpack. Inside is nothing but darkness.

GAGE (V.O.)
Something decisive and great must be done.

He reaches inside.

INT. WAREHOUSE - DAY (PAST)

Gage steps out from inside Duane's office, making sure no one sees him.

He paces back through the warehouse to the punch-in clock. He clocks out.

Gordy approaches and clocks out.

GORDY

We should hit Wendover this weekend.

GAGE

This weekend?

GORDY

Yeah. We can drive out tomorrow, stay up all night on the Black Jack tables. What do you think?

GAGE

Sure. Yeah, let's do it.

GORDY

Rydman's in on it too.

GAGE

I'll call you tomorrow.

Gage heads out.

GORDY

Sounds good.

Gage walks out the side door.

EXT. WAREHOUSE - DAY

Gage walks in a hurried pace. He slips the keys on the Utah Jazz key ring into his pocket.

INT. APARTMENT - EVENING

Gage zips up his back pack. He throws on a jacket.

INT. APARTMENT HALLWAY - ELEVATORS - EVENING

The elevator doors open revealing Katie inside and Gage standing in the hall.

Gage awkwardly steps into the elevator as Katie steps out to the hall.

She walks away as the doors close, until Gage reaches a hand in and stops them.

GAGE
Katie.

She stops, turns back. Gage looks at her, ready to speak... but doesn't.

He removes his hand and lets the doors close.

I/E. CAR/B STREET - NIGHT

Gage sits in his car parked at the curb. Two headlights emerge from down the road.

The black truck pulls into Chelsey's driveway.

Gage grabs his back pack in the passenger seat and gets out.

EXT. B STREET/CHELSEY'S HOUSE - NIGHT

Cory approaches the front door.

GAGE (O.S.)
Hey, there.

Cory looks back to find Gage advancing on him. Gage keeps his hand in his jacket pocket and his back pack slung over his shoulder.

GAGE
Remember me?

CORY
What the hell are you doing here?

Cory steps toward Gage, but stops when Gage pulls a KNIFE out of his jacket pocket. A kitchen knife.

GAGE
Let's take a ride.

INT. BLACK TRUCK - NIGHT (MOVING)

Cory drives, Gage sits behind, up against the back of the seat with the knife around the side.

CORY

Why are you doing this?

GAGE

You'll find out. Give me your phone.

CORY

What for?

Gage presses the knife against his side. Cory winces.

GAGE

Just give it to me.

Cory reaches into his pocket and gives Gage his cell phone. Gage opens it and scrolls through his contact list.

INT. BEDROOM - NIGHT

A cell phone on a night stand vibrates.

Lydia picks it up.

ON THE PHONE

It reads: "1 new message: Cory"

Lydia clicks the button and opens the text message:

"Truck blew a tire. Can u pick me up?"

Lydia texts back.

ON THE PHONE

She types: "Uh-oh. Where r u?"

EXT. WAREHOUSE - NIGHT

Lydia pulls up in her car and stops. She steps out and sees the black truck parked in front of her, notices the tires intact.

LYDIA
Cory?

She opens the driver's side door to find the cabin empty, except for:

The vertical photo on the seat, the pieces taped back together.

Lydia picks it up.

LYDIA
Cory?

Light peeks out from inside the side door, cracked slightly open.

Lydia nervously nears the door and opens it. On the ground inside is one of Gage's pictures: Cory and Chelsey kissing in her bedroom window.

INT. WAREHOUSE - CONTINUOUS

Lydia picks up the picture, another one on the ground a couple feet ahead, and another, and another. A long road of pictures.

LYDIA
Cory, this isn't funny.

No answer. Lydia follows the road of pictures. Each one more revealing.

The last picture rests on the bottom step of the stairs leading up to the attic.

She looks up the stairs.

LYDIA
Oh my god...Cory, you're scaring me! Where are you?! This isn't funny!

GAGE (O.S.)
He's alright.

Lydia screams. Gage immediately steps up to her from behind and covers her mouth.

GAGE
Shh. It's okay. It's okay.

Gage lets her go. Lydia looks at him holding the knife.

LYDIA

Gage? What are you doing?

GAGE

Go up the stairs.

She doesn't move.

GAGE

Lydia, go.

She slowly starts to back up the stairs, tears lining her eyes.

INT. ATTIC

Lydia steps up into the attic, Gage behind her.

GAGE

Back there.

He points to the back hallway. Lydia paces toward it.

LYDIA

What did you do with him?

GAGE

Don't worry.

INT. BACK HALLWAY

Lydia stands at the door to the storage room. She looks back at Gage. He nods.

She puts her hand on the knob, but doesn't turn it.

GAGE

Lydia. I told you he's fine. Open the door.

LYDIA

You son of a bitch.

Gage takes a step forward.

He holds the knife closer.

GAGE

I'm not here to hurt you, Lydia.
But you wouldn't listen to me. This
is the only way to make you
understand.

Gage reaches over and turns the knob himself and pushes the door open.

INT. STORAGE ROOM

Cory lies on the floor. His hands and feet wrapped with duct tape, another strip wrapping around his mouth. Lydia gasps.

LYDIA

Ah!

She goes for him, but Gage holds her back. Cory lets out a muffled scream beneath the tape.

Gage shuts the door behind them.

LYDIA

(to Gage)

What are you doing?!

GAGE

Calm down. Just stay there.

Gage lets her go. She cries.

Gage walks over to Cory and leans down.

GAGE

I don't want to hurt you. I just
want you to tell her the truth.

Gage rips off the duct tape from Cory's mouth. His face tightens with pain.

GAGE

So tell her.

Cory catches his breath.

CORY

Tell her what?

Gage moves the knife to Cory's neck.

GAGE

Tell her about the other girl. Tell
her about Chelsey.

LYDIA

Chelsey?

GAGE

Go on.

LYDIA

Gage...

GAGE

Tell her! You've been fucking
another girl! Now say it!

Cory stares at him, sweating.

GAGE

Say it!

LYDIA

Gage, we're together.

GAGE

He betrayed you.

LYDIA

No!...

(takes a breath)

...I mean...we're all together.

Gage looks at her.

LYDIA

All three of us.

Gage stands, dumbfounded.

GAGE

What does that mean?

No answer.

GAGE

You mean you...share?

Lydia nods.

GAGE

You're lying.

LYDIA

He was already with Chelsey when we met. But we fell in...well...we decided we both would tell Chelsey about us, but she...she just couldn't let him go, and so we all...stayed together.

Gage's grip on the knife tightens.

GAGE

How long has this been going on?

Lydia looks down.

GAGE

That's why you left me, isn't it? For him? Except you didn't leave me for him, only half of him.

Lydia shrinks against the wall.

GAGE

I would've done anything for you...I loved you.

Cory eyes the knife in Gage's hand.

GAGE

We made a promise. Don't you remember?

Lydia looks into Cory's eyes. A tear falls.

GAGE

And you think that sharing this guy with another girl is better than having me? All of me?!

Pause.

GAGE

Do you love him?

LYDIA

...I'm sorry--

GAGE

--No!

Gage slams the wall with his fist.

GAGE

No, you're not. You don't do that to someone who cares about you if you are sorry.

Gage takes a couple steps toward her.

GAGE

You don't do that to someone who loves--!

Cory kicks Gage behind the knees with both feet. Gage falls and drops the knife.

CORY

Run!

Lydia bolts out the door.

GAGE

No!

Gage grabs the knife and instinctively PLUNGES it into Cory.

INT. BACK HALLWAY/ATTIC - CONTINUOUS

Lydia barrels out of the hallway and through the attic, Cory's scream echoing from the storage room.

INT. STORAGE ROOM - CONTINUOUS

Gage stands, terrified at the site of Cory coughing blood.

He drops the knife.

INT. HOTEL ROOM - DAY (PRESENT TIME) (FLASH)

The knife falls onto the floor. Gage drops to his knees.

INT. STORAGE ROOM - CONTINUOUS (PAST)

Gage runs out of the room.

INT. WAREHOUSE - NIGHT

Gage lands at the bottom of the stairs. He runs back along the line of pictures, now scattered and uneven.

GAGE

Lydia!

EXT. WAREHOUSE - NIGHT

Lydia runs for her car, bawling hysterically. She fumbles for her keys.

Gage bursts out the side door. She screams when she sees him.

Just as she opens the door, Gage grabs her from behind, covers her mouth. She kicks and screams.

Gage drags her back to the warehouse.

INT. WAREHOUSE - NIGHT

Gage drags Lydia back in and shuts the side door, holds her against it.

GAGE

Shhh. Quiet.

She continues screaming. Gage grabs her by the throat.

GAGE

Lydia, quiet.

Lydia's inability to breath causes her to stop moving. Gage lets go of her throat, she gasps for air.

They are silent. Gage looks longingly into her eyes.

GAGE

It wasn't supposed to be this way.

Gage touches her face, gently, lovingly, brushes back her hair.

He holds her head in his hands, wipes her eyes.

Gage slowly moves in and kisses her. She doesn't kiss back, scared stiff.

Gage pulls away. He begins to cry as his hands move back to Lydia's neck.

Gage's work table stands stationery as sounds of Lydia choking and struggling echo through the warehouse.

GAGE (O.S.)
We promised...we promised...

Gage removes his hand from Lydia's motionless body, now lying on the floor. Gage sits down beside her, absorbs his massacre.

GAGE (V.O.)
Time stopped. Punishing me by dragging that moment out as long as it possibly could.

INT. BATHROOM - NIGHT

Red water spills into the drain as Gage rinses off the knife under the sink.

EXT. WAREHOUSE - NIGHT

Gage rolls Lydia's car to the back.

INT. WAREHOUSE - NIGHT

Gage picks up the pictures on the ground.

GAGE (V.O.)
The silence was deafening. If I had screamed at the top of my lungs, I wouldn't have been able to hear it.

INT. STORAGE ROOM

Cory and Lydia's bodies lie on the floor.

Gage stands at the door. He tosses the stack of pictures on them. He turns off the light and closes the door.

EXT. INTERSTATE/BLACK TRUCK - NIGHT (MOVING)

Gage drives the black truck.

The black serpent painting glares out the tailgate.

INT. BLACK TRUCK - NIGHT (MOVING)

Gage drives. His backpack rests in the passenger seat.

GAGE (V.O.)

I drove for two days. Didn't even turn my head to look back.

INT. BLACK TRUCK/DESERT - DAWN (MOVING)

The sun peeks above the mountains in the east.

Gage wears his aviator sunglasses, looking straight ahead at the long, empty highway surrounded by desert.

GAGE (V.O.)

It was somewhere in the Arizona desert when I finally realized I was going to Hell. No redemption, no forgiveness.

EXT. UNITED STATES BORDER STATION - DAY

A flock of cars pass through the tolls and check points getting into Mexico.

The black truck appears among them.

I/E. BLACK TRUCK/ROAD - DAY (MOVING)

Gage approaches the outskirts of a city. He rolls down his window. The breeze blows in on him.

He drives pass a road sign reading:

"¡Recepción a Guaymas!"

Gage looks out the window.

GAGE (V.O.)

I always wanted to travel.

INT. HOTEL ROOM - LATE AFTERNOON (PRESENT DAY)

Gage, back in street clothes, slings the backpack over his shoulder and leaves the room.

The items on the bed remain.

INT. HOTEL - FRONT DESK - MINUTES LATER

Gage stands at the front desk wearing his sunglasses.

A Mexican DESK CLERK (30s) types on the computer.

He hands Gage a credit card.

DESK CLERK
Gracias, Señor Matthews.

EXT. BEACH - PARKING LOT - DUSK

Gage steps out of the black truck, closes the door.

EXT. BEACH - DUSK

Gage walks along the empty beach.

He stops and stares at the breaking waves. He sets his backpack in the sand.

EXT. GREAT SALT LAKE - BEACH - NIGHT (FLASH)

Gage embraces Katie.

BACK TO THE PRESENT

Gage scans the beach, absorbing the beautiful scene.

He walks into the surf.

The backpack rests in the sand. A swirling tide sweeps in over it as the sun slips down behind the horizon.

FADE OUT.