

TELEPHOTO

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a Mint Film

Written by:

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Script assistance provided  
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## CHARACTERS

### THE PHOTOGRAPHER

Lorraine Hapcic. Female, 20's-30's. A magazine photographer from New Haven, Connecticut on assignment in Northern Maine. Independent and dedicated, but city-bred. She hopes for a promotion to photo editor for Northeastern Magazine.

### THE MAN WITH THE LIMP

Jeff Morin. Male. 30's-60's. A disabled mill worker and semi-professional hitman from Moncton, New Brunswick. Has a pronounced limp and a reliance on opiates and painkillers. Paid \$3,000 to kill Jake Moody.

### THE WAITRESS

Charlotte Baker-Doughty. Female, 20's-40's. A diner waitress on her second marriage. Has lived in the town all her life and tends to refuse hospitality to non-regulars.

### THE VICTIM

Paul Moody. Male, 60's. A landowner from Saco, ME. Recently acquired about 30% of the town's prime hunting and logging acreage. Started prosecuting trespassers and banned logging on his property. Drugged and killed.

### YOUNG GIRL

Sarah Footer. Female, seventeen. A high school senior. DHS separated her from her mother. Lives with her Nana, Pauline. Her boyfriend is Brian Thebault, a junior in college.

### NANA

Pauline Dixon. Female, 50's-70's. A strong willed war widow and Sarah's primary caretaker.

### THE BOSS

Pat Cappelotti. Male, 20's-30's. A young executive and Lorraine's boss. Is currently interviewing someone else for the position of photo editor. Only his voice is heard.

### COLLEGE STUDENTS

Brian Thebault (pronounced: TEE-Bow), Winston "Winn" Siegel, and Zach Pitcher. Males, 20's. Students at a nearby State University. Winn is a DJ on the local college

station. His program is pre-recorded. Brian is dating Sarah  
Footer.

## SETTING

Northwest Maine, Summer of '96.

## LOCATIONS

In order of appearance:

### WINDING COUNTRY ROAD #1

Paved. Open, rolling countryside. Pastoral and picturesque. Farms, etc.

### LORRAINE'S JEEP

90's Jeep Wrangler. Suitcase. Camera equipment. Rugged, independent.

### LOGGING ROAD

Dirt road. Hills. No trespassing signs. Threatening. Off-limits.

### CLEAR CUT FIELD

Open field. (Possibly quarry?) Pillaged. Raw. Tree stumps. Broken branches.

### DINER PARKING LOT

Parking lot in rural town. Payphone necessary. Lonesome. Remote.

### DINER

Small "Mom & Pop" restaurant. Counter needed. Linoleum tables. Open kitchen. A little run-down.

### CLUTTERED OFFICE

A small office in a big city. Papers piled high. Phone and answering machine.

### MEN'S BATHROOM IN DINER

Dingy bathroom. Urinals, one stall. Tile floor and squeaky sink. Dirty. Taboo.

### WINDING COUNTRY ROAD #2

Paved. Looming pine trees. Isolated and winding. No houses. Threatening.

## WRITER'S NOTE

PHOTOGRAPH is at once a documentation of the beauty and simplicity of rural Maine, (specifically the rolling wooded countryside of the Western part of the state) as well as the terror that isolation can inspire. The writing draws heavily from the Cohen Brothers' adaptation of No Country For Old Men in terms of starkness transposed with an act of shocking violence.

In this setting one complication always leads to another. The two main characters are constantly reacting to situations just a little bit out of their control. The choices or mistakes they make are the result of decisions made on the fly. Jeff Morin tries to violently tie up what he believes to be his one loose end and Lorraine provides a wily and unpredictable quarry as she tries to make her way to safety in this world without cell phones and 9-1-1.

The face of this country is changing. What once used to be remote wilderness, where isolation could conceal a man's crimes, is now being encroached upon from the outside. Lorraine is taking photos for an article that tourists will eventually use as a guide through the area. The three college students reflect a growing urbanized population that intrudes on the rural community. There is always another car coming around the bend. There is always another observer, always another witness.

Even Jeff Morin is influenced by the outside world, having fallen victim to the growing plague of OxyContin dependence that is blossoming in rural communities. (The movie is set a little before OxyContin's release, we ask the audience to suspend their disbelief) Though it should be stated that he is not a "junkie" in the common sense of the word. He is simply a man willing to go to any ends to keep the pain of his injury at bay.

Unfortunately this is something we never discover in the film itself. All of these characters have full lives outside of the brief encounters that the film encompasses. The young girl argues with her grandmother in the parking lot of the diner about Brian Thebault, who is one of the college students who discover Lorraine and her stalker later on. Though she is not aware of it, it's Brian and his friends who provide her with a chance to escape, by being unsuspecting witnesses just as she was a few hours before.

SCRIPT

PART I: THE PHOTO ASSIGNMENT

BLACK.

A voice is heard, clear and crisp:

WINN

Yet another endless summer... I'm Winn  
Siegel... and the needle has just been  
set... upon The Spirals of Classic Vinyl.

EXT. WINDING COUNTRY ROAD #1 - DAY

Slowly fading in out of the blackness is an image of tall  
Maine pines swaying slowly in a summer breeze.

The crisp, crackle of a hi-fi needle dropped onto a record  
is heard.

WINN

Out there it's 1996 but in here it's  
still 1969...

A slow summer beach jam, fuzzed out from dust and scratches  
swells up into our ears as the camera lazily drifts along.  
The pines give way to a golden field under a vibrant blue  
sky. A lone road winds along it.

The camera slowly picks up on a lone jeep. A lone woman  
driving across the rolling countryside. The jeep whips by.

INT. LORRAINE'S JEEP - DAY

The camera is snatched up into the jeep. LORRAINE is  
driving. Her hair whips in the wind.

The music is now coming from her stereo. A map of the state  
of Maine is unfolded in the passenger seat and a camera  
keeps it from blowing out the window.

MONTAGE:

- Logging trucks with shredded pulpwood roaring by.
- Old folks standing idly by at the end of driveways.
- Young boys pushing mowers down sloping grassy yards.
- A train with Guilford engines pulling rusty boxcars slowly through a grade crossing.

INT. LORRAINE'S JEEP - DAY

Lorraine passes a logging road and pulls over. She looks at the sign in her rear view mirror. She slurps from her sport thermos and checks the clock.

EXT. LOGGING ROAD - DAY

LORRAINE backs her jeep up to the entrance and drives down. Sunlight ripples through the branches as she winds down the dirt road.

The jeep passes "NO TRESSPASSING" sign with shotgun pockmarks in it nailed to a tree.

The road opens up in sections of clear-cut forest and LORRAINE looks around for the best place to park. Up ahead she sees a beat up truck pulled over to the side of the road with the driver and passenger door open.

The song ends and DJ comes back on the radio:

WINN

You're listening to WFAR, Maine College  
Radio. That last song was  
"(NAMEOFSONG)" by (NAMEOFBAND/DONOR).

The voice disappears as LORRAINE turns the radio down low.

The jeep pulls alongside the truck. The ping-ping-ping warning comes from the open cab. Both doors are open. The keys are dangling in the ignition.

LORRAINE pulls her jeep over ahead of the truck. She grabs her camera.

Using her roof/hood as a tripod LORRAINE casually takes a few shots of the forest.

Looking back at the abandoned truck, she notices a figure far off in the distance slowly walking away.

With the ease of a professional she pops her lens off and clicks in a larger telephoto lens.

EXT. CLEAR CUT FIELD (THROUGH TELEPHOTO) - DAY

She adjusts focus. Through the lens and the focusing screen we see a figure snap into definition. He is in his mid-30's, tall, broad and wearing a large coat despite the weather. We do not see his face. He walks with a stagger step, favoring his right foot. He is carrying another man who is slumped drunkenly over his shoulder.

The man with the limp throws his friend down onto a freshly cut stump. In his other hand we now see that he holds a machete.

With only the slightest hesitation the man with the limp hoists high the machete and brings it down onto his friend's-

BLACK.

A shutter clicks.

EXT. LOGGING ROAD HILL - DAY

LORRAINE in shock has taken a photo and the shutter on her camera has jammed. She pulls her camera down and smacks the back of it. The shutter releases and she lifts the camera back up to her face.

EXT. CLEAR CUT FIELD (THROUGH TELEPHOTO) - DAY

The man with the limp has turned around and is looking directly at her.

EXT. LOGGING ROAD HILL - DAY

LORRAINE pulls the camera down and looks up. The man is coming up the hill towards the car.

LORRAINE climbs back into the car and begins reversing down

the road. She nervously mutters to herself under her breath. There's nowhere to turn around. She yanks the car into gear and reverses rapidly down the hill.

The man crests the top of the hill and climbs into his car to see her finally managing to pull a quick three point turn and peel out down the dirt road and out of sight.

INT. LORRAINE'S JEEP- DAY

LORRAINE is speeding down an asphalt road away from the logging field, her eyes frantically switching from the road ahead to her rearview mirror.

Just as she pulls out of sight she sees the second car roar down the dirt road.

A side road appears and she turns the car down it, driving for a few seconds. In the rearview is only empty road, but the threat of the second car is constantly looming. She realizes she's been holding her breath and finally releases it nervously.

She grabs the map and while driving tries to figure out where the nearest town is.

As she does this she crosses a town line. The sign welcomes her into INDUSTRY. (Or some other ominous name.)

FILM BURN.

BLACK.

PART II: CAT AND MOUSE

EXT. DINER PARKING LOT - AFTERNOON

We are looking at a small mom & pop restaurant/diner on the side of a road.

LORRAINE'S jeep pulls up and jerks to a stop.

LORRAINE watches in the rearview for the car but sees nothing. A walker passes in the background. LORRAINE

adjusts the rearview to scan the whole street behind her.

A YOUNG GIRL stands beside the diner with a large backpack at her feet. There is a payphone next to her. LORRAINE cautiously gets out of the jeep and goes up to the payphone. The YOUNG GIRL eyes her suspiciously.

LORRAINE picks up the receiver and begins putting in change. There's no dial tone. She flicks the receiver up and down. Still no tone.

Behind her there is a screech of tires and an old truck whips into the parking lot and pulls up next to her.

LORRAINE freezes in terror when she catches a glimpse of the truck out of the corner of her eye. Breathless she looks at her feet, the phone wedged tightly against her shoulder and her cheek.

The driver door opens.

NANA

Where do you think you're going?

A woman of about sixty in a flannel shirt climbs out of the car. She stares at the young girl who is frozen with a look of fear and hatred on her face.

NANA (cont'd)

You are grounded, missy. Get in the car.

YOUNG GIRL

No.

NANA

Sarah Marie Footer, you get in this fucking car.

YOUNG GIRL

NO!

Nana, storms up to the girl and grabs her by the arm.

YOUNG GIRL (cont'd)

Nana, no!

NANA

He is a predator! He is a sexual predator! Was that him calling last night? Was it?

Nana drags Ana to the car.

NANA (cont'd)

God, she's going to end up like her mother...

She throws the backpack into the back of the car and climbs back in. Never even noticing LORRAINE. The truck pulls away and LORRAINE nervously enters the diner.

INT. DINER - AFTERNOON

The diner is sparsely populated. WFAR is playing on the radio in the kitchen.

WINN

This program is pre-recorded this week, so don't try calling in...

A husband and wife sit at a table. The husband glances at LORRAINE after she walks by.

LORRAINE goes and sits down at the counter, she hits a bell that says "RING FOR SERVICE" and waits.

A man in a baseball cap sits down at the plate beside her, and begins not so subtly checking LORRAINE out.

A waitress comes out and brushes past LORRAINE.

LORRAINE

Excuse me.

WAITRESS

Yeah?

LORRAINE

Your payphone outside doesn't work. Do you have another phone I could use?

WAITRESS  
That payphone's never worked.

LORRAINE  
Could I use your phone?

WAITRESS  
Here.

The waitress pulls a phone out from behind the counter and places it on the counter leaving her hand on top of it.

WAITRESS (cont'd)  
What'll you be having?

LORRAINE  
Um. Just coffee, please. ...Thank you.

WAITRESS  
We don't serve just coffee.

The WAITRESS points to a handwritten sign on the wall that says: "WE DONT SERVE JUST COFFEE."

LORRAINE  
Well, I'll... Could I just please make my phone call?

The WAITRESS makes a face and releases her hand, walking away.

LORRAINE dials into the rotary phone.

INT. CLUTTERED OFFICE - AFTERNOON

A phone rings in an office. No one picks up. It goes to an answering machine.

ANSWERING MACHINE  
Hi, this is Pat Cappelotti with  
Northeastern Magazine. I'm away from my  
desk at the moment, but if you leave a  
name and number and a brief message.  
I'll get back to you as soon as possib-

The tone sounds.

INT. DINER - AFTERNOON

LORRAINE

Pat? You there? Pick up. This is Lorraine. I... I'm, um, still up getting more images for that tourism spot and I...

An out of focus figure with a pronounced limp walks in behind LORRAINE. She freezes as the boots clomp by.

LORRAINE

I'll be back in soon. I'm... I'm in Denmark, I think. Denmark, um, Maine. It's Thursday.

LORRAINE hangs up. The man with the limp has taken a seat with his back to her. She watches him from the corner of her eye.

Cautiously but almost automatically LORRAINE moves around the bar and towards the bathroom.

An "OUT OF ORDER" sign hangs over the women's bathroom door. LORRAINE tries the door but the door is locked.

LORRAINE quickly goes into the men's bathroom.

INT. MEN'S BATHROOM IN DINER - AFTERNOON

LORRAINE rushes into the bathroom. She hides in the one stall, closing and locking the stall door behind her.

She sits down on the toilet and suppresses the urge to cry. She holds herself tightly and tries to slow her breathing.

A knock is heard.

LORRAINE stops breathing.

Another knock on the bathroom door.

LORRAINE listens carefully.

Someone is trying the door handle. It's unlocked.

Frantically LORRAINE grabs her camera from the ground and pulls herself up onto the toilet in a fetal position.

The door opens with a long squeak. From under the stall door a shadow appears faintly.

The shuffle-step and squeak of the boots of THE MAN from the woods can be heard. Slowly followed by the lock of the door.

LORRAINE watches the shadow intently, terrified and trying not to make a sound.

THE MAN walks over to the urinal adjacent to the stall. He begins to pee.

LORRAINE is frozen in place.

THE MAN finishes peeing, shakes off with a grunt and goes to wash his hands.

He does a very quick rinse in the sink and tugs the paper towel dispenser slowly and deliberately.

He wipes his hands and walks again towards the door. Suddenly THE MAN stops.

Silence fills the room. It lasts a little too long.

A thin tone, like the sound of an ear losing it's hearing, is heard and it grows with the silence.

LORRAINE on the toilet leans forward to look through the crack of the stall door.

THE MAN is standing at the door with his back to her. His head is slightly turned.

LORRAINE moves back quickly. THE MAN turns the handle and the lock pops on the door. (Perhaps a camera click is heard, faintly.) He exits. LORRAINE is left in silence.

LORRAINE gets up from the stall and silently walks over to the door. She locks it slowly. Wincing at the click.

She looks around the bathroom for an escape. None is present.

LORRAINE turns to the door and puts her hand on the handle. She presses her ear against the door and hears nothing but the distant noises of the kitchen.

She counts to thirty and bursts from the bathroom.

INT. DINER - AFTERNOON

LORRAINE runs over to the WAITRESS who is behind the counter.

LORRAINE

Excuse me. Where's the nearest police station?

WAITRESS

You all right?

LORRAINE

Yes. Please, just... Where's the nearest police station?

WAITRESS

Well let's see. The State Trooper Barracks is going to be your nearest station. You having trouble?

LORRAINE

No. No trouble. How do I get there?

As the WAITRESS is giving directions LORRAINE scans the room for THE MAN, expecting him to surge out and kill her.

He is not there. Instead the old woman and the daughter look suspiciously at LORRAINE and her sudden outburst from the bathroom.

WAITRESS

It's down 231. Take a left out of here and drive down to the end of Buck Creek Road till you hit a T, that's 231. You're going to want to go North. Don't. The station is about fifteen

minutes south of there.

LORRAINE

Okay. Thank you.

EXT. DINER PARKING LOT - AFTERNOON

LORRAINE walks down the diner steps. She cautiously scans the parking lot and the street for the other truck.

She moves swiftly to her car. The engine springs to life, she backs out into the street and is gone.

FILM BURN.

BLACK.

PART III: THE ESCAPE

EXT. WINDING COUNTRY ROAD #2 - AFTERNOON

LORRAINE'S car drives speedily down Buck Creek Road. Winding around curves as the tall white pines whip by.

INT. LORRAINE'S CAR - AFTERNOON

LORRAINE'S eyes are intently focused on the road in front of her. Occasionally they flick nervously up to the rear-view.

The speedometer registers about fifty miles an hour.

Suddenly a pop is heard outside the car. LORRAINE'S arms start shaking on the steering wheel. The car pulls heavily to the left.

LORRAINE

Shit.

LORRAINE quickly pulls over.

EXT. WINDING COUNTRY ROAD #2 - AFTERNOON

LORRAINE'S car comes to a stop. LORRAINE gets out and

kneels by the rear driver's side tire.

The tire is flat.

As LORRAINE checks the tire, crouched by the side of the road, at the top of the hill behind her the MAN's truck appears.

LORRAINE finds something sticking out of the tire and pries at it. The truck starts rapidly accelerating down the hill, headed straight for her.

LORRAINE in horror pulls a long nail out of her tire. At that moment she hears the truck coming. She whips her head around to see it barreling down on top of her.

She jumps and the screech of a wheel being jerked can be heard. That noise is followed quickly by the thud of the truck hitting LORRAINE's form.

The truck screeches to a halt. LORRAINE is sprawled on the pavement, her face and arm badly scraped and her legs at an odd angle.

The MAN gets out of the truck and, with his distinctive gait, walks over to LORRAINE.

He kneels down to check her pulse. LORRAINE does not move, but is still breathing shallowly. He goes to pick LORRAINE up.

Another car can be heard approaching. The MAN hesitates and lays LORRAINE back down.

A ancient sedan has come from the opposite direction and has slowed down. The MAN's truck is in the middle of the road. The car pulls around it. One of the windows is rolled down. BRIAN pokes his head out.

THEBAULT

Is everything all right?

ZACH

(inside the car)

Holy shit!

The Jeep stops. Three college students, THEBAULT, WINN and ZACH climb out and start walking towards THE MAN, who slowly stands up to meet them. ANDREW sees the girl and rushes past THE MAN to LORRAINE'S form and takes her vitals.

The following conversation happens rapidly as THE MAN sizes all of them up.

ZACH

What happened?!

WINN

Is she all right?

THE MAN

There was an accident. She's alive. She needs help.

WINN

(to THE MAN)

Did you hit her?

ZACH

She might be bleeding internally. It looks like she got hit pretty bad.

THE MAN

She needs help. There's a house down the road, go call for help. Go call an ambulance.

ZACH

I'll stay here. Thebault take Winn and go get help.

THEBAULT

(to THE MAN)

What's your name?

THE MAN

I'll stay with her. You boys go get some help.

ZACH

I'm an EMT in training-

THE MAN

GO!

THE MAN lunges towards the boys, startling them. They hesitate. THE MAN tires again.

THE MAN (cont'd)

WHAT ARE YOU WAITING FOR? SHE'S HURT.  
SHE NEEDS HELP. GO CALL THE DAMN  
AMBULANCE!

THE MAN catches THEBAULT looking at the license plate of his truck and whispering the numbers under his breath.

THE MAN

NOW!

THEBAULT jumps. The three young men wordlessly pile back into the car and with a screech speed off down the road.

THE MAN curses under his breath and waits for the Jeep to disappear. He looks at his watch and makes note of the time. LORRAINE lets out a faint moan.

THE MAN bends down to pick LORRAINE's limp form up. LORRAINE lets out a yelp of pain, but does not fully come too.

THE MAN carries LORRAINE to the back of his truck and sets her down onto the tailgate. After setting her down he pauses and then takes the walk back to her car.

Briskly but calmly he searches the inside of her car, spots LORRAINE's camera and purse. He stuffs the purse under his arm and pops the back of the camera off. He tears the film out and tosses it on the ground. Not satisfied with this he picks it back up and pulls out a lighter.

In the background we see LORRAINE slowly and groggily stand up and limp to the drivers side of the car.

THE MAN waits as the flame takes to the film. It burns rapidly. He tosses it to the ground.

The trucks engine starts up. THE MAN hesitates for a split

second.

The squeal of tires is heard as the truck speeds off with LORRAINE in the drivers seat. The man's axe clatters to the ground from the back of the truck.

The woods are quiet. THE MAN walks over and picks up the machete. His eyes tighten.

The chase is on.

LONG FILM BURN.

The guitars of a Dick Dale style instrumental come crashing through.

BLACK.

CREDITS.

END OF FILM.