

First Born

Original Story by  
Natalie Zhivolup

Screenplay Written by  
Michael Gale  
&  
Bruce Findleton

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Bruce Findleton  
(925) 485-0398

Cast:

Susan Franklin	Sister
Michael Franklin	Brother
Anne Franklin	Kid's aunt
Joshua Wilson	Deputy Sheriff
Max Kilbourn	Sheriff
Kevin Montgomery	Family Attorney
Dispatcher	Sheriff's Dispatcher
Lucas Morretta	Anne's Caretaker

FADE IN:

1 EXT. - CEMETERY - DAY

We crane in to a funeral. There are two holes under two caskets. There are about 40 mourners listening to the priest doing his thing. Up front are 3 people. Susan Franklin, daughter of the deceased, her younger brother, Michael, and their aunt Anne. Sue is about 22, pretty, with long blond hair. Mikey is about 8, a nice looking boy, with dark hair. Anne is about 45, attractive with styled blond hair. Anne's eyes are leaking a little but Mike and Sue are stoic.

The priest ends his spiel and the funeral starts to break up. The crowd offers condolences to the family members. Anne is responsive but Mike and Sue are in a bit of a daze. Anne corrals the kids and they walk back towards their limo. On the way they can overhear one of the funeral attendees.

FUNERAL ATTENDEE

I heard that the kids were supposed to be in the car also. Wouldn't that have been a tragedy?

ANNE

(Grumbles) Some people just don't know when to shut up. Come on, let's get you kids home.

They get in the limo and leave.

FADE TO:

2 INT. - FRANKLIN HOME - DAY

Sue, Anne and Mike enter the house. Anne and Sue take off their coats while Mike heads for the stairs.

ANNE

What a terrible day. Can I get you kids anything?

Mike just keeps trudging up the stairs.

SUE

Mikey, are you OK?

MIKE

I'm just tired. I'm going to go to bed.

Anne and Sue look worried. Once he's out of ear shot they talk.

SUE

I'm worried about him. He's been like this since the accident.

ANNE

He just needs some time. This has been pretty rough on all of us. How are you holding up? Still having the dreams?

Sue nods.

SUE

I'm taking the pills Dr. Lipman prescribed. They just make me feel so out of it though. And I need to be here. For Mikey.

ANNE

Don't rush things. We all need some time to come to terms with this. Believe me, your father and I went through this when your grandparents died. It's tough but you get through it and things get better. Not right away but things will get better.

SUE

It doesn't feel like it.

Anne hugs her.

ANNE

Oh, honey, trust me on this. Things WILL get better.

They walk into the kitchen.

3

INT. - FRANKLIN HOME - KITCHEN - DAY

ANNE

So, what about your college? Are they going to let you take some time off?

SUE

They said I could take the semester off without a penalty. "Sympathy leave" they call it.

She doesn't say any more. Anne is getting some wine and pouring for them both.

ANNE

And?

SUE

I'm not sure I'm going back. I'm going to be Michael's legal guardian now. I just can't see leaving him alone after all this.

ANNE

Oh, honey. Mikey can stay with me while you finish up. I'd love to have him and I know your parents were so proud about you, all pre-med and everything. It'd be a shame to just throw that away.

SUE

I don't know.

ANNE

There's no rush. Just think about it. Hey, why don't you and Mikey come up to my place for awhile? Get away from some of the memories here? You know I'd love to have you. It may be the best thing for both of you, to just get away for awhile. The place hasn't changed much since you were there as a little girl. Come on, you'll like it. So will Mikey.

SUE

No. I think I want to stay here. Get closer to Mikey. He was so young when I left for college and then I hardly saw him when I came back for visits. I feel like I hardly know him now. It's like I need to get to know him all over again.

ANNE

Don't be silly, honey. He's just in a tough place right now. I know he loves you very much.

SUE

Still, I think I need to give it a try.

(MORE)

SUE (CONT'D)

It's like I don't even live here. The house seems foreign to me without them here, you know? I don't know if I even think of this place as home anymore. I'm sorry. I just need to get some perspective on the whole situation and I think I can do that best by staying here. But, thank you for offering.

ANNE

Hey, no problem, Suzie-Q. You know you're always welcome. Mi Casa es su Casa. If you change your mind you can call me anytime.

They're quiet and sip they're wine.

SUE

Why didn't dad ever want to go up there? I know he and his dad had a falling out but after grandpa died he still never went back except for the funeral. Why? He never wanted to talk about it.

ANNE

(pauses)

Your grandfather did some things that affected your father's life and not in a good way. I think the place just had nothing but bad memories for him. I know that doesn't tell you much but sometimes it's better to let the past stay in the past. OK? [Sue nods] OK, now how about some salads.

Sue tries to be strong but can't stop a tear from leaking out.

SUE

(quietly)

I miss them, Anne. I miss them both so much.

Anne walks over and bundles her up in her arms.

ANNE

Oh, I know, baby, I know. I miss them too. I miss them too.

They hold each other.

FADE TO:

4 I/E. - DREAM SEQUENCE

This should be freaky. Mike standing looking ominous, sometimes with blood. Anne laughing. Car going over cliff. Sue in car with parents while Mom turns and asks, "Why weren't you with us?", Sue standing above open graves when a hand reaches up and grabs her ankle.

5 INT. - FRANKLIN HOME - SUE'S ROOM - NIGHT

Sue wakes and bolts up in her bed. She looks around, panicked. She gets out of bed and rushes to the bathroom.

6 INT. - FRANKLIN HOME - BATHROOM - NIGHT

She flips on the light and scrambles for her pills. She's frantic. She swallows a few and washes them down with water from a glass she can barely hold still enough to fill from the tap. She puts the glass down and tries to calm herself. She stares at herself in the mirror and then abruptly turns and sits down on the toilet. She ends up wrapping her arms around herself, rocking back and forth, to hold herself together until the pills kick in.

FADE TO:

7 EXT. - LAW OFFICES - DAY

Sue, Mike and Anne, back in their mourning garb, tool up to a large building in Anne's car. They get out and go into the attorney's office.

8 INT. - LAW OFFICES - DAY

Mr. Montgomery, the family estate attorney, greets them warmly.

MONTGOMERY

Anne. Susan. Hello, Michael. I'm so sorry. To have to meet under these tragic circumstances...

(MORE)

MONTGOMERY (CONT'D)

Well, I'm sure you don't want to hang around law offices all day so I'll try to make this as quick and painless as possible. It's relatively straight forward so it shouldn't take long. Let's step in to my office.

9 INT. - MONTGOMERY'S OFFICE - DAY

It's an impressive office. Walls of bookshelves, huge desk, the whole 9 yards if you're a lawyer. They all sit down.

MONTGOMERY

I'll bypass the legaleze and just enumerate the salient points. The will, Anne, states the you are to receive one million dollars. The rest of the estate, estimates of it's current value stand at approximately twenty six million dollars, will be held in trust, with you, Susan, as executor. Once Michael reaches his majority the trust will dissolve with each of you receiving 50 percent of it's then current value. There are provisions for annual allowances and a stipend for you, Susan, as executor, but really the rest is just details. We can cover those later when things have settled. Are there any questions you'd like to ask?

All are quit. Monty removes his glasses.

MONTGOMERY (CONT'D)

I'm sorry to have to put you all through this at this terrible time. Your parents were friends. I am truly sorry for your loss. If I can do anything to help you through these trying time, please don't hesitate to contact me.

They all stand up, Sue thanks him and shakes his hand while he gives Anne a brotherly, consoling hug. Anne whispers in his ear before they pull apart.

MONTGOMERY (CONT'D)

So, Susan, I assume you'll want to get the paperwork started to declare yourself legal guardian for Michael?

Sue nods in agreement.

MONTGOMERY (CONT'D)

All right. Let me get a few forms for you to take with you to get started on. Hey Michael, you want to go help me find those pesky old forms? I can show you the copy machine. It's got more buttons on it than a space shuttle. It's so high-tech I have to get my assistant to run it for me.

Mikey's not sure until Monty mentions the copy machine, at which point he nods and goes with him. Anne obviously wanted Mike out of the room.

ANNE

How are you holding up, kiddo?

SUE

This is all so unreal. I can't believe we're even talking about wills and estates and... It just... makes things...

ANNE

I know, hon, I know. I just wanted to ask again if you wanted to come up and stay with me for awhile. Just until you and Mikey feel a little more like yourselves. I'm worried about the both of you.

SUE

Thanks, Anne. I think I still want to try to work this out with just Mikey. Maybe this ordeal will help us bond, or something. I don't know. But thanks. I'll stay in touch and let you know how things are working out.

We hear the men folk coming back.

ANNE

Well, do what you think is best and just know that I'll be there for you if you need me.

The boys walk back into the room.

MONTGOMERY

Here you go Susan. And remember, anything at all, just call. OK?

Sue nods then it's hugs and handshakes all around as the trio leaves.

10 EXT. - FRANKLIN HOME - PORCH - DAY

Anne has just dropped off Mike and Sue and is ready to depart back to her house. Anne puts on her happy face. Anne kneels down to talk to Mike.

ANNE

So, little man you take good care of your sister for me, OK?

MIKE

OK.

ANNE

(she hugs him tight) That's my brave boy. You be good and promise to come visit me soon, all right?

MIKE

I will, aunt Anne.

Anne stands and hugs Sue.

ANNE

You hang in there, girl. Things will get better, I promise. Call me if you need anything. ANYTHING. All right?

SUE

I will, Anne. Thank you so much for being here for us. It's meant a lot, to both of us.

ANNE

(hugs her again, whispers) I love you. I love you both.

Anne lets go and the others watch as she walks to her car and drives away.

FADE TO:

11 I/E. - FRANKLIN HOME - DAY

The camera follows Sue from within the house as she walks outside to find Mike in a swimsuit sitting on the edge of the pool with his feet dangling in the water and a toy boat in his lap. Sue is in a swimsuit also, carrying two glasses of something cool to drink. Mike is just staring out into space as Sue comes up, sets the drinks down and sits next to him. She's trying to be upbeat.

SUE

Hey, Captain! I brought you some grog.

Mike doesn't respond.

SUE (CONT'D)

I thought all pirates drank grog.

MIKE

(sullenly)

Thanks.

SUE

(trying to keep it happy)

What's the name of your ship there, Captain?

MIKE

Dad and I called it the "BLACK PEARL", but it's broken. Dad promised to fix it for me.

SUE

Oh. So what's wrong with it? Maybe I can help you fix it.

MIKE

(angry)

Dad said he'd fix it.

Mike throws the broken toy into the pool and runs back into the house. Sue just stares at the boat looking sad.

12 INT. - FRANKLIN HOME - KITCHEN - DAY

Mike is slumped at the kitchen table twiddling a salt shaker looking infinitely bored. Sue walks in from the pool.

SUE  
Are you hungry, Mikey? Do you want  
me to fix you something?

MIKE  
(listless)  
No. I think I want to go to bed.

Mike gets up to leave.

SUE  
You've been spending a lot of time  
sleeping lately.

Mike doesn't say anything, just continues to walk out of the room. Sue just hangs her head, defeated.

FADE TO:

13 INT. - FRANKLIN HOME - HALLWAY - NIGHT

Sue climbs wearily up the stairs ready to go to bed. As she walks down the hall she can here something coming from Mike's room. As she gets closer she can tell Mike is crying. She slowly opens his door.

14 INT. - FRANKLIN HOME - MIKE'S ROOM - NIGHT

Mike sits on the floor near his bed and cries bitterly. Sue enters the room, sits on the floor next to him and puts her arms around him. Mike is holding a picture of their parents. Sue tears up.

MIKE  
(softly)  
I miss them Susie. I wish they  
could come back.

SUE  
(just as softly)  
Me too, Mikey. I wish they could  
come back too.

They continue to rock and comfort each other shedding silent tears.

FADE TO:

15 INT. - FRANKLIN HOME - BATHROOM - NIGHT

We hear the sounds of a shower and of crying. We dolly past the sink where we see a prescription bottle with the cap off. We continue in to the shower where we see Sue, sitting in the bottom of the shower, crying uncontrollably.

FADE TO:

16 INT. - FRANKLIN HOME - LIVING ROOM - DAY

Sue stands in the living room just staring out the window but we suspect she's not seeing anything outside of herself.

THERESA (O.S.)  
(the nanny)  
Excuse me. Susan?

SUE  
(startled)  
What? Oh, I'm sorry Theresa. I was just... Yes, what is it? Is Michael OK?

THERESA  
(nervously)  
Yes, yes, he's fine. He's in his room. I was just wondering... About your parents clothes?

SUE  
(confused)  
Clothes?

THERESA  
Yes. It's just... Now that they won't be needing them I just wondered if you had given any thought to possibly giving them to a worthy cause. I know the Salvation Army is always in need clothes that are in good condition.

Sue struggles internally with this acknowledgement of the loss of her parents. She finally concedes to the greater needs of others. She's actually a little embarrassed that Theresa thought of it before she did.

SUE  
Yes. Of course. That's a wonderful idea. Can you call someone to come and pick them up? I'll go up and start sorting and stacking I guess.

THERESA

Thank you, ma'am. I'll go make the arrangements.

Theresa leaves and Sue just stands there, turning back to the window and just staring.

FADE TO:

17 INT. - FRANKLIN HOME - MASTER BEDROOM - DAY

Sue is going through her parents clothes, sorting and stacking. She's not having a very successful time of it. She keeps stopping and petting her mother's sweaters, smelling her father's jacket, basically just getting overwhelmed by the whole process.

She sits down forlornly on the bed, quietly crying and is startled to see Mike in the doorway, looking furious, betrayed.

SUE

Michael!

Mike runs away. Sue runs after him.

18 INT. - FRANKLIN HOME - HALLWAY - DAY

Mike runs into his room and locks his door before Sue can reach it. She knocks on the door. Lightly pounds it, actually.

SUE

Mikey, honey? Open the door. I've got to do it. They aren't coming back.

Sue starts breaking down crying and slips to the floor. She pleads with Mike to understand.

SUE (CONT'D)

(almost to herself)

They're never coming back. It's just you and me Mikey. We're all we've got. (Whispers) They're never coming back.

Mike opens the door and kneels down to hug his sister. They hold each other. Sue finally comes around and chuckles a little, like, how silly to be crying on such a fine day.

She holds Mike out at arms length and acts like nothing's wrong though her nose is running and her eyes are still swollen and bloodshot with tears running down her cheeks.

SUE (CONT'D)

(like it just came to her  
out of the blue)

Hey. I've got an idea. How would you like to go stay at aunt Anne's ranch? Yeah? She's got horses and a cute little dog and she said we could come up anytime we felt like it. Would you like that?

MIKE

(sceptical)

What about school?

SUE

Oh, I don't think they'll mind if you take some time off. And if they do, I'll just march right down there and tell them to let you go because I said so and I'm your *sister!*

She gives him a finger twirl in the tummy that makes him giggle. She starts tickling him.

SUE (CONT'D)

OK, Captain. So is that an 'Aye aye, maty'?

MIKE

(laughing uncontrollably)

Aye aye, maty, aye aye, maty, aye, aye, maty...

Sue eventually let's him go, turns him around and gives him a swat on the tail.

SUE

Well then get to packing. We need to catch the morning tide.

Mike starts a typical seven year old's idea of packing while Sue watches fondly from her spot on the floor in the doorway.

FADE TO:

19 INT. - SPLIT BETWEEN ANNE'S BEDROOM/FRANKLIN FAMILY ROOM -  
DAY

The phone rings in Anne's bedroom where Anne is packing for a trip. She answers.

ANNE

Hello.

Sue is calling from the Franklin family room, looking out the windows at the view.

SUE

Hi, Anne? It's Susan.

ANNE

Suzie-Q! That's so strange. I was just thinking about you guys. How's it going? Is everything alright?

SUE

Well... Not really. That's kind of why I'm calling.

ANNE

What is it honey? Is Michael OK? What's the matter?

SUE

Well, I was kind of hoping we could take you up on your invitation to come up and stay with you for awhile. Mike's been acting out some. I'm really worried about him. And, um, I'm not really doing too terrific myself. I think we could both use some time away from the house, all these memories. Try to start coming to grips with what this all means to us.

ANNE

Oh, honey. Of course your welcome, only I'm just packing up to go take the Herman's on a shake down cruise on that new ninety footer we just sold. But why don't you and Mikey come with us? I'm sure the Herman's won't mind, besides that beast is big enough where you and Mikey can have plenty of time and space to yourselves if you want it. It'll be perfect!

(MORE)

ANNE (CONT'D)

We're heading down the coast so we can stop and pick you and Michael up in Bodega Bay. Is that enough time? Is that going to work for you? I don't want to rush you into anything.

SUE

Actually, after the accident, I'm not sure I'll ever drive highway one again. Maybe we should just wait until you get back.

ANNE

Oh, jeez! I am such an idiot. I never even thought... If I ever stopped to think about what I'm saying before I say it, I'd be dangerous.

SUE

No. It's OK. Mike and I will be fine until you get back.

ANNE

Nonsense. Why don't you come up to the house anyway. I'll be back by Wednesday and you guys can decompress. Spend some time together. Get away from that drafty old pile of bricks. The country air will do wonders for you, I guarantee. So it's decided. You can drive up tomorrow and I'll leave the keys to the house under the mat. We can actually get away with things like that out here, not like the big city.

SUE

Well, actually, I was hoping we could take the train. I'm not sure I should drive so far with, you know, the meds that I'm taking.

ANNE

Oh, honey. Things will get better. You'll see. So, the train. Still not a problem. I can have my friend Lucas pick you up and bring you up to the house. I'll leave the keys to the Benz for you if you need to drive in to town or anything.

(MORE)

ANNE (CONT'D)

So, problem solved. Any other objections, counselor?

SUE

(laughs)

No, I think that pretty much covers it. Thanks, Anne. I really appreciate this.

ANNE

Anytime, Suzie-Q. We'll get through this together. Do either of you know how to ride a horse? No? Well, when I get back I'll teach you. I've got a sweet old thing, the most gentle disposition, she'll be perfect for Mikey.

SUE

Anne?

ANNE

And you'll both just love little Pippin, he's the cutest little thing, I know you'll just love him to death. And...

SUE

ANNE!

ANNE

Right. I'm rambling away at a million miles an hour. Sometimes I wish I had a stop button. OK, Lucas will meet you at the train station tomorrow and I'll see you guys Wednesday night. I love you both. See you soon.

SUE

Love you too. Now go pack. We'll see you Wednesday.

ANNE

Soon. Bye.

They hang up. Sue is greatly cheered. There just might be some light at the end of the tunnel.

FADE TO:

20

EXT. - TRAIN STATION - DAY

Mike and Sue are standing on the platform of an empty train station, a train pulling away. Mike wears a day pack and Sue has two medium suitcases. They're both a little overdressed but, hey, they're city kids. They're somewhat pensive since there doesn't appear to be anyone there to meet them.

MIKE

Do you think aunt Anne forgot about us?

SUE

No. Of course not. Her friend Lucas is probably just late. Maybe he's out front. Let's go look for him.

Just as they prepare to go searching a man hurries around the corner of the building. He's in his fifties with a couple days of stubble on his cheeks. And he's pretty big. Kind of scary looking at the moment. When he spots the kids all of a sudden he breaks into a huge grin which changes him instantly into a gentle giant. He walks over to them.

LUCAS

Susan and Michael I presume. You look just like your pictures. Sorry I'm late. Time just runs away from me sometimes.

Lucas sticks out a huge paw.

LUCAS (CONT'D)

Hi. Lucas. I'll be your driver today.

Sue shakes his hand.

SUE

Sue Franklin. Anne told us about you. Thanks for coming to meet us.

LUCAS

No problem. Glad to do it.

Lucas turns and sticks out his hand to Mike.

LUCAS (CONT'D)

So that must make you Michael Franklin. Pleased to meet you.

When they shake, Lucas winces and acts like Mike is crushing his hand.

LUCAS (CONT'D)

Oh! Easy there partner. What do they feed you anyway?

Lucas shakes the "pain" out of his hand. Mike giggles. He likes the big guy already.

LUCAS (CONT'D)

Well, now that we're all finally here let's get you set up in your new home away from home. I'm parked just around the side. Here, let me take those.

Lucas relieves Sue of her bags.

SUE

Thanks.

Lucas leads them off to the car.

21 INT. - TOWN STREETS - DAY

As they drive through town several of the townies stare at them as they go by. Some of the stares are actually glares. One of the glarers in particular is a young grease monkey, about 25, Hispanic, working in the town's one garage shop.

SUE

Is it me or is this just not a very friendly town?

LUCAS

Oh, don't mind them none. You have to recall this here is Smalltown, USA. Everybody knows everybody else's business. I'll confess it's a mite annoying at first but once you're accepted it's a nice little burg.

SUE

How long does it take to be accepted?

LUCAS

(laughs)

Hell, I moved here twenty years ago and some of the old timers still call me "that new kid". (He looks down at Mike sitting next to him) Pardon my French.

Both Mike and Sue laugh. By now they're out in the country and both Sue and Mike are staring at the scenery.

SUE

It's beautiful here.

LUCAS

Yeah. Peaceful. That's why I moved up here.

Sue looks over at Lucas. She can tell there is more to the story.

LUCAS (CONT'D)

When I got back from Nam, I was a little confused. I tried living in cities and wasn't having a real successful time of it. (He glances at Sue) People issues. Anyway, I needed to get away. I traveled a bit and ended up here, back in the backwoods. It just seemed easier when there weren't any people around. That went OK for a year or so until your Aunt ran me over with a horse.

Sue barks out a laugh and immediately covers her mouth, wishing should could take it back. Mike is already asleep between them so he misses it. Lucas gets a wry grin on his face.

LUCAS (CONT'D)

Yeah, well, it didn't seem so funny at the time. Damn horse broke my leg. So this cute little blond, doesn't know me from Adam, jumps down and starts fussin' over me like a mother hen. She practically throws me over the ass end of her horse and ends up taking me down to Doc's to get me patched up. And you know what? I don't think she shut up the whole time.

By this time Sue is in stitches. She brays when Lucas mentions her aunt not shutting up.

LUCAS (CONT'D)

You do know your aunt's a talker.

SUE

(extremely amused)

It's been mentioned once or twice.

LUCAS

OK. Just sos ya knows. Anyway, took me in and took care of me. Craziest thing I ever seen. Some crazed loon hiding out in the backwoods and she decides to nurse me back to health. Well, after a month of her taking care of me I find I'm kind of thinking maybe people ain't so bad after all. And then once I'm back on my feet she goes and offers me a job. Nothing fancy. Feed the horses. Clean the barn. Handyman sorts of things. And you know what? That actually sounded pretty good to me. After some time I even got to know a lot of the townies and they weren't so bad either. (Pause) So I guess what I'm saying is your aunt probably saved my life. I'd do anything for that woman.

They are both contemplative for a bit.

SUE

Yeah. She is good people.

LUCAS

She is that.

After a little longer pause.

SUE

Soooo. You and my aunt... ?

Lucas just looks confused for a minute and then barks a laugh.

LUCAS

What? Me and Anne? No. I'd do anything for that woman but after two straight days of having to actually listen to her go on I'd probably hightail it back to the hills for some peace and quite.

Sue is stunned for a moment and then they both start laughing.

FADE TO:

22 EXT. - ANNE'S YARD - DAY

They pull up in front of Anne's house. It's not a mansion but it's still pretty big. They get out of the car. Lucas goes for the luggage while Sue wakes Mike up. Sue and Mike are like ducks out of water. They don't know what to look at first.

An older Mexican man wearing a floppy hat comes around the corner of the house pushing a wheelbarrow filled with gardening implements. He looks over at the newcomers but doesn't say anything, just keeps trudging towards the barn.

LUCAS

That's Jorge, the gardener. Doesn't say much but as you can see he takes better care of this place than I ever could.

MIKE

(points to the barn)  
Is that where they keep the horses?

Sue turns to Lucas for an answer.

LUCAS

Nope. That's just the barn. The horses are in a stable around back. I can take you 'round and show you before I leave, if you want.

MIKE

Cool!

SUE

Michael?

MIKE

I mean, yes. Thank you.

LUCAS

No problem. But first let's get you two settled in the Franklin ancestral home. Shall we?

Lucas leads them up to the house.

23 INT. - ANNE'S ENTRY - DAY

LUCAS

Welcome to your new happy home.

He ushers the kids inside who are taking it all in. Pippin comes running and yapping down the stairs. Mike look annoyed while Sue looks enthralled. Pippin is a little mix that makes a lot of noise. Sue bends over and picks him up. He immediately stops barking but is squirming all over trying to lick her face.

SUE

(baby talk)

And who are you? You are precious aren't you? Yes you are. Yes you are.

LUCAS

Meet the second reason Anne and I will never be an item. Sue, I'd like to introduce you to prince Pippin, his royal pain-in-the-... hiney. Treat him like royalty, God knows your aunt does.

SUE

Well aren't you just the cutest little thing? Yes you are. Yes you are.

Sue continues to worship the dog while Mike and Lucas roll their eyes at each other. Lucas sets down the bags and finally gets Sue to set the dog down. He shows her a key ring.

LUCAS

OK. This one's the house key. This one's for the Baby Benz out in the garage. Anne said she stocked the fridge but unless you're a vegan you might want to plan a little shopping trip. If you need me my phone number is on the fridge or you can walk down the trail round back to the old caretaker's place. That's where I hang my hat. If my truck is in the yard then I'm around somewhere. Just holler. So, anything else I can do for you before I take off?

SUE

You've done more than enough already. Thank you so much for all your help.

They shake hands.

LUCAS

My pleasure. Just let me know if you need anything. I'll be glad to help.

Lucas turns to Mike and musses his hair.

LUCAS (CONT'D)

See you, Tiger. Don't break anymore hands today. OK?

MIKE

(plaintive)

But what about the horses?

LUCAS

(smacks his own head)

I plumb near forgot. Right this way, Sport. The horses await. Bye, Sue.

SUE

Bye.

Lucas leads Mike back through the house to go out the back door. As soon as they start moving Pippin takes his cue and starts yapping again and dancing around their feet. Sue takes the bags upstairs to unpack.

24 EXT. - Paddock - DAY

The horses are grazing in the paddock. Lucas is showing Mike how to lure them over with some alpha and how to feed it to them without losing any fingers.

25 EXT. - FIELD BEHIND Paddock - DAY

Someone, or something, is watching the two guys from the tall grass and foliage on the other side of the paddock. We see this from the watcher's POV. One of the horses nearby startles and skitters away.

26 EXT. - Paddock - DAY

Lucas notices the horse start. He scans the woods looking for what startled the horse. Mike watches him watching the woods.

MIKE

What is it?

LUCAS

(pauses)

Probably just some critter. Horses can be a mite skittish at times. I'm sure it was nothing. Anyway, lay whatever you're going to feed them flat on your palm, like this, and keep your thumb out of the way. Here, try it.

Lucas shows Mike how to hold out his hand with some alpha on it and offer to the horse. The horse finds it and tries to gobble it up but Mike drops it and grabs his hand back, squealing with delight.

27 EXT. - FIELD BEHIND PADDOCK - DAY

The watcher keeps watching.

FADE TO:

28 INT. - ANNE'S ENTRY - DAY

Sue comes down the stairs after unpacking. As she walks toward the kitchen she notices something on a book shelf. It's a model boat in a bottle. She stops and stares at it then gently lifts it up and looks at the bottom side of the stand. There, on a little sticker, is her father's name, "George Franklin, Jr.". She sets it down gently and stares at it some more. It seems getting away from the ghosts of her parents is going to be tougher than she thought. She continues to the kitchen.

29 INT. - ANNE'S KITCHEN - DAY

Sue starts to rummage through all the vegetables and tofu in the refrigerator when Mike comes running in through the back door.

SUE

Hey, Captain. Did you and Lucas find the horses alright?

MIKE

(excited)

They were so cool. Lucas showed me how to feed them without letting them bite you. And then he rounded them up and put them away in their stalls in the stable.

SUE  
Wow. That is pretty cool.

MIKE  
Lucas is pretty funny for a grown  
up.

SUE  
(amused)  
Yeah, well, it happens.

MIKE  
I'm hungry. What's there to eat?

SUE  
I'm looking but I'm not very  
encouraged.

MIKE  
Does she have any Mac and Cheese?

SUE  
If she does I sure can't find it.  
Looks like Lucas was right. Time  
for a shopping trip. Why don't you  
go change in to something a little  
less horsey smelling and we'll run  
in to town. How does that sound?

MIKE  
Awww, do I have to change? I smell  
OK.

Sue goes over and smells around him until he starts giggling.

SUE  
OK. You pass the smell-o-meter.  
Let's hit it.

MIKE  
Yippee I pass the smell-o-meter!

30 INT. - ANNE'S ENTRY - DAY

As Mike runs out of the kitchen he turns to say something to Sue but stops instantly when he sees the ship model. He walks up to it and stares while Sue walks up to him.

MIKE  
It's one of Dad's, isn't it?

SUE  
Sure is.

MIKE

He must have made it when he was a kid living here.

SUE

Yeah, I guess so.

They both look at it for a few more moments.

MIKE

How come we never came up here before? Anne always comes to see us.

SUE

I'm not sure. Something between dad and grand-dad. Dad didn't like to talk about it.

MIKE

Was grand-dad nice?

SUE

I don't know. I never met him. I only came up here once before when he and grandma passed away. I was only five. I don't really remember much.

They both look back at the boat.

SUE (CONT'D)

(quietly)

Come on, Captain. Let's go get some grub.

They both leave the house in a sombre mood.

FADE TO:

31 EXT. - COUNTRY ROAD - DAY

Sue is driving along a country road with Mike staring out the window. It's farm country and there are itinerant workers in the field and along the road. Most of them don't acknowledge them but a few stare as she drives by, mostly empty but a few are intent. One in particular is a young Latina, mid twenties, who stares intently as they pass. Sue notices.

32 EXT. - TOWN STREETS - DAY

They finally reach town and it's a matter of a minute to find the only market.

33 INT. - BENZ - DAY

They park and look out at the only market in town.

SUE

Looks like pretty slim pickings,  
Captain.

MIKE

That's a grocery store?

SUE

Sure is. Well, let's go see what we  
can plunder.

MIKE

Argh, matey.

They get out and go in to the store.

34 INT. - STORE - DAY

They walk in and the only people there are the clerk, sixties or seventies even, with an obvious wig and coke bottle glasses, sitting behind the counter and an old geezer, pretty much bald and a scraggly old mustache. Both of them stare at Sue and Mike as they stroll through the store. Pretty creepy.

They shop for Mac and Cheese, bread, sandwich fixings, non-vegetarian fare that an 8 year old would eat. Mike is looking through the candy bars but it really bugs him how the geezer is watching him. Sue notices that Mike is gone and starts to worry.

SUE

Mike? Mikey?

She hurries around a corner looking for Mike and runs smack dab into Joshua Wilson, the local law. He is mid-twenties and very handsome in a swarthy kind of way. Sue knocks the bottle of water he was carrying right out of his hands while her own basket tips and some of her stuff dumps out.

SUE (CONT'D)

Oh, shit! Oh, my God, I'm sorry.  
Oh, I'm so sorry. Let me get  
that...

JOSHUA

Hey, no problem. Don't worry. Let me help you with that...

They both bend down and bump their heads together.

SUE

Ouch!

JOSHUA

Ouch!

They stand up and pull apart rubbing their heads.

SUE

Ow. Sorry.

JOSHUA

Please. Let me get it.

He kneels down and starts reloading Sue's basket.

SUE

I'm sorry. I was looking for my brother. Did you see him.

JOSHUA

Yeah. He's OK. He's up front debating the merits of the various candy bars. Here.

He stands up and hands her the last dropped item.

SUE

Thanks.

JOSHUA

Let me guess. Susan Franklin?

SUE

(suspicious)

I'm sorry. Have we met?

JOSHUA

(shy)

No. Your aunt told me you and your brother were coming in today to stay at her place. She told me to watch out for you and to be extra nice.

SUE

(chuckles)

That's our Anne.

(MORE)

SUE (CONT'D)

So, you're (looks at name tag)  
Sheriff, no, Deputy Wilson. Nice to  
meet you Deputy Wilson.

She holds out her hand to shake. He takes it. Meanwhile, Mike  
is spying on them from around the corner.

JOSHUA

Joshua. Nice to meet you too.

SUE

Joshua, then. I've got to admit  
this is the warmest welcome I've  
received in this town even if it  
was a bit awkward.

They head up to the counter. Mike runs back to the candy  
bars.

JOSHUA

Oh, it's not so bad. Just a small  
town mentality. Everybody knows  
everybody else so if they don't  
know you then you must be an  
outsider. I've only been here a  
little over a year and I'm pretty  
well accepted now.

They look up and the geezer is frowning at them.

JOSHUA (CONT'D)

By most people anyway. (Sue  
chuckles) Go ahead. Checkout.  
Ladies first.

SUE

No. Go ahead. I think Mike is still  
trying to decide which candy bar  
can give him the maximum sugar  
rush.

JOSHUA

OK. Well, thanks Susan, and it was  
nice to meet you.

SUE

Sue.

JOSHUA

Sue.

SUE

Maybe we'll run into each other  
again sometime.

Joshua smiles and shakes his finger at her: Good one.

JOSHUA

Well you know how to reach me if  
you need anything.

Sue just looks at him, confused. Joshua mouths: Nine, One,  
One. He smiles and he goes to check out. He greets the geezer  
as he passes.

JOSHUA (CONT'D)

Mr. Daniels.

The geezer harumphs and looks away.

Sue walks over to Mike.

SUE

Time to cast off, Captain. Pick  
your booty and let us away.

Mike seems conflicted for a moment, so much candy, so little  
time, and finally seizes one.

MIKE

This one!

SUE

Excellent choice. Let's go.

Sue steps up to the check stand and starts unloading her  
basket as the clerk starts checking items. And then, out of  
the blue:

CLERK

You're the Franklin girl.

SUE

Excuse me?

CLERK

You're the young Franklin girl,  
stayin' up to Anne's house.

SUE

(wary)  
Yes, I am.

CLERK

Well, welcome to Sommerstown. Hope  
you enjoy your stay.

SUE

Wait. How did you know who I was?

CLERK

Oh, sweetie, a town this size, gossip goes through here faster than grass through a goose. Ain't no harm meant by it. Just the way it is. 'Sides, Anne's always talkin' about your daddy and you whenever she comes in. Oh, and I'm sorry about your parents. Terrible thing. Just terrible. To go so young. My condolences, child. You need anything we're open from seven to seven everyday 'cept Sundays. We're closed then. That will be thirty two seventy eight.

Sue is too stunned to reply to this apparent non sequitur.

CLERK (CONT'D)

(like she's talking to an idiot)

Thirty two dollar and seventy eight cents, hon? The total? For the groceries?

Sue snaps out of it.

SUE

Oh. Right. Um, do you take Master Card?

CLERK

Sure do sweetie. We take it all.

The clerk rings her up. She signs the chit and the clerk and the geezer watch her and Mike leave. They start whispering to each other before Mike and Sue are out the door and continue watching as the two get in the car.

35 INT. - BENZ - DAY

Sue and Mike just sit there for a moment, absorbing the weirdness.

MIKE

This place is weird. That old guy was creepy.

Sue shakes her head to clear it and starts the car and starts driving.

SUE

(sarcastic)

Oh, it's not so bad. I've got it on good authority. And it only takes a minimum of a year for the locals to start treating you like a human.

Mike digs into his candy bar.

MIKE

So, who was that cop?

SUE

(haughty)

Don't speak with your mouth full. And he was a Deputy Sheriff.

MIKE

Fine. Who was that Deputy Sheriff?

SUE

Joshua Wilson. He's a friend of Aunt Anne's. She actually asked him to watch out for us and to be nice to us.

MIKE

Well, I guess it worked.

SUE

What's that supposed to mean?

MIKE

You like him.

SUE

What?

MIKE

You like him.

SUE

Why, you're mad you little pirate. I just met him.

MIKE

You like him.

SUE

What do you know? You're eight years old.

MIKE

I saw you with him. You like him.

SUE  
 Spying on me again. That very rude,  
 you know.

Mike ignores her. Sue just shakes her head. But you can tell she thinks he may be right.

FADE TO:

36 INT. - ANNE'S KITCHEN - NIGHT

Sue and Mike sit at the kitchen table, eating dinner. Mike is just playing with his food, looking maudlin.

SUE  
 What's the matter, Captain? I  
 thought you were hungry.

MIKE  
 I was just thinking about Mom and  
 Dad.

Sue stops eating and sets down her fork.

SUE  
 (leery)  
 OK.

MIKE  
 Where are they now? Are they in  
 heaven?

SUE  
 Yes. I'm sure they are.

MIKE  
 Will we go to heaven when we die?

SUE  
 I suppose we will.

MIKE  
 Will we be with Mom and Dad again?

SUE  
 Yes, Michael. We'll see Mom and Dad  
 again.

Mike thinks about this for a few moments, then gets up from the table.

MIKE  
 I'm going to go to bed.

Mike walks out. Sue is just depressed about the whole thing.

FADE TO:

37 I/E. - DREAM SEQUENCE

Sue has another dream. A lot of the same imagery as the first dream but we end with her parents standing over their open graves, beckoning to her.

38 INT. - ANNE'S BEDROOM - NIGHT

Sue wakes and sits up. There is someone in the room with her. She stifles a scream. It's Mike, standing at the foot of her bed. Sue is flustered.

SUE  
Mikey. What is it?

MIKE  
There's something in my closet.

SUE  
(confused)  
What?

MIKE  
Something is scratching in my closet.

Sue just looks at him and then resigns herself to helping her brother. She gets out of bed and puts on a robe.

SUE  
All right. Let's go have a look.

39 INT. - ANNE'S GUEST ROOM - NIGHT

From inside the closet we see the doors open and there is Sue, looking in, with Mike hanging back cautiously.

SUE  
There's nothing here, Captain.

MIKE  
(adamant)  
There was something scratching.

SUE  
Well, there's nothing here now.

MIKE  
Check the boxes.

Sue sighs but starts pulling out the boxes in the bottom of the closet. She pulls out one small box and behind it is a mouse. Sue shrieks and falls back spilling the contents of the box. Mike jumps back, startled.

MIKE (CONT'D)  
What is it? What is it?

Sue laughs with relief while the mouse scuttles of to a mouse hole in the base board.

SUE  
It's only a mouse.

MIKE  
I don't like mice.

Sue at this point notices what's fallen out of the box. They are photos. She starts picking them up and loading them back in the box.

SUE  
I think he's more scared of us than we are of him.

Sue notices a particular picture. It's of her dad as a young man, sitting in a convertible with his arm around a young Latina. They look young, happy and in love. Sue's not sure what to make of it.

MIKE  
I still don't like mice.

Sue resumes packing the pictures back into the box. Once she's done she keeps the box.

SUE  
I don't think he's going to bother you anymore tonight.

MIKE  
Can I sleep in your room?

SUE  
Sure. Come on.

They start to leave.

MIKE  
What's that?

SUE  
Some old pictures.

MIKE  
Can I see them?

SUE  
We can look at them in the morning.  
Let's get some sleep.

FADE TO:

40 INT. - ANNE'S KITCHEN - MORNING

Mike is at the table eating cereal. Sue is at the sink doing dishes. Pippin is in his bed, watching. Mike gets up, leaving his bowl on the table.

MIKE  
(excited)  
I'm going out to feed the horses.

SUE  
OK. Be careful.

Mike starts running towards the back door while Pippin sets up a racket and starts chasing Mike.

SUE (CONT'D)  
NO RUNNING!

Mike slows to a comically slow pace.

SUE (CONT'D)  
(smiles, whispers)  
Smart ass.

Pippin trots back into the kitchen and barks once.

SUE (CONT'D)  
Oh. I guess our little prince is hungry, isn't he? Now, where would Anne hide your food? I wonder.

Sue bends down and asks the dog.

SUE (CONT'D)  
Where's the food? Go find your food.

Pippin sits and barks once. Sue stands up.

SUE (CONT'D)  
 Fat lot of help you are. Now where  
 would I be if I were dog food?

She looks around, trying to guess.

41 INT. - STABLES - MORNING

Mike enters the stable. He walks over to the first stall and can barely see in. The horse is basically just standing there. The horses names are on plaques on the stall doors. Mike reads the name for this one.

MIKE  
 Hi, Misha. Are you hungry? Want  
 some hay?

He looks around and finds a bag of oats. Hay, oats, what does he know? It's horse food. He scoops up a small handful and takes it over to Misha where he offers it up just like Lucas taught him. The horse ambles over and chows down. Mike, the old veteran, flinches just a bit but is giddy that the horse is eating from his hand.

He runs over to grab some more oats and goes down to about the middle of the stalls where Zephyr stays. Zephyr is Mike's favorite.

MIKE (CONT'D)  
 Hi Zephyr. It's me, Mikey. You want  
 some hay? Here you go.

He offers up the oats and Zephyr can't resist the lure and ambles over and starts gobbling.

42 INT. - ANNE'S BEDROOM - DAY

Sue is making the bed when she looks over and sees the box of photos. She stop and goes over and picks up the box. She takes off the lid and sees the picture of her dad and the girl. She flips it over and sees some barely legible writing on the back. She tries but can't read it. She takes the box and heads for the study.

43 INT. - STABLES - DAY

Mike is enchanted feeding the horses but can't help but hear the weird sound coming from the other end of the stable. He turns his head and there in the stable doorway is a huge, drooling, growling pit bull. It's not making a ruckus, just standing there growling. Mike is frozen.

Suddenly the dog breaks into a charge directly for Mike. Mike is terrified but finally unfreezes and realizes he can't run so he does the only thing he can do: he opens the stall door, jumps in with Zephyr and barely gets it shut before the dog is there, desperately trying to get in at Mike. Zephyr absolutely hates this. While the dog is trying to rip and dig his way into the stall, Zephyr is going nuts, kicking and screeching and being generally a holy terror. Mike freaks and backs into a corner screaming while the two creatures are trying their best to kill him.

44 INT. - ANNE'S STUDY - DAY

Sue sits down at the desk and turns on a light. She rifles the desk and finds a magnifying glass. She starts using it but then Pippin starts going ballistic. She gets up to see what the commotion is.

45 INT. - STABLES - DAY

Mike is still in peril. Horse is kicking, dog is still attacking.

46 INT. - ANNE'S KITCHEN - DAY

Sue finds Pippin at the back door going nuts. Sue picks him up to quiet him down.

SUE

What has gotten in to you? What's out there, huh?

Sue opens the door and can hear Mike screaming.

SUE (CONT'D)

MICHAEL!

47 INT. - STABLES - MORNING

Mayhem still ensues but suddenly the dog disengages and goes running out the back stable door. Zephyr hardly notices and is still freaking out.

48 EXT. - BACKYARD - MORNING

Sue runs to the stable.

49 INT. - STABLES - MORNING

Sue runs into the stables and tries to figure out what is going on. She zeros in on Mike's screams and rushes to that stall.

SUE

Michael! Michael, where are you?

By this time Mike is a cringing mass of terror, still screaming shrilly. Sue looks into the stalls and finally finds him. The horse has calmed down a little bit but is still highly agitated. Sue sees Mike through the door and flings it open letting the horse run out. She rushes to her brother.

SUE (CONT'D)

Mike! Mikey! Are you OK? Are you alright? Did he kick you? Are you hurt?

Mike is in shock. But he's still cogent enough to access the threat level.

MIKE

(trembling)  
Is it gone?

SUE

He's gone Mike. I let him out. He's gone now. You'll be alright. You'll be alright.

She's hugging him but he determinedly cranes his head up to look at her.

MIKE

(terrified)  
Not the horse. The dog.

Sue is confused but knows she has to help her brother.

SUE

Come on, Mikey. Let's just get back to the house. It'll be safe in the house. Come on, get up. We've got to go.

Sue helps him up and they start leaving but Mike is scared to leave the stall, looking up and down the length of the stable before letting Sue guide him out and towards the house. Once out of the stall he repeatedly looks towards both doorways, expecting an attack at any moment.

SUE (CONT'D)  
 Come on. We'll be safe once we're  
 in the house. Just a little  
 farther. Come on.

50 EXT. - BACKYARD - MORNING

Sue helps Mike across the now threatening length of the  
 backyard, trying to comfort him all the way.

FADE TO:

51 EXT. - ANNE'S PORCH - DAY

Mike and Sue are sitting on the porch swing. Mike has a  
 blanket around him but can't stop shaking. Sue sits beside  
 him with a supportive arm around him. They are being  
 questioned by a young deputy, Maxwell Kilbourn. Mid twenties, \*  
 good looking.

MAX  
 So how can you be sure it was a pit  
 bull?

MIKE  
 (gives deputy withering  
 stare)  
 I watch television.

Max is starting to show his frustration.

SUE  
 What's the problem officer?

MAX  
 That's deputy, ma'am, and I don't  
 have a problem. I'm just trying to  
 gather the facts. Now, let's go  
 over it from the top. What were you  
 doing in the stable?

Mike just hangs his head.

SUE  
 (hot)  
 He's already told you twice. It's  
 like you're interrogating him. He's  
 the victim here. He needs to be  
 checked out by a doctor.

Max backs up, just shaking his head. Civilians. Joshua walks up from the stable and when he reaches the group he addresses Max.

JOSHUA

I checked with Ed. He doesn't know of any pit bulls in the valley, domestic or stray.

Joshua looks supportively to Sue.

JOSHUA (CONT'D)

How are you guys doing?

SUE

I really think we need to get Michael to a doctor.

JOSHUA

Doc Loomis can take a look at him. He's right in town. Next to the market. You can't miss it.

Max just gives Joshua a sour look.

SUE

Thank you.

MAX

Look, we'll need to go over this again later so try to stay available.

SUE

What? Like, "Don't leave town"?

MAX

Something like that. The Doc will take good care of your brother. Contact us if you can think of anything else that might help.

Sue just stares at him. She and Mike get up and walk to the car. Max and Joshua watch as they pull away. Max pulls out a pack of cigarettes and lights up.

JOSHUA

So, what was that all about?

MAX

What was what about?

JOSHUA

You seemed pretty hard on them.

MAX

Ah, the fucking Franklin's. As if one isn't enough now we got those two to deal with too.

JOSHUA

Sounds like you've got a history.

Max just eyes him, debating whether to get into it. He decides to give Joshua some history as they amble towards the stables.

MAX

How much you know about the Franklin's?

JOSHUA

Not much really. Some gossip mostly. Why?

MAX

Well, I've only met Anne but my dad grew up with Anne and those kids' father, George, Jr. Knew old man Franklin, too. You know about Franklin senior going the murder-suicide route when he found Anne's mom catting around?

JOSHUA

Yeah, I've heard the talk.

MAX

Yeah, well, Franklin senior kills his wife and then caps himself. Then Franklin junior takes him and his little wifey over a cliff at 50 miles per hour. Now those kids are up here talking about invisible dogs and homicidal horses. I think insanity's hereditary and it runs through this whole damn family. Like grandfather like father like son if you ask me.

JOSHUA

(chuckles)

Whoa! That's a bit of a leap.

MAX

I'm just saying...

Ed Conover from Animal Control walks out of the stable and up to the two deputies.

JOSHUA

Anything?

ED

There looks to be some kind of tooth marks on the stable door but the wood is so old it's impossible to tell when they were made. I didn't find any saliva but it could have dried by the time we got here.

MAX

Great.

ED

Sorry, boys. There's just no way to be sure.

JOSHUA

OK, Ed. Thanks. Go ahead on home. We'll close up.

Ed trudges off.

MAX

There's something off about this whole deal and I don't like it. I don't like it one damn bit. Come on. We're not going to learn anything more here. Let's pack it in.

Max throws down his cigarette in disgust and walks off. Joshua just watches him, somewhat perplexed, but eventually follows.

FADE TO:

52 INT. - DOC'S WAITING ROOM - DAY

Sue sits in a country doctor's waiting room, looking exhausted and holding a cup of tea. The room is very homey. It's obviously part of a home/office. Mrs. Edna Loomis, the doctor's wife, bustles into the room. She's grandmotherly.

EDNA

Can I get you more tea, dear?

Sue finally comes back to this world. She sets the cup down in a saucer.

SUE

Oh, no thank you. I'm fine.

EDNA

All right, then. Doc should just be another minute. Is there anything else I can get for you?

SUE

No, no. You've already been too kind.

EDNA

Nonsense.

At that moment a door down the hallway opens and a tall, elderly gentleman steps out and closes the door quietly. He walks down the toward the waiting room.

EDNA (CONT'D)

See? There he is now. I'll just take this if you're through and let you two talk.

Sue nods and Edna takes her half finished tea away to another room. Sue stands up as Dr. Elliot Loomis walks into the room.

SUE

How is he?

DOC

Oh, he's fine, he's fine.

He waves for her to sit down and sits himself down in an obviously favorite chair.

DOC (CONT'D)

Just a little shaken up is all. No dog bites. No hoof marks. He was lucky it was just a scare and not the real thing.

SUE

Thank, God. Are you sure the sedative is going to be safe?

DOC

Absolutely. FDA approved for children. It should be enough to let him sleep. He'll be a hundred percent better after a few hours rest. Kids can be pretty resilient. I can give you a prescription if he still has trouble sleeping tonight. But I'd rather not go more than two or three nights in a row.

Sue has been trying to be strong but now the damn breaks and she begins crying quietly on the couch. Doc get's up and sits down next to her to comfort her.

DOC (CONT'D)

There, there, dear. It's all right. Your brother's going to be just fine. Just fine. Pretty soon you'll both look back on this as a bad memory.

SUE

(sniffs)

It's not just that. It's our whole life right now. Our parents dying. This creepy town. The attack. The sheriff treating us like we're criminals.

DOC

What's this about the Sheriff?

SUE

One of the Deputies, actually. Deputy Kilbourn. He wouldn't believe anything Michael said and was treating us like we did something wrong. Not like we were the victims.

DOC

Oh, I wouldn't let Max Kilbourn worry you over much. The apple didn't fall too far from the tree with that one.

Sue just looks confused.

DOC (CONT'D)

Walter Kilbourn, Max's daddy, had a bit of a scuffle back in their high school day. Walt started dating Anne who was I believe a junior at the time. I'm not sure what your father thought of it but he certainly didn't interfere with them seeing each other. Then after about a month it seems one night young Walt got a little too amorous for Anne's tastes and she actually had to pop her young suitor one in the nose to get him to relent.

Sue gasps. She is deeply amused.

SUE

No!

DOC

Oh, yes. Well, Walt should have learned the better part of valor but instead made the grievous error of striking her back.

SUE

(shocked)

What a pig!

DOC

Undoubtedly. Well, news eventually got back to your father who some would say didn't take it well at all. So he went out and found Walt and thrashed him soundly, not to put too fine a point on it. Since that day Walt Kilbourn has had little good to say about any Franklin, not just your father. So if Max seemed less than helpful tonight, just write it off to him listening to too much of his daddy's bile over the years. He's actually a fairly decent deputy otherwise.

Sue sits back and finds that she's relaxed. She realizes that Doc has just worked his Bedside Manner magic on her.

SUE

(bashfully)

Thanks, Dr. Loomis.

DOC

Oh, please. Call me Doc. I haven't been addressed as Dr. Loomis since I worked at St. Martin's. I keep looking around to see if there's another doctor in the room.

SUE

(laughs)

Fine. Doc.

DOC

Good enough. Now, why don't you take a short walking tour of our charming little hamlet and come back in a couple of hours.

(MORE)

DOC (CONT'D)

Then you can take Michael home and put this unfortunate incident behind you.

SUE

Thanks, Doc.

They both get up and head towards where Edna disappeared earlier.

FADE TO:

53 EXT. - TOWN STREETS - DAY

Sue strolls down the street. The locals aren't any friendlier than before though one old guy sitting on a bench in front of a store gives her a "Howdy, Miss" as she walks by. Most of the people just watch her or obviously discuss her.

She eventually ends up across the street from the Garage. The young Latino who was staring at her before stops in the middle of an oil change and just stares at her again as she walks by. Sue notices and speeds up. The guy just keeps staring. She continues to walk and is almost back to the market when it hits her.

SUE

Oh, no. Lucas.

Sue hurries into the market where the old man and the clerk are still there just like the day before. Sue waits for a customer to leave and then talks to the clerk.

54 INT. - STORE - DAY

SUE

Hi. Me again. I'm sorry to bother you but do you have a phone book I could use?

CLERK

(reluctantly)

I guess. But I can't let you use the phone. That's for company business only.

She reaches under the counter and pushes it across to Sue. Sue starts looking and then realizes she doesn't know Lucas's last name. She reaches out for the only straw available; the sour clerk.

SUE

Excuse me, but do you know a man named Lucas? He's about six two, in his fifties. He lives just down from my aunt's house.

GEEZER

Humph!

SUE

(turns to look)  
I'm sorry?

CLERK

Oh, don't give him no never mind. You just hush up, Fred.

GEEZER

What you want with that jail bird anyway?

SUE

Jail bird?

GEEZER

That's what I said. Jail bird.

CLERK

Now, Fred.

GEEZER

Bet your aunt never mentioned that, did she? That Lucas Morretta done killed a man. Down in San Diego it was. After the war. That Viet Nam one, not Double U Double U 2.

CLERK

Now you just let her be, Fred. That was a long time ago and he paid his debt. Besides, I don't see it bothering you too much when you need them gutters of yours cleared out. (to Sue) Don't mind him. He just gets a bit cranky when the weather turns. Rheumatism. And you don't need the phone book for Lucas. I keep his number here behind the counter, in case I need him for repairs and such.

The clerk looks under the counter and then hands a piece of paper to Sue.

CLERK (CONT'D)

There you go. But I still can't let you use my phone.

SUE

That's OK. I'll call him on my cell.

CLERK

What you need to talk to him about that's so urgent?

SUE

(hesitant)

Oh, just some things that need doing around my aunt's house. Thanks for the number. I really appreciate it.

Sue leaves and the couple just watch her go.

55 EXT. - TOWN STREETS - DAY

Sue calls Lucas on her cell phone. All she gets is his answering machine. She leaves a message.

LUCAS

(off screen)

Morretta. You know the drill.  
(Beep)

SUE

Lucas? This is Sue. Sue Franklin. I just wanted to warn you. My brother was attacked by a wild dog today. I think you should be careful around my aunt's house until the Animal people can find it. Anyway. Just wanted you to know. OK. Well. Bye.

Sue hangs up. She looks around and sure enough the weather appears to be getting colder. She hugs herself and walks back to Doc's.

56 INT. - DOC'S WAITING ROOM - DAY

Sue is pacing in the Doc's waiting room when Doc ushers Mike in. Sue kneels down to talk to Mike.

SUE

Hey Captain. How you feeling?

MIKE  
(looks away)  
OK, I guess. Tired.

SUE  
Well, let's get you home. I'll fix  
you some soup and a grilled cheese  
sandwich. How does that sound?

Mike nods, showing a little more animation. Sue stands up and  
talks to the Doc.

SUE (CONT'D)  
Thanks again, Doc. Should we settle  
up on the bill?

DOC  
No rush. Drop by any time and we'll  
take care of it. Right now, why  
don't you and young Master Franklin  
here get going. A grilled cheese  
sandwich sounds pretty tempting to  
me, too.

Doc kneels down in front of Mike.

DOC (CONT'D)  
So, Michael. I didn't get a chance  
to tell you but you are the  
spitting image of your father when  
he was your age.

MIKE  
You were my dad's doctor?

DOC  
Sure was. Both his and your aunt's.  
I new them both since they were  
just wee sprouts.

MIKE  
And I look like him?

DOC  
Just like him. I had to pinch  
myself when you walked in to make  
sure I wasn't dreaming. So, do you  
like boats too?

Mike nods his head emphatically, not making eye contact.

DOC (CONT'D)  
Are you going to build boats too?

Mike thinks about it a second and then thoughtfully nods his head yes.

DOC (CONT'D)

Good, lad. Good, lad. (he stands up) Well, you two better get along. If you need anything else feel free to drop on by. We're open twenty four seven as the kids say these days. Even if it's just to talk. I think you'll find I'm a good listener. All right?

MIKE

OK. Thanks, Doc.

Sue is a little surprised and a little pleased to see how casual Mike is around Doc.

SUE

Yes. Thanks, Doc. I'll stop by tomorrow.

DOC

No rush, no rush. Just take care of each other. Now scoot.

Doc walks them to the door where they say there good-byes.

57 EXT. - DOC'S HOUSE WALKWAY - DAY

Edna joins Doc in sending them off. She talks to Doc while standing in the door way with their arm around one another.

EDNA

Those poor dears. I hope they'll be all right.

DOC

I suspect they will. Franklin's have a resilience about them, don't they? Well, for some inexplicable reason I have an overwhelming craving for soup and grilled cheese. Any chance I can have the Chez Loomis kitchen accommodate?

EDNA

Oh, you.

They turn and go back in to the house.

FADE TO:

58 INT. - CAR - DAY

Sue and Mike are driving back home. Mike is quiet. Sue sees the farm workers again. The same girl who stared at her yesterday is on the side of the road and stares at them as they drive by. Sue notices. It bothers her.

FADE TO:

59 INT. - ANNE'S ENTRY - DAY

Sue and Mike enter the house. They stop in the doorway. We look around. The place has been trashed. Somebody has gone through the house looking for something.

SUE  
(stunned)  
Oh, my, God.

MIKE  
(awed)  
What happened.

SUE  
I don't know. Oh, my God.

Mike starts to enter the house but Sue stops him.

SUE (CONT'D)  
No. Wait. Whoever did this may  
still be in the house.

MIKE  
(scared)  
What are we going to do?

Sue leads him back out of the house and closes the door.

60 EXT. - ANNE'S YARD - DAY

SUE  
Lucas's truck was in his driveway.  
Let's go see if he can help. Come  
on.

She leads him around the house where she again bumps into Joshua. The kids let out a surprised yelp.

JOSHUA  
Hey, hey. It's OK. It's only me.

SUE  
What are you doing here?

JOSHUA  
I'm looking for Lucas. Have you  
seen him today?

Sue recovers quickly but you can tell she's suspicious.

SUE  
No. We were just going to go look  
for him ourselves.

JOSHUA  
Well, he's not at his place. I was  
hoping he was working around up  
here somewhere.

SUE  
(concerned)  
Why are you looking for him?

Josh sees the concern and quickly reassures her.

JOSHUA  
Oh, nothing like that. He just  
missed a few appoints today. I  
heard about it and just wanted to  
check and make sure he's OK.

MIKE  
(impatient)  
Susie! The house?

JOSHUA  
The house?

SUE  
Actually, I'm glad you're here.  
Someone broke into our house.  
Anne's house.

JOSHUA  
(worried)  
Broke in?

SUE  
Yes. Broke in. Illegal entry?  
Breaking and entering?

JOSHUA  
(all business)  
Show me.

Sue leads him back to the front door and shows him the entry.

61 INT. - ANNE'S ENTRY - DAY

Josh looks around from the doorway but doesn't enter.

JOSHUA  
Holy... Did either of you go in  
there?

Sue and Mike both shake their heads. Josh pulls out his gun. Mike steps back, but is impressed.

JOSHUA (CONT'D)  
OK. Wait out here. Let me clear it  
before you come in. (to Sue) Wait  
here?

Sue is actually kind of touched. She nods. Josh nods back and then goes in to search the house. Sue and Mike watch from the doorway as Josh does a room to room search. He finally comes back through the kitchen, holstering his gun.

JOSHUA (CONT'D)  
It's clear. You can come in but  
don't touch anything in here or in  
the study. It seems those were the  
only two places he was interested  
in.

Sue and Mike slowly enter the house looking around at the mess.

JOSHUA (CONT'D)  
It looks like he may have gotten in  
through the back door. There are  
some scratches around the lock.  
I'll dust the handle for prints.  
I'm afraid I'm going to have to ask  
you both for your prints also. Just  
for elimination you understand.  
(playfully to Mike) I promise it  
won't go on your permanent record.

Mike gets the joke and smiles. Sue is still worried.

SUE  
What were they looking for.

JOSHUA  
No idea. Do you think you could  
tell if anything is missing?

SUE  
 (shakes head)  
 I wouldn't know where to start.

JOSHUA  
 OK. Well, I guess we're just going  
 to have to wait until Anne gets  
 back.

Josh realizes that they're standing very close to each other.  
 He gets a little embarrassed.

JOSHUA (CONT'D)  
 Right. Well, I better call this in  
 and get started.

SUE  
 Sure.

Josh backs off and then turns and walks out the front door.  
 Mike looks up at Sue.

MIKE  
 (matter-of-factly)  
 You like him.

He turns and heads for the kitchen. Sue just heaves an  
 exasperated sigh and follows him.

FADE TO:

62 INT. - ANNE'S KITCHEN - EVENING

Sue and Mike are in the middle of soup and sandwiches when  
 Josh walks in carrying tools and evidence bags.

JOSHUA  
 Well, that should just about do it.  
 I straighten up some but I'd  
 appreciate it if you would leave  
 the two rooms as they are so Anne  
 can see if anything is missing.

SUE  
 So, Deputy. May I interest you in  
 an offering of gourmet soup and  
 grilled cheese. Nothing but the  
 best at our table.

JOSHUA  
 (smiles)  
 I'm afraid I'm going to have to  
 pass on that, ma'am.  
 (MORE)

JOSHUA (CONT'D)

I need to run this evidence over to the crime lab. Maybe a rain check though?

SUE

I think I can manage that.

JOSHUA

(serious)

Now, I don't think you'll have anymore trouble. It appears the perp found whatever they were looking for and took off. But I'd still like to send a patrol around a couple of times tonight. Just to be safe.

SUE

(flustered)

I don't think...

JOSHUA

Like I say, I don't think whoever did this is coming back but I'd rather be safe than sorry. OK?

SUE

OK. Thanks Joshua.

JOSHUA

No problem. Uh, Sue? Can I have a word with you out here before I leave?

SUE

Sure.

Sue looks at Mike.

MIKE

(whispers)

Susie and Joshua, sitting in a tree...

Sue just rolls her eyes and then gets up to talk to Josh in the entry.

63

INT. - ANNE'S ENTRY - NIGHT

Josh and Sue speak in hushed tones.

JOSHUA

I didn't want to upset Michael.  
He's been through enough for one  
day.

SUE

What do you mean?

JOSHUA

What has Anne told you about Lucas?

SUE

Nothing. Just that they're friends.

Mike gets up to spy on Sue and Joshua.

JOSHUA

OK. Well, Lucas has a bit of a  
history. He was in Viet Nam during  
the war. When he got back I guess  
he didn't adjust too well. Some  
type of Post Traumatic Stress  
Disorder or something. Anyway, he  
was living on the streets down in  
San Diego when someone tried to mug  
him. He killed the guy. With his  
bare hands. They nailed him with  
involuntary manslaughter. He did  
eight years and after he got out he  
wandered around for awhile until he  
set up a camp back in the hills  
here. He was one of those  
survivalist types, living off the  
land, avoiding contact with anyone.

SUE

Yeah, he told me most of that  
yesterday. Everything except the  
killing somebody part.

JOSHUA

Yeah, well, that seems like a  
pretty important point to me.  
Anyway, I don't like the fact that  
he seems to have gone missing.  
Especially not after some of the  
strange things that have been going  
on around here.

SUE

What, do you think Lucas had  
something to do with all this?

JOSHUA

I'm not making any accusations or anything. I just think you guys need to be careful. If you do see Lucas. Well, just watch him. If he seems to be doing anything out of the ordinary, call me.

Josh pulls out a card and writes on it.

JOSHUA (CONT'D)

This is my cell. As a matter of fact, if you see Lucas at all, call me and let me know. (Pause) If you think you might be in danger, just hide and call me. Hide in the basement, the attic, a closet, it doesn't matter, but just stay safe and call me. OK?

Sue takes the card, looks at it, then looks up at Josh. Impulsively, she reaches up and gives him a quick kiss. Josh is a little stunned and Sue goes all bashful.

SUE

(whispers)

Thank you, Joshua.

JOSHUA

(stammering)

Sure. Right. Well. I'd better get going. Remember. Call if you need anything. OK. Well. Bye.

SUE

Night.

Josh leaves. Sue is obviously smitten with her new hero. As she turns back to the kitchen she can see Mike scuttling back from the kitchen door to his seat at the table.

64 INT. - ANNE'S KITCHEN - NIGHT

Sue resumes her seat at the table. Mike is smug.

MIKE

(softly)

Kay eye es es eye en gee.

Sue can't help but be amused. She tries to play stern anyway.

SUE  
 You know it's not nice to spy on  
 people.

Mike doesn't say anything, just sits, smiling, humming the  
 kissing song.

SUE (CONT'D)  
 (smiling)  
 Brat.

Mike stops. He's done eating. Now he goes off on a tangent.

MIKE  
 Hey! Can we look at those pictures  
 you found last night?

SUE  
 (pensive)  
 I don't know. They were in the  
 study. Joshua said we shouldn't  
 disturb anything in there.

MIKE  
 (whining)  
 Please. I want to see if there are  
 any pictures of dad as a kid.

Sue thinks about it for a moment and then makes up her mind.

SUE  
 All right. I'll go get them. You  
 clear the table.

MIKE  
 (put upon)  
 Whatever.

Sue gets up to get the box while Mike starts clearing the  
 table.

65 INT. - ANNE'S STUDY - NIGHT

Sue walks into the study and looks around, noticing the mess  
 for the first time. She see the box. None of the pictures she  
 had been looking at are on the desk. Just the closed box and  
 the magnifying glass. She grabs the box and the glass and  
 leaves hurriedly.

66

INT. - ANNE'S KITCHEN - NIGHT

Sue comes back into the kitchen just as Mike finishes stacking the dishes in the sink. He runs over excitedly and sits down. Sue sits down.

SUE

All right. Let's have a look.

Sue opens the box but then looks perplexed. Mike notices.

MIKE

What?

SUE

I just thought... I thought there were more pictures is all.

MIKE

Let me see.

Sue starts going through the pictures. The photo of her father and the Latina isn't there anymore. Mike grabs one of the photos.

MIKE (CONT'D)

Oh, my God! Look at Dad! Look at his hair! Why are his pants all funny?

Sue sets the mystery of the missing photos aside and starts getting into the other pictures. She looks at the photo Mike is holding.

SUE

(laughing)

Oh, no. He's wearing bell-bottom jeans.

Mike is sorting through the other pictures until he finds one of dad and Anne when they were about his age.

MIKE

Look. Susie, look! Do I look like him? Do I?

Sue takes the picture, looking between it and Mike. A small smile overtakes her face.

SUE

(softly)

Just like him, Captain. You look just like him.

She gives the picture back to Mike. Mike stares at it for awhile.

MIKE

I miss them, Susie. Why did they have to go?

SUE

I don't know. But I'm here and I'll never leave you.

MIKE

Promise?

SUE

Promise.

They sit in silence for awhile. Sue is determined to move on and starts looking through the photos again.

SUE (CONT'D)

Oh, no. Look at this one. I think he's trying to grow a mustache.

Mike glumly looks at it but can't stay glum for long. They both get back into the spirit of looking at the photos.

MIKE

I want to grow a mustache.

Sue laughs and they continue going through the photos.

FADE TO:

67 I/E. - DREAM SEQUENCE

The dreams are back but this time with a twist. Her parents are still standing at their graves but now the Latina is standing next to her father. Suddenly she has a bloody knife in her hand.

68 INT. - ANNE'S BEDROOM - NIGHT

Sue awakens but doesn't bolt up this time. Her eyes just flash open. She is in bed, on her side. She rolls on to her back and stares at the ceiling, thinking about the dream.

FADE TO:

69 INT. - ANNE'S HALLWAY - MORNING

Sue walks down the hallway, obviously just getting up. She pokes her head into Mike's room where he is still sleeping. She continues down the hallway and then notices the drop down stairs leading to the attic.

JOSHUA

(v.o.)

Hide in the basement, the attic, a closet, it doesn't matter, but just stay safe and call me. OK?

Sue grabs the little cord and unfolds the stairs. She climbs up into the attic.

70 INT. - ANNE'S ATTIC - MORNING

The attic is a typical attic. All kinds of stuff littered about. Over on a book shelf Sue finds some photo albums. She sits down and starts going through them. These are Anne's. There are pictures of her grand parents, pictures of Anne, pictures of her father. In the back in one album are more pictures of her father and the Latina.

SUE

So I wasn't hallucinating.

Sue picks one up and turns it over. It says "George and Maria, Aug 12 1979". Sue contemplates it for a moment.

MIKE

(off screen)

Susie, are you up there.

SUE

Yeah, Mikey. I'll be right down.

Sue closes the book but keeps the one picture. She leaves the attic.

FADE TO:

71 INT. - ANNE'S KITCHEN - DAY

Sue is at the kitchen sink cleaning up the breakfast dishes. Mike sits at the table playing a handheld video game. Sue is looking out the window at the stables.

SUE

Who's fed the horses?

MIKE  
Don't look at me.

SUE  
If Lucas isn't around, someone has  
to do it.

Mike just keeps playing.

SUE (CONT'D)  
I guess that's me, then.

Mike stops and looks at her, worried.

MIKE  
What if that dog's still out there?

SUE  
I'll be careful. Speaking of dogs,  
where's Pippin?

MIKE  
I haven't seen him.

SUE  
Oh, God! Did we leave him outside?  
I better check.

Sue goes to the back door and calls for Pippin. No luck. She runs up to her room to put shoes on.

72 INT. - ANNE'S BEDROOM - DAY

Sue looks through her things and realizes something is missing.

SUE  
Oh, great! How do you forget to  
pack socks.

She goes over to rummage through Anne's drawers to find some socks.

SUE (CONT'D)  
Sorry, Anne.

She finds them but under the socks she also finds Anne's gun with a box of bullets. She holds the gun up and quickly puts it back down, closing the drawer. She's not sure what to make of it.

73 EXT. - ANNE'S YARD - DAY

Sue comes out of the back door. She's holding a baseball bat.

SUE  
Pippin! Here, boy! Pippin!

No Pippin. She walks to the stable, keeping a vigil for the scary dog.

74 INT. - STABLES - DAY

Sue walks into the stable, looking around to make sure it's just her and the horses. When she gets to the first stall she puts the bat down and talks to the horse.

SUE  
Hey, boy. Are you hungry? Yeah, I bet you are. (Looking around) Now, what exactly do you eat?

She sees the bails of hay in a corner. She walks over and pulls off a slab and tosses it into the horse's stall. The horse immediately goes to it and starts digging in.

SUE (CONT'D)  
Good call, Franklin.

She goes and repeats it for the other horses. When she gets to one of the middle stalls she notices more fly activity in one than the other stalls. She peers in to see what's up and discovers Pippin, apparently crushed to death by the horse. Sue jerks away.

SUE (CONT'D)  
Oh, god.

She tries not to be sick. Then the paranoia hits. She's terrified. She finally runs, grabs the bat and runs back to the house.

75 EXT. - ANNE'S YARD - DAY

Sue runs toward the house, looking around her the whole time. She bolts through the back door.

76 INT. - ANNE'S KITCHEN - DAY

Sue drops the bat inside the door and runs to the kitchen sink, still trying not to be sick. Mike gets alarmed.

MIKE  
What? Susie! What is it?

SUE  
Oh, God. It's Pippin. I think he  
got in with one of the horses.

MIKE  
Is he OK?

SUE  
No, Mikey. He's not OK.

Mike just stares at her. Sue gets a grip. She walks over to the kitchen phone, pulls out Josh's card and starts dialing.

MIKE  
Who are you calling?

SUE  
Joshua.

MIKE  
Why?

SUE  
Because Pippin couldn't get in  
there on his own. Someone put him  
in there.

FADE TO:

77 EXT. - ANNE'S YARD - DAY

Deja vu. The sheriff cruisers are back along with the Animal Control truck. Josh and Ed are in the stable while Max questions Sue outside.

MAX  
When was the last time you saw the  
dog?

SUE  
I'm not sure. Sometime yesterday.

MAX  
Yesterday. Any specific time?

SUE  
Afternoon, maybe. I said I'm not  
sure.

MAX

Great. Well, we'll let you know what we find.

Max turns away to go into the stable. We can see Mike in an upstairs window eavesdropping.

SUE

You don't seem to be taking this very seriously.

Max turns back. He stomps back to her.

MAX

Oh, I'm taking this very seriously. You've been in town two days and already we've been called up here three times. I think that's pretty serious, don't you?

Josh comes out of the stable and ambles over to them. He stands off while Max rails.

MAX (CONT'D)

Let me ask you. How much did you inherit from mommy and daddy?

SUE

That's none of your business!

JOSHUA

Max...

MAX

Stay out of this Wilson. (Back to Sue) Come on. How much? And how much did Anne get? Maybe it wasn't enough. Maybe Anne would like to see you two out of the way. Get the big payoff. Sick her stooge war vet, boy toy on you. You and your little brother are out of the picture and aunty Anne gets all the toys.

SUE

You're sick!

JOSHUA

Max!

MAX

I'm sick? That's rich coming from you.

(MORE)

MAX (CONT'D)

What type of meds are you on, Susan? Any side effects like it makes you psychotic, maybe? For all I know you could be doing all this. Or your little brother for that matter.

Sue glares at Josh who turns his head away. Sue turns back to Max.

SUE

My parents just died you insensitive prick! I'm taking a mild sedative to help me sleep. Now if you have anymore slander you'd care to sling at my family you can say it to my lawyer.

Sue turns away and stomps back to the house. Mike pulls back from the window so he won't get caught spying.

JOSHUA

Christ, Max. What was that all about?

MAX

(disgusted)  
FUCK!

JOSHUA

Get a grip, man.

Josh follows Sue. Max is just as disgusted with himself as anything else. Ed comes out of the stable carrying a large garbage bag. He walks up to Max.

ED

The horse had blood on it's hooves. Looks like the dog got in there, agitated the horse who then shut it up the only way it knew how. By kicking it to death.

MAX

Yeah? Great. But how did the little fucker get in there in the first place?

Ed just shrugs and walks away. Max just stands there steaming for a moment and then walks toward the stable.

CUT TO:

Josh catches up with Sue before she can open the back door.

JOSHUA

Sue. Sue! Wait.

Sue turns around to wait for him. She is pretty steamed herself.

JOSHUA (CONT'D)

Sue. I'm sorry.

SUE

What the hell is wrong with that bastard? And you! The only way he could know I was taking those pills is from when you searched the house yesterday.

JOSHUA

Sue. I'm sorry. It was just part of the report. I had to detail everything I saw. I had no idea Max would use it this way. I'm really sorry.

Sue continues to steam for a moment and then moves on.

SUE

Those things he said about Anne and Lucas. They can't be true. That's just ludicrous.

JOSHUA

Actually that's just the way cops think. Eighty percent of crime revolves around money. It's the number one motive. I'm not trying to justify the way Max just acted but even I considered it.

SUE

(aghast)

But I thought you were Anne's friend.

JOSHUA

I am. But as a cop I have to look at all the angles. It's just part of the job. Personally I don't think Anne has anything to do with any of this but I have to consider the possibility. Do you see?

SUE

(grudgingly)

I see but I don't have to like it.

JOSHUA  
(smiles)  
Me neither.

Sue finally smiles too.

JOSHUA (CONT'D)  
OK. Go back inside. I'll get Max  
chilled out. We'll figure out  
what's going on. And I guarantee if  
there's anymore interviews, I'll  
take care of it.

Sue nods and smiles. Josh smiles, and turns to leave.

SUE  
Joshua!

Josh turns and looks at her.

JOSHUA  
Yeah?

Sue is about to say something but then changes her mind.

SUE  
Um. Can you finish feeding the  
horses before you leave. I didn't  
get a chance. Besides, if I went  
down there now I'm likely to take  
your gun and plug officer Sunshine  
there.

JOSHUA  
(chuckles)  
Sure. I'll take care of it.

He turns and heads toward the stables. Sue watches him go.

SUE  
(to herself)  
Thanks.

She turns and goes into the house.

FADE TO:

78 INT. - ANNE'S KITCHEN - EVENING

Sue is sitting at the kitchen table reading a book. Mike wanders in looking bored. He's wandering around, looking around the kitchen.

SUE  
Hey, Captain. You about ready for  
some dinner?

MIKE  
I'm bored.

SUE  
Go watch some TV.

MIKE  
They don't have any good channels  
here.

SUE  
Read a book.

Mike just gives her a look, like she can't be serious. He comes to a door. He looks at his sister, who is still reading, then quietly opens the door and looks inside. It's the stairs down to the basement.

MIKE  
Whoa...

SUE  
Michael.

Busted. He whirls around and his sister is staring at him.

MIKE  
I just...

SUE  
What have I told you about  
snooping?

Mike doesn't say anything, just stands there. Curiosity gets the better of Sue. She gets up and comes over to look.

MIKE  
Where do they go?

SUE  
I'd have to say, the basement.

MIKE  
Can we check it out?

SUE  
(thinks a moment)  
I don't see why not.

MIKE

It's dark.

79 INT. - ANNE'S BASEMENT - EVENING

Sue finds the light switch and turns it on. They can still only see the stairs. Sue takes Mike's hand.

SUE

Come on.

They start to head down, Sue in the lead. Part way down they get a better view. The thing that jumps out at them is the huge model of a sailing ship.

MIKE

Whoa! Cool!

Mike moves around Sue and starts moving down the stairs when there is a loud crack. Suddenly Mike is tumbling down the stairs.

SUE

MICHAEL!!

She rushes down to him, but notices that one of the risers is cracked in the middle. She avoid it and runs down to Mike who is moaning and holding his left wrist.

MIKE

Ow, it hurts!

SUE

Michael, Michael, are you OK? Are you alright?

MIKE

My arm, it hurts.

His wrist is already starting to swell. She helps him to stand up.

SUE

Can you stand? OK. Come on. We have to go back upstairs. Can you walk? OK. Come on. Slowly. Slowly. Wait.

Sue is walking him up the steps but stops at the cracked one. She leans down to get a better look. From the bottom it looks like it's been sawn. And it looks newer than the other ones. Mike is moaning and crying the whole time. She gets back up.

SUE (CONT'D)

Come on. Watch that step. OK. A little further. We'll get some ice on that and then I'll take you to Doc so he can have a look. All right?

MIKE

It hurts.

SUE

I know. Doc will know what to do. Come on. Let's go.

She helps him out of the basement and shuts the door.

FADE TO:

80 INT. - DOC'S WAITING ROOM - NIGHT

Sue is pacing in Doc's waiting room, fairly agitated. Doc comes out of a doorway down the hall and heads towards her. She runs up to him.

SUE

How is he? Is he going to be OK?

DOC

He'll be fine. He'll be just fine. Come on. Why don't we sit down.

He leads her over to the couch and then sits in his own comfy chair.

SUE

Was it his arm? Did he break his arm?

DOC

Just a bad sprain. Keep the ace bandage on it for the next few days and he'll be right as rain. You'll need to rewrap it once the swelling's gone down. I've given him some Children's Tylenol for the pain. Said he'd rather not take any more sedatives. So the prognosis is excellent.

SUE

Oh, God. It's all my fault. I shouldn't have let him go down there.

DOC

That's not what he says. He says a stair step broke and he took a tumble. Actually you should be glad it was him and not you.

Sue just looks at him like she can't believe what she's hearing.

DOC (CONT'D)

Oh, don't look at me like that. I only mean that if you or Anne had stepped on that same riser the consequences could have been much more dire. An adults weight may have broken the board all together and had a much more serious fall. Michael, being lighter and younger stood a much better chance of coming away with only minor injuries.

SUE

(skeptical)

Still...

Edna knocks at the open door. Doc turns to her.

DOC

Yes, dear.

EDNA

Sorry to interrupt, Doc, but Max Kilbourn and Joshua Wilson are here. Max says it's important.

DOC

Humph. Please be kind enough to tell him I'll be right there. (To Sue) If you'll excuse me for a moment.

Doc gets up and leaves. Sue can hear voices in the foyer. Shortly Doc and Max enter the hallway and start heading towards Mike's room while Josh enters the waiting room.

JOSHUA

Hi, Sue. Sorry to hear about Michael. Is he OK?

SUE

Where are they going?

Sue starts to get up but Josh rushes over to her.

JOSHUA

Sue. It's OK. Max just has to ask Mike a couple of questions. Find out what happened. We have to do it whenever a minor is hurt under suspicious circumstances.

SUE

(hot)

Suspicious circumstances? What's that supposed to mean?

JOSHUA

Not you. Just with all the stuff that's been going on around that house he needs to dot the eyes, cross the tees. It's just routine.

SUE

It is not "just routine". Someone sawed through the stair step. Someone wanted this to happen. Or worse.

Josh gets concerned. He comes and sits next to Sue.

JOSHUA

What are you talking about?

SUE

I saw the stair step. Someone had sawed through part way so it would give way when someone stepped on it. This was intentional.

JOSHUA

(thinks for a moment)

OK. I'm going to go out there and check it out. I'm just glad you're OK. Are you going back out to Anne's place tonight?

SUE

No. Doc said I could stay here with Michael.

JOSHUA

Good. Do you mind if I look around a little more thoroughly this time? I'd feel better knowing that there aren't anymore surprises waiting to happen.

SUE

Yes. I mean, no. I don't mind.  
Please. Be as thorough as you can.  
And, Joshua? Thanks. I don't think  
I could handle this on my own.

JOSHUA

(smiles)

Just doing my job, ma'am. Look.  
Don't worry. We'll get to the  
bottom of this. Anne should be back  
tomorrow. Right? Maybe she can shed  
some light on what's going on. You  
and Mike might just be innocent  
victims of something Anne's messed  
up with. Either way, we'll keep you  
safe.

SUE

I'm assuming your using the royal  
we. Max seems like he'd be just as  
happy if Zephyr stomped us into the  
dust.

JOSHUA

(laughs)

Don't worry about Max. His bark is  
worse than his bite.

Doc and Max come out of Mike's room and head down the hall.

JOSHUA (CONT'D)

All right. Well, hang in there.  
I'll let you know what I find  
tomorrow.

SUE

OK. Bye.

JOSHUA

Tomorrow.

Josh gets up and meets up with Max, who gives Sue a sour  
look, and then they leave while Doc comes back and resumes  
his seat.

DOC

Sorry about that. Routine child  
services stuff. Now where were we?

SUE

Doc, you've been here forever,  
right?

DOC  
Well, I do confess to being a bit  
long in the tooth but forever...

SUE  
(embarrassed)  
I'm sorry. You know what I mean.

DOC  
(amused)  
Yes, I suppose I do. What would you  
like to know?

Sue rummages around in her purse and pulls out the photo of  
dad and the Latina and hands it to Doc.

SUE  
Do you know who this girl is?

DOC  
(pensive)  
Oh, dear. Um, maybe it would be  
better to ask Anne when she gets  
back.

Sue reaches out and touches his hand.

SUE  
(quietly)  
I'm asking you Doc. Please?

DOC  
Humph. Yes. Well. First off, you  
need to remember this is well  
before your father ever met your  
mother.

SUE  
That bad, huh?

DOC  
Yes. Well. I think I'll let you be  
the judge of that. This pretty  
young lady is Maria Escobar. Her  
people were from somewhere down in  
the Valley. Fresno, if memory  
serves. They were here for the  
season, running some acreage your  
grandfather owned. More than a bit  
like share cropping if you're  
familiar with that practice.  
Anyway, Maria was enrolled in  
school while her family was here  
working the farm.

(MORE)

DOC (CONT'D)

As fate would have it, your father apparently fell head over heels for her. It raised a few eyebrows I dare say. The whole seventies equality thing was rather slow moving to these parts if it ever arrived at all. But I digress. That summer, before your father left for college, I understand they were quite the item. Very romantic actually. Then in late August they came to see me. I'm sure you can guess why. Maria Escobar and George Franklin junior were soon to be parents. After that all I know is hearsay but the most reliable gossip seemed to be that George senior caught wind of the whole thing and paid off the family to get gone and never to return. I believe that was the final split between your father and your grandfather. Your father's return visits after leaving for college were few and far between. The last time I saw him was at your grandfather's funeral, with you and your mother.

Sue is just sitting there, absorbing all this.

SUE

(slowly)

So I might have a half brother or sister out there somewhere.

DOC

All I can confirm is that Maria was Catholic, so, yes, the likelihood seems reasonable.

SUE

(stunned)

Wow.

DOC

I'm sorry dear, but you were rather insistent.

SUE

(laughs)

Yes, I was, wasn't I?

DOC

Talk with your aunt when she returns. She might be able to add some clarity to the situation. I'm afraid my only actual contact was when they came here for her checkup. All the rest is hearsay and gossip, the life's blood of a small town, I'm afraid. Now, let's see about getting you set up with a room here at the luxurious Doc and Edna's Bed and Breakfast and Medical Offices, shall we?

They both get up and head towards the hall.

FADE TO:

81 I/E. - DREAM SEQUENCE

More disturbing dreams but now the Latino grease monkey and the Latina farm worker appear and are very threatening. Maria and her father are making love while her mom watches.

82 INT. - DOC'S SPARE ROOM - NIGHT

Sue rolls around in bed but doesn't wake this time.

FADE TO:

83 INT. - DOC'S SPARE ROOM - THE NEXT MORNING

Sue wakes up to a bright morning. She gets up and looks out the window at a beautiful day. She steps into the bathroom and cleans up.

84 INT. - DOC'S HALL - MORNING

When she's dressed and steps out into the hall she hears the Loomis's and Mike's voices coming out of the kitchen. When she gets to the door she's surprised to see them all eating a big breakfast.

85 INT. - DOC'S KITCHEN - MORNING

EDNA

Hey sleepy head. Come in and have some breakfast.

(MORE)

EDNA (CONT'D)

The most important meal of the day,  
or so they tell me.

SUE

Good morning.

Sue comes in and sits at the table.

MIKE

(gleefully to Sue)  
She's making waffles.

Sue looks over at Doc who winks and smiles at her.

SUE

Yes. And they smell wonderful.

DOC

And you thought I was kidding about  
the Bed and Breakfast last night,  
didn't you?

SUE

This is too much. Really.

EDNA

Oh, pish-tosh. We've fed most of  
the valley from here at one time or  
another. Isn't that right Doc?

DOC

Close enough for government work,  
Mother.

SUE

How's your arm, Mikey.

Mike waves his hand with the ace bandage on it at her as he  
continues to chew. He finally swallows.

MIKE

Fine. How's yours?

He's back to being a smart ass. A good sign. Sue just  
chuckles and shakes her head.

DOC

See, Mother? What did I tell you?  
These Franklin's are made of  
sterner stuff.

EDNA

Of course you did, dear. Now be a good doctor and clear a spot for these waffles.

Edna comes to the already full table with the waffles. Everyone makes happy sounds and dig in.

FADE TO:

86 EXT. - DOC'S HOUSE WALKWAY - DAY

Mike is already in the car and Doc is sending them on their way but Sue wants a word first.

SUE

I can't tell you how much I appreciate all you've done for us, Doc.

DOC

(good natured)

My pleasure young lady, my pleasure. But, still, let's try to lengthen the interval between our visits.

SUE

Amen to that. (Hesitant) About what you told me last night. Do you know if there's anyone in town named Escobar?

Doc cocks an eyebrow.

DOC

(skeptical)

Planning on looking up the stray half-sibling?

SUE

Something Joshua said yesterday. That most crime is committed for money. What if this imaginary half-sibling wasn't so imaginary? What if they know about their history, know about what happened to our parents and can prove their relationship to my father? Then not only Michael and I are in danger but Anne too. We haven't been able to reach her since we got here.

DOC  
That's a whole lot of what-ifs. And  
if Anne's on a boat I'm not  
surprised you can't reach her.

SUE  
(chagrined)  
I know. This whole mess has got me  
jumping at shadows. I just want it  
to stop.

Doc puts his arm around her as he walks her to the car.

DOC  
(avuncular)  
I know, I know. Just let the local  
constabulary do their job. They'll  
get to the bottom of it soon and  
then this whole misadventure will  
be just a footnote in your diary. A  
rather exciting one, granted, but a  
footnote none the less. And to  
answer your question, no, I'm  
unaware of any individuals with the  
surname of Escobar loitering about  
the burg. Sorry.

Sue hugs him.

SUE  
Thanks, Doc. You've been great.

DOC  
Higher praise couldn't be ask.

Sue goes to get in the car.

DOC (CONT'D)  
(calls out)  
Bye, bye. Be well.

They drive away.

CUT TO:

87 EXT. - TOWN STREETS - DAY

Sue drives through town. At the Garage she can't see the  
Latino. She pulls over.

SUE  
Wait here.

Mike is perplexed but doesn't say anything. Sue gets out and walks over and starts talking to one of the other grease monkeys. After a brief chat she walks back to the car, gets in and starts driving again.

MIKE

And you were talking to a mechanic,  
because...

SUE

I wanted to get some information  
about someone who works there.

Mike waits but Sue doesn't say anything else.

MIKE

And?

SUE

And he doesn't work there anymore.  
He quit yesterday.

MIKE

And?

SUE

And it's not important. I was just  
curious about something. It's not  
important.

Mike drops it but gives Sue a suspicious look.

FADE TO:

88

EXT. - COUNTRY ROAD - DAY

Sue continues to drive and when they hit the section where the farm hands are she slows and looks for the Latina who had been staring at them previously but she doesn't see her.

MIKE

What are you doing now?

SUE

I'm looking for someone.

MIKE

Here?

SUE

Yes, here. But I don't see her.

MIKE  
Her, who?

SUE  
I don't know her name.

MIKE  
(exasperated)  
You're weird.

SUE  
(giving up)  
I'm beginning to believe you're  
right.

She continues to drive away.

FADE TO:

89 EXT. - ANNE'S YARD - DAY

Sue pulls into the garage and they get out of the car. Sue holds Mike back from going toward the house.

SUE  
Let's hold on for a second.

MIKE  
Why?

SUE  
I need to call Joshua. See if he  
found any other nasty surprises in  
the house.

MIKE  
Oh.

Mike doesn't seem to have any problem with that at all. Sue pulls out her phone and Josh's card and dials. She waits but there is no answer. She closes the phone and puts it away. Something's not right. Mike looks at her expectantly.

SUE  
He's not answering. Damn it.

MIKE  
No swearing.

SUE  
Sorry. (Thinks) Let's go in the  
back door.

They start heading around the house.

MIKE

Why.

SUE

Because the baseball bat is next to  
the back door.

They proceed around to the back. Sue gingerly opens the back door. There's the bat. She grabs it. She feels a little more courageous now.

90 INT. - ANNE'S KITCHEN - DAY

SUE

(calls out)

Joshua?

No answer. They look at each other. Mike shrugs. They begin to do a room by room search.

91 INT. - ANNE'S HOUSE/VARIOUS LOCATIONS - DAY

Sue and Mike search.

92 INT. - ANNE'S KITCHEN - DAY

Ultimately they find nothing. They end up back in the kitchen.

SUE

Go lock the back door.

Mike runs to obey. Sue set the bat next to the basement door, which she locks. Mike comes back and sits at the table. Sue, wearily, joins him.

SUE (CONT'D)

How you holding up, Captain?

MIKE

I hate it here. I want to go home.

SUE

Anne will be home tonight. Maybe we can all go home and she can stay with us for awhile. How does that sound?

MIKE

As long as it's not here, it sounds fine.

SUE

We'll get you home. Let's just try to make it in one piece.

They hear a car pull up outside. Mike runs to the front of the house. Sue follows.

93 INT. - ANNE'S ENTRY - DAY

Mike is looking out the window.

MIKE

It's Joshua!

Sue goes to the front door and they both go out on the porch.

94 EXT. - ANNE'S YARD - DAY

Sue and Mike wait on the porch while Josh gets out of his car and approaches. Sue calls out before he reaches them.

SUE

I tried your cell. There was no answer.

Josh stops in his tracks and opens his cell to investigate.

JOSHUA

Damn. My battery's dead. I'm sorry. I'm always doing that.

He continues up to the porch.

SUE

It's OK. I was just worried is all.

JOSHUA

(smiles)

Worried about me? I'm supposed to be the one worrying about you. (Turns to Mike) Hey, sport. How's the arm?

Mike just smiles and waves it at him. He's still a little shy around Josh.

JOSHUA (CONT'D)

Hey. Great. That Doc, he does good work, doesn't he?

Mike nods enthusiastically.

SUE

Did you get a chance to check out the house?

Josh grows visibly uncomfortable.

JOSHUA

Yeah, well, we need to talk about that. Mike, is it OK if I talk with your sister in private for a minute? It won't take long, promise.

Mike just shrugs and goes back in the house.

SUE

(suspicious)

Talk to me about what?

JOSHUA

Come here. I need to show you something.

Josh turns and heads towards the back of the patrol car. Sue reluctantly follows. When they get to the trunk Josh opens it and opens a large evidence bag. There is a cracked stair step in it. Sue looks at it. It is obvious that it is just an old, cracked step. No saw marks. Mike, as usual, has the door opened a crack to spy on them.

SUE

(panicking)

No, Joshua. No! That's not the one I saw last night. The one last night was newer and it had definite saw marks in it. I know what I saw.

JOSHUA

Sue. Sue! Just slow down. I believe you. I believe you, all right? But that means that someone had to come in while you were at Docs and put this one in it's place before I got here. That's a level of planning that, frankly, I find pretty disturbing.

SUE

Did you search the rest of the house?

JOSHUA

Yeah. I couldn't find anything. You should be all right until Anne gets here but call me when she does. We need to figure out a way to keep you all safe.

SUE

(frustrated)

SHIT! Why are they doing this? What do they want? Is it money? Does somebody hate us that much. For Christ's sake, Mikey's just a little kid. Who would want to hurt him?

She's crying by this point. Josh reaches out and takes her in his arms.

JOSHUA

(soothing)

Hey, hey. It's all right. Everything's going to be all right. We'll figure it out and whoever's doing this we'll put a stop to it. OK? We'll get this bastard no matter what it takes. I promise. OK?

Sue calms down and pulls away from Josh. She wipes her eyes.

SUE

I just feel like I'm in hell. Like this whole fucking town is against us. I hate it. I just fucking hate it.

JOSHUA

Well, you got me on your side. And Doc and Edna seem to be pretty taken with you. You see? So it's not all bad.

He marginally succeeds in cheering her up. Sue tries to be up beat.

SUE

I guess that's a start.

She smiles at him. She looks back in the trunk at the non-evidence.

SUE (CONT'D)

So what does Max think of the evidence?

JOSHUA

Don't ask.

SUE

No. Tell me.

JOSHUA

Sue, where are you going with this?

SUE

Tell me, Joshua!

JOSHUA

(uncomfortable)

Shit, Sue. (Pause) He thinks you're responsible, either directly or indirectly for everything that's going on.

SUE

(disgusted)

Oh, for Christ's sake!

JOSHUA

Sue. Sue! He's not the Sheriff. We each went to the Sheriff, him with his theory and me with mine. The Sheriff told us each to pursue our own investigations. His is no more valid than mine at this point.

SUE

(angry)

Your theory? I didn't even know you had a theory. And what the hell does indirectly mean?

JOSHUA

(reluctant)

Indirectly, as in you may not be aware of what you're doing. That you're psychotic, schizophrenic.

SUE

Great! So what's your great theory?

Josh is reluctant but eventually relents.

JOSHUA

I don't like the fact that Lucas Morretta has gone missing. I think he may have had an episodic break. Is out there in the bush, operating on some whacked out delusional system seated in his own personal madness. He's got the means, motive and opportunity.

SUE

(aghast)

What possible motive could he have for all this?

JOSHUA

I think he thinks he's helping Anne. To help her get what he thinks she deserves. It's no secret that he worships her. With you and Michael out of the picture, Anne would get all your father's wealth.

SUE

(incredulous)

And you think we're *safe* here?

Josh throttles back from dissertation mode.

JOSHUA

Well, yes. I do. Keep the house locked, stay on the grounds when you go out, and I don't think he'll try anything overt. It's when Anne gets home and hears about everything that's been going on that I'm worried about. If he thinks Anne sees him as some kind of monster I think that will tip him over, actually precipitate him assuming that role since there is nothing left to lose. That's when the gloves come off and he becomes really dangerous.

SUE

Oh, great. As if he's not dangerous enough as it is.

JOSHUA

It'll be OK until Anne gets back. Once she's back we'll need to find somewhere to keep you safe.

SUE

Would we be safe at our home in San Francisco?

JOSHUA

Actually, I think that would be perfect. If Lucas has had a psychological break I doubt he'll leave the bush. It's his security blanket, so to speak. I don't think he's traveled outside of this valley since he got here. (Pause) All right. Call me when Anne gets here and then lock up until I can arrange to get you on the road with an escort at least to the county line. Once you're safe then it's all grunt work until we can round Lucas up.

SUE

(worried)

This guy isn't some kind of Rambo or anything, is he? It's not like he's going to start dropping Deputies left and right, is it?

Joshua is amused and touched by her concern. He moves in and puts his arms around her.

JOSHUA

(smiling)

No. I hear he was just a regular grunt who saw too much carnage. It's sad, actually. Until now he's been a pretty nice guy.

SUE

Just be careful.

They hug.

JOSHUA

Careful's my middle name.

Mike has been listening with the door cracked open. He closes it now so as not to get busted.

FADE TO:

95 INT. - ANNE'S KITCHEN - DAY

Sue sits in the kitchen trying to read while clock watching, waiting for Anne. Mike is in the family room playing his video game. Suddenly the phone rings. Sue stares at it then gets up to answer it. Mike comes into the kitchen to see who it is.

SUE

Hello?

LUCAS

Sue? Hey, it's Lucas. I just got back and got your message. Is everything OK up there?

SUE

Um, yes, fine. Everything's OK. Where have you been?

LUCAS

Just up doing some hunting. Sorry I didn't let you know. I just get the itch sometimes and got to head out, get my head clear. Sorry if I left you in a bind. Did anyone take care of the horses while I was gone? I can come up and feed them if they need it.

SUE

NO! I mean, no, they're fine. We've been taking care of them. Thanks.

LUCAS

OK, then. Thanks. Well I gotta run down to the station to pick up Anne. She'll be happy to see you kids.

SUE

Sure. OK.

LUCAS

OK, then. Well, See you in a bit.

SUE

OK. Bye.

She hangs up.

MIKE

Who was it?

SUE

It was Lucas. He says he was out hunting.

MIKE

Do you think he's the one doing the bad stuff?

SUE

Why do you say that?

Mike clams up.

SUE (CONT'D)

You were spying on us, weren't you?

Mike still won't say anything. Sue can't worry about that now.

SUE (CONT'D)

I don't know. I don't know what to think. Shit!

Mike doesn't say anything. Sue picks up the phone and dials.

MIKE

Who're you calling?

Sue ignores him. Someone answers.

SUE

Joshua? Hi, it's Sue Franklin... No everything's fine. It's just, well, I thought you should know that Lucas is back... He just called... He said he was going down to pick up Anne at the train station... No, he sounded OK I guess... OK, we will. And Joshua? Thanks.

She hangs up.

MIKE

What did he say?

SUE

He said he'd keep an eye on Lucas for us. He also said to lock the doors and windows and to stay in the house until Anne gets here.

MIKE

Does he think something is going to happen?

SUE

No. He just want's us to play it safe is all. And I agree. Let's lock up. You do the front.

Mike nods and runs off and Sue starts checking the windows and the backdoor.

FADE TO:

96 EXT. - TRAIN STATION - DAY

Lucas is standing on the platform waiting for Anne while Josh is parked up the street watching them.

FADE TO:

97 EXT. - ROAD IN FRONT OF ANNE'S HOUSE - DAY

Max does a slow cruise by Anne's house. He stops to get a good look and then takes off.

FADE TO:

98 INT. - ANNE'S KITCHEN - EVENING

Sue is anxiously looking out of windows while Mike plays his video game at the kitchen table.

SUE

Where are they? It's been over an hour.

Mike just keeps playing. Sue is tired of just waiting around.

SUE (CONT'D)

Look. I've got to go feed the horses.

Mike immediately stops playing.

MIKE

What? Outside?

SUE

Yes outside. Look, I want you to lock the door after I go out. OK?

Mike is shaking his head.

MIKE

No, no, no, no. Stay in the house.  
It's safe in the house.

SUE

I'll be OK. Just lock the door  
after I me and then wait for me to  
come back. I swear, it'll only take  
a few minutes. OK?

MIKE

(panicked)

No! Stay in the house. Please! Just  
stay in the house. Like Joshua  
said.

SUE

(stern)

Mikey, those horses haven't been  
fed for over a day. I promise, I'll  
run out, throw hay in their stalls  
and then hurry back. Five minutes,  
max. We good?

MIKE

(resigned)

No, but Aunt Anne would probably  
kill us if we let her horses die as  
well as Pippin.

SUE

Oh, Jesus. How am I going to tell  
her about Pippin?

Mike's no help. He just looks at her.

SUE (CONT'D)

We'll cross that bridge when we  
come to it. Meanwhile, you lock the  
door and keep a lookout for when I  
come back. Now man your post,  
Captain.

They head to the back door. Sue picks up the bat on the way.  
They stand at the back door. Sue does mock serious.

SUE (CONT'D)

Ready?

Mike plays along.

MIKE

Ready.

SUE

Deploy!

Mike opens the door and Sue goes out. Mike watches her walk across the yard. It's not funny anymore.

99 EXT. - ANNE'S YARD - EVENING

Sue is watchful. She checks over her shoulder constantly. All appears to be in order. She enters the stable.

100 INT. - STABLES - EVENING

Sue brandishes the bat while she checks every stall. Satisfied that there are no crushed animals she sets the bat down and starts the feeding of the horses. As she hauls a slice of hay to one of the stalls, she hears a low growl. She looks up and there at the end of the stable stands the dreaded Pit Bull. She freezes. The dog growls almost subliminally and then charges. Sue thinks quick and rather than running away she runs forward to Zephyr, the dog slayer's stall. She throws the door open and hides behind it. The Pit Bull tries to reach her under the door (they're not too smart) but Zephyr is on a mission. Zephyr stomps the dog and then runs out into the paddock. The dog is hurt but still in attack mode and starts stumbling towards Sue again. Sue hits the dog with the stall door once it's close enough and then makes a break for the baseball bat. The dog's coming after her but she turns and beans the pooch right in the noggin. She beats the thing until she's pretty sure it's dead. She drops the bat and backs away. She's pretty sure she is going to be sick. She turns and runs out of the stable and runs to the house.

101 INT. - ANNE'S KITCHEN - NIGHT

Mike opens the door for Sue in a panic.

MIKE

What happened?! What happened?!

Sue rushes forward, almost in a state of shock. She stops at the table and grabs her phone. She dials.

MIKE (CONT'D)

What happened? I heard the horses.  
What happened?

SUE

(with forbearance)  
Michael. Please.

Mike shuts up.

102 I/E. - ANNE'S KITCHEN/ROADSIDE - NIGHT

Josh is closing the trunk of his cruiser in a driveway on the side of the road.

JOSHUA  
Wilson.

SUE  
(excited)  
Joshua. I killed the dog.

JOSHUA  
Sue?

There's an uncomfortable pause.

JOSHUA (CONT'D)  
What are you saying? You killed Pippin?

SUE  
No! I killed the Pit Bull! The one that attacked Michael.

JOSHUA  
Jesus! Are you safe? Are you in the house?

SUE  
Yes. I'm inside.

JOSHUA  
Stay there. Lock the doors. I'm on the way. I need to finish up here but I'll be right there.

Josh hangs up.

SUE  
Joshua, where's Anne and Lucas?  
Joshua?

Sue hangs up.

SUE (CONT'D)  
He hung up.

MIKE  
(amazed)  
How did you kill the dog?

Sue looks up. She realizes Mike is a bit confused. She smiles.

SUE

(weary)

I beat it to death with the bat  
after Zephyr kicked him.

MIKE

(awed)

Whoa! Way to go Suzie.

Sue reaches out and grabs Mike into a hug to stop herself from crying.

103 EXT. - LUCAS'S HOUSE - NIGHT

Max is driving by Lucas's house when he sees Lucas's truck parked in the drive way. He stops, backs up and pulls in to the drive way. There are lights on in the house. He picks up the mic and calls in.

MAX

Dispatch, this is Max, over.

DISPATCH

Go ahead Max.

MAX

Yeah, it looks like Joshua's  
favorite nut job is back in town. I  
think I'll go pay him a little  
visit. I'll be 10-44 for a few.

DISPATCH

10-4, Max.

Max gets out of the car, thinks for a second then gets his gun out. He starts moving toward the house.

104 INT. - ANNE'S ENTRY - NIGHT

Sue and Mike are looking out the front windows waiting for Josh to show up. The flashing lights advertise that Josh has arrived. They both run to the front door and rush out.

CUT TO:

105 EXT. - ANNE'S YARD - NIGHT

Josh jumps out of the cruiser and runs up the steps to hug Sue. Mike watches.

JOSHUA  
Are you OK? Are you both OK?

They pull apart, a little embarrassed in front of Mike.

SUE  
We're fine. I'm just glad you're here.

Josh is reassured. Now he's back to all business.

JOSHUA  
All right. Mike, get back in the house. Sue, show me.

Mike heads back towards the door while Sue and Josh head for the stables.

106 EXT. - LUCAS'S HOUSE - NIGHT

Max walks past Lucas's truck. He checks the interior and sees the keys in the ignition.

107 INT. - STABLES - NIGHT

Josh and Sue enter the stable where the light is still on. Sue stops and points to the crushed dog.

SUE  
There.

Josh goes over and kneels down to check out the remains. With his back to her she can't tell what's going on. Josh looks like he's sobbing or something until we finally here him laughing.

SUE (CONT'D)  
Joshua?

Josh gets up and goes back to Sue. He chuckles a few more times and then gets himself under control.

JOSHUA  
Oh, man. This just gets better and better.

Suddenly he traps Sue against the wall, arms on either side of her head. She is confused and afraid.

JOSHUA (CONT'D)

(whispers)

Why weren't you in the car that night?

SUE

What?

108 EXT. - LUCAS'S HOUSE - NIGHT

Max walks up to the front door. He hears sound inside. Thumping and groaning. He checks the door and it's unlocked. He slowly pushes the door open. Inside is Anne, tied and gagged, lying next to a beaten upon and possibly dead Lucas. Max holsters his gun and then starts helping Anne. He pulls her gag off.

ANNE

He's crazy! He's going to hurt the kids. You've got to stop him.

MAX

Who, Anne? What are you talking about?

ANNE

Joshua! I think he's going to kill Susan and Michael!

109 EXT. - STABLES - NIGHT

JOSHUA

Everything was perfect. Anne said your whole family was going down to Carmel, leaving on Friday night and that you always take the coast road. I was there. Your car was there. It went like clock work. I force you car over the side, all passengers DOA. Flawless, eh? Except YOU WEREN'T IN THE FUCKING CAR!!!

SUE

(horrified)

Oh, God. Oh, God!

JOSHUA

It was perfect. The Franklin family dies in a tragic accident. Badger over there (indicating the dog) rips Aunt Anne's guts out. So sad. Then six months later I magically discover that I'm the long lost son of the wealthy ship magnate, George Franklin the second. It was perfect. Except you and little Mikey have screwed everything up.

SUE

No, no, no, no...

JOSHUA

Dad was a little... indiscreet in his youth, you might say. And guess what? Hi, Sis. What's the matter, I am going too fast for you, Sis? Well, don't worry. Time to make everything right.

He grabs her by the arm and pulls his gun on her. He tugs her and starts walking back to the house. They head for the front door.

110 EXT. - ANNE'S YARD - NIGHT

SUE

What are you doing?

JOSHUA

Time for a little murder suicide, Sis. Max already has the department believing you're a nut case. I guess he was right and I was wrong. What can I say? Shit happens. You go crazy and shoot little Mikey then shoot yourself in a fit of remorse. Or maybe I drive by and see that you're a menace to society and put you down myself. I'm not sure yet. I've been winging it since you and little brother showed up.

SUE

What have you done with Anne?

JOSHUA

Relax. She's just waiting for a grand entrance. You're going to shoot her too, by the way.

SUE

You can't do this.

JOSHUA

Of course I can. It's already done.

As they walk up to the front door Sue tries to warn Mike.

SUE

(yells)

Mike! Get...

Josh covers her mouth and puts the gun to her head.

JOSHUA

(scolding)

Now, now. None of that. Don't want to spoil the surprise, do you? Now stop.

They stop in front of the door. Josh starts squatting down, slowly, moving Sue down with him. He reaches into his ankle holster, pulling out a new gun and holstering his regulation piece. They slowly stand back up.

JOSHUA (CONT'D)

This is called a throw down piece. No numbers, no history. Can't be traced. Lord knows where you got it but I guess that just goes to show how pathetically easy it is to get hand guns in this country. A shame, really. Now keep your mouth shut. Here, sooner, later, it's all the same to me. It's all going to look the same in the end. Open the door.

Sue opens the door and they walk in, Josh's arm around her throat with the gun to her head.

111 INT. - ANNE'S ENTRY - NIGHT

Josh shuts the door behind him. They just stand there while Josh scopes it out.

JOSHUA  
 (yells)  
 Hey, Mikey. Come here. I want to  
 show you something.

No answer.

JOSHUA (CONT'D)  
 Shit. Where is he?

Sue doesn't answer.

JOSHUA (CONT'D)  
 (yells)  
 Mike?

Still no answer. Josh lets Sue go but keeps her in front of  
 him with the gun pointed at her head.

JOSHUA (CONT'D)  
 Let's check the bedrooms. Move.

He prods her with the gun and they start moving towards the  
 bedrooms.

112 INT. - ANNE'S HALLWAY - NIGHT

As they pass a doorway, before Josh can look in, a baseball  
 bat comes down in an overhand swing, cracking Josh's gun hand  
 wrist. He drops the gun and screams, dropping to his knees in  
 pain. Mike jumps out of the room while Sue spins around and  
 grabs him, propelling him down the hall.

SUE  
 Quick! Anne's room!

They run to Anne's room. And slam the door.

JOSHUA  
 (angry, in pain)  
 Jesus fucking Christ, you broke my  
 arm you little shit.

113 INT. - ANNE'S BEDROOM - NIGHT

Sue runs over to get the gun in the sock drawer.

MIKE  
 (excited)  
 I heard him in the stable. He  
 killed Mom and Dad. I ran back  
 inside to get the bat.

Sue's figuring out how to load the gun.

SUE  
(preoccupied)  
Eavesdropping again? Good for you.

Sue just get's the gun loaded and the cylinder closed when the door bursts open. Josh is there holding his wounded had close to his chest and holding the gun in his left hand. He points it at Mike, who screams, who is the closest.

JOSHUA  
Boo!

Sue shoots Josh right in the chest. Josh flies back into the hall. Mike starts jumping up and down.

MIKE  
You got him. You got him.

Sue is just shaking sitting on the floor with the gun still pointed at the doorway. Mike runs out to check out the dead guy. Sue gets shakily to her feet still pointing the gun. She walks around the bed to see what she has done. To her horror, Josh has Mike in a choke hold with the gun pointed to his head. Josh taps his chest with the gun.

JOSHUA  
(shakily)  
\*Cough\* Kevlar. \*Cough\* Don't leave home without it.

Sue uses both hands on the gun, totally determined. She starts moving toward him. Josh starts moving backwards down the hallway using Mike as a shield.

SUE  
Let him go!

114 INT. - ANNE'S HALLWAY - NIGHT

Sue and Josh are in a Mexican Standoff. Josh is moving slowly down the hall, hiding behind Mike.

JOSHUA  
This is working out better than I'd hoped. You have your own gun. And shooting cops, last time I checked, is seriously frowned upon around here. I think we've added enough realism to the scene, don't you? Now, drop the gun.

Josh jams the gun into the side of Mike's head. Mike whimpers.

SUE  
(shouts)  
Let him go!

JOSHUA  
Drop it or I do him right here and you can watch his brains paint this wall. What's it going to be, Sis?

Sue is in a fit of indecision. She's getting really nervous and scared.

JOSHUA (CONT'D)  
Last chance. Drop it or watch him die. If you drop it I'll make sure you both go quick and easy. No pain for either of you.

Sue is still not sure what to do.

JOSHUA (CONT'D)  
(sadly)  
Your choice.

He cocks the gun.

SUE  
Wait!

She drops the gun.

JOSHUA  
Now kick it over to me. Easy.

Sue kicks the gun over to his feet. Josh shoves Mike over to Sue and picks up the gun. He points it at them as Sue and Mike hug each other.

JOSHUA (CONT'D)  
I have to admit. I didn't think you were going to do it there for a minute. Now, let's wrap this up shall we?

He points the gun at Mike.

SUE  
Wait. You promised.

JOSHUA

(disgusted at Sue)

I can't believe we're related. (To Mike) Good night, little brother.

MAX

FREEZE! Drop the gun, Josh!

From the bottom of the stairs, Max has the drop on Josh, pointing his gun at his head. Josh spins around quickly still using Mike as a shield. Max starts moving up the stairs.

MAX (CONT'D)

I mean it, Josh. Drop it!

JOSHUA

(screams)

What are you doing here? It was perfect! You were going to be the hero! The suicide? The murder? The crazy family? It was all perfect!

MAX

Josh...

JOSHUA

It still can be. We'll be rich! YOU'LL be rich! This can work. This can still work!

MAX

I found Anne and Lucas. They're both still alive. No one's died yet. We can work this out. Just drop the gun.

JOSHUA

(lost)

You don't know what it was like. The suffering? The pain? And I couldn't do anything. What could I do on a cop's salary? NOTHING!! And then she told me, just before she died. Told me who my father was. Who my real father was. George fucking Franklin. Richer than God George fucking Franklin. She's dying in my arms, the woman he supposedly loves, while he's off sailing around on one of his little toy boats with his perfect little family? She's dead and he's rich! Where's the justice in that? What kind of LOVE is that?

MAX

Let the boy go, Josh, and put the gun down. We can work this out. No one needs to get hurt. Now let the boy go... Do it NOW, Josh!

Josh is overwhelmed. He sways a little bit and doesn't seem to be paying attention to anything. In the background, more cops and an ambulance are pulling up.

MAX (CONT'D)

Come on, Josh. It's over. Just let the kid go.

The sherrif and another deputy step through the front door, guns drawn. Max waves them back with one hand, never taking his eyes off of Josh. Josh finally focuses back on Max.

JOSHUA

(resigned)

You'll never understand.

Josh tosses Mike aside and then weakly aims the gun at Max. Max takes him with a head shot. Mike gets hit with some blood and Josh falls straight back. Sue screams and then scrambles over to Mike, wrapping her arms around him. Mike is shell shocked.

SUE

Mike! Michael! Are your all right?  
Are you OK? Oh, Michael, Michael...

Max comes the rest of the way up the stairs and checks on Josh. Yep, dead alright. He holsters his gun and bends down to help the kids up. The other cops spread out through the house.

MAX

Are either of you hurt? Michael,  
did he hurt you? Are you all right?

Sue helps Mike up but he still doesn't say anything.

SUE

We need to get out of here.

MAX

You bet. Come on, let's go. Watch  
your step.

Max helps them both down the stairs and out the front door.

115 EXT. - ANNE'S YARD - NIGHT

Anne is sitting on the back of the ambulance when she see them come out of the house. She brushes away the med-tech working on her and runs to the kids. She hugs them hard. They hug back just as hard.

ANNE

Oh, thank God, thank God. Are you all right? Are you bleeding? Did that bastard hurt you?

SUE

It's not his blood, Anne. We're not hurt.

ANNE

Oh, thank God.

They hug for a bit. An EMT brings blankets for Sue and Mike and then Max walks up.

ANNE (CONT'D)

What the hell is going on Max? Why did he do this? Is he in there?

MAX

Yeah, but we won't be getting any answers from him. He drew down on me. I didn't have any choice. At that point I don't think he did either. I'm sorry Sue but who was he talking about? Who died in his arms?

ANNE

Died in his arms?

SUE

His mother, Maria Escobar.

Max whistles.

ANNE

Oh, my God. Maria...

SUE

Joshua was our half-brother.

They stand silent for a bit.

SUE (CONT'D)

And he told me that he killed our parents. He ran them off the road on highway 1.

ANNE

Oh, no.

SUE

He thought we would all be in the car, all four of us. He trained that dog and he was going to use it to kill Anne.

Mike begins to cry, just tears running down his face. Sue kneels down and hugs him.

SUE (CONT'D)

I'm sorry. I'm so sorry.

MAX

Shit. So, what, he figured with all of you out of the way he could inherit? It was about money?

SUE

Money. Revenge. Maybe even love. He seemed pretty confused there... at the end.

They stand silent for a bit more.

MAX

\*Cough\* Yeah, well, let's get you folks taken care of.

He calls out to one of the EMTs.

MAX (CONT'D)

Hey, Eric, a little help here, OK? Anne, you better let him fix you up first. That head wound's not getting any better. I'll watch over Susan and Michael.

Eric starts to lead Anne away.

MIKE

Is Lucas OK?

They all look at Mike.

ERIC

Sure, he'll be all right. He's got  
a head thicker than an oak table.  
Come on, Mam, let's get you fixed  
up.

They walk back to the ambulance. The sheriff steps over to  
Max.

SHERIFF

[To Max] Care to let me know what's  
going on?

MAX

I'm not sure you'll want to hear  
it, Sheriff. [To Sue and Mike] I'll  
be right back. Holler if you need  
anything.

Max goes off to fill in the Sheriff. Mike and Sue stand,  
looking back at the house.

MIKE

Why, Susie? Why'd he do it?

SUE

I don't know. We may never know. I  
just know that we're safe now.

They continue to look back at the house.

MIKE

Can we go home, now?

Sue kneels down and hugs Mike.

SUE

Yes. We can go home.

FADE TO BLACK.