

HER HAND

by

Gregory Mandarano & Raza Rizvi

razarizvi2809@gmail.com

FADE IN:

INT. BATHROOM, FANCY HOUSE (1997) - NIGHT

A large clawfoot porcelain bathtub is the main feature of the cold marble tiled room, given warmth by a Rugrats rug and the motley colors of assorted dog toys and finger paintings.

A spacious window overlooks the fenced backyard, its pool and patio with a tiki grill station, and a two story guest house.

THE DOOR OPENS with a THWACK!

as a DERPY GOLDEN RETRIEVER pushes its way in, followed by

OLIVIA CHANG (25)

who's dressed in an oversized grey Harvard sweatshirt.

She turns on the light and locks the door behind her.

With long jet black hair and midnight eyes, her pale features suggest a Roman descent. At least that's her best guess.

Raised by the system, Olivia's grown into a fiercely capable and independent woman. But now that facade is cracking.

OLIVIA
(voice breaking)
Meatball.

She drops to her knees and the Dog nuzzles her neck, excited.

But her face wet is with anguish.

And her bloodshot eyes have no tears left.

OLIVIA (CONT'D)
I'm so sorry.

Olivia holds him close and scratches behind his ears.

OLIVIA (CONT'D)
I hope you understand.

She searches Meatball's eyes for answers. He licks her nose.

OLIVIA (CONT'D)
This doesn't mean I don't love you.

Olivia ushers him into the bathtub and turns on the water.

OLIVIA (CONT'D)
Please forgive me.

EXT. THE STREET, QUIET SUBURBAN NEIGHBORHOOD - NIGHT

A CUTE CORGI pulls some slack from his leash, circles a chosen spot on the grass, then squats and takes a shit.

RANDY, the dog's fat middle-aged owner, steals a few careful glances around... and once satisfied nobody's watching...

He holds up a glass pipe packed with pot and smokes it.

FWOOOSH! Randy exhales a thick cloud of smoke into the air.

But a sharp GUST OF WIND, as cold as it is sudden, disrupts his peaceful moment and sends a chill down into his bones.

Something about the world seems darker, and Randy knows it.

He pockets his pipe with rising anxiety, then scoops the poop with a plastic baggy and quickly ties it closed.

A tug of the leash leads them down the street when:

SHRIIEEEK! A blood-curdling scream cuts the night.

Randy turns to the sound, but it's obscured behind the tall green hedges of the neighbor's house. His dog barks...

Heart racing for no good reason, Randy walks the length of the hedgerow and stops at the neighbor's driveway.

The house seems quiet. Tranquil even. And yet, Randy can't help but silently stare as the hairs on his neck stands up.

SHRIIEEEK! A RABBIT RACES out from the hedges in terror and dashes across the front yard as an alleycat gives it chase.

BARK! BARK! The commotion slowly pulls Randy from his uneasy gaze, and when he finally tugs at the dog's leash to leave:

a BLACK MUSTANG zips up the road and turns into the driveway.

DENNIS CHANG (25)

parks his car, shuts off the engine, and steps out.

Crisp tailored suit. Harvard tie. Tasteful watch. It's 8:45 at night and he still looks like a million bucks.

DENNIS

I know right. I'm so pumped. We're gonna fucking kill it this quarter. Kill it.

He chats on his mid 90's NOKIA CELLPHONE as he collects his coffee travel cup and leather messenger bag from inside.

DENNIS (CONT'D)
Exactly. Complete grade A savagery.

Dennis elbows the car door shut and comes FACE to FACE with: Randy, who's standing a little too close for comfort. His smile slowly fades to match Randy's stern grimace.

DENNIS (CONT'D)
Perfect. Nice talking. See ya.

Dennis ends the call and pockets his cell phone.

DENNIS (CONT'D)
What's up?

RANDY
You mind if I grab a couple bags of charcoal? Marshall's got scouts tomorrow and I totally spaced.

DENNIS
Uhh yeah. Sure. You all right?

RANDY
Yeah.

DENNIS
X files in ten minutes! So pumped for the premiere. You coming in?

RANDY
No, uhh...

Randy looks around... Stares out into the quiet street... where the wind whipping leaves is the only sound or movement.

RANDY (CONT'D)
I'm gonna put Jasmine inside. I'll drop by a bit later.

Dennis watches Randy abruptly turn and leave. Expeditiously.

INT. KITCHEN, FANCY HOUSE - NIGHT

Olivia sits at the head of the kitchen table. Still as stone.

She's dressed to the nines in a designer black evening gown. Decked out in pearls. Hair done in a french braid. Flawless.

And yet, the reds of her fiery bloodshot eyes remain.

DENNIS (O.S.)
 Olivia! I have to tell you all
 about today! It was fantastic.
 There I was. Toe to toe with the
 big man himself. But Michaelson.
 Fucking Michaelson was a shark.
 A fucking shark.

Dennis struts in, hangs his keys, drops his bag, and gets a
 Zima from the fridge in one fluid, well-rehearsed motion.

DENNIS (CONT'D)
 And when he smelled blood in the
 water, I swear Olivia, his eyes
 rolled up in his fucking head, and
 he tore that prick's throat out. It
 was truly brutal. I never thought
 I'd see a move like that pulled
 outside of a Big Five board room.
 It really was a thing of beauty.

She watches silently as he opens his Zima and checks inside
 the pots on the burning stove, never once looking at her.

DENNIS (CONT'D)
 Spaghetti again? This better not be
 that shit you bought last time.
 We'll get mad cow disease from the
 growth hormones. Did the kids eat?

Olivia slowly approaches him while his back is turned.

Lingering near the knife rack...

DENNIS (CONT'D)
 Meilin! Carson!? Come to daddy!!
 I have surprises!

She inches closer... until she's right behind him.

DENNIS (CONT'D)
 Brought some Tamagotchis back from
 the conference. It was so tits.
 They were just handing them out.

He turns and gives her a quick kiss on the lips.

Then takes a step back and actually sees her.

DENNIS (CONT'D)
 Oooh. So it's daddy's turn to get a
 surprise, is it? Get over here.

Olivia stands like a statue as he presses his body against hers, and runs his hands sensuously across her waist.

Her lips quiver as their cheeks touch. He inhales deeply.

DENNIS (CONT'D)
(whispering)
I want to fuck you so bad.

He releases her with a smile and saunters over to the table, drink in hand, where he takes a seat and turns to face her.

DENNIS (CONT'D)
If we're not going out to eat, I
can only assume you got all dressed
up for me to eat you out.

Olivia's expression betrays no emotion as she drains the pasta, and transfers a large portion of it into a bowl.

DENNIS (CONT'D)
Just remind me to set the VCR.

She dips a ladle into a pot of bubbling red sauce, and lifts up from the mixture a couple of hot steaming meatballs.

CUT TO:

Olivia sits across from Dennis as he eats his dinner.

Watching him with her inscrutable, bloodshot eyes.

He twirls a fork, filling it with coils of pasta and sauce, then cuts a meatball in half and forks it into his mouth.

DENNIS
Mmm... Gamey. I like it.

It seems as if she wants to speak. Her lips part, and her throat throbs, but try as she might, no words can come.

Dennis sprinkles a helping of parmesan and chows down.

Her eyes dart to the BABY MONITOR on the counter nearby.

A video camera observing the table from its vantage point.

DENNIS (CONT'D)
So how was your weekend? Good?

He glances up at her, and she nods silently to his question.

DENNIS (CONT'D)
So where are the kids? They have
school tomorrow. Don't they?

She nods again, and he enthusiastically eats another bite.

DENNIS (CONT'D)
Are they asleep? You must have had
quite the day to get them to bed
before nine. What happened?

And when he looks to her for a response... she hesitates.

DENNIS (CONT'D)
Hey... Hey, are you okay?

He leaves his chair, kneels at her side, and takes her hand.

DENNIS (CONT'D)
Olive. You're shaking like a leaf.
What's wrong?

And when she gives absolutely no response to his question.

Not even the slightest hint of expression at all...

His face twists with a sudden uncomfortable revelation.

DENNIS (CONT'D)
Oh shit. That's why you're dressed.
It's the second, isn't it. Fuck.
I totally forgot what day it was.
Olivia. I'm so sorry.

He stands with a loud, profuse sigh of exasperation.

DENNIS (CONT'D)
You were at the cemetery, weren't
you? And still came home and cooked
for me? God, you must think I'm
such a jerk.

Dennis makes his way to the pantry and gets a bottle of wine.

DENNIS (CONT'D)
Here. Why don't we start over.

He uncorks the wine and pours two glasses of red.

DENNIS (CONT'D)
I'm sorry I wasn't with you today.

He offers her a glass and she takes it, but does not drink.

DENNIS (CONT'D)
But I'm here for you now.

Dennis sips his wine and smiles supportively at her.

DENNIS (CONT'D)
You can talk to me.

But Olivia does not speak... The wine trembles in her hand.

DENNIS (CONT'D)
Olive?

And still, she does not answer him... She can't... She won't.

DENNIS (CONT'D)
I mean. Look. It's fine if you
don't want to talk about him. I get
it. It's just... It's been a whole
year, and I feel like there's
something you're not telling me.

He searches her eyes and finds little to help him.

DENNIS (CONT'D)
Olivia?

If she could scream... She would. And now Dennis senses it.

Chills accompany a passing wave of dread in his bones.

Something's very, very wrong.

DENNIS (CONT'D)
Meilin!? Carson!

He leaves Olivia at the table and rushes from the room.

She shivers with fear as she listens to him STOMPING up the steps, and slamming open the doors to the Kids room upstairs.

DENNIS (CONT'D) (O.S.)
Mei! Mei! Carson!? Carson where are
you!? Meatball! Meatball come here!

He THUMPS his way back down the steps in a fury.

DENNIS (CONT'D) (O.S.)
Olivia what the fuck? Olivia!
Where are the fucking kids!?

She cringes as he bursts back into the Kitchen.

DENNIS (CONT'D)
Olivia! Where are they? Olivia!

Olivia does not flinch when he grabs hold of both her wrists and squeezes them tight... She averts her eyes. Helpless.

DENNIS (CONT'D)
God damn it! Olivia! Say something!
Say something!!!

So Olivia looks up at him, with her terrified, crimson eyes.

DENNIS (CONT'D)
What the fuck's going on? Olivia!

But with his crazed, manic line of questioning going nowhere, and the fear starting to sink in. Anger becomes desperation.

DENNIS (CONT'D)
Olivia... Don't do this to me.
Please. Just talk to me! Why won't
you talk to me!? Olivia... Where
are the kids? Where's Meatball?

And naturally, that's when Dennis thinks of his dinner.

He looks to his plate. To the meatball he was just eating.

No. She wouldn't. That's crazy! He shakes his head...

But when he turns back to her... She's whimpering.

Sobbing silently to herself, while trying to hold it all in.

DENNIS (CONT'D)
Olivia... Where's Meatball?

When she doesn't respond he SHAKES her by both shoulders.

DENNIS (CONT'D)
Olivia! Where's Meatball!? What did
you do to Meatball?

He looks at his hand... There's blood on his finger tips.

Dennis lifts up her sleeve, and discovers fresh CLAW MARKS.

She can't even look at him. He SLAPS HER across the face.

A DISTANT CELL PHONE sounds its Nokia 13 note ringtone.

His ears perk up and he turns to the noise. It RINGS AGAIN.

Coming from down the hall.

DENNIS (CONT'D)
Is that a mobile? Since when you do
you own a fucking cell phone?

Dennis leaves her once again and hastily makes his way

DOWN THE HALLWAY

towards the RINGING coming from behind the closed door of

THE BATHROOM

He flicks on the light and faces the truth of his fears.

Meatball has been drowned in the bathtub.

Dennis reaches into the water and cradles his dead dog...

But there's no blood. And the corpse seems to be intact.

RING! A NOKIA PHONE on the windowsill beckons his attention.

Fully aware that he's holding his breath. Dennis answers it.

DENNIS
Hello?

HEAVY BREATHING echoes in his ear to a chorus of static.

DENNIS (CONT'D)
Who is this?

The breaths increase in intensity. Seemingly excited. Sexual.

Olivia glides in like a ghost and stops beside her husband.

DENNIS (CONT'D)
Olivia... What the fuck?

Her eyes meet his... then she looks to the window.

To the guest house in the backyard... To the window upstairs.

Where A MAN obscured by shadow watches over them.

A cell phone pressed to his ear.

Olivia stuffs a polaroid picture into Dennis' hand.

She watches him carefully as he holds it up and looks at it.

Scrawled on its back in red pen: CALL THE COPS. I DARE YOU.

INT. MAIN FLOOR, GUEST HOUSE - NIGHT

Stereo equipment, leather couches, and a red pool table make the spacious studio seem more like a den than a guest house.

Tall twenty foot ceilings give way to

A LOFT

which overlooks the main floor below. And it's up there that

CARSON (7) and MEILIN (6)

are BOUND TO CHAIRS by rope. Their mouths duct taped shut.

The bannister has been removed in front of them.

And the legs of their chairs teeter at its edge.

But their eyes are wide open... reaching out with hope.

A STRONG, WHITE CALLOUSED HAND pats each one their heads...

then SLIPS a noose around Carson's neck...

Its white threads leading up to a hook above the studio.

EXT. BACKYARD, FANCY HOUSE - NIGHT

Dennis forcefully leads Olivia towards the guest house.

His grip on her wrist is unrelenting as he opens the door and

PUSHES INSIDE

only to have the strong calloused hand wrap a rag round his mouth, as a second hand injects Dennis' neck with a needle.

His instantly unconscious body is cradled to the ground by

SEBASTIAN (40's)

A short, muscular man clothed in white sweatpants, a tight long sleeve shirt, and a San Diego Padres baseball cap.

He's completely clean shaven, with soft, yet demanding eyes, and an expression that seems innocuous. Almost friendly.

SEBASTIAN

Holy cow. Is that a Tamagotchi?

Olivia meekly steps inside... and shuts the door behind her.

CUT TO:

Sebastian stands behind Meilin and Carson at the bannister.

BEEP BOOP! He fidgets with the Tamagotchi toy watch game nonstop, continuously playing, even as he converses.

In the studio below, Dennis lies on the couch with Olivia at his side. His mouth and wrists securely fastened with tape.

The children squirm, their eyes locked on their parents.

Sebastian opens a box of orange tic tacs and eats one.

SEBASTIAN

Finally, the whole family together.

He speaks in a soft, nasal tone, and never raises his voice.

But he's firm. Confident. And just a hint of a Boston accent.

SEBASTIAN (CONT'D)

Beautiful. Absolutely beautiful.
Don't you think you have a
beautiful family, Olivia? You have
permission to answer my questions.

OLIVIA

Why are you doing this to us?

Sebastian grabs Carson's chair and postures like he'll push.

SEBASTIAN

What did I say about questions?

Olivia freezes, pleading up at him with her red eyes.

He nods with a pronounced sigh, and lifts away his hands.

SEBASTIAN (CONT'D)

Okay Olivia. All right. I'll give
you this one for free. No penalty.

Sebastian pops another tic tac in his mouth and crunches it.

SEBASTIAN (CONT'D)

And you know what, Olivia? You did
so well in round one of our very
special game, better than anyone
that's ever played before, that
I'll even answer your question.
Don't you think that's generous?

OLIVIA

Yes.

SEBASTIAN

It all starts with a story.

He kneels between the children and pets their heads.

SEBASTIAN (CONT'D)

But this little bed-time tale's the
type that gives you nightmares...
And it just so happens to be true.

CUT TO:

INT. SEBASTIAN'S DARK BEDROOM (1957) - NIGHT

YOUNG SEBASTIAN (7) cowers under the covers of his bed.

The only light spilling in from underneath the door, behind
which are the MUFFLED SCREAMS of his fighting parents.

Unable to take it any longer, he gets up out of bed, creeps
towards the door... and looks back into the shadowed room.

YOUNG SEBASTIAN

Stay here.

IN THE HALLWAY

Sebastian tiptoes towards the sound of HEAVY BREATHING into

THE KITCHEN

where his FATHER (30's), shirtless, drunk, and fuming mad,
PUNCHES his MOTHER (30's) in the gut and takes off his belt.

Sebastian hides silently as he watches him WHIP her with it.

But when she backs against a drawer and pulls out a KNIFE...

He grabs her wrist, shakes the knife away, and grapples her
to the floor with his fat, burly body. Hands on her throat.

And as she gets the life CHOKED out of her, spit flaking
across her face from his growling, rabid mouth...

Her eyes meet Sebastian's...

and latch onto his gaze til she falls still in her death.

His father loosens the grip, madness fading in realization...

For a long dreary moment he stares down at his dead wife...

then picks up the knife and SLITS both his wrists.

But as his blood streams in red velvet sheets...
 He finds his young son staring back at him in horror.
 And when he gets up to give him chase, Sebastian RUNS

BACK INTO HIS BEDROOM

where he SLAMS the door and LOCKS it shut.

BAM! BAM! Sebastian backs away as his father BASHES his fists
 against the door... but each one is softer... fading... THUD!

He collapses outside, drowning out the light with his shadow.

where his BLOOD spills in from under the door in its place.

A CHILD'S WHIMPERING echoes from a dark corner of the room.

YOUNG SEBASTIAN

Don't worry.

Sebastian rummages through the darkness of his closet...

YOUNG SEBASTIAN (CONT'D)

Just listen...

and when he finds what he's looking for and plugs it in...

PURPLE LIGHT illuminates the closet in an otherworldly glow.

Shining from a Cheshire Cat Nightlight on a hidden shelf.

YOUNG SEBASTIAN (CONT'D)

and I'll read you back to sleep.

He gets to his knees, and pries open a loose floorboard to
 reveal: his secret collection of books. Each one a treasure.

And out from it he pulls one older than all the rest...

Leather bound and worn. Its cover thick with dust.

He wipes it away to reveal its title: TWELFTH NIGHT

Sebastian settles back, and reads beneath the nightlight.

YOUNG SEBASTIAN (CONT'D)

If music be the food of love, play
 on. Give me excess of it...

BACK TO:

INT. OLIVIA'S GUEST HOUSE - NIGHT

Sebastian (40's) pets Carson's head, eyes glazed in memory.

SEBASTIAN
That, surfeiting, the appetite may
sicken, and so die. That strain
again. It had a dying fall...

Sebastian snaps himself back to the present and stands.

SEBASTIAN (CONT'D)
Now wake up Denny dearest so he can
partake in our joyful reunion.

Olivia unsuccessfully tries to shake Dennis awake.

SEBASTIAN (CONT'D)
No. Use the ammonium carbonate.

No response. Olivia's tense demeanor radiates confusion.

SEBASTIAN (CONT'D)
The smelling salts. In the vial on
the table. Yes. Right there.

On the table she finds A VIAL, alongside a few other
prominently placed items. A HAMMER. A KNIFE. PLASTIC BAGS.

SEBASTIAN (CONT'D)
Would you like a tic tac?

Olivia mutters as she opens the vial beneath Dennis' nose.

SEBASTIAN (CONT'D)
Speak up. I couldn't hear you.

OLIVIA
No.

Dennis awakens with a frightful start and scrambles to his
feet, only to immediately face-plant the carpeted floor.

SEBASTIAN
Oopsie.

Looks like his ankles are duct taped too.

SEBASTIAN (CONT'D)
Olivia. Won't you be a dear and
help him back to his seat.

But when she helps Dennis back up to his knees, blood streams
down from his broken nose and gets all over her hands.

The children moan at the grim sight from behind their gags.

And when Dennis finally catches a glimpse of his kids teetering on the edge of the loft with their necks strung up

A deluge of muffled curses evolves into a series of desperate pleas when he meets his children's gaze. Sebastian sighs.

SEBASTIAN (CONT'D)

Dennis... Dennis, look at me.

Dennis allows Olivia to guide him back onto the couch. She tends to his bloody nose as he stares daggers at Sebastian.

SEBASTIAN (CONT'D)

I need you thinking clearly if you want this to end well. And you do want this to end well. Don't you?

He nods at the question... his eyes shifting to Carson's.

Dennis starts to choke. Gagging from fresh blood filling his sinuses while his mouth is duct taped shut. He suffocates.

OLIVIA

Let him breathe!

SEBASTIAN

Only if he promises to behave.

The kids whine in panic, and Dennis nods in rising distress.

SEBASTIAN (CONT'D)

All right. Go ahead.

Olivia struggles with the duct tape, but there's too much.

SEBASTIAN (CONT'D)

No. That won't work. It won't.
(she looks to him)
Use the knife. On the table.

The sharp steak knife waits for her.

She picks it up, and for half a moment locks her eyes on Sebastian, before hacking away at the tape stuck to his hair.

SEBASTIAN (CONT'D)

No. That won't work either. The mouth. Cut a hole in his mouth.

Sebastian leans down to whisper in the children's ears.

SEBASTIAN (CONT'D)

Not the sharpest tool in the shed,
your mother. But very, very pretty.

Olivia stabs at the tape on his mouth, but the excessive layers still defy her careful touch with the blade.

And as Dennis drowns they share a second's glance at the knife's pointy tip. He nods, and she understands.

Olivia readies the knife... and PLUNGES it into his mouth!

RIP! She pulls it back out and tears away the tape as he gasps for air and spits out blood in violent coughs.

A shredded, bloody lip and sliced tongue. But he's breathing.

DENNIS

You sick freak! I'll tear out your
eyes and skull fuck your corpse if
you lay one hand on my children!

Sebastian sighs... and puts his hand on Carson's chair.

SEBASTIAN

One hand? You mean like this?

A gentle push causes Carson's chair to wobble at the ledge.

DENNIS

No! No! I'm sorry! Please! Don't!

Sebastian pulls the chair back with a snap.

SEBASTIAN

This game has strategy, you know.

He plays off Dennis' confused look and holds up the toy.

SEBASTIAN (CONT'D)

It's a lot like life really. And
that's what makes it a good
simulation. More than just a toy.

Sebastian eats another orange tic tac and starts pacing.

SEBASTIAN (CONT'D)

You see. You can't just feed it
when it's hungry, clean it when
it's dirty, and heal it when it's
sick. That's childish... There's a
heck of a lot more to it than that.

When Dennis' attention moves to the discarded knife, Olivia presses herself against him and whispers in his ear.

SEBASTIAN (CONT'D)
To win at Tamagotchi, one must endeavor to raise the best specimen possible. That means discipline.

He stops between the kids and rests his arms around them.

SEBASTIAN (CONT'D)
Punishing bad behavior is the only way to ensure the ideal outcome.

Sebastian pets their heads as he watches their parents.

SEBASTIAN (CONT'D)
Olivia. Pick up the knife... Then cut your husband free.

She obediently complies, and Dennis rubs at his freed limbs.

SEBASTIAN (CONT'D)
Now pick up the hammer.

OLIVIA
Why?

SEBASTIAN
Why can't I play a single game without someone breaking the rules? Is it really that complicated? You break the rules, you pay the piper. Now pick up the hammer.

Off Dennis' nod, she puts down the knife and gets the hammer.

SEBASTIAN (CONT'D)
Dennis. Left or right?

DENNIS
Left.

SEBASTIAN
Olivia. Left or right?

OLIVIA
Left.

SEBASTIAN
Fine. Fine. I'll pick left too.

Dennis puts his hand on the table. She raises the hammer.

BEEP BOOP! The Tamagotchi curses in Sebastian's hand.

SEBASTIAN (CONT'D)

Wow. We were wrong. Wrong every single time. Not even one was left.

She hesitates, both her and Dennis suddenly confused.

SEBASTIAN (CONT'D)

Oh. No. No. I was talking about the Tamagotchi. Did you think? No. No. The hammer's not for his hand. Olivia... It's for yours.

Dennis silently protests as Olivia puts her left hand down.

SEBASTIAN (CONT'D)

You see, Dennis. People are not Tamagotchi. I don't need to hurt you to teach you a lesson. Now Olivia. I realize this might be difficult for you, but--

Olivia stares up at him. Defiant. And neither cries or shouts as she raises the hammer and brings it down hard on her hand.

SEBASTIAN (CONT'D)

Yes, Olivia. Wow. You're a natural. Now do it again.

She channels her resolve... bites her lip...

SEBASTIAN (CONT'D)

Again. Again. Again. Once more. Yes. That's right. Yes. And one more time for good measure.

and one by one shatters every bone in her left hand.

And after a final strike against her ruined hand, the hammer drops and so does she, collapsing into her husband's arms.

Sebastian claps softly.

SEBASTIAN (CONT'D)

Very, very well done Olivia... I'm proud of you. Now listen up. Because here's where it gets interesting. Ding ding ding. That's right mom and dad. It's time for round two of our very special game.

OLIVIA

No. Please.

SEBASTIAN

Child A?

He ruffles Carson's hair with a smile.

SEBASTIAN (CONT'D)

Child B...

Then does the same thing for Meilin.

SEBASTIAN (CONT'D)

Or dear old daddy?

Olivia caresses Dennis' cheek with her one good hand.

Understanding filters through his mind. He eyes Sebastian.

DENNIS

Will you let them go?

SEBASTIAN

I'm a man of my word.

Dennis allows himself to latch on to the presented hope, and fills his spirit with a rising resolute determination.

DENNIS

Me.

SEBASTIAN

I need her to say it.

OLIVIA

Him.

SEBASTIAN

Which him? Be specific now. This is important. No room for mistakes.

OLIVIA

Dennis.

IN THE FRONT YARD

Randy jogs up to the main door and walks right

INTO THE HOUSE

and into the kitchen, where he gets himself a Zima.

RANDY

Sorry I'm late! Did you start yet!?
You mind if we rewind?

He dips his finger in the sauce and tastes it.

RANDY (CONT'D)
Mmmm. Tangy... Hello? Dennis!?

Randy enters the empty living room and ponders the silence.

RANDY (CONT'D)
Shit.

IN THE BACKYARD

Randy shuts the sliding glass door behind him and slinks over to the tiki grill station by the guest house.

He puts down his drink, opens a cabinet, and LUGS OUT a bulky fifty pound sack of charcoal onto the patio.

But when a second check of the cabinet, and a cursory glance around the bar doesn't yield what he's looking for next...

He rubs at his chin and takes a discouraged sip of his Zima.

As unbeknownst to him... right on

THE OTHER SIDE OF THE WALL

Dennis is fastening a plastic bag over his own head.

Made of thick, clear vinyl, it yields no hope for being carelessly torn as he encompasses his face with it...

He stares out silently at his distraught, shattering wife.

SEBASTIAN
Correct. Now pull the strap tight.

IN THE KITCHEN

Randy reaches under the sink and gets a box of trash bags.

IN THE GUEST HOUSE

Olivia watches in horror as Dennis suffocates to death.

DENNIS
Olive...

Sebastian leans forward, both hands on Carson's chair.

SEBASTIAN
What did I say about talking?

Dennis is dizzy. She helps him to his knees. Their eyes lock.

He reaches for her hand and she takes it. Squeezing.

IN THE BACKYARD

Randy transfers charcoal from the sack into a trash bag.

A fell wind rustles the trees, and Randy feels the chill of irrational fear once again flowing through him.

He looks around the yard... and starts shoveling coal faster.

IN THE GUEST HOUSE

Olivia kneels sobbing over the corpse of her husband.

SEBASTIAN

Ding ding ding. You know what time it is? That's right. Round three. Boy, we're really moving now. And when this game is over, there'll be a winner left standing and it won't be me... Now make your choice. Child A? Or child B?

OLIVIA

Myself. I choose myself.

Sebastian snickers, and addresses her as one would a child.

SEBASTIAN

Nooo. Nooo. Silly. You and I both know that's not a winning strategy. If you pick yourself then it's game over, so there wouldn't be a winner at all, now would there? So... I'll ask you this one final time.

He pets her children as they scream silently down at her.

SEBASTIAN (CONT'D)

A or B?

IN THE BACKYARD

Randy shoves the bulky bag of charcoal into the cabinet.

Anxious to get out of there, he picks up his trash bag and bottle of Zima, and quickly heads back towards the house...

When he suddenly stops in his tracks... and turns left...

In the window: Dennis. Dead on the floor. Bag over his head.

IN THE KITCHEN

Randy grabs the phone from its receiver and dials 911.

RANDY
Hello? Hello? You've got to send
help! He's dead! I think he's dead!

He paces the floor in hysterics and stops at the curtains.

THE OPERATOR (V.O.)
Calm down, sir. Who's dead?

RANDY
Dennis... My neighbor Dennis.

THE OPERATOR (V.O.)
And you're sure he's dead?

Randy pulls the curtain away... to look at the guest house...

RANDY
He's on the floor. He's not moving.

And that's when he sees it... Something which makes him gag.

RANDY (CONT'D)
Oh my god.

IN THE GUEST HOUSE

Olivia's good hand claws at the carpet. She moans in torment as the shadow of a hanging chair sways above her.

Sebastian rubs his hands together... and takes a knee beside: Carson, still strapped to his chair, cries for his sister.

SEBASTIAN
There, there. Don't fret. You'll be
together again soon.

IN THE KITCHEN

The phone's been left on the table.

The Operator's muffled voice squawks from the head piece.

IN THE GUEST HOUSE

Sebastian paces the loft as he plays with the Tamagotchi.

SEBASTIAN

You know. On second thought. I think Tamagotchis are boring.

Olivia struggles to breathe... to collect herself...

But when she spots Randy peering in from the window outside and meets his gaze, she finds herself filled with purpose.

Randy shushes her. Points to Sebastian. Bids her to stay put.

SEBASTIAN (CONT'D)

The problem is it's not much fun.
Our little game's so much better.
You are having fun? Aren't you?

And when Sebastian sees Olivia staring out the window...

He rushes to the loft's window and looks outside.

But the backyard's quiet. Empty. Sebastian sighs.

SEBASTIAN (CONT'D)

Ding ding ding. Round four.

Olivia walks towards the loft until she's right below Carson.

OLIVIA

Don't worry. I'll take care of you.

SEBASTIAN

Now. Now. Let's not make promises we can't keep. It's impolite.

OLIVIA

Tell me what you'll do to him.

SEBASTIAN

Nothing. Nothing at all. Duh. I told you. I'm a man of my word.

OLIVIA

Let us go. Please.

IN THE LOFT'S BATHROOM NEARBY

The window opens, and in crawls Randy, huffing and puffing.

SEBASTIAN (O.S.)

And as the finale, we have the ultimate decision. Who will win the grand prize? You, or your son?

Ever so gently, Randy opens the door and peers outside...

Sebastian's back is only a few feet away. He shuts the door.

SEBASTIAN (O.S.)
Good choice Olivia. Very smart.

Randy takes a deep breath. Looks around for a weapon. He has to do this. Plunger? No. Toilet tank? Too heavy...

SEBASTIAN (O.S.)
Now pick up the other plastic bag.
That's it. Strap it on tight now.

A big bottle of drain cleaner catches his eye. DANGER! TOXIC!

OLIVIA

suffocates from within the plastic... eyes locked on Carson.

AAHHH!! RANDY RUNS SCREAMING out from the bathroom and TOSSES a STREAM OF DRAIN CLEANER into Sebastian's face!

He CLAWS at his burning, melting eye in agony.

And when he backs away, Randy tackles him to the ground, where they both go CRASHING OVER the side of the balcony!

KACRASH! They smash into the table and collapse to the floor.

But the vibrations have tipped Carson just over the edge...

And he falls, chair and all, his neck CATCHING on the rope.

But it does not break, and Carson chokes, hanging beside the corpse of his sister. Olivia races forward and reaches up!

LIFTING the chair just enough that he can breath...

And while she starts hyperventilating inside her mask...

She tries to hold Carson and unstrap herself, but she can't.

Her left hand is useless.

And both Randy and Sebastian are barely conscious, each fighting for their strength as they grapple on the carpet.

OLIVIA
Hold on baby! Hold on.

Left with no other choice, she leaves her son and lets him hang as she scrambles to recover the KNIFE.

CUT TO:

Olivia reaches out over the ledge with the knife, struggling to slice the rope... It's only inches away... So, so close...

But she's suffocating... starting to lose consciousness...

And in the haze of growing darkness... manages to CUT it!

Carson DROPS to the floor and his chair breaks apart.

She stumbles down the steps after him, unstrapping the plastic bag as she rushes to her son's side.

He's alive. She tears him away from the chair, pries off the tape from his mouth, and holds him as he catches his breath.

OLIVIA

We're going to be okay.

Randy gets to his feet first. He picks up a heavy table leg and brings it SMASHING down onto Sebastian's back, who collapses with a grunt and lies still. Randy turns to her.

RANDY

Let's get you out of here.

THWACK! Randy gets his teeth knocked out as the table leg gets WHACKED across his face like a baseball bat.

Sebastian stands over him, grunting in gathering frenzy...

As he BASHES Randy's brains in cracking his skull to pieces.

Olivia collects Carson into her arm and runs.

SEBASTIAN

You... broke... the rules.

But Sebastian intercepts them at the door.

His left eye is melted away. A noxious fleshy mess.

SEBASTIAN (CONT'D)

I don't respect cheaters.

He swings the table leg, SHATTERS a vase, and laughs...

as she backs away and escapes down the basement stairs.

Sebastian tosses aside the table leg, kneels beside Dennis, and unstraps the plastic bag from his head.

IN THE GUEST HOUSE BASEMENT

Olivia sets Carson down and locks the door behind her.

She FLIPS on the light and illuminates the empty unfinished basement. Concrete walls surrounding a bare dirt floor.

Knock. Knock. Knock.

SEBASTIAN (O.S.)
Would anyone like a tic tac?

There are windows... Thin rectangles along the ceiling.

Olivia grabs onto Carson and pulls him to his feet.

Knock. Knock. Knock.

SEBASTIAN (O.S.)
They're orange. The best flavor.

She lifts him just enough that he's able to pull the handle and open the window. His legs scramble for traction to climb.

KASMASH! The door gets KICKED IN! Woodchips flying from the busted lock as Sebastian barges inside, hammer in hand.

And just as Carson's halfway out the window...

Sebastian storms over and CRACKS her knee with the hammer.

She drops instantly, screaming out in pain, as Sebastian LATCHES ON to Carson's ankle, and PULLS HIM right back in.

He drops to the ground and scurries into his mother's arms.

Just like her hand, her left knee is shattered.

SEBASTIAN (CONT'D)
Doo da doo da doooo...

He tosses the two plastic suffocation bags onto her.

SEBASTIAN (CONT'D)
Game over.

EXT. FRONT YARD, FANCY HOUSE - NIGHT

The quiet night's broken by the sound of approaching SIRENS as a POLICE CAR speeds up to the house, lights flashing.

IN THE GUEST HOUSE BASEMENT

Olivia holds a plastic bag up to her head. Carson's crying.

SEBASTIAN
No. Him first.

IN THE KITCHEN

A POLICE OFFICER enters, gun raised, followed by his PARTNER.
His Partner finds the phone and hangs it up, while he

TRACKS INTO THE BATHROOM

only to discover poor Meatball drowned in the bathtub.

And on the counter next to the cell phone...

There's a polaroid picture of the Children bound in chairs.

IN THE GUEST HOUSE BASEMENT

Olivia can barely contain herself as she straps the face mask tight around Carson's neck... as all the while

Sebastian threatens erratically with the raised hammer.

SEBASTIAN

That's good enough. Your turn.

OLIVIA

Please. Let him live. Kill me.

He kneels in close and rubs the cold steel of the hammer's sharp edge against the side of her cheek.

Carson's eyes reach out to hers... as his oxygen escapes him.

SEBASTIAN

I could make him suffer.

She straps the face mask around her head.

SEBASTIAN (CONT'D)

That a girl.

IN THE BACKYARD

The Officer and his Partner stealthily approach the

GUEST HOUSE

and discover the grizzly scene.

The Officer tracks a trail of blood to the basement door...

And signals his Partner to follow.

IN THE GUEST HOUSE BASEMENT

Sebastian watches silently down at Olivia and Carson.

Both huddled close in each other's arms.

Both silent as the grave.

AT THE BOTTOM OF THE STAIRS

The Officer braces against the edge of the door... signals his Partner again... and gun raised bursts

INTO THE BASEMENT

only to find Olivia and Carson's bodies on the floor.

His gun traces the perimeter of the room... But it's empty.

CUT TO:

A STREET CORNER

where Sebastian emerges from a hedgerow... fixes his cap...

And recovers a bicycle lying nearby on the grass.

IN THE GUEST HOUSE BASEMENT

The Officer unstraps the plastic bag off Carson's face

THE OFFICER

You take the girl.

and starts performing CPR. His Partner works on Olivia.

IN THE STREET

Sebastian rides his bike past an AMBULANCE that's speeding by in the opposite direction, its sirens wailing.

INT. HALLWAY, HOSPITAL - DAY

The Police Officer who performed CPR on Carson sits in a chair against the wall. He rubs his eyes, staring at nothing.

Three empty cups of coffee are on the floor beside him.

POLICE CAPTAIN (O.S.)

You're not going to like this.

He looks up to find his superior officer staring down at him.

POLICE CAPTAIN

That perp you're dealing with, he's a real bonafide serial killer, and the Feds are on the way. That girl in there, she's the first living witness in a string of murders going back two decades.

THE OFFICER

Jesus.

And when the Captain looks past him, down the hall. He turns: only to find a DOCTOR approaching. His eyes down. Defeated.

But when the Doctor moves to enter the room, the Officer GRABS him by the arm, and stops him at the door.

INT. OLIVIA'S ROOM, HOSPITAL - DAY

Olivia lies awake in bed... Eyes fixated on the wall-mounted TV where a daytime talk show plays on mute with captions.

Her left leg is wrapped in a cast, and so is her left hand.

And when the door opens and the Officer awkwardly steps inside, not once does Olivia avert her eyes, or show even the smallest hint of expression. She has turned to stone.

THE OFFICER

Mrs. Chang... Umm... You don't know me. I'm Officer Mason. Jerry...

He takes off his hat and slowly approaches the bed.

MASON (THE OFFICER)

I'm one of the first responders that uhh, found you. Mrs. Chang...

Jerry lingers at her bedside... Fidgets with his hat.

MASON (CONT'D)

Your son. He didn't make it. I can't even begin to imagine-- Fuck it. I don't even know what I can say. I don't want you to be alone.

He pulls over a chair and sits with a wistful sigh.

MASON (CONT'D)

Talking about it can help. To anybody willing to listen... It's not your fault. None of it's your fault.

(MORE)

MASON (CONT'D) (CONT'D)
 We will catch that fucker, and you can help us do it... There's gonna be questions. A lot of them. But you grit your teeth and get through this. You do what you gotta do... and I promise you. You will get justice.

Mason realizes he's tearing up, and wipes at his wet eyes.

MASON (CONT'D)
 I wish you the best. Physically and emotionally. If you ever need anybody to talk to, or anyone at all, for any reason you call me. Officer Jerry Mason.

He places his card on the table, and stands back up.

Mason hesitates... just waiting to see if she meets his look.

But she doesn't... And when he's halfway out the door.

OLIVIA
 Thank you.

Without turning back... he nods... then leaves.

DR. MENDEZ (V.O.)
 (soothing, female voice)
 Tell me about him.

INT. HALLWAY, HOSPITAL - DAY

A NURSE wheels Olivia towards a waiting room, where dozens of FBI and Police are gathered to speak with her.

OLIVIA (V.O.)
 What more is there to say? He was my brother. And growing up he was my whole world. I loved him so much. And he was taken from me.

AT A TABLE

Olivia stares at an open book filled with men's faces.

DR. MENDEZ (V.O.)
 Taken from you? Do you mean by God? You said he had a heart attack.

A dozen men crowd around as she turns the pages one by one.

OLIVIA (V.O.)
That's what they thought. But that
was before they found out.

CUT TO:

Everyone watches as a SKETCH ARTIST draws a hidden picture.

DR. MENDEZ (V.O.)
Before they found out what?

He turns it to show Olivia: A perfect sketch of Sebastian.

OLIVIA (V.O.)
His obsession with Twelfth Night.

INT. FUNERAL PARLOR - NIGHT

More than a hundred people have crowded to pay their respects to the FOUR COFFINS presented alongside a wall of flowers.

Olivia sits in the front row in a plain black dress.

A statue of silence in the emotionally overwhelming room.

OLIVIA (V.O.)
They said it was a lead. A
connection between me and all of
the other families.

RANDY'S WIFE pushes away an easel of flowers and knocks it to the floor as she collapses in hysterics by his coffin.

OLIVIA (V.O.)
Did you know there's only one
Olivia in all of his plays?

Police in dress uniforms rush forward to help her back up.

DR. MENDEZ (V.O.)
Is that why you think that he chose
you? Because of your name?

EXT. CEMETARY - DAY

In stark contrast to the somber scene, the sun shines bright on a beautiful cloudless day over the swarming ceremony.

Even the media has turned out for the procession of mourners that filter in lines towards three raised coffins.

OLIVIA (V.O.)
Their names were Olivia too...

CUT TO:

Olivia watches as they lower her family into the ground.

OLIVIA (V.O.)
And they all had brothers who died.

CUT TO:

Mason watches from a distance as Olivia walks away.

Away from the crowds... Away to be alone.

INT. OLIVIA'S HOUSE - DAY

The place is packed with a fully catered reception.

Police, their families, Dennis' work friends, and a cacophony of other men, women, and children gather and talk and eat.

OLIVIA (V.O.)
But Twelfth Night just starts with
him dead. He's not even in it.

One by one they pass by Olivia who's sitting on the couch.

Each and every one of them crying. Each of them affected.

OLIVIA (V.O.)
It's nothing more than a backstory.

But none of them receive the comfort of Olivia's eyes...

Her stare remains frozen on a bone chew toy in the corner.

INT. PSYCHIATRIST'S OFFICE - DAY

Olivia stares at the waste paper basket in the corner...

Her left hand's still in a cast, and her left knee has a support brace wrapped round it. She can walk, just slowly.

DR. MENDEZ (50's) sits across from her, patiently listening.

OLIVIA
Because of a backstory my whole
family's dead.

They sit in silence for a long moment. Olivia stands up.

OLIVIA (CONT'D)
I have to go.

DR. MENDEZ
I'd like to see you again soon.

OLIVIA
Do I have to?

DR. MENDEZ
Technically no. This is your last
court appointed session. But I feel
like we've made great progress, and
I feel it's important we continue.

Olivia silently contemplates... staring at the ground.

DR. MENDEZ (CONT'D)
So can I pencil you in for Friday?

And finally... Olivia looks up and meets her doctor's gaze.

OLIVIA
No.

EXT. FRONT YARD, OLIVIA'S HOUSE - NIGHT

Olivia exits a taxicab and watches as it drives away.

The COP in a police car parked nearby waves at her. She nods.

INT. OLIVIA'S HOUSE - NIGHT

Olivia walks inside and shuts the door...

Then turns to face her dark, quiet home.

IN THE KITCHEN

Olivia's fridge is filled with tupperware containers.

But when she takes one out and peels away its cover, she
balks at the smell, and tosses it in the trash.

IN THE LIVING ROOM

Olivia eats a TV Dinner on the couch as she watches TV.

A piece of her cheesy food falls down onto the floor.

OLIVIA
Meatba-- ...

She tosses her plate onto the table. Appetite lost.

IN THE UPSTAIRS HALLWAY

Olivia pauses with her hand against a closed door.

THE CHILDRENS ROOM

is divided into two worlds of design. Boy vs Girl.

Like a ghost, Olivia passes over the room without disturbing a single thing. Her fingers delicately trace the wallpaper.

Lost in her memories, she finally settles on a half-finished crayon drawing of a hand-traced turkey. She picks it up...

IN THE MASTER BEDROOM

Olivia tosses the drawing on her bed and enters the bathroom.

CUT TO:

She emerges with a cloud of steam. Her hair up in a towel.

And when she pulls it away and lets her hair free...

What once was jet black has been bleached quite blonde.

IN THE CHILDRENS ROOM

Olivia goes to the book shelf and selects a geography book.

CUT TO:

She tears a final page from the book and tapes it to the wall, where a dozen other pages pan out to a map of the USA.

She takes a moment to admire her construction...

then throws a dart at it.

EXT. STREET CORNER, HARDWARE STORE - DAY

A dozen Mexicans line up against the wall... waiting...

when a taxicab stops in front of them.

INT. BAR - DAY

Olivia sits at a booth across from an old MEXICAN MAN.

OLIVIA

How long's this all gonna take?

MEXICAN MAN

Come back tonight.

EXT. BANK - DAY

A taxicab pulls to a stop at the front entrance.

INSIDE THE BANK

Olivia's handed a safety deposit box and left alone.

She opens it up and smiles at its unseen contents.

INT. EYE CLINIC - DAY

Olivia wheels her suitcase up to the reception desk.

OLIVIA

Hi. Do you take walk-ins?

INSIDE THE PATIENT ROOM

Olivia lies back in a dentist style chair.

A BRIGHT LIGHT reflects in her dark, midnight eyes.

A LASER shines into Olivia's right eye...

Its intense, focused light transforming black to aquamarine.

CUT TO:

Olivia admires her light blue eyes in a hand held mirror.

Paired with her bleached hair, her look has totally changed.

INT. HAIR SALON - DAY

Olivia gets dressed in a poncho by a hair STYLIST.

OLIVIA

You ever see French Kiss?

STYLIST

With Meg Ryan? Sure. I can do that.

She rubs her hands through Olivia's long luscious hair.

OLIVIA

It's time for a change.

INT. BAR - NIGHT

Olivia poses for a photo in front of a white backdrop.

CLICK! A camera light flashes.

She rubs at her eyes while the old Mexican circles around and collapses the stand-up projection screen behind her.

MEXICAN MAN

Have a drink. I'll be a minute.

He saunters off into the backroom with his camera.

CUT TO:

Olivia sits at the bar nursing a bowl of unshelled peanuts.

A DRUNK MAN sidles up into the stool beside her.

DRUNK MAN

Can I buy you a drink?

Not once paying him any attention, she takes her bowl of peanuts, and her suitcase, and wheels to the nearest booth.

CUT TO:

Olivia stares at her peanut shells... when an envelope gets slapped onto the table in front of her.

MEXICAN MAN

Welcome to America Rosa Basurto.

And with that, Olivia Chang was no more.

Only ROSA remains.

INT. TAXICAB - NIGHT

Rosa stares out through traffic at the lights of the city of St. Louis and the approaching airport. And when they reach

AIRPORT DEPARTURES

Rosa exits the cab and pulls her suitcase onto the curb.

It's always busy at Lambert International, a major hub, and the hustle and bustle of people crowd her in every direction.

With a deep breath, she squeezes her hand tight round her suitcase's handle, and takes the walk into the terminal.

INT. TWA DEPARTURES DESK, AIRPORT - NIGHT

Rosa waits patiently in line until she's called forward.

YOUNG LADY

Welcome to Trans World Airlines.
How can I help you today?

She steps up and confidently meets the YOUNG LADY's look.

ROSA
Do you fly to Miami?

YOUNG LADY
We sure do. There's a flight in a few hours. Would you like that?
(off Rosa's nod)
Can I just get your ID?

Rosa hands over her ID, and finds herself holding her breath and smiling politely as the Lady compares her to it.

YOUNG LADY (CONT'D)
And how will you be paying for that, Ms. Basurto?

Rosa kneels and glances around at the people nearby, the only person watching a six year old BOY eating a candy bar.

YOUNG LADY (CONT'D)
Mastercard? American Express?

He stares at her as she secretively slips a hand in her suitcase, digs around, and pulls out a wad of hundreds.

AN X-RAY MACHINE MONITOR

displays the insides of bags on the conveyor belt.

Rosa waits in the long queue of people filtering one by one through a metal detector... and when it's her turn to place her suitcase onto the conveyor belt... she freezes.

Her attention instantly shifts to a SECURITY GUARD who's monitoring each and every bag going through the machine.

As casually as she can, she gets out of line, and walks away.

INSIDE AN AIRPORT CONCESSION STORE

To the mild confusion of the GUY at the register, Rosa dumps an arm-full of scotch tape rolls onto the counter.

There's nearly two dozen in all.

ROSA
Arts and crafts.

As he rings them up, she adds a copy of TIME magazine, with its 75th Anniversary cover, and a big bag of potato chips.

IN THE LADIES ROOM

Rosa wheels her suitcase into the busy bathroom, and waits patiently at the handicapped stall for a WOMAN to finish.

They share a courteous nod as she exits and Rosa enters.

INSIDE THE SPACIOUS STALL

Rosa rips a page from the magazine and tapes it onto the door, covering the space between it and the bathroom floor.

CUT TO:

Pages have been taped all around so no one can see inside.

Rosa sits cross-legged on the floor with her suitcase...

and zips it open.

It's filled to the brim with \$10,000 taped stacks of 100s.

One after another she starts laying them out on the floor.

CUT TO:

Completely surrounded by stacks of cash, Rosa sets about carefully taping rows of money onto pages of the magazine.

CUT TO:

Rosa removes her shirt, affixes a slab of money-armor to her chest, and starts WRAPPING it around herself with tape.

CUT TO:

Staring down at an empty suitcase and an empty stall, Rosa gently pats down her clothing and adjusts the hidden money.

IN THE METAL DETECTOR LINE

A SECURITY WOMAN waves Rosa forward.

No turning back now, she walks through the machine.

BEEP BEEP BEEP! The Woman steps in close to her...

And just when it looks like Rosa's about to get pat down, she takes out a DETECTOR WAND, and passes it over her body.

It BEEPS over her knee's security brace.

SECURITY WOMAN
You're good. Go ahead.

INT. DEPARTURE GATE, AIRPORT - NIGHT

Rosa sits in the corner-most chair...

Her eyes focused only on the turkey drawing in her hand.

LOUD SPEAKER (V.O.)
TWA flight three four seven to
Miami, last call.

CUT TO:

Rosa crumples up the drawing and tosses it in the trash.

INT. PASSENGER CABIN, TWA JET - NIGHT

Nearly two hundred people are in the process of boarding.

And sitting center seat behind the first class wall divider

BRIAN CLARK (30's)

fidgits uncomfortably as he tries to buckle his safety belt.

Black hair. Blue eyes. Blue jeans. Winter Jacket. His rugged good looks, while hidden behind a gruff unshaved exterior, still manages to radiate pure approachable charisma.

And just as his belt CLICKS, his arm gets PULLED aside as

THE AIR MARSHALL (50's)

that he's HANDCUFFED to tries to buckle his own.

Bald. Pin-stripe suit. His whole demeanor is all business.

He leans back and gets comfortable, and Brian tries to do the same... that is until Rosa appears in the aisle nearby.

And in the half-second their eyes meet as she casually glances around the cabin and heads towards her seat...

Brian's heart drops... Wow. Who's she?

BRIAN
Hey. You ever been married?

THE AIR MARSHALL
Three times.

BRIAN
Not me. Never could stand the thought of looking in the eyes of someone who knows all my secrets.

THE AIR MARSHALL
That's why you don't tell 'em
anything.

BRIAN
That's why you've been married
three times.

He watches her until she entirely disappears from view.

BRIAN
I need to use the bathroom.

CUT TO:

Rosa has the aisle seat alongside an annoying ELDERLY WOMAN.

ELDERLY WOMAN
My husband, god rest his soul, was
given three months by the doctors,
and let me tell you, doctor
Prescott knew what he was talking
about. He went to Harvard.

Brian lingers in the aisle nearby, pretending to stash some
luggage overhead as he listens to their conversation.

ELDERLY WOMAN (CONT'D)
But five days in the hospice and he
was in his coma. They said it was
for the pain, but from me to you, I
think they killed him for his bed.

Brian LEANS OVER and makes direct eye contact with Rosa...
And with a gallant smile shifts his attention to the Woman.

BRIAN
Excuse me maam. Sorry to interrupt,
but I couldn't help but overhear.
Did you say Doctor Prescott?

Brian does his best to mirror her cadence and mannerisms.

ELDERLY WOMAN
Yes. Yes I did.

BRIAN
My dad's twin sister Sara, god rest
her soul, had him as her doctor.
She died in hospice too! And if you
ask me... I think they killed her.

The Woman gasps. Rosa sits silent, watching incredulously.

ELDERLY WOMAN

Yes! That's just what I said!

BRIAN

So which hospice was it again?

ELDERLY WOMAN

Mary's Grace in Chesterfield.

BRIAN

Get out of here. Really? That's the same place aunty Sara was at. What was his name? Your husband?

ELDERLY WOMAN

Jacob Morgenstein.

BRIAN

Chills. Chills down my spine. Mrs. Morgenstein, I met him! Your Jacob.

ELDERLY WOMAN

You did?

BRIAN

At the hospice. I was there every day for weeks. I couldn't leave her side. Not when she needed me.

ELDERLY WOMAN

That's so sweet.

BRIAN

But towards the end, when things got real bad, I lost my resolve. It was all just too much. You know?

Brian groans, and lets out a deep, emotion wracked sigh.

BRIAN (CONT'D)

So I bailed. I got as far as the next room, balling my eyes out, when Jacob, I swear he snuck up behind me in his hospital bed. Scared the shit out of me. He called me over, looked me square in the eye, and said something that changed my life forever...

Brian musters up a tear, and wipes his eyes, sniffing.

BRIAN (CONT'D)
And God help me, I went back in
that room, and I took aunty Sara's
hand, and we went on that final
journey... together.

The Woman's totally moved with the story. Rosa quips sharply.

ROSA
What did he say?

BRIAN
He said... He said...

Brian composes himself... and stares at Rosa...

BRIAN (CONT'D)
Don't be a putz.

He sniffles again... and turns to the Elderly Woman.

BRIAN (CONT'D)
Go to her. Even if you're scared.

Brian gently places his hand on top of hers.

BRIAN (CONT'D)
And then he took me by the hand, I
swear, it was like he saw into my
soul. And he said. I believe in
you... I believe. In you. Wow.

The Woman's moved to tears. She sits up and hugs him.

BRIAN (CONT'D)
Mrs. Morgenstein. I have to go now.
But I just wanted you to know. Your
husband was a saint.

He kisses her cheek, and holds up both of her hands.

BRIAN (CONT'D)
And I'll carry his wisdom with me
til the day I die. Goodnight.

He smiles at Rosa for half a second, then immediately leaves.

ELDERLY WOMAN
What a lovely man. To say such
wonderful things about my Jacob.

Rosa finds herself watching as he saunters back to his seat.

CUT TO:

It's mid-flight, and the cabin is quiet and the lights dim.

Rosa twirls a cup of juice in her hand... eyes on Brian.

And when he suddenly stands up and starts approaching, she sits up straight, adjusts her dress, and takes a breath...

But he just walks right by and completely ignores her.

She stares at him, dejected, as he strolls into the bathroom.

CUT TO:

Her eyes fixate on the shut door, and when he exits, she quickly turns away, settles in her seat, and remains casual

as he walks right past again, not once looking back at her.

Rosa follows Brian up the aisle and stops him at his seat.

ROSA

That was actually a really nice thing you did back there.

BRIAN

Just par for the course.

ROSA

You get off on lying to old women?

BRIAN

My aunt Sara was the kindest person I'd ever known. I'd never turn down an opportunity to brag about her.

ROSA

Keeping up the ruse. I can respect that.

BRIAN

So... Is there something I can do for you... Miss...?

ROSA

Rosa Basurto.

BRIAN

Ooh. I like it. Remind me to leave behind a trail of breadcrumbs... You know, so I don't get lost... Your name... Rose of the forest.

ROSA

Right, right... Clever.

A STEWARDESS (O.S.)
 Sir! SIR! You have to stop!

They all turn to find her STRUGGLING with a DRUNKEN GUY in the aisle, his hand gripped tight around her wrist.

The Marshall's like a pouncing tiger as he unbuckles his belt, springs from his seat, and tackles him to the ground.

And when the Marshall tosses Brian a pair of handcuffs, Rosa looks at him with newfound awe and suspicion.

ROSA
 What are you? Some kind of cop?

THE AIR MARSHALL
 Sorry. Can't watch both of you.

Brian smiles awkwardly as he handcuffs his own wrists.

BRIAN
 It's not how it looks.

ROSA
 It looks like you're under arrest.

BRIAN
 I'm being transferred, and I'm out in two months. It's not a big deal.

She doesn't answer and Brian finds himself on the defensive.

BRIAN (CONT'D)
 I hope this doesn't affect my chances. I'm a pretty good guy once you get past my tendencies towards criminal behavior. A flaw, really.

ROSA
 Want to see something cool?

Brian's taken aback.... And when she leans forward and tugs at the neckline of her dress, he thinks he's in for a show.

He bites his lip... and peers inside for look-see...

Only to catch a glimpse of her cash money corset. Holy shit.

He can't believe it. And when he meets her eyes she smiles.

BRIAN
 I'm not usually one to be so crass... but I love you.

BEGIN MONTAGE - ROSA & BRIAN SHARE A LIFE TOGETHER**A) EXT. PRISON GATES - DAY**

Rosa waits outside of her new car as Brian gets released.
And as he approaches, she runs into his arms and hugs him.

BRIAN
I love you.

B) INT. MOTEL BEDROOM - NIGHT

Brian and Rosa make love in a dark room... when Brian stops... turns on the light... and stares at her.

BRIAN
I love you.

C) EXT. BEACH - DAY

From beneath their wedding arch, in front of a MINISTER:
Brian lifts away Rosa's wedding veil, and kisses her.

BRIAN
I love you.

D) INT. LIVING ROOM, APARTMENT - DAY

Brian drinks a beer on the couch, drunk and sloppy.
Rosa, well dressed, storms out and SLAMS the front door.

BRIAN
I LOVE YOU!

E) EPCOT CENTER - DAY

Brian stares up at the EPCOT ball and takes a picture.
He turns to find Rosa offering him a burger and fries.

BRIAN
I love you.

F) INT. PATIENT ROOM, DOCTOR'S OFFICE - DAY

Brian holds Rosa's hand as a NURSE performs an ultrasound.
And when a beating heart pulses on the monitor...

ROSA
I love you.

G) INT. BEDROOM - DAY

Rosa lies in bed watching TV. Her hand on her swollen belly.
Brian enters with a tray of food and sets it down for her.

ROSA
I love you.

H) INT. HOSPITAL ROOM - DAY

Rosa cradles TIFFANY (0) her newborn baby daughter.
Brian hovers over them, both admiring her bright blue eyes.

ROSA
I love you.

I) EXT. FRONT PORCH, HOUSE - DAY

A SCHOOL BUS pulls up to the house and opens its door.
Rosa and Brian wave at Tiffany (5) as she stops to look back.

ROSA
I love you!

BRIAN
I love you!

J) INT. LIVING ROOM, HOUSE - DAY

Tiffany (17) and her PROM DATE pose for a quick photo.
Brian deadeyes her date as Rosa kisses Tiffany's cheek.

ROSA
I love you.

K) INT. KITCHEN, HOUSE - DAY

Rosa works on her cross-word puzzle, and when Brian enters,
kisses her cheek, and walks out, she never once looks up.

ROSA
I love you!

L) INT. HALLWAY, HOUSE - DAY

Tiffany (17) walks in on Rosa crying into a phone receiver.
And when their eyes meet, Tiffany runs into her mom's arms.

ROSA
I love you.

M) EXT. CEMETERY - DAY

Rosa and Tiffany watch as a coffin's lowered into the ground.
She tosses a handful of dirt down into the grave.

ROSA
I love you.

N) EXT. DRIVEWAY, HOUSE - DAY

Tiffany (18) shuts the trunk of her red Honda with a smile...
then turns to find Rosa, who's crying right beside her.

TIFFANY
I love you.

ROSA
I love you.

END MONTAGE**EXT. MIAMI BEACH, MODERN DAY - DAY**

It's the height of summer and the docks are crowded, but the
wind and overcast sky leaves the beach mostly unattended.

And jogging at the edge where the sand meets waves is:

Rosa, now in her late forties, her hair still kept blonde.

In great shape for her age, her left hand's in a glove, and
her left knee has a special spandex support brace around it.

She zones out to the music in her iPhone, as she runs.

ON THE STREET

Rosa slows down and catches her breath by a mailbox.

She reaches in, pulls out a small stack of mail, and walks

INTO HER DRIVEWAY

only to be startled by a COP CAR parked at her upscale home.

Rosa runs up the drive, further unsettled by the presence of
a Red Honda with Gainesville Gators and UF bumper stickers.

SHE PUSHES INTO THE HOUSE

and tosses her mail aside as she searches around in panic.

ROSA
Tiffany!? Tiffany!?

Tiffany (20's) bumps into Rosa and gets instantly hugged.

TIFFANY
Mom, come on. You're choking me.

ROSA
I thought. I don't know what I
thought. I love you.

TIFFANY
I get that.

OFFICER PAM, a young police woman, greets Rosa.

OFFICER PAM
Oh, Mrs. Clark. I'm sorry if I
startled you. The car does that.

TIFFANY
Mom, you remember Pam.

Tiffany shifts awkwardly as Pam and Rosa share a hug.

TIFFANY (CONT'D)
And mom. There's someone else I
want you to meet.

ROSA
What are you doing back? I thought
you had those mysterious big plans.

CHARLES ARCHER (33)

joins the three women in the hallway with a rehearsed smile.

A tall, handsome man with a rather personable vibe, but his eyes are stained with the weight of a dark past. Like hers.

ROSA
Hi, are you Pam's partner?

TIFFANY
Mom. This is my boyfriend, Charles.

Rosa shakes his hand, politely smiling daggers.

ROSA
Do you go to school with Tiffany?

Tiffany circles close to Charles and takes his arm.

TIFFANY

He's an English professor. And he's brilliant. You should read his play. He's also an amazing cook.

ROSA

How long have you two been dating?

CHARLES

Tomorrow's our first anniversary.

OFFICER PAM

So I'm just gonna go... Tiff, you'll call me later? Bye Mrs. C...

Pam makes a hasty retreat as Rosa slips into the

KITCHEN

and takes out a carton of cold orange juice.

ROSA

Is anyone else really thirsty?

She pours herself a glass, and drinks it as she stares out through the window into the backyard where:

AVERY ARCHER (15)

sits on the pool's diving board playing a gameboy.

Overweight and a bit of a nerd, Avery is a loner.

Rosa watches him pick his nose as Tiffany sidles beside her.

TIFFANY

You're gonna love him.

ROSA

Honey... Who's that young man on my diving board?

TIFFANY

Oh. That's his son. Avery.

IN ROSA'S BEDROOM

Pictures of Rosa and Brian's life together adorn the room.

TIFFANY

You're being ridiculous.

ROSA
It's completely inappropriate.
You're barely out of high school.

TIFFANY
I'm almost a junior.

ROSA
His son is almost your age.

TIFFANY
That's an over-exaggeration.
Besides, Avery really needs this.

ROSA
Needs what?

TIFFANY
You know. A mother figure.

ROSA
Oh. My. God. If your father were
alive to hear this.

TIFFANY
That would be nice. It'd make
things a lot easier. Look. Just
come to the keys with us. It's mini
season. You'll have a great time.

ROSA
Why invite me at all? To babysit?

Tiffany takes her mother by the hands, trying to disarm her.

TIFFANY
He wants to marry me...

And Tiffany smiles so bright it melts her mother's heart.

ROSA
I don't know what you expect me to
say.

Tiffany pushes Rosa's hands away and backs up.

TIFFANY
What's that supposed to mean? He
wants to ask your permission first.
So just say yes. I mean why
shouldn't you? He's perfect!

ROSA
Tiffany...

TIFFANY

I'm really happy, mom! I'm living comfortably. He treats me well. I always have somebody to talk to...

ROSA

You can talk to me.

TIFFANY

It's different. C'mon, you know that. Please, mom...

ROSA

I don't know how you expect me to just trust this man.

TIFFANY

Do you trust me?

ROSA

Of course I trust you.

TIFFANY

Then say yes. It's not like I'm getting pregnant any time soon. I'm on the pill. I'm finishing school. It's all going great. I'm actually excited for the future.

Rosa stares into her daughter's puppy-like glare...

Rosa nods and invites Tiffany's enthusiastic hug.

ROSA

Just don't tell him I said so.
I want to watch him work for it...
Show me he deserves you...

EXT. / INT. TIFFANY'S HONDA, ON THE ROAD, US1 - NIGHT

Thick mangroves line both sides of the dark road, and the night's awash with the shrills of a million grasshoppers.

Inside the car it's quiet. Charles pays careful attention as he drives. Rosa sits beside him, staring out the window.

She glances over her shoulder into the back, and spots Tiffany and Avery leaning on each other, both fast asleep.

After a lingering moment of watching them snuggle, Rosa smiles, and shifts back into her seat to get comfortable.

Charles lowers his window as they approach

THE SEVEN MILE BRIDGE

where crystal clear star-filled skies shimmer down as their car crests the massive hump at the center of the bridge.

To the right: The Gulf of Mexico. To the left: The Atlantic.

CUT TO:

THE SPANISH HARBOR BRIDGE

Charles slows down as the car approaches the end of the much, much smaller, two lane bridge.

CHARLES

I think this is it. Mile marker
thirty three is just up here...

Where the bridge meets land, a small sign marks mile 33, and Charles makes a left turn onto

LONG BEACH DRIVE

They pass the Big Pine Key Fishing Lodge on the left, where docks line a canal and signs mark the nearby camping grounds.

The street lights soon fade, and the road extends into darkness, snaking right and left through the mangroves.

ROSA

Have you stayed here before?

CHARLES

No. Actually, it's a funny story. A few months ago I got in a fender bender with the owner up in Gainesville. She didn't want to go through insurance, so she invited me to come down for a few days.

The mangroves part, and they pass through a long line of fancy beach houses side by side with damaged, ruined homes.

A sign catches his high beams: BARRACUDA BED & BREAKFAST

EXT. DOCKS, LONG BEACH DRIVE - NIGHT

Charles opens the trunk and takes out their bags, while Avery, Rosa, and Tiffany exit the car and stretch.

A concrete dock lines the edge of a canal, while wooden docks extend like a bridge over the water to a tiny island.

Charles leads them across the wooden bridge towards the

BARRACUDA BED & BREAKFAST

A beautiful three story wooden building on STILTS that jut up from its tiny island, nestled within a grove of tall pines.

Lush vegetation and a rustic decor give the place an isolated, but charming feel. Avery swats at mosquitoes.

INSIDE THE FOYER

Less of a lobby than a living room, the front desk is situated alongside rows of cozy arm chairs and couches.

White Christmas lights provide the only ambient lighting, and the place seems quiet. An old cat meows at their entrance.

Tiffany immediately scoops it up into her arms.

TIFFANY

Oh my god! Look how pretty she is!
Here mom. Give her a kiss.

Tiffany thrusts the cat on Rosa, but it HISSES and SCRATCHES her hand, then hops down, and scurries away.

MILDRED (O.S.)

You startled her.

All four of them jump-scare as they turn to find

MILDRED "MILLIE" (60's)

sitting in a reading chair in the corner... watching them.

She's petting a Cheshire Cat nightlight as if it were real.

A pleasant, healthy looking woman with chestnut hair.

Something about her makes Rosa's blood chill.

Mildred carefully sets the glowing cat down on a night stand.

MILDRED

Let's get you some mercurochrome.

Rosa eyes her suspiciously as she rubs at her bleeding hand.

ROSA

That's an interesting lamp...
Where did you get it?

Mildred locates a tiny bottle, opens it, and approaches Rosa.

MILDRED

It used to be my mother's.

She fills a dropper with its liquid and tries to drip some on Rosa's hand, but she recoils away with disgust.

ROSA

Don't touch me.

Charles maneuvers himself between the two of them.

CHARLES

We're all just really tired. And again, thank you so much.

MILDRED

Fine. I'll show you to your rooms.

Rosa cracks the knuckles in her gloved left hand...

then pulls a vial of pills from her pocket, and swallows one.

INT. ROSA'S BEDROOM, BARRACUDA B&B - DAY

Rosa awakens to birds chirping and sun shining.

With a yawn she sits up and looks outside.

She's in paradise.

INT. DINING ROOM, BARRACUDA B&B - DAY

Long sliding doors provide a grand view of the turquoise bay, and a breakfast buffet has been set up against the wall.

Tiffany fills a plate with fruit as Charles struggles to conquer the complex french press espresso machine.

It hisses at him defiantly and she pushes him aside.

Charles gets out of her way and takes a seat beside Avery, who's giving his gameboy 110% of his attention.

Tiffany sets a cup of orange juice in front of him.

TIFFANY

I couldn't get it to work either.

Charles motions towards Avery and his video game.

CHARLES

The whole world could be on fire and he'd never notice.

TIFFANY
It's just a phase.

And like a sharp gust of wind, into the room storms

JENNIFER (16)

a punky girl with a Ramones t-shirt, long brown hair, Hello Kitty backpack, and fox-ear headphones blasting some rock.

Mature for her age, her work experience gives her an aura of breezy confidence that clashes with her resting bitch face.

Everyone, even Avery, takes notice as she glides over to the espresso machine... effortlessly makes herself a cup of it...

CHARLES
But how...

scoots herself into a table in the far corner, and disappears into a sketch book that she pulls out and starts drawing in.

Avery shifts in his seat so he can see Jen while gaming, and Tiffany takes notice. She puts an omlette in front of him.

TIFFANY
She's pretty. Go talk to her.

AVERY
No... I don't even know her.

TIFFANY
Just introduce yourself.

AVERY
Whatever. There's girls at my school that are way hotter.

Tiffany scoffs at his feigned confidence.

TIFFANY
I'll make a deal with you big shot.
If you can get her phone number,
I'll buy you any game you want--

AVERY
--Hey, you! In the corner! With the
Rah-money shirt!

Jen glances up from her sketchpad with surprised skepticism.

AVERY (CONT'D)
Yeah you! Fox girl!

Jennifer makes a "me?" face and points at herself.

AVERY (CONT'D)
What's your phone number?

JENNIFER
I don't have a phone.

AVERY
Then how are you listening to your music then? Huh? Answer that!

She reaches in her pocket... holds up a CASSETTE PLAYER...

and turns away with a snicker to continue her drawing.

Avery gives Tiffany a smug shrug, and returns his attention to the gameboy, but she SNAPS it out of his hand.

TIFFANY
Want it back? Eat your breakfast.

She leaves before he can protest, and as he concedes defeat and pulls his omlette close... something catches his eye.

An original Tamagotchi nestled between the salt and pepper.

He pulls it out and admires it with unusual curiosity.

PETER (O.S.)
It's called a Tamagotchi.

Avery turns in his seat to find

PETER (40's)

looming a little too close behind him.

Unassuming in his bluejeans cutoffs and Marlins t-shirt, his brown, 70's porn star moustache accentuates a constant smile.

AVERY
What is it? Some kind of watch?

PETER
You've never seen one? They're super popular.

AVERY
Maybe a million years ago.

He leans over Avery's shoulder and points at the Tamagotchi.

PETER

This one's really cool. Original edition. Nothing quite like playing on the real McCoy.

AVERY

Umm, no? I'd rather just emulate the rom so I could use mods. But I won't. Because it looks retarded.

Jen can't help but eavesdrop and snickers at his comment.

PETER

No, it's strategic. Just click that button so you can feed him.

Avery fidgets with the game and it yields lots of BEEPS.

AVERY

Uhh. I think it took a shit.

PETER

Yeah. Now you gotta click the duck.

AVERY

The duck?

PETER

If you don't it'll get sick.

AVERY

What if I want it to get sick?

Charles takes notice of Jen chuckling at Avery's remark.

PETER

Then it'll die.

AVERY

Good.

PETER

Click it. Click the freaking duck.

AVERY

No. I want to see this OG Tamagotchi death animation.

PETER

Click the duck. Click the duck. Click the duck. Click it. Click it. Click it.

AVERY

No. No. No. No. No. No.

Peter tries to grab the Tamagotchi from Avery's hands, and they start fighting over it! It gets TOSSED across the floor and slides to a stop at Rosa's feet as she walks in the room.

AVERY (CONT'D)

What the hell man? Why can't you just let me do my own thing? Why's everyone always pulling this stupid BS? You think I want to be here playing Tama duck shit with some gay farmer who smells like fish?

Jen spits out tea from her nose in a fit of hysterics.

AVERY (CONT'D)

I'd literally rather be anywhere than on this stupid trip, with my dad and his stupid girlfriend who's basically my age.

Charles stands up and glares at his son.

CHARLES

Avery! Outside. Now!

An uncomfortable silence passes through the whole room, and Avery finds everyone staring at him... even Jen.

A wave of embarrassment passes over Avery and he runs away.

Charles races out after his son.

Rosa picks up the Tamagotchi and throws it in the trash.

EXT. DOCKS, BARRACUDA B&B - DAY

Avery sits at the edge of the dock staring down. Humiliated.

Charles stands over him, grimacing down at his son.

CHARLES

What's gotten into you? How could you even think that's appropriate?

AVERY

I don't.

CHARLES

You need to learn to shut up for once and start respecting others. You're almost an adult for god's sake. Start behaving like one.

Avery doesn't respond as he stares at the water. Sulking.
Charles lets out a sigh... and takes a seat beside him.

CHARLES (CONT'D)
At least you made that girl laugh.

AVERY
Yeah... she's kinda cute.

CHARLES
Why don't you invite her with us?

AVERY
I don't know...

CHARLES
You want to be an adult? Here's
your opportunity. Get out of your
shell. Take some chances and the
whole world opens up for you...
Just try losing the attitude.

INT. DINING ROOM, BARRACUDA B&B - DAY

Tiffany and Rosa enjoy their breakfast in silence...
when Mildred strolls inside and glances over the buffet.

MILDRED
What's that doing in there?

She picks the Tamagotchi out of the trash and wipes it clean.

MILDRED (CONT'D)
Jennifer!? Did you throw this away?

But before Mildred can reach her, Rosa gets between them.

ROSA
I threw it out.

MILDRED
How could anyone be so spiteful as
to throw away someone's belongings.

ROSA
Listen... Miss. I'm sorry I never
caught your name.

MILDRED
Millie.

Charles and Avery walk in on the confrontation, confused.

ROSA

Millie. I thought it was garbage,
so I threw it away. Simple as that.

MILDRED

Who are you to judge what goes in
the trash and what doesn't?

Jennifer gathers her things and hops between everyone.

JENNIFER

You folks in town for mini season?

Charles nudges Avery and he steps forward and speaks up.

AVERY

Uh, yeah. You know how to lobster?

JENNIFER

I was just about to go out. We
farmers get pretty hyped for this.

She smirks at Avery's expense, then looks to everyone else.

JENNIFER (CONT'D)

I could show you guys some spots.

AVERY

Cool.

JENNIFER

Come on. There's gear in the shed.

EXT. DOCKS, BARRACUDA B&B - DAY

A concrete dock lines the canal towering fifteen feet above
the water, and while the channel leads out from the islands
and into the ocean, nearby are shallows and mangrove swamp.

Rosa, Tiffany, Charles, Avery, and Jennifer snorkel along the
shallow water. Each of them holds a net, and a yellow stick.

AVERY

Hey Jen. Are there alligators?

JENNIFER

Alligators are fresh water.

AVERY

Well what about crocodiles then?

JENNIFER

There's no crocodiles in Florida.

TIFFANY

I found one! I think I found one!

Tiffany hails everyone over and triumphantly points out TWO TENTACLES sticking up from a hole dug into the rocky ground..

TIFFANY (CONT'D)

So now what?

JENNIFER

You know that pole you have. That's your tickle stick.

TIFFANY

My tickle stick?

JENNIFER

Yeah. And you're gonna take that tickle stick, and you just kinda, sneak it into the lobster's hole.

Charles and Avery both barely stifle a giggling fit.

TIFFANY

Like this?

Tiffany slips her 38 inch tickle stick into the hole...

JENNIFER

Yeah. Now once it's in there, you hold your net up close, and then you just gotta gennntly tickle the lobster's tail, and she'll shoot--

Tiffany wiggles her stick, and like lightning FWOOSH!

The lobster zips out of the hole and into Tiffany's net.

TIFFANY

I got him!

Jennifer grabs the lobster and transfers it to a catch bag.

CUT TO:

Jen and Avery swim in the deep water of the canal.

Charles, Rosa, and Tiffany are visible in the far distance.

The dock's a good fifty feet away, and with the mangroves extending all around them, Avery suddenly feels isolated.

Jen DIVES DOWN underwater, and like a fish, swims deep along the rocky edge that descends to a lightless depth.

Avery takes a nervous glance around... Alligators? Hmmm...

And as Jen surfaces and swims further into the wilderness of the mangroves... Avery shakes it off and follows after her...

when suddenly SCCRRAATCCH!!! Unseen claw marks RAKE across Avery's back and sends him into a screaming scrambling panic!

AVERY

Ahhhhh!! Alligator! Help! Get it off me! Jen get it off! Help!

Jen turns to face Avery's plight and bursts out laughing!

Avery gets far enough from his attacker to get a look at:

A LITTLE GOLDEN PUPPY trying to climb onto Avery to breathe.

JENNIFER

Oh my god a puppy!

Avery uses his flippers to steady himself, and lets the Puppy jump onto his shoulder and catch its breath against him.

JENNIFER (CONT'D)

What's he doing out here?

AVERY

Guess he must have seen us from the docks and got so excited he jumped in. Little guy's all tuckered out.

JENNIFER

Awwwwwwwwwwwwwwww! That's so kawaii!

They swim together to the ladder and climb up to the dock

where he puts the Puppy down, and they watch it scamper away.

JENNIFER

You're basically his hero.

AVERY

You don't understand, Jen. That was literally the scariest thing that's ever happened to me in my life.

Jennifer gives him a quick kiss on the cheek

JENNIFER

Day's not over yet.

and jumps back into the canal.

EXT. DOCKS, BARRACUDA B&B - DAY

Charles, now dressed, marvels over the nearly two dozen live clawless lobsters in a cooler, and cracks open a beer.

HOOONK! He turns to spot a fishing boat approaching.

INT. DINING ROOM, BARRACUDA B&B - DAY

Charles enters and walks past Jen and Avery at their table.

CHARLES

The boat's here. Go get ready.

And when he leaves, Jen stands and picks up her stuff.

AVERY

We're all going fishing if you
uhh... if you want to come too?

JENNIFER

Sorry, I can't. I gotta go. You'll
see me later though, alright?

AVERY

What time later?

Jen ruffles the hair on his head

JENNIFER

You're cute.

and scurries off leaving Avery alone.

THE FIN DINING

is a 35 foot Viking Sportfish Yacht. Its inboard motors are not visible, and a fishing seat on deck faces its stern.

There's a cabin, and above it the bridge and steering wheel reached by ladder. Above that a third level viewing platform.

Charles and Tiffany climb onto the boat and are greeted by:

CUTTER (50'S)

A total BEAST of a man covered in tats, with a grey biker beard and a bloody apron. His voice is gruff but soft-spoken.

Cutter wipes his hands on a rag and shakes Charles' hand.

CHARLES

Hey. Are you the Captain?

CUTTER
Naw. Caps in the shitter.

TIFFANY
Hi... I'm Tiffany.

CUTTER
Cutter.

CHARLES
Charles.

A cutting board's been propped over the chair, and Cutter slaps a few big frozen fish up onto it. Grabs a sharp knife.

Cutter seems uneasy as Charles watches over his shoulder.

CUTTER
Beer's in the fridge. Sandwiches.
Radio... In the cabin.

TIFFANY
Whatcha doing?

Tiffany peers into one of the half dozen buckets lined up on the floor, and winces at the blood and guts inside.

Cutter CUTS a fish's head off and tosses it in the bucket.

CUTTER
Makin' chum.

TIFFANY
What's that?

CHARLES
Sand. Blood. Fish. But I thought we didn't need chum for marlin?

CUTTER
Not for marlin. It's for mako.

CHARLES
But I wanted to catch a marlin.

CUTTER
Caps said we're goin sharkin.

CHARLES
Well we're not. So you can stop with the chum, and start whatever we need for us to catch marlin.

Cutter stares at Charles for a long moment... cuts more fish.

CUTTER

Caps gives the orders, not you.

TIFFANY

Honey, maybe theres a reason.

CHARLES

No. I'll have a word with him.

The CABIN DOOR opens up and Charles offers his hand to shake.

CHARLES (CONT'D)

Hey, you must be the Captain.
What's this I hear about mako?

INT. ROSA'S BEDROOM, BARRACUDA B&B - DAY

Behind the closed bathroom door the toilet flushes and the faucet runs. Rosa emerges, drying her hands in a towel.

And when she tosses it away, she cracks the knuckles in her ruined left hand. Its bones are twisted and gnarled.

She swallows a pain pill and slips her hand into its glove.

Then adjusts the support brace around her knee.

EXT. ON DECK, FIN DINING, AT DOCK - DAY

Rosa and Avery board the boat and join Tiffany and Cutter.

TIFFANY

This is my mom, Rosa. And this here's Avery.

CUTTER

Cutter.

Rosa goes in for a fishy handshake and wipes her hand after.

TIFFANY

He's the first mate.

CUTTER

Just mate. To be first you gotta have crew.

SEBASTIAN (O.S.)

Would anyone like a tic tac?

Rosa's blood chills and the all too familiar voice sends shivers down her spine, paralyzing her. She can't turn.

She can barely even breathe.

TIFFANY
I'll take one thanks.

SEBASTIAN (O.S.)
They're orange. The best flavor.

CHARLES (O.S.)
Rosa. Meet the Captain.

Charles takes her shoulder and spins her around to face:

SEBASTIAN, now in his 60's, with a black eye patch over his missing left eye, and the same friendly confidence.

He's a little more rugged now. Longer, unkept grey hair. Three days growth of stubble on his face. But it's him.

SEBASTIAN
Ma'am. Name's Sebastian. People call me Caps.

Rosa's words are caught in her throat. She can't speak.

CHARLES
So show me this bridge!

Charles pulls Sebastian's attention away, and they climb the ladder up to the bridge. Tiffany leads Avery into the cabin.

But Rosa's turned into a statue.

Cutter eyes her suspiciously as he cuts a fish to pieces.

CUTTER
Rosa right?

He grabs a pair of work gloves and offers them to her.

CUTTER (CONT'D)
Got a minute? Could use your help.

Without looking back at him, Rosa races into

THE CABIN

which is spacious, with a couch, a couple of chairs, a small dinette booth, and a tiny stove and fridge by a bathroom.

Steps lead down to the bedroom, where the open door provides a view of a wide bed and its overhead hatch to the deck.

Rosa pushes past Tiffany and Avery and disappears into

THE BATHROOM

where she locks the door behind her and dry heaves into the toilet, spitting up any last remnants of her light breakfast.

And when her choking and nausea's subsided...

Rosa finds herself sobbing into the toilet. Uncontrollably. Completely lost to flooding memories and forgotten pain.

When she finally manages to collect herself, and pull her body up to the sink to wash her mouth out...

She's confronted with her reflection shining back at her in the dim LED light of the slightly rusted and warped mirror.

Rosa's nothing like Olivia Chang. She's completely changed.

Her short kept blonde hair, striking blue eyes, and tan skin are in stark contrast to Olivia's once pale, dark features.

And when the moment passes, with a jolt nervous action she takes out her wallet and phone and sits on the toilet.

Rifling through the contents of her cluttered wallet, Rosa takes out card after card until she finds one that reads:

OFFICER JERRY MASON

She allows the rest to drop away leaving only that one.

And when she activates her phone and dials in the number...

She hesitates... her finger looming over the send button.

ON DECK

Rosa tiptoes outside... steals a glance up to the bridge where Charles is busy monopolizing Sebastian's attention...

and swiftly makes her way over to Cutter and his work gloves.

CUTTER

Thought I lost you.

She grabs the gloves and PUTS THEM ON, successfully covering the orthopedic glove on her ruined left hand.

ROSA

Sorry. Had to pee.

Rosa grabs a SWEATSHIRT from her bag, and WRAPS IT around her waist, completely covering and hiding her knee and its brace.

CUTTER

It's cool.

She picks up a filet knife and grips it tight...

ROSA

So... Where should I start?

Cutter points at the cooler of frozen fish with a smirk, and tosses a fish tail overboard into the water by the dock.

CUTTER

Take out a couple and cut it like I show you.

Rosa retrieves the fish, and mimics him as he cuts one up.

ROSA

How long have you worked with him?

CUTTER

With Caps? Maybe two years. I mate for a bunch of boats out in Marathon, but Caps is out every day, and I rotate with another guy.

ROSA

How did he get the eyepatch?

CUTTER

Oh he'll tell ya. It's his big story. Don't wanna spoil it.

He leans in on her and bumps her shoulder for effect.

CUTTER (CONT'D)

But I think it was a woman.

Rosa looks to the bridge... Sebastian's got his back to them.

ROSA

Why's that?

CUTTER

I don't know. Way he talks about it's all romantic. Like he's thinking of a girl or somethin.

Rosa CHOPS off a fish's head and tosses it in the bucket.

CUTTER (CONT'D)

Yeah just like that. You're good with a knife.

ROSA
My husband used to say that.

Cutter eyeballs his frozen fish as he cuts into it.

CUTTER
You're married?

ROSA
He passed a few years ago.

CUTTER
My wife too. Breast cancer.

He tosses their chunks into a bucket, and points.

CUTTER (CONT'D)
Grab that bucket there. Gonna mix
these bad boys together.

She kneels to lift a bucket of guts, and when Cutter rolls up his sleeves, she spots his SEMPER FIDELIS bald eagle tattoo.

ROSA
You served?

CUTTER
Marines. Storm and Shield.

ROSA
Semper Fidelis? That means...

They drain their buckets together into a chunky gloopy mess.

CUTTER
Always loyal.

ROSA
Lemme ask you this Cutter. At the
end of the day... where would you
say your loyalties lie?

He grabs a stick and mixes the bucket of chum with a smirk.

CUTTER
I'll tell you where. Me, myself,
and I. Used to be God and country,
but fuck God. And what's my country
ever done for me?

Sebastian and Charles start climbing down the ladder, and Rosa discreetly recovers her knife and holds it at her side.

She forces the most nonchalant of smiles when they near.

SEBASTIAN

Shove us off.

Cutter climbs onto the dock and unties the boat.

CHARLES

Turns out we can't go for marlins.
They're too far out for a half day.

Rosa finds Sebastian staring into her blue eyes.

SEBASTIAN

Oh we'll still be going out quite
far. Yes. Quite far indeed. Mako
like the cooler waters. That's the
thing about the keys.

She still can't bring herself to speak... He gestures.

SEBASTIAN (CONT'D)

It's a gradual descent. In fact,
when the tide's just right, why you
could walk out so far you can't see
land and still have both feet on
the ground... Pretty neat. Right?

But she's turned to stone. Sebastian gazes in her blue eyes.

SEBASTIAN (CONT'D)

What's the matter? Rosa, isn't it?
Cat got your tongue?

Cutter jumps back into the boat and gets between them.

CUTTER

Looks like rain.

Sebastian looks to the horizon where black storm clouds loom.

SEBASTIAN

Yes. Yes. I agree. Quite right.

ROSA

M--maybe... We shouldn't go?

SEBASTIAN

Nonsense. A little weather can't
hurt. Mako like it choppy.

Charles can't help but pout as he gets in close to Rosa.

CHARLES

We can do something else if you
want. It's okay.

And for a moment, Rosa finds that everyone's staring at her.

SEBASTIAN

Don't be scared now. We won't sink.

Rosa looks to the land... To the dock that's right there.

It's close now... She could run... But soon... it'll be gone.

ROSA

Maybe... We can just stay close to land? Could we do that?

Charles lets out an audible sigh.

CHARLES

I was hoping to catch something that's got some fight to it.

CUTTER

Tarpon's running by Bahia Honda.

CHARLES

That's the rail bridge, isn't it?

CUTTER

If it's fightin' you want, I could hook up some poles with fifteen pound test. Give you a work out.

SEBASTIAN

Rosa... It's your choice.

Rosa nods with her best feigned smile and sets things moving.

SEBASTIAN (CONT'D)

See. That wasn't so difficult. Everyone loves a good compromise.

Charles and Sebastian climb to the bridge and Cutter sets about his duties as Rosa makes her way

INTO THE CABIN

and takes a quick seat on the couch... nervous... thinking.

She STARTLES, half-jumping up as Tiffany offers her a beer.

Rosa cracks open the can and gulps down a healthy portion.

TIFFANY

Were you like, hitting on that guy?

ROSA
Who? Cutter?

TIFFANY
He's kinda creepy. I dunno.

ROSA
He was a marine.

And when Avery walks past to go outside, Rosa grabs his arm.

ROSA (CONT'D)
Where are you going?

AVERY
Uhh... I'm just walking around.

ROSA
Be careful, okay? Please.

Avery rolls his eyes and walks out on deck.

TIFFANY
Mom. Seriously. What's going on?
You're being weird.

Rosa turns to her daughter... trying to hide her discomfort.

ROSA
No. No. Everything's good! Let's
have some fun.

She takes Tiffany's arm and leads her

OUTSIDE

where they share a beer and watch the land zip by.

CUT TO:

THE ORIGINAL SPANISH HARBOR BRIDGE

has sections of it CUT AWAY so larger boats can pass under the modern highway and cross sides from Ocean to Gulf.

And while the arches under the Bridge are too small for Sebastian's boat to fit through, he pilots it close...

and comes to a drifting stop alongside their shadowed stone.

CUT TO:

A BLOODY BUCKET OF CHUM gets tossed overboard with a splash.

With Sebastian constantly at the wheel and everyone else on deck, Rosa maneuvers herself to the far back left of the boat where she's able to casually keep a steady watch on him.

Charles watches Cutter with interest as he throws a net.

CHARLES

What's the plan here?

CUTTER

Pin fish. Gonna need 'em for bait.

Schools of tiny fish swarm to eat the chum that's clouding up the turquoise waters... and SWOOSH! In one SWIFT motion

Cutter PULLS the net onto the boat, and dozens of 1-2 inch fish go jumping around in a frenzy. He throws the net again.

And while they panic, some of them managing to slip sweetly overboard and back into the water... SWOOSH! The net pulls up again and TWICE as many as before go jumping into the mix.

CUTTER (CONT'D)

Go on. Sweep 'em in the well.

And while Avery, Tiffany and Charles have a giggling fit of fun herding the fish into the water-filled live wells...

Rosa's eyes dig holes in Sebastian's back

as she tucks a sheathed filet knife into her sweatshirt belt.

THE ORIGINAL BAHIA HONDA BRIDGE

is a rusted iron and stone double decker with an old RAILWAY line suspended by massive spaced out concrete pillars.

Sebastian brings them underneath it and into its cool shadow.

Rosa's eyes remain on Sebastian...

Cutter hooks a pin fish in its mouth, tosses it over, and sets the connected reel in its mount alongside two others.

CUTTER

You're gonna like this. Got three rods, yeah? Got 'em set up fifteen, twenty, and that one there's fifty.

CHARLES

What's the difference?

CUTTER

Tarpon's gonna pull, yeah? Jump. Fight you. The test's how much the line can handle. Lower the test, harder the fight. More you gotta work for it.

Rosa keeps her distance as Tiffany and Avery join them.

AVERY

So what's a tarpon taste like?

CUTTER

Don't know. Never ate one.

CHARLES

Well why not? Don't you catch them all the time?

CUTTER

Tarpon's catch and release only. You can bag one, but you gotta be going for the record.

TIFFANY

So we won't kill it? That's nice.

CUTTER

Well. You're supposed to use a fifty, since after a real good fight with the lower test, fish might die anyway from exhaustion.

Avery and Tiffany throw Charles a look of disdain.

CUTTER (CONT'D)

But that's not gonna happen.

CHARLES

Why not?

CUTTER

Fish's older than you for a reason. Alright Caps! Good to go!

Sebastian throttles the engines, and starts trolling the boat back and forth where the current runs through the bridge.

And while everyone waits and watches...

Rosa adjusts the hidden knife in her sweatshirt, and climbs

UP ONTO THE BRIDGE

where she sidles alongside Sebastian at the steering console.

A REMOVABLE PLASTIC TARP surrounds the bridge and acts as a wind shield. Rosa takes note of where it snaps on and off.

SEBASTIAN

See. This isn't so bad. Is it?

ROSA

Have you always been a fisherman?

Rosa maneuvers closer to him as he adjusts the throttle, turns the wheel, and starts bringing the boat around.

SEBASTIAN

Back in Jackson, Mississippi I was a patent clerk for thirty years.

ROSA

That sounds... boring.

SEBASTIAN

Oh, no. The work was very challenging. And quite rewarding. I'm a very meticulous man, and there's nothing like a good indexing to get the blood pumping.

With his eyes ever on the water, she finds herself staring at the line of skin where his bare throat meets his stubble.

SEBASTIAN (CONT'D)

What about you Rosa? What do you like to do for fun?

Rosa pauses at the question... seriously considering it as her right hand drifts closer to her hidden knife.

ROSA

I like to read.

SEBASTIAN

What a coincidence. Me too. I can't tell you how many times I've curled up by my nightlight and read Twenty Thousand Leagues Under the Sea.

ROSA

Really? I'd have pegged you for something more high brow. Like Dostoyevsky or Shakespeare.

SEBASTIAN

No, no. You've got Verne all wrong. He was a genius! Dostoyevsky was a hack, and Shakespeare, well, he didn't even really exist. All of his plays were written by a group of people overseen by Francis Bacon and Walter Religh. Wild right.

ROSA

Yeah. I've heard about that.

SEBASTIAN

But think about what that means...

He excitedly faces her, enthralled in his own conversation.

SEBASTIAN (CONT'D)

Rosa. A whole ancestry of people descended from the real authors. And each of them secretly embodying the heritage of some of the greatest stories known to man.

ROSA

Cool.

SEBASTIAN

It's more than just cool. It's inspiring. You see, Rosa. I see books as secrets. Secrets the pages whisper in your ear. Ones you can treasure and lock away. And once those pages are read, even if they take your book cause you're being bad, nothing can take the story.

CUTTER (O.S.)

One on the line!

Sebastian throttles to neutral, and they glance down to where Cutter's grabbed one of the poles out of its mount.

CUTTER (CONT'D)

It's the fifty. Who wants it?

Avery steps forward and questions his dad with his eyes.

CHARLES

Go for it, buddy!

Cutter carefully hands control of the pole to Avery.

AVERY

What do I do?

CUTTER

Keep yourself facing the line.
That's it. Now just hold on tight
and keep that rod steady. And what
you're gonna do is you pull up
real, real slow... and then you
reel down all that slack you made.
Pull up slow. Reel down fast.

Rosa continues to stare Sebastian down.

ROSA

Is that what happened to you? Did
someone take away your books?

SEBASTIAN

My father was an insufferable man.
Sick in his soul and his mind. He'd
drink to dull his pain and shame,
and beat us to prove the point. My
nightlight was my salvation. A
portal to a whole new world just
waiting under the floor.

Avery's line starts running, pulling out from the reel.

AVERY

The rod's hurting my stomach.

Cutter nudges Charles, hands him a belt with a notch for a
fishing pole, and motions towards Avery.

CHARLES

Why don't we get this thing on you.

He fastens the belt on Avery and he mounts the pole in it.

AVERY

Thanks dad! That's a lot better.

Charles gives Cutter a chin nod, and gets back a thumbs up.

And when the line starts shifting along the side of the boat,
Sebastian throttles up, and keeps a constant, steady gaze on
the line as he maneuvers the boat to keep the fish in back.

SEBASTIAN

How about you Rosa? Have a good
childhood with dear ol' dad?

Rosa shifts both her arms behind her back...

and grips her good hand round the filet knife's hilt.

ROSA

My dad was pretty normal. Maybe a bit overprotective at times. Like when I'd bring home a boyfriend, or be out late at night. That's just normal parenting though. You mind if I ask you a personal question?

FWOOSH! A six foot TARPON LEAPS from the water, going fully airborne as it fights Avery's line and splashes back down.

CUTTER

Oh yeah. She's a fighter.

Everyone on deck cheers at the sight as it jumps again.

ROSA

How'd you lose your eye?

Sebastian eyes her... then turns back to focus on the fish.

SEBASTIAN

That's like asking how big's the one that got away. You sure you can handle a tall tale like that?

And when a second reel starts BENDING hard, Cutter grabs it.

CUTTER

Got another on the line! Take this.

He passes off the pole to Charles, then reels up the third and gets it out of the way. Charles struggles with it.

CHARLES

Whoa! This one's feisty!

ROSA

I wouldn't have asked if I didn't want an answer.

And when Avery's fishing line starts moving under the boat

CUTTER

Caps! She's going under!

Sebastian throttles up and turns the wheel, eyes on the line.

SEBASTIAN

You're straight-shooter Rosa... I respect that.

Avery and Charles swap sides as their lines cross over.

Cutter helps Avery guide his pole as Tiffany cheers them on.

SEBASTIAN (CONT'D)

Late one night, my mom decided she'd had enough, and pulled a knife on my father. He flew into a rage, and started beating her half to death.

Rosa unsheathes the knife behind her back and steps closer.

SEBASTIAN (CONT'D)

And I, naive boy that I was, all hopped up on stories of heroes and villains, tried to take control of the situation. So I picked up that knife, and plunged it in his leg. Daddy dearest hit me so hard my eye damn near popped out of my skull.

Charles' line goes slack and he starts reeling like crazy.

Rosa's hand tenses... raises the knife... ready to strike.

ROSA

Is that why you became a captain?

His eyes are on the water... his bare throat prone...

ROSA (CONT'D)

To regain control?

And as the blade's steel edge approaches his neck...

FWOOSH! The fifty pound BARRACUDA attached to Charles' pole LEAPS from the water and JUMPS straight at him!

Everyone shouts as the fish BARRELS into his chest, sending him falling back into Cutter, who goes SPLASHING OVERBOARD.

And while the nasty looking Barracuda flails around the deck in a frenzy sending Tiffany, Avery, and Charles into a panic

Sebastian pulls a hidden BASEBALL BAT from behind the console and SLIDES down the ladder onto the deck of his boat...

Rosa stands frozen, knife still in her hand, watching down on Sebastian as blow after blow he BEATS the Barracuda to death.

CUT TO:

Splash! Cutter dumps a bucket of water to clean the blood.

Rosa has retaken her vantage point on the back the boat, while Avery continues to fight the Tarpon on his line.

The kid's exhausted, but he's smiling and confident.

CUTTER

Won't be long now. She's tired.

Rosa glances up at Sebastian, and catches him looking at her.

Avery's Tarpon breaks the surface, pulling towards the boat.

Cutter leans into the water and GRABS HOLD of the exhausted fish, tugging it close against the side so he can measure it.

CUTTER (CONT'D)

Fifty eight inches.

Avery's astonished, and Charles is ecstatic for his triumph.

CHARLES

Wow! Nice one!

TIFFANY

I want to take a picture.

Rosa takes Tiffany's phone and motions for her to join them.

ROSA

You should be in it.

And as they pose for the picture, Sebastian climbs down.

CLICK! They break their pose, and Sebastian helps hold the Tarpon steady as Cutter detaches the hook from its mouth.

Fwoosh! The majestic fish swims underwater and vanishes.

AVERY

You think it's gonna be okay?

CUTTER

Yup.

Sebastian clicks off the timer on his wrist watch.

SEBASTIAN

Ding ding ding. Sixty five minutes.

And when Sebastian ruffles the hair on Avery's proud head

SEBASTIAN (CONT'D)

Way to go champ.

she immediately bends over the side of the boat and vomits.
Cutter pats her on the back, and hands her a packet of pills.

CUTTER
Dramamine. Give you back your legs.

INSIDE THE BATHROOM

Rosa slaps the knife in the sink, turns on the water, and desperately drinks a handful to swallow one of the pills...

And when she looks at her reflection, she spits on it.

ON THE BRIDGE

A sunshower passes overhead as Sebastian drives the boat.

AVERY (O.S.)
Those things are huge!

He turns to find Avery taking a seat on the stool beside him.

AVERY (CONT'D)
Have you ever caught one so big?

SEBASTIAN
Never bothered to try.

AVERY
Why not?

SEBASTIAN
I like to kill what I catch...
Your head's getting sunburned.

He takes out a baseball cap and puts it on Avery's head.

SEBASTIAN (CONT'D)
Much better. You look good kid.

IN THE CABIN

Rosa exits the toilet and hears Tiffany and Charles fooling around inside the bedroom nearby... She walks away.

OUT ON DECK

Bahia Honda bridge disappears in the distance as the boat traverses through the rain, heading back to its port of call.

Rosa exits the cabin, takes note of Sebastian's place on the bridge, and walking out, finds Avery in the fishing chair.

And when he looks up at her, all smiles, she balks in shock.

He's wearing Sebastian's old San Diego Padres hat.

Instinctively she FLIPS IT off his head, where it CATCHES THE WIND and goes flying overboard, lost into the ocean.

Avery recoils and jumps out of his seat, pissed off.

AVERY

Hey!

ROSA

Sorry. It was an accident.

AVERY

No it wasn't.

ROSA

Avery, wait.

Rosa follows after Avery as he stomps into

THE CABIN

and bangs on the door to the bedroom. Charles and Tiffany open up to find Avery fuming mad, and Rosa distraught.

AVERY

She threw my hat into the water!
I wanna go back for it.

THUMP! The boat bumps as it hits a large wave, and even in the bedroom, the rain and wind argues against the idea.

CHARLES

I'll buy you a new one later.

AVERY

You don't get it. Caps gave it to me.

ROSA

It was an accident. I said sorry.

AVERY

She's lying. She did it on purpose.

And for a long moment, Rosa finds everyone staring at her...

ROSA

Fuck the Padres. Go Mariners.

CUT TO:

THE DOCK

Where Fin Dining is just returning from its voyage.

Cutter hops onto the dock, ropes in hand, and ties it down.

INSIDE THE CABIN

Rosa lingers inside looking out through the glass as she watches Tiffany and Avery say their goodbyes and disembark.

She takes a sip of her water bottle... and waits for Sebastian to join Cutter and Charles before going

OUT ON DECK

where she joins in on their conversation next to Sebastian.

CHARLES

I can't thank you guys enough. We all really had a great time.

Charles takes a wad of cash, and counts out a few hundred dollars, which he divides up between Sebastian and Cutter.

CUTTER

Shame you didn't get that fight you wanted. Maybe next time, yeah?

Rosa sets down her water bottle on the side of the boat.

ROSA

Charles, can I speak to you?

She takes him aside as casually as she can manage.

ROSA (CONT'D)

I feel bad you missed out. You were pretty excited about going marlin fishing.

CHARLES

Don't worry about it.

ROSA

Why don't we let Tiffany take Avery and his friend out to Key West tomorrow, and you and I could book a full day with Caps. My treat.

Charles lights up at the prospect.

CHARLES

Really?

ROSA
 Sure. Give them a chance to bond,
 while you and I get to have a
 little fun on our own.

CHARLES
 That sounds great.

ROSA
 Set it up. I'll see you inside.
 (to Sebastian)
 Hey Caps?

Sebastian turns to Rosa pointing at her water bottle.

ROSA (CONT'D)
 Could you just pass that?

He picks up the bottle and hands it over with a smile.

But when she turns, gets onto the dock, and starts walking

CUTTER
 Rosa!

She stops in her tracks, and turns back to face to Cutter.

CUTTER (CONT'D)
 The gloves.

ROSA
 Oh. Right.

With Sebastian's eyes on her, she takes off her right glove first, then shifts away to hide when she takes off the left.

CUTTER
 See ya round, yeah?

ROSA
 Yeah.

She struts away smiling... Bottle in her gloved left hand.

INT. ROSA'S BEDROOM, BARRACUDA B&B - DAY

Rosa sits on the edge of her bed, all dressed to go out.

But her eyes are on the water bottle inside a ziplock bag.

TIFFANY (O.S.)
 Come on, mom! We don't want to be
 late.

EXT. TIFFANY'S HONDA, ON THE ROAD, KEY WEST - DAY

Traffic increases as they cross a bridge and enter Key West.

EXT. SUNSET PIER, KEY WEST - SUNSET

The place to be when the sun sets, the pier at the end of Duval street is packed with people enjoying the view.

Street musicians play callipso to the crowd. Food carts of all types pop popcorn and fry coconut conch fritters.

Tiffany watches with wonder as a Woman blowing glass transforms a crystal clear strand of it into a unicorn.

Even Avery's engaged as a Magician juggles to his delight.

ROSA

Charles. I think it's about time
you and I had that talk.

Charles shares an excited look with Tiffany. Thumbs up.

CUT TO:

Rosa and Charles sunset-gaze at the pier's end.

CHARLES

You know I love your daughter,
right? I mean I'd do anything in
the world for her. And I know she
feels the same. Oh, man here goes.
So listen. Mrs. Clark. I'd --

ROSA

-- Charles! Sit with me.

She takes a seat on the pier's edge and he joins her.

ROSA (CONT'D)

We both know what you want to ask.
But if I let you marry my daughter,
it's like I'm giving my family into
your protection. It'd be your
responsibility to keep us all safe,
no matter what. And if any of us
were threatened, you'd have to act.

CHARLES

Threatened? What do you mean?

ROSA

You do want to keep us safe?

CHARLES

Yes. Yes, of course.

ROSA

Then there's something I have to tell you. Something you must know.

Rosa glances over her shoulder. No one's in earshot.

CHARLES

Like a secret?

ROSA

We all have our secrets. But this one I've never told a soul. I've kept it from Tiff her entire life.

Charles catches on to the shift in gravitas. He gulps.

ROSA (CONT'D)

And you have to promise me you'll never tell her about this. You'll take it to your grave.

CHARLES

I will. Whatever it is. I swear it.

ROSA

Rosa's not my real name.

CUT TO:

Rosa blows her nose in a tissue, and wipes at her wet eyes.

Charles is stunned. No. Angry. His fists clench. Rage rising.

Rosa hands him the water bottle's ziplock bag from her purse.

CHARLES

What's this?

ROSA

It has his fingerprints. If we turn in that bottle to the FBI he'll get arrested and there'll be a trial.

He stares at it... thinking.

ROSA (CONT'D)

It'd all come out. Tiffany would learn that I lied to her. I'd become a spectacle. But worse than that. The world would find out what he did. Who he is. Learn his name.

(MORE)

ROSA (CONT'D) (CONT'D)
See him on TV. The papers. He'd be famous. That's not what I want... I want to make him disappear. To just poof off the world, so no one ever says his name or remembers his face ever again. His story. Erased. Forever.

Rosa takes back the ziplock bag.

CHARLES
What are you saying?

ROSA
Tomorrow. We go on the boat prepared, and we give him real justice for what he's done.

CHARLES
And what if you're wrong? What if this maniac's known you all along, and he's playing one of his games?

ROSA
The game never ended. But this round. I'm the one in control.

CHARLES
And Cutter? What about him?

ROSA
I think we can trust him to be on our side.

CHARLES
And if not?

ROSA
Believe me on this. When push comes to shove, he won't get in our way.

CHARLES
But... What if we fail? We'd be putting them in danger.

ROSA
They're already in danger. Charles. I won't blame you if you run. Call the cops. Take them and get away from here. But you'll never have my blessing. And if I fail alone, you'll never forgive yourself. I know what it's like to have regrets. Don't let this be yours.

Charles takes a breath and a long moment to consider...

CHARLES

Are you sure about this?

She holds up the water bottle for effect...

and tosses it in the water where it's taken by the tide.

INT. TIFFANY'S HONDA, ON THE ROAD, BIG PINE KEY - NIGHT

Charles drives. Avery and Tiffany are asleep. Rosa's quiet...

He slows down and parks by a Tom Thumb convenience store.

INT. TOM THUMB CONVENIENCE STORE - NIGHT

Charles and Rosa comb the aisles... adding to their basket:

Tortilla chips. Rolls of duct tape. Salsa. Knives. Candy bars. Gorilla tough braided fishing line. Gum. Gloves.

EXT. DOCKS, BARRACUDA B&B - NIGHT

Charles and Rosa share a knowing nod as they accompany Tiffany and Avery away from the car and over the dock.

And when they enter, Rosa lingers on the porch a moment...

cautiously scanning the darkness... both prey and predator.

INT. AVERY'S BEDROOM, BARRACUDA B&B - NIGHT

Avery's in bed playing a game. There's a KNOCK at the window.

He looks outside to find Jen on the balcony, and opens it up.

JENNIFER

Put your shoes on. Let's go.

AVERY

Huh? Why didn't you use the door?

JENNIFER

My Aunt Viola's awake, and I'm not supposed to be out, okay? Are you coming or not?

AVERY

Where are we going?

JENNIFER

It's a surprise.

INT. MASTER BEDROOM, BARRACUDA B&B - NIGHT

Charles sits on the edge of his bed, brooding, while Tiffany combs her hair and sets out clothes for tomorrow.

TIFFANY

I think I saw a mini-golf place earlier today. Seems like a cute spot to take them.

Rosa discreetly waves his attention from outside.

CHARLES

That sounds like a great idea.

INT. ROSA'S BEDROOM, BARRACUDA B&B - NIGHT

Rosa empties her pill bottle into a bowl. Two dozen vicadin.

Charles covers the bowl with saran wrap, and starts CRUSHING THE PILLS, hammering them down with the hilt of a big knife.

And once turned into a fine white powder...

Rosa pours in a jar of salsa, and mixes it with her finger.

EXT. DOCKS, BARRACUDA B&B - NIGHT

Jen leads Avery to a neon Green Moped parked in the bushes.

AVERY

Is that yours? That's awesome.

She shoves a helmet against his chest... He straps it on.

AVERY (CONT'D)

So, uhh. Tomorrow my dad's girlfriend wants to go to Key West. I was wondering if uhh, you'd--

JENNIFER

--you're asking me out on a date?

AVERY

What if I was?

Jen gets onto the Moped and starts the engine with a smile.

JENNIFER

We're already on one.

He gets on behind her, and she peels out into the night.

EXT. JENNIFER'S MOPED, ON THE ROAD, BIG PINE KEY - NIGHT

Although it's only 30mph, Avery feels like he's going the speed of light as Jen drives down a dark, straight stretch.

He holds his hands up to the air, savoring it, when the slightest bump sends his arms back tight round her hips.

EXT. NO NAME PUB, BIG PINE KEY - NIGHT

Even past midnight one secluded building is packed with cars.

INSIDE

Jimmy Buffet plays on a jukebox to a crowd of nearly fifty people squeezing up to the bar and filling the seats.

Avery lingers in the doorway, marveling at the thousands of dollar bills pinned across the walls and ceiling.

Jen hails the attention of the BAR BACK, a young guy in an apron, who snakes his way over from the crowd.

AVERY

What're we doing here?

Jen gives the Guy two packs of cigarettes, and grabs Avery.

JENNIFER

Leaving.

EXT. NO NAME PUB, BIG PINE KEY - NIGHT

Jen and Avery sit waiting on the Moped, and when the Bar Back walks out into the parking lot, she pulls alongside him...

and he hands over to Avery a plastic bag filled with a six-pack of Corona, and a big box of buffalo wings.

EXT. PARKING LOT, THE BLUE HOLE, BIG PINE KEY - NIGHT

Jen's Moped sits parked in the darkness, surrounded by woods.

ON A TRAIL IN THE DARK

Avery carries the bag as she leads him with a flashlight.

They stop at a ledge overlooking a lake fifteen feet below.

Jen sits with her feet dangling over, and he joins her.

She opens up a beer, takes a long swig, and opens him one.

AVERY
You want to go swimming?

Jen breaks out in laughter.

JENNIFER
Not unless you want this to be a
Romeo and Juliet sort of thing.
(off his confusion)
You know. You die. I kill myself.

AVERY
What are you talking about?

Jen takes a buffalo wing and THROWS it into the lake.

Splash! It sinks in the dark blue water... and before Avery
can process it... KASPLASH! An ALLIGATOR launches up!

CHOMPING DOWN on the chicken with terrifying speed and power.

Avery crawls back on his hands and knees at the jump scare.

JENNIFER
Surprise!

AVERY
You said there weren't alligators!

Jen offers her hand to lift him up, and when he takes it

JENNIFER
I lied.

she pulls him up into a kiss...

when a BRIGHT LIGHT shines in their faces, interrupting them.

JENNIFER (CONT'D)
Shit...

They look to the light, and out from the shadows steps

OFFICER KIMBERLY (40's)

a brown haired cop with a very disappointed look on her face.

Her flashlight shifts to the beer on the ground. Busted.

JENNIFER (CONT'D)
It's my step mom.

EXT. DOCKS, BARRACUDA B&B - NIGHT

Kim leads Avery out of her police car in handcuffs.

INT. FOYER, BARRACUDA B&B - NIGHT

Kim uncuffs Avery to the audience of Tiffany and Charles.

KIMBERLY

Found him feeding the alligators.
He was drinking beer.

If looks could kill, Avery would be dead from Charles alone.

He makes a hasty retreat up the steps to his room.

KIMBERLY (CONT'D)

I'm lettin' him off with a warning
cause he was with my step daughter.

CHARLES

Thank you. Thanks so much.

Kim sizes the two of them up... eyeballs Charles hard.

KIMBERLY

You folks in town long?

CHARLES

Just for the mini season.

KIMBERLY

Good... Let's keep it that way.
Have a good night now.

She nods... adjusts her belt... and leaves.

INT. AVERY'S BEDROOM, BARRACUDA B&B - NIGHT

Charles collects Avery's gameboy and its games in a huff.

CHARLES

How could you be so irresponsible!?
What were you thinking?

AVERY

It was your idea in the first
place. I shouldn't be in trouble.

CHARLES

What's that supposed to mean?

AVERY

Get out of your shell? Take some chances? Ring a bell?

CHARLES

Well you shouldn't take everything so literally. I'm grounding you. No games the rest of weekend. You can forget about mini golf. And stay away from Jennifer--

AVERY

--What, no dad! C'mon! What am I supposed to do all day?

CHARLES

Read a book!

Charles exits and SLAMS the door shut claiming the last word.

INT. DINING ROOM, BARRACUDA B&B - DAY

It's a cloudy, rainy, blustery day, and Rosa and Charles sit at a table staring out through the window in silence.

Rosa's wearing pants and fashionable fishing gloves over both of her hands. A big cooler of supplies beside her.

But lurking unseen in the hall... Mildred watches over them.

And when Cutter walks by the window, Mildred goes

OUTSIDE

and intercepts him as he's heading towards the dock's end.

CUTTER

Not now Millie. Caps is runnin' late so I'm meetin him here.

MILDRED

Peter's gonna mate for Caps today.

Cutter's unable to hide his disappointment.

CUTTER

Nobody said nothin... did they?

MILDRED

No. I just have some work to do and you're the best man for the job.

INT. DINING ROOM, BARRACUDA B&B - DAY

Charles and Rosa take notice of the Fin Dining approaching.

Rosa grabs the cooler and they start for the door, when Charles spots Mildred passing nearby in the hall.

CHARLES

I'll be right behind you.

Rosa leaves, and Charles quickly catches up with Mildred.

CHARLES (CONT'D)

Hey. Sorry to bother you.

MILDRED

Oh, it's no bother.

CHARLES

Do you have a VHF radio here?
To talk with the boats?

MILDRED

Yes. Of course. I use it daily.

CHARLES

When my kid wakes up can you show
it to him, and call us?

Charles offers her a fifty dollar bill, and she takes it.

EXT. DOCKS, BARRACUDA B&B - DAY

Rosa shows off her gloves as she passes Cutter on the dock.

ROSA

Brought along my own this time.

CUTTER

They look good on ya. Wish I'd be
able to see 'em in action.

Those words cut her to the quick, and she stops abruptly.

ROSA

You're not coming with us?

CUTTER

Naw. Caps got Peter on the boat
today. Nothing I could do about it.

Rosa looks to the boat, where Peter's wrapping rope in coil, watching them with the creepiest of sickly sweet smiles.

ROSA
Who is this guy? What do you know
about him?

CUTTER
He's Caps' son.

The bottom drops out beneath her... And she starts panicking.

CUTTER (CONT'D)
Well. Son in law. Caps daughter
passed a while back and he
remarried a cop. He's alright I
guess. Nice. Real nice. But in a
vindictive kind of way, yeah? Like
a guy that'll kill you with sugar.

Thankfully it's raining, and the water hides Rosa's sweat.

CUTTER (CONT'D)
Anyway... I'll uhh... See ya then.

And when he turns to walk away...

ROSA
Cutter?

But when he looks back, Charles passes in between them.

ROSA (CONT'D)
... Nevermind.

And before Rosa can speak with Charles alone, he jumps down

ONTO THE BOAT

and drags down the cooler along with him.

Peter worms his way forward and shakes hands with Charles.

PETER
Sorry about the other day.

CHARLES
Oh yeah. I never caught your name.

PETER
I'm Peter. Hope we can get past it.

CHARLES
Sure. You know how kids can get.

Sebastian steps out of the cabin chewing some gum.

SEBASTIAN

Pete here's gonna mate for us today. Aren't you Pete? He's who you want at your side when you got a blue on the line and you can take that to the bank. That's right.

Rosa climbs onto the boat, sharing a look with Charles.

SEBASTIAN (CONT'D)

I can't tell you how excited I am for you to join me again. You'll be pleased to know there's reports of them biting by the Vandenberg, only about an hour out. I think you'll definitely get that fight you were looking forward to.

CHARLES

What do you think Rosa? Sound good?

ROSA

Sure.

But when she starts for the cabin, Sebastian gets in her way.

SEBASTIAN

Rosa. I have something for you.

She freezes as he reaches in his coat...

and pulls out a book wrapped as a gift in brown paper.

SEBASTIAN (CONT'D)

Go ahead. Open it up.

She feigns a smile over her brief panic, and rips it open.

SEBASTIAN (CONT'D)

Twenty Thousand Leagues Under the Sea. It's a replica of the first edition. Absolutely beautiful. Don't you think it's beautiful?

ROSA

I can't accept this.

SEBASTIAN

No. No, you have to. I dedicated it. Look. On the first page.

(as she opens it)

To Rosa.

ROSA
 May your ship ever have a
 nightlight to guide you by.

SEBASTIAN
 May your ship ever have a
 nightlight to guide you by.

ROSA
 Thank you. That's... Thank you.

INSIDE THE CABIN

The boat heads out to sea and the land disappears over the horizon. Charles and Rosa sit in silence, looking outside at Peter, who's busy setting up the reels for marlin fishing.

CHARLES
 This doesn't change anything.

ROSA
 He's his son. He won't just sit
 back and do nothing. Besides...
 He's innocent.

CHARLES
 We don't know that.

ROSA
 We can't... you know.

CHARLES
 Maybe we won't have to. It's pretty
 rough out there and Caps is getting
 old. Maybe while Pete took a nap...

Charles opens the cooler and takes out the salsa and chips.

CHARLES (CONT'D)
 He had himself an accident.

ROSA
 Probably happens all the time.

ON DECK

A storm passes overhead, bringing the world to a dark grey as wind, rain, and tall waves give the boat long ups and downs.

Pete mounts the poles, while Charles sits in the fishing chair watching Sebastian use the radio on the bridge.

When he climbs down and motions for Charles, he follows him

INTO THE CABIN

where Rosa's enjoying a sandwich and beer at the table.

Sebastian opens the fridge and takes out one of the beers.

SEBASTIAN
Either of you mind?

CHARLES
No. Go ahead.

Rosa motions for him to join her at the booth, and he sidles up beside her and takes a seat. Charles sits on the couch.

The chips have been poured out into a bowl, and a second bowl of salsa prominently placed in the middle of the table.

ROSA
You mentioned the Vandenberg?

Rosa takes a chip, and dips it in a cup of salsa in her hand.

ROSA (CONT'D)
That's that ship, isn't it?

SEBASTIAN
That's right. The USS General Harry Taylor. It was a transport ship in World War two, and they sunk it out here to make an artificial reef.

Rosa eats one chip after another as he speaks...

SEBASTIAN (CONT'D)
They meant it to take pressure off the coral reefs, but that was a bust. All it did was draw even more divers to the area. I'll tell you one thing though...

Sebastian LOADS a chip with salsa from the bowl and eats it.

SEBASTIAN (CONT'D)
It's done wonders for the fishing.

Peter enters, grabs water from the fridge, and as he leaves:

ROSA
Peter, right? Come sit with us.

PETER
No thanks. Someone's gotta keep an eye on the reels.

Charles and Rosa share a concerned look.

INT. DINING ROOM, BARRACUDA B&B - DAY

Mildred's setting the table when Cutter enters.

CUTTER

Finished with the basement. You want me to hang those shelves yeah?

MILDRED

After lunch. You should eat first.

INT. SECOND FLOOR COMMON ROOM, BARRACUDA B&B - DAY

Tiffany sits watching television when Mildred walks in.

MILDRED

You missed breakfast, so I prepared an early lunch for you and Cutter if you'd like to join us.

TIFFANY

That sounds nice.

MILDRED

What about Avery?

Mildred glances at his room as Tiffany shuts the TV off.

TIFFANY

He's still sleeping.

INT. DINING ROOM, BARRACUDA B&B - DAY

Cutter stands up from his seat at the table when Tiffany joins him, and they both sit, exchanging courteous nods.

Mildred wheels out a tray table, and serves them both soup.

INT. AVERY'S BEDROOM, BARRACUDA B&B - DAY

Avery opens the window so Jen can climb in from the rain.

Jen messes with her hair as Avery hands her a towel.

AVERY

My stupid dad grounded me.

JENNIFER

My dad grounded me too. I wish I had the balls to go off on him like you did. When you called him a gay farmer I totally lost it.

AVERY

Wait. That was your dad?

JENNIFER

Yeah. He's a weirdo. Hey. I know a place we can go. You'll like it.

INT. ATTIC, BARRACUDA B&B - DAY

Jen and Avery crawl up the retractable ladder into the dusty old attic, and close up the entrance behind them.

She pulls an overhead lightbulb and illuminates the room.

There's trunks, suitcases, boxes, old couches and arm chairs, and a desk with news clippings thumb-tacked to the wall.

And before Avery can get engrossed in the scenery, Jen leads him by the hand onto the couch, and they start making out.

EXT. ON DECK, FIN DINING, TROLLING THE SEA - DAY

Charles sits in the fishing chair, weathering the storm.

He swivels back to face Rosa and Peter, who are lingering in the Cabin's entrance as they watch the poles...

Up on the bridge... Sebastian's passed out at the wheel.

And when Peter walks into the Cabin to use the bathroom...

Charles hops up from the seat and whispers to Rosa.

CHARLES

This is our only chance...

IN THE CABIN

Rosa and Charles PULL THE REFRIDGERATOR out from the wall, unplug it, and quick as they can, carry it down the steps

and WEDGE IT between the bathroom door and the wall, BARRICADING Peter inside... and when he tries to get out:

PETER (O.S.)

Hey! What the hell!?

It opens just enough for him to look out, and no more...

Only to find Charles and Rosa standing back, watching him.

He FORCES HIMSELF against the door, again, and again, and again, trying to get himself out, but it's not working.

ON THE BRIDGE

Rosa pulls Sebastian's unconscious body out of his chair, and helps DROP HIM down onto the deck into Charles arms.

And once Charles has him and drags him into the cabin...

Rosa starts TAKING DOWN the bridge's plastic wind shield.

IN THE CABIN

Sebastian wakes up to cold beer getting thrown in his face.

He struggles against the fishing line and rope that's been wrapped around him, securing him to an anchor placed in the middle of the laid out plastic tarp.

Rosa and Charles stand nearby... watching him squirm.

PETER (O.S.)

I'm sorry Caps! They got the jump on me.

ROSA

I said be quiet or I'll kill him.

PETER (O.S.)

You're gonna kill him anyways!

ROSA

No... I just want to talk. We sure do have a lot to catch up about.

Rosa circles a thoroughly confused Sebastian like a shark.

ROSA (CONT'D)

It's been a long time. Hasn't it? Sebastian.

SEBASTIAN

I don't know you.

She kneels down and gets in his face. Eyes meeting eyes.

ROSA

No? Take a look. A long hard look. And tell me who you see.

SEBASTIAN

Someone having a nervous breakdown.

Sebastian looks to Charles.

SEBASTIAN (CONT'D)
 I don't know what she's told you,
 but I've never seen this woman
 before in my life.

Rosa takes the glove off of her pristine right hand...

SEBASTIAN (CONT'D)
 Please. You've got to believe me.
 Let me and my son go, and we can
 put this whole thing behind us...

But when she takes the glove off her left hand...

SEBASTIAN (CONT'D)
 She's confused... She... She...

and holds up the mangled remains of her hand for him...

That's when understanding comes flooding into his eyes...

And together, Charles and Rosa watch Sebastian transform.

Emotion drains from his face. He stops squirming. Sits up.

SEBASTIAN (CONT'D)
 Ding ding ding. Very good Olivia.
 Very, very well done. I suppose you
 think this round goes to you.

ROSA
 Considering you're about to become
 a permanent resident of the
 Vandenberg, I think that's a really
 strong fucking argument. Charles?

CHARLES
 Seems pretty clear case to me.

ROSA
 Maybe you want to tell your son in
 there who you really are.

Peter starts PUNCHING the wall, struggling to FORCE HIMSELF
 out of the bathroom by destroying the door... And it works!

But as he sticks out his arm and tries to escape, Rosa picks
 up Caps' baseball bat, and SWINGS IT into Peter's forehead.

Sending him to the bathroom floor unconscious, maybe dead.

But when Rosa turn to face Sebastian with the bloody bat...

He starts laughing... And it unsettles them both.

INT. ATTIC, BARRACUDA B&B - DAY

Jen pushes away one of Avery's kisses and grabs a sketch pad.

JENNIFER

Sit by the light. I want to paint
you like one of my French girls.

But when he sits by the light, one of the news clippings on
the wall catches his eye... He grabs it quite mystified.

AVERY

Jen. Look at this. She kinda looks
just like Rosa.

She joins him and peers at the clipping over his shoulder.

INSERT: A NEWS CLIPPING: "MOTHER SURVIVES QUADRUPLE MURDER"

JENNIFER

Who's Olivia Chang?

INT. CABIN, FIN DINING - DAY

Rosa points the baseball bat at Sebastian.

ROSA

What's so funny?

SEBASTIAN

I had a somewhat amusing
revelation. At first I thought
you'd been hunting me. But that's
not the case, is it Olivia? No.
Otherwise you wouldn't have brought
your family along. It was a
coincidence. Wasn't it?

ROSA

I guess your luck's run out.

SEBASTIAN

Wrong. Wrong. Wrong. Wrong. It's
your luck that's run out. There's
no such thing as coincidences.

Rosa picks up the plastic sheet and **COVERS** him with it.

ROSA

Then my revenge was destiny.

SEBASTIAN

How'd you hear about the B and B?

INT. ATTIC, BARRACUDA B&B - DAY

And while Jen and Avery stare at the news clippings...

MILDRED (O.S.)

Avery! Avery where are you!? I have something to show you!

JENNIFER

Shit. You should go. Just don't let Aunt Viola know I'm up here.

Avery pushes down the retractable ladder and pauses.

AVERY

Who? You mean Millie?

JENNIFER

Yeah. Mildred's her middle name.

INT. CABIN, FIN DINING - DAY

Now Charles and Rosa are the ones sweating.

CHARLES

It was an accident.

SEBASTIAN

Mildred doesn't make accidents. She's more OCD than I ever was. If she hit you, it's because she wanted you here. And if that's what she wanted. Then Olivia, I'm afraid to inform you, that it looks like this round goes to Viola.

ROSA

Viola?

SEBASTIAN

The owner of the B & B, silly. My twin sister. Viola. You know. Sebastian and Viola. Twelfth Night. Pops sure had a thing for classics.

The VHF radio on the wall set to channel 16 blares out.

MILDRED (OVER THE RADIO)

Barracuda calling Fin Dining. Fin Dining. Please respond.

CHARLES

That doesn't make any sense. Why bring Rosa here and not tell you?

SEBASTIAN

Why don't you ask her yourself?

Rosa GAGS Sebastian as Charles grabs the radio.

CHARLES (INTO THE MIC)

This is the Fin Dining.

MILDRED (OVER THE RADIO)

Switch to channel Five Eight.

Charles changes channels to 58 as fast as he can.

CHARLES (INTO THE MIC)

Barracuda? Hello?

AVERY (OVER THE RADIO)

Hey dad? Can you hear me?

CHARLES (INTO THE MIC)

Yeah! Yeah I can hear you buddy.
Are you okay? Is Tiff with you?

But there's no response back over the channel...

CHARLES (INTO THE MIC)

Avery? Are you there? Hello? Avery?

MILDRED (OVER THE RADIO)

Your presence is cordially
requested at the marriage of
Tiffany Clark and Charles Archer,
to be held in two hours in the
dining room of Barracuda B and B.

CHARLES (INTO THE MIC)

What is this?

MILDRED (OVER THE RADIO)

Why, it's your wedding of course.
And if you want your son to live.
I do suggest you attend. On time.

CHARLES (INTO THE MIC)

If you hurt either of them I swear,
I'll kill your brother.

INT. RADIO ROOM, BARRACUDA B&B - DAY

Mildred looks down at Avery's unconscious body.

MILDRED (INTO THE MIC)

No one's in any danger as long as
you're not late.

CHARLES (OVER THE RADIO)
Why are you doing this?

She turns on a TV monitor and displays the living room:
Where Tiffany's tied to a chair in a VINTAGE WEDDING DRESS.
Cutter's tied up next to her in a suit. Both passed out.
An OXYGEN TANK and a breathing mask set up beside them.

MILDRED (INTO THE MIC)
Sebastian's families were always
married, and now it's Tiffany's
turn to play a little game with me.

BUT IN THE HALL UPSTAIRS

Jennifer's overhearing Mildred's conversation... terrified.
She uses her phone, cycles to OFFICER MOM, and clicks call.

EXT. BRIDGE, FIN DINING, APPROACHING LAND - DAY

Charles braves rain and wind as he pilots the boat inland.

INSIDE THE CABIN

Rosa sits with the bat in her hand... staring at Sebastian.

SEBASTIAN
Look on the bright side. At least
this time you get to watch.

UP ON THE BRIDGE

Rosa joins Charles and hugs him close as land approaches.

ROSA
Stay calm.

Charles silently nods... but his mind wanders.

INSIDE THE CABIN

Peter PUSHES HIMSELF out from the bathroom, his nose bloodied
from where she'd broken it, but he's awake. And strong.

To Sebastian's joy, he grabs a knife and CUTS him free...

UP ON THE BRIDGE

Charles throttles to neutral as he nears the dock.

INSIDE THE CABIN

Peter and Sebastian wait by the door, ready to run.

SEBASTIAN
I'm sorry, son.

Sebastian takes Peter into a chokehold and knocks him out.

SEBASTIAN (CONT'D)
I won't have you fucking up my
sister's game.

ON DECK

Rosa jumps onto the dock and ties the boat down, when:
She spots Sebastian SWIMMING away towards the mainland.

ROSA
Charles!

Charles jumps to the deck. Sees Peter unconscious. Sebastian.

CHARLES
Don't do it. Let him go.

ROSA
Save them.

Rosa dives overboard and starts swimming after him.

INT. DINING ROOM, BARRACUDA B&B - DAY

Mildred waits eagerly as Charles WHEELS in a gagged and bound Peter on top of his cooler. He sets it down when he sees:

Avery, Cutter, and Tiffany bound and gagged in their chairs.

Charles unsheathes a long, sharp knife.

CHARLES
I hope you don't mind me asking.
(as he walks forward)
But what's stopping me from gutting
you like a fish, right now?

Mildred holds up a VCR remote control.

MILDRED
If I press play, this whole
building goes up in smoke, and your
whole family along with it.

That gives him pause... He looks to Tiffany. She's nodding.

MILDRED (CONT'D)

But if you play along I promise
you, there will be a winner to this
game and it won't be me.

CHARLES

What do you want me to do?

MILDRED

I want you to have fun.

EXT. MANGROVE BEACH, LONG BEACH DRIVE - DAY

Rosa pulls herself out of the water and chases Sebastian

OUT ONTO THE ROAD

In his drugged state he trips in the mud and she catches him!

Rosa turns him over onto his back and beats the shit out of
him, bashing his face in with her fists again and again.

And all the while he laughs.

She takes a step back, exhausted and confused...

He LUNGES like a wounded animal, KICKING in her weak left
knee, then makes another break for it, running away...

Rosa rolls in pain... reaches for her pills. They're gone.

She stands up... and finds herself torn with the choice.

To her right: the docks to the B&B. To her left: Sebastian.

But when Sebastian disappears into the mangroves she follows.

And when she too vanishes into the woods, a COP CAR arrives.

OUTSIDE THE B&B

Jennifer rushes into Officer Kim's arms and hugs her.

JENNIFER

Mom. She just fucking snapped!

ZZZAP! Kim TAZES JEN UNCONSCIOUS and lifts her into her arms.

INSIDE THE DINING ROOM

Charles stands beside Peter with his knife... as

Kimberly enters and handcuffs a dazed Jen to a railing.

CHARLES
Help! You've got to help us!

KIMBERLY
I am here to help. I'll be officiating the ceremony.

Charles is stunned... defeated...

KIMBERLY (CONT'D)
We are gathered here today to witness the joining of Charles Archer and Tiffany Clark.

EXT. MANGROVES - DAY

Rosa catches up with Sebastian in the thick brush and tackles him to the ground. They wrestle as they fall down a hill...

AND SPLASH INTO SHALLOW WATER

His hands find her throat. Her fingers find his eye.

Ahh! He screams as Rosa blinds his only eye remaining.

His grip loosens, and she PUSHES HIM DOWN under the water.

Rain pours and breath bubbles as she tries to drown him, but with one last burst of energy he manages to get free.

He dives out further into the water and starts swimming to the nearest tiny island of mangroves... and she follows.

INSIDE THE DINING ROOM

Jennifer awakens in a panic, handcuffed to the railing.

JENNIFER
Mom! What are you doing!? Stop!

Mildred holds up a knife to Avery's throat.

MILDRED
One more peep from you, and your boyfriend ruins my hardwood floor.

KIMBERLY
Do you, Charles, take Tiffany to be your lawfully wedded wife? To love and to cherish, in sickness and in health, til death do you part.

Charles looks to Tiffany's scared eyes and gagged mouth.

CHARLES

I do.

KIMBERLY

Do you, Tiffany, take Charles, to be your lawfully wedded husband? To love and to cherish in sickness and in health, til death do you part.

Kimberly ungags Tiffany so she can answer.

TIFFANY

I do.

KIMBERLY

Then by the power vested in me by the state of Florida and Monroe county, I declare you husband and wife. You may now kiss the bride.

Charles and Tiffany sob as they kiss, sharing whispers.

EXT. MANGROVE ISLAND - DAY

Sebastian breathes hard and heavy, leaning in the brush.

And when Rosa confronts him, fire in her eyes, he smiles.

SEBASTIAN

You think you're in control?

She pushes him to his back, and he's too weak to stop her.

SEBASTIAN (CONT'D)

Your daughter's good as dead.

Rosa throttles his throat... strangling him to death.

SEBASTIAN (CONT'D)

Ding... Ding... Ding...

His eye bulges... his cheeks red... and he dies...

She kicks his body face down into a pool of water.

But when she starts to walk away... She stops. Looks back...

and picks up the heaviest rock she can find.

INT. DINING ROOM, BARRACUDA B&B - DAY

Mildred circles the gathered crowd, remote control raised.

MILDRED

Ding ding ding! Tiffany. It's time
for round one of our game! Yay! And
all you have to do is choose.

One by one, she pets Cutter, Avery, and Charles heads.

All the while eyeing Charles... finger ready to click.

MILDRED (CONT'D)

Who dies first? Daddy dearest? Baby
boy? Or mommy's new love interest?

Jennifer looks on in shock... eyeing her family with hate.

TIFFANY

Cutter... I choose Cutter.

EXT. BARRACUDA B&B - DAY

Soaked to the bone, Rosa creeps silently

INTO THE FOYER

and looks around for a weapon... but when she picks up a
heavy piece of drift wood and measures its weight...

The Cheshire Cat nightlight catches her attention.

IN THE DINING ROOM

Tiffany, Cutter, and Avery are tied to their chairs.

Peter's roped to the cooler. Jennifer cuffed to the railing.

Charles affixes the tank's breathing mask to Cutter's face...

and Mildred turns the gas on as Kimberly watches smiling.

MILDRED

Carbon Dioxide. It'll hurt. Sorry.

ROSA (O.S.)

Viola!

They all turn to discover Rosa: Nightlight clutched in her
hand, and she looks like she's about to throw it.

ROSA (CONT'D)

Let them go or I'll smash it!

And when Kim unholsters her gun and trains it on Rosa...

Mildred shouts, and waves her arm, and steps between them.

MILDRED

No! Don't! What are you doing!?

ROSA

The choice is yours now. Let them go, or I'll destroy it.

MILDRED

You monster.

Rosa's eyes briefly meet Charles, and he jumps to action.

He unsheathes his knife, LUNGES at Kim and STABS HER BACK!

BANG! She shoots wild into the wall, knife sticking out from between her shoulder blades, and turns to GRAPPLE CHARLES!

The gun gets flung from her hands and slides across the floor where Jen snatches it up and points it at her handcuffs.

BANG! Jen blasts herself free as Kim subdues Charles onto his back, and pulls out another pair of handcuffs.

Rosa holds Mildred's attention by juggling the nightlight.

MILDRED (CONT'D)

Please... My baby. You'll drop him!

JENNIFER

Hey!

Kim turns to find Jen pointing the gun at her chest.

She scoffs at the threat.

Cutter's suffocating... And when Jen moves to help him...

Kim lunges! BANG! Jen shoots and Kim slumps to the floor.

Bleeding out from a chest wound... shaking... seizing...

Jen pulls Cutter's mask off, and as he coughs up the fumes, Charles PULLS the knife from Kim's corpse and unties Tiffany.

But when Mildred realizes that the tables have turned...

And sees Kim dead upon the floor...

She presses the button.

FWOOOOSH! Distant cannisters of gasoline ignite like fireworks around the perimeter of the B&B and within seconds

A FIRE's consuming the entire building, including Peter.

KASMASH! The windows BLAST IN and the flames pursue them, igniting combustible materials all across the dining room.

And in the wake of the explosion, Charles frees Avery, and leads Tiffany, Jen and Cutter out of the fire onto the docks.

But as Rosa gets to her feet and starts to follow them

SHE TRIPS and face-plants on the floor, breaking her nose.

Mildred CLIMBS on top of her, and with her long, press-on nails, claws at Rosa's face in a blind insanity.

The Tamagotchi game falls from Mildred's pockets onto Rosa.

MILDRED

My brother should have killed you
when he had the chance!

Struggling to deal with the flailing mad woman...

Rosa reaches out... grabs the nightlight...

ROSA

Fetch!

then TOSSES the glass Cheshire Cat into the growing flames...

And when Mildred dives in after it...

Rosa picks up the fallen Tamagotchi and runs.

EXT. DOCKS, LONG BEACH DRIVE - DAY

Charles, Tiffany, Avery, and Jen huddle together as they watch the Barracuda Bed and Breakfast burn to the ground.

Rosa lingers behind them... standing quietly beside Cutter.

BEEP BEEP! Rosa takes out her beeping Tamagotchi.

ROSA

The Tamagotchi died.

Cutter takes it from her... presses buttons... gives it back.

And on the screen: A pulsating, brand new egg.

THE END