

Family Practice
by
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FAMILY PRACTICE

FADE IN:

INT. - PADDED ROOM - DAY

The screen is completely brown, with wood grains.

The grains of wood appear to move as we back away from the door.

Through the hole that once held the doorknob, we can see a toilet.

Trim removed, the whole area of the door lies flush with the wall.

DR. ARCHER ROBERTS, a slender late-thirties man dressed in work overalls, a cap, and goggles, brings a metal step-stool in front of the door. NOTE: Until further notice, we never see Archer's face.

He climbs the stool with a power-drill in one hand and a padded, sound-proof cloth in the other.

The cloth is one large wall-sized sheet and a third of it has already been fastened to the wall on the left.

Holding the cloth up with his drill-hand, Archer fishes a screw from his pocket with his other hand.

He proceeds to drill the cloth in place.

We see a hospital bed in the middle of the room.

It is bolted to the floor, which is also covered in sound-proof material.

Archer jumps off the stool and fastens the cloth to the base-board, the same as he did the top. The wall behind the bed is bare, but the other walls are covered with the cloth.

The light comes into the room through skylights that have been obscured.

We back out of the room.

INT. REC ROOM - DAY

The room is already covered in sound-proof cloth.

A stainless steel table stands alone in the center of the room.

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Iron chains extend from four locking wheels to the farthest wall, where two chains hang from the ceiling and two lie on the floor. At the other end of each chain dangles a hand-cuff.

Archer walks in with a cloth dummy slung over his shoulder. He stumbles slightly under its weight.

Lifting it up against the wall, he manages to cuff it to the chains.

He tightens the chains at the wheels, so that the dummy is stretched out in a spread-eagle.

Satisfied that the chains are tight, he exits the room.

He returns with a metal trash can that he places beneath the dummy.

The can's lid comes up mid-torso on the dummy.

Archer makes adjustments by easing up on the legs' chains and tightening the arms' chains, until the can's lid is under the dummy's crotch.

INT. LIVING ROOM - DAY

Some green light filters in through curtains that will always be drawn shut. The room is mostly filled with cardboard boxes that are either on or beside furniture covered in white sheets.

We hear a CLICK. Two small spot-lights turn on, lighting the area above the mantle. It is covered with pictures.

Another CLICK. The ceiling fan's lights turn on and the blades start to spin at a languid pace.

Archer enters the room with his goggles on his head.

He moves to four large boxes in the center of the room and opens each one, taping the flaps to stay open.

Searching through a few of the boxes, he comes upon some clothes, which are packaged into individual outfits.

He takes the outfits to the smaller boxes around the room.

He puts one for each of the two boxes on a recliner...

...four for the boxes on the couch...

(CONTINUED)

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...two on the love-seat...

...four around a card table...

...two on boxes in front of the television...

...and two by the fireplace.

Devoid of boxes, one recliner in front of the television is covered by only a sheet.

Returning to the large boxes, Archer pulls out various mannequin body parts.

INT. BASEMENT - DAY

Three medium-sized metal crates sit together in the middle of an otherwise empty floor.

We hear KEYS jingling and Archer enters the frame.

Kneeling down to one of the crates, he removes both of the pad-locks.

As he opens it and removes the bubble wrap, we see it is filled with individually packaged bricks of C-4.

EXT. PARK - DAY

Leafy branches of the surrounding trees sway in a slight breeze. In the background, a swarm of kids pile on every piece of playground equipment while their parents mill around eating, drinking, and smoking.

We follow Archer as he jogs into frame wearing the same cap as before, but now sporting warm-up gear.

He jogs on an empty path circling the park, occasionally turning his head to the right, toward the crowds.

A clearing opens up on his left and a few families are there picnicking.

He slows down.

The first family consists of a woman reading under an umbrella, a man sunbathing and wiggling his toes to the RADIO, and a little boy stomping on ant-hills behind his parents.

The two girls from the second family are throwing a frisbee, all the while moving closer to the boy and his ant-hills.

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They stop throwing the frisbee and try to approach the boy.

Their mother stops them and drags them back to their blanket.

She leans in closely to them, so we can't hear what she says.

The girls sit down on the blanket and the one holding the frisbee throws it off to the right of the screen.

While their mother goes after it, they jump up and run over to the little boy.

A man gives the frisbee to the woman.

She turns around with the frisbee and then runs after her daughters.

The man shakes his head and returns to his family.

A short woman, a lanky teen-age boy, and a pre-teen girl are rolling a tennis ball back and forth. A Rottweiler puppy chases after the ball.

The father sits back down with them and, taking the ball tosses it up in the air.

The pup jumps after it and catches it in her mouth after the second bounce.

Everyone erupts in applause and congratulations.

Archer stops jogging and stretches at a nearby tree.

He is staring at the family with the pup. They are the WEAR FAMILY.

INT. GROCERY STORE - DAY - FOUR YEARS LATER

DERRICK, the father from the Wear family, is in his early fifties. Standing at the end of an aisle, he is dressed as if just leaving from an office.

He glances back and forth from the list in his left hand to the hand-basket in his right. It is mostly filled with vegetables.

He folds the list and puts it in his pocket, glancing down the aisle.

Archer, who was staring at him, quickly turns to the items on the shelf. He is wearing the same cap as before, but he is too far away to clearly see his face.

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Derrick moves into one of the check-out lines.

INT. VIDEO STORE - DAY

Derrick juggles ten blu-ray disc boxes in his hands.

The wall in front of him is loaded with more cases. The section heading is labelled "SEASONAL." Most of the movies are horror films.

He scans the wall as a video clerk approaches him.

VIDEO CLERK

Is there anything I can help you
with today, sir?

Derrick glances at her and then back at the cases in his hands.

DERRICK

Yeah.

He hands her the cases in his left hand. Her jaw drops.

DERRICK (CONT'D)

Thanks.

He backs up and spreads out the cases that were in his right hand. There are four left.

The clerk closes her mouth and turns to the wall, shelving the cases in less than two seconds.

She storms off.

Derrick looks up as she leaves and notices the same cap from the grocery store poking up out of the musical section of the video tapes.

He taps the cases on his hand and moves toward the counter.

EXT. WEAR'S HOUSE - AFTERNOON

Thin, tall blades of grass poke through a scattering of leaves.

The sounds of RUSTLING LEAVES and a RAKE become louder. A like-new pair of BRAND NAME running shoes backs into view, crumpling the leaves.

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A green, metal rake gathers the leaves in an ever increasing pile. We watch as the pile becomes more than the rake can handle and leaves start spilling over.

Listening to an MP3 player attached to his shorts, CHAD WEAR, about eighteen years old and still as thin as he was four years ago, bends down to pick up a clear plastic bag.

He starts stuffing the bag with leaves using workman's gloves.

INT. DURANGO - AFTERNOON

Whistling "Carol of the Bells," Derrick drives through his neighborhood. The RADIO plays a commercial. Beyond Derrick's head, we see an impressive row of houses decorated for Halloween pass by, none of which cost less than one and a half million dollars.

RADIO (V.O.)

What could be scarier than Halloween on a Monday? Missing out on this weekend's "Out of Our Wits Clearance Sale!" All weekend long, our prices are running away from your favorite brands! Nike, Addidas,...

Derrick waves to a man smoking on a porch, who doesn't seem to notice Derrick.

Unable to get a neighborly gesture in return, Derrick turns his wave into giving him the finger.

DERRICK

Could at least nod, Dickhead.

RADIO (V.O.)

... Reebok, Saucony, Airwalks, and Sketchers. Fifteen percent off Men's and Women's active-wear. Twenty-five percent off juniors and misses! All sports equipment has been slashed to fifty percent off!...

Derrick resumes whistling, but switches over to the Nutcracker Suite.

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RADIO (V.O.) (CONT'D)
 ... So, before the Christmas
 nightmare becomes murder on your
 wallet, drop on in at Buddy's
 Sports Center, located in the
 Cornerstone Shopping Plaza on Percy
 Ave., Rielander.

In the distance, through the windshield, we see Chad
 gathering bags of leaves at the end of the driveway.

RADIO (V.O.) (CONT'D)
 Now back to continuous favorites of
 your Classic Rock from the station
 that never dies, 94.5 The Warp.

Derrick comes up his driveway as the opening to a well known
 CLASSIC ROCK SONG comes on.

DERRICK
 'Bout damn time. I'm already home.

Just then, a silver Lincoln sedan roars past while Derrick
 pulls into the driveway.

DERRICK (CONT'D)
 (to the sedan)
 Why don't you go run over a few
 kids, Asshole!

EXT. WEAR'S HOUSE - AFTERNOON

Chad watches the Lincoln zoom past and looks over his
 shoulder to see his dad entering one side of the two car
 garage. A red Toyota Camry rests on the other side of the
 garage and a green Corvette Sting Ray is parked behind it.

With rake in hand, Chad approaches the garage. He moves as
 if in a trance.

Arms full with a sport jacket, two briefcases, and a grocery
 bag, Derrick comes over to Chad who stops three feet behind
 the new vehicle. Derrick is a good four inches shorter than
 his son.

DERRICK
 We have a leaf blower, Chad.

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CONTINUED:

CHAD

Oh, oh, yeah. I guess I kinda wanted to take my time, enjoy the air, and get kinda personal with my work.

DERRICK

Wouldn't it be easier to just help with the pot-stickers?

CHAD

Yeah. Leigh should be about done filling them, but I sorta wanna take a jog.

Chad redirects his attention to the Durango. He puts his foot on the bumper and gives it a little push. It rocks back and forth.

CHAD (CONT'D)

We have a minivan, Dad.

DERRICK

I know. I'm the one who traded it in for the Dodge, wasn't I?

CHAD

I noticed that. Does Mom know?

DERRICK

You bet. In just a moment.

Chad puts the rake against a wall of the garage.

CHAD

Well, I guess I'll stay out here for a few more moments.

DERRICK

Okay. You can remove the window sticker for me.

Going into the house via the garage, Derrick resumes his whistling with the Twelve Days of Christmas.

Gingerly and with a gloved hand, Chad opens the rear driver-side door of the Durango.

INT. FAMILY ROOM - AFTERNOON

TONKA, the Wear's four-year old Rottweiler, scratches at the door while Derrick fumbles with the handle from the other side. She barks impatiently.

Finally managing to open the door, Derrick steps in. Tonka goes into a spinning and wagging dance.

DERRICK

Who's the good girl? Huh, Tonka?

Who's the good girl?

Tonka runs off as Derrick moves across the family room, past an array of sitting chairs, a coffee table, and a sectional couch, all covered with doilies, pillows and blankets that may never have been touched.

Five remote controls mingle with magazines, books, coasters, and a gold potpourri pot.

On the glass covering a picture over the couch, we see the reflection of a large widescreen television and the blinking lights of more electronic components stacked on a shelf.

DERRICK (CONT'D)

Jingle bells. Jingle bells.

Jingle all the way...

Bounding back into the room with a Mammoth Bone, Tonka resumes her dance by Derrick's feet.

DERRICK (CONT'D)

...My new wheels were a great deal,
loaded all the way. Hey!

Derrick unloads his arms by a closed door.

DERRICK (CONT'D)

Okay, Tonka. Time for a hug.

Squatting down a little, Derrick waits for Tonka to jump and put her front paws on his shoulders. Then he hugs her.

DERRICK (CONT'D)

That's a good girl. That's a
Tonka.

Derrick grabs the bone in Tonka's mouth and she lets go, readying to chase after it.

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CONTINUED:

ESTELLE, mid-to-late forties, walks in dressed casually with the sleeves of her shirt rolled up to her elbows. Dropping the bone, Derrick crosses over to Estelle.

DERRICK (CONT'D)

You really are here early. Been here long?

ESTELLE

Yeah, I was trying to catch my husband in another woman's arms.

Derrick hugs his wife and gives her a kiss.

DERRICK

Any luck?

ESTELLE

Oh, yeah. But, I'm not worried. She's a real dog.

Tonka squeezes between the two and jumps up for Estelle to give her a hug.

ESTELLE (CONT'D)

Oh, I love you too, Tonka baby.

Estelle almost manages to avoid a barrage of tongue attacks.

ESTELLE (CONT'D)

Stop it. Stop it! Tonka, down. Good girl. So, did you get my message about the veggies?

DERRICK

Oops. Left them by the door to the study.

They walk over to the grocery bag Derrick placed by the door. After Derrick hands it to her, Estelle quickly examines the contents of the bag.

DERRICK (CONT'D)

I traded the van.

ESTELLE

(looking up)
You got rid of the Ford!

She jumps at him and gives him a big hug.

(CONTINUED)

CONTINUED: (2)

ESTELLE (CONT'D)

If you say you didn't get another minivan, you get a kiss.

DERRICK

SUV.

ESTELLE

Oh, baby. You're getting more than a kiss.

She shoves the vegetables into his arms.

ESTELLE (CONT'D)

Go chop these for me. I'm gonna have a looksy.

They both walk across the family room and then go separate directions: Estelle towards the garage and Derrick to the kitchen.

DERRICK

If there's any Chad drool on the interior, wipe it off for me, please. How do you want these chopped?

ESTELLE

(leaning in the door)

Like stir-fry. It's Chinese night.

INT. KITCHEN - AFTERNOON

With a carefully laid out assembly line, LEIGH, going on sixteen, expertly takes a spoonful of a light brown mixture and places it into a won ton dough wrap, held by the other hand.

She packs and pinches the dough into a neat half-moon envelope.

No sooner than the newly formed pot-sticker has tumbled to a rest in the finished bowl, Leigh's hands have already floured themselves and began another one.

Tonka in tow, Derrick enters the kitchen.

LEIGH

Hi, Daddy. Guess what's for dinner.

Derrick give Leigh a peck on the forehead.

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CONTINUED:

DERRICK

Hi, Leigh. Ooo, those look good.

LEIGH

I know.

DERRICK

When you're done with those, chop these up for your mom, will you?

He places the bag on the breakfast table and grabs a cordless phone from the counter.

While he dials, he moves to the refrigerator and opens it with his foot.

LEIGH

How was your day?

DERRICK

Alright, I guess. I changed the garage a little.

Leigh hurries up production.

LEIGH

Oh, yeah?

Pinching the phone between his cheek and shoulder, Derrick grabs the milk with one hand and a glass with the other.

DERRICK

(pouring)

Yeah, Stewart. It's Derrick.
Fine, just fine. Listen, I need a huge accountant-type favor from you. Are you up to it?

He sneaks a few gulps as Chad walks in.

CHAD

Good Lord, Leigh. I'd like to eat something else this weekend.

LEIGH

Who are you kidding? You'll take at least half tonight. Mom says you gotta chop those vegetables.

CHAD

Yeah, how?

(CONTINUED)

CONTINUED: (2)

LEIGH
Stir-fry like. I'm almost done
here, then I'll help.

CHAD
Sorry, Sis. I have to kinda take a
shower.

He goes and joins his dad in a glass of milk.

LEIGH
Nobody wants to help us, Tonk.

Tonka whines and lays down.

DERRICK
...update a little information,
take a look at the weekly budget,
and maybe switch some funds around
and augment them somewhat. Okay,
whatever, some broker-type favors,
too. I got another call. Can you
hang on?

He looks at the face of the phone.

DERRICK (CONT'D)
No, wait. It's my mom. I'll call
you back. Alright, seven-thirty.
Yeah, bye.

Walking over to Leigh, Derrick pushes a button twice on the
phone.

DERRICK (CONT'D)
(quickly)
Hi, Mom. How are you? Here's your
granddaughter.

Derrick wedges the phone in between Leigh's shoulder and
cheek, forcing her to halt pot-sticker production with only a
few left.

LEIGH
Hi, Mema. I'm doing great. Making
dinner. Pot-stickers. Good. No,
tenth. Yeah. So, we'll see you in
a few weeks?

CHAD
She's going to Uncle Mark's for
Thanksgiving.

(CONTINUED)

CONTINUED: (3)

LEIGH

Thanksgiving, nothing. It's my
 Birthday. Sixteen. Eighteen.
 Yeah, I know. You wanna talk to
 him? Sure hold on.

Chad grabs the phone with a how-could-you smile. Leigh
 continues with the dinner preparations.

CHAD

Hey, Mema. Going upstairs. I
 think my Dad went up there. I'm
 going to give you back to him and
 then I have to take a shower.

Chad covers the receiver and looks back over his shoulder on
 his way out of the door his father walked through.

CHAD (CONT'D)

Tonka, eat the pot-stickers.

Inching her way to the table, Tonka's eyes beg for permission
 from Leigh.

Estelle walks in as Leigh finishes the last pot-sticker.

ESTELLE

Where are the boys?

LEIGH

Upstairs.

Looking in the grocery bag, Estelle crosses her arms.

ESTELLE

Now where exactly is your father?

LEIGH

I think he's changing.

ESTELLE

Ha!

She darts out of the kitchen the same way Derrick and Chad
 went.

LEIGH

(to Tonka)

Just you and me, girl.

Mistaking it for a "go ahead," Tonka lunges for the table and
 stretches her head for the pot-stickers.

(CONTINUED)

CONTINUED: (4)

LEIGH (CONT'D)
No, Tonka. Not for Tonkas. Get
out of the kitchen. Go bother
Chad.

EXT. BACKYARD - AFTERNOON

The hedges marking the extent of the Wear's backyard start shaking slightly.

We hear a ZIPPER of a bag being opened.

The dish of a long-range microphone comes into view.

We hear a couple of CLICKS, then the microphone drops out of view.

A thermos pops into the screen and starts shaking.

We can see the back of the Wear's house.

Through the kitchen window, we see Leigh get up out of her chair.

INT. KITCHEN - AFTERNOON

Leigh starts cleaning up her mess from the table. She yells upstairs.

LEIGH
Who wants to help me sew the corn?

She walks with an armful to the sink.

LEIGH (CONT'D)
Who wants to help me grow the corn?

She places the dirty dishes in the sink and the prepared dinner on the counter.

LEIGH (CONT'D)
Who wants to help me pick the corn?

Washing her hands, she listens for a reply.

LEIGH (CONT'D)
I'm bleeding to death. Does
anybody care?

INT. HALLWAY - AFTERNOON

Panting, Tonka has just reached the top of the stairs.
Derrick and Estelle lean out the doorway to their room.

ESTELLE
What, Leigh?

LEIGH (O.S.)
I said I'm pregnant!

DERRICK
Congratulations!

ESTELLE
You go, girl!

They close their door and Tonka goes to the bathroom door
from which the sound of RUNNING WATER emanates.

She paws at it and whimpers.

With no response, save for poor opera singing from Chad, she
lies down at the door and rests her head on her paws.

Slowly, her eyes close.

INT. DURANGO - AFTERNOON

Chad sits in the driver's seat, pretending to race, although
the Durango sits in the garage.

CHAD
Meep, beep.

The passenger door swings open and Leigh slides in.

LEIGH
Whew, I hate that smell.

CHAD
Oh, you'll learn to appreciate it.

Leigh fondles the control panels and shifter.

LEIGH
This is too cool. Do you think
it's mine?

CHAD
Fat chance. If anything you'll
probably get my Camry or a Corolla.

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CONTINUED:

LEIGH

If I drive your Camry, what'll you drive?

Chad pats the steering wheel.

CHAD

What do you think?

LEIGH

Fat chance.

Leaning back in the seat, Leigh crosses her arms.

LEIGH (CONT'D)

You don't really think I'll get a Corolla do you?

CHAD

Quit complaining. Think of all those kids less fortunate than you in Zimbabwe. They'd love to have a Corolla.

Leigh almost says something and just starts pushing buttons.

CHAD (CONT'D)

You going to the dance with Rick?

LEIGH

You know about that?

CHAD

Yeah, he asked me if he should ask you.

LEIGH

What'd you say?

CHAD

Someone had to and it may as well be him.

LEIGH

Gee, thanks for your support.

(beat)

I wanted to go with Duane.

CHAD

Why don't you?

(CONTINUED)

CONTINUED: (2)

LEIGH

Duh... He's going out with Sally Parker.

Chad goes silent and picks at the seam of his seat.

CHAD

Really? Well, then go with Rick.

LEIGH

I'm not saying yes, yet. There's still time. Who are you taking?

CHAD

I'm not going.

LEIGH

That's a shame. Think of all those broken hearts.

As Leigh laughs, Chad looks over at his car.

CHAD

Damn, I wish I could take this for a spin.

LEIGH

Okay.

She dangles a set of keys in front of his face.

LEIGH (CONT'D)

But Dad said I get to drive first.

Chad swing his door open while Leigh scoots over.

CHAD

You suck.

LEIGH

(positioning herself
behind the wheel)

Everyone has hobbies.

Chad rounds the front of the vehicle and jumps in.

Leigh starts up the vehicle and revs the engine a few times.
Chad fastens his seat belt.

LEIGH (CONT'D)

Hell, yeah!

(CONTINUED)

CONTINUED: (3)

She stalls backing up and restarts it.

CHAD

Let's just take it up to Manabu's
and back. You don't have a license
and I'm hungry.

EXT. WEAR'S HOUSE - LATE AFTERNOON

Leigh eases the Durango down the driveway and into the
street.

After pointing it down the road, Leigh PEELS RUBBER five feet
to a stall.

We hear the ENGINE restart and watch the Durango creep down
the road.

INT. MASTER BEDROOM - LATE AFTERNOON

Derrick and Estelle are mostly covered by their bedsheets.
In a sitting position, Estelle pulls her hair out of her
collar and straightens her shirt.

She lies back down on Derrick's shoulder and plays with his
chest hair.

DERRICK

I have some more good news.

ESTELLE

You're pregnant?

DERRICK

No.

ESTELLE

You're not having an affair?

DERRICK

No. I mean, yes, that's correct,
but no, that's not the news.

He rolls up on his side to face Estelle. She kisses his
nose.

ESTELLE

Well then, what?

DERRICK

I bought out Preston.

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CONTINUED:

Estelle props herself up on her arm and pushes him over on his back.

ESTELLE

You bought out Preston and bought a new SUV on the same day? Are you nuts? That's gotta be most of your account.

DERRICK

Just about. But, with Preston's quarter, that adds about seven hundred fifty a year.

Estelle surveys the ceiling and chews her tongue.

ESTELLE

And Gordon wants to sell, right?

DERRICK

Yeah. In about three months, I own the whole company and earn around three million a year.

Estelle lies back down on his shoulder.

ESTELLE

Wow. We have to celebrate. Let's get the kids out of school and go on a vacation. How about Madrid?

DERRICK

(smiling)
We'll talk about it at dinner.

ESTELLE

Yeah, we should probably start cooking, soon. Unless the kids have started.

DERRICK

They're taking the Dodge out for a while.

ESTELLE

That's not for Leigh, is it?

DERRICK

Oh, no. Picked out a beautiful Corolla for her today.

Estelle sits up and pulls her husband to her. They kiss.

EXT. TANAGAWA'S HOUSE - LATE AFTERNOON

The Wear's Dodge rolls up the driveway of a brick, white, and gold tri-level house. The windows down, ROCK MUSIC blares from inside. On the brick mailbox written in Japanese and English is the name "Tanagawa."

MANABU, a Japanese boy the same age as Chad, approaches the front of the advancing vehicle and pretends to get hit. The vehicle stalls to a stop.

He limps to Chad's window.

MANABU
Women drivers!

LEIGH
Excuse me! Student driver!

She hops out of the Durango and walks around to the other side.

CHAD
Same thing.

Chad gets out and lets Manabu lean in.

MANABU
Are you taking this to the game tonight?

CHAD
I'm not going to some stupid football game.

Manabu closes the door and the three of them go sit on the front porch while they talk.

MANABU
You got to, man, we're playing Eastern. It's like instant victory. Not to mention, everyone's going to be there. Georgia. Brenda. Sally. And Am-- no, wait, help me out here-- Annie.

Leigh raises her "what's-all-this-about" eyebrows to Chad who has difficulty avoiding her gaze.

CHAD
(picking at a wood post)
Anyway, what are you doing outside?

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CONTINUED:

MANABU

Waiting for the pizza guy to show.
Mom and Dad have a banquet to go to
and I wanted to get some grub
before the big game. You sure you
don't wanna go?

LEIGH

Yeah, Chad, sounds pretty
interesting. Who knows you might
even end up with a date to the
dance.

CHAD

I'm not going.

MANABU

To the game, or to the dance?

CHAD

Neither! Now we can drop it.

LEIGH

Manabu, should I find out whether
or not any of those girls are hot
for Chad?

CHAD

Leigh!

MANABU

(to Leigh)

You going to the game?

LEIGH

I've got better things to do.

MANABU

You guys have no school spirit.
You can at least go and hang out
with your friends. Come on. Be
true to your school.

CHAD

(getting up)

Go, Hodags.

A car pulls up to the curb. Inside we see a twenty-something woman DELIVERER rummaging through a pizza delivery pouch. The three get off the porch and walk back to the driveway.

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CONTINUED: (2)

LEIGH

I'm not talking to any my friends
right now, anyway. They're all
being a bunch of lying, two-faced
bitches.

Chad holds his hand out to Leigh, who just slaps it.

MANABU

You still sore about Mike Cross?

Leigh pretends to spit on Chad's hand. He wipes his hand in
her hair.

LEIGH

(dodging Chad and fixing
her hair)

How do you guys find out about all
this stuff?

CHAD

That's Reilander High for you. The
most popular subject is everyone
else's business.

Leigh slaps the keys in Chad's hand and bounds beside the
passenger-side door.

MANABU

Keep thinking about the game. Try
to show up at least for the half-
time show.

Dismissing Manabu with a wave of his hand, Chad walks around
the vehicle.

CHAD

Later, Manabu. Enjoy your pizza.

LEIGH

(whispering)

I'll keep in touch.

Chad climbs in to the driver side as Manabu closes the door
for Leigh.

Chad starts up the Durango and backs up with Manabu
approaching the pizza car.

(CONTINUED)

CONTINUED: (3)

MANABU

(to Deliverer)

Took you long enough. It better
still be warm.

INT. DINING ROOM - DUSK

Large sliding doors fill the room with the red-orange tint of the setting sun. Beyond the wooden deck, we see the backyard is well structured around a sand volleyball court, gazebo with garden, and a peanut shaped swimming pool.

A small chandelier dangles four feet above the large table. Small bowls, plates, tea cups, place-mats, condiments, and hot plates adorn the table.

Leigh walks around the table placing a pair of chop-sticks at each plate.

Chad comes in with a steaming bowl of pot-stickers. Tonka follows him and occasionally hops to get a better view of the food.

LEIGH

Could you get some glasses and
napkins?

CHAD

(placing the bowl on a hot
plate)

There are napkins right behind you.

Tonka sniffs the floor for dropped food. Leigh turns around to a stand in the corner of the room.

LEIGH

Those are the nice napkins for
company.

CHAD

(patting Tonka's head)

So?

LEIGH

Sew a button on your underwear and
get the paper napkins.

Chad leaves and Leigh wolfs down a pot-sticker, panting to cool it down while she chews.

LEIGH (CONT'D)

Go find Chad, Tonk.

(CONTINUED)

CONTINUED:

Tonka runs off.

LEIGH (CONT'D)
Chad! Put Tonka in her room!

Leigh scarfs another pot-sticker, fanning her mouth as she chews.

She sits down as the rest of the family joins her. Chad carries the vegetables. Estelle carries a couple of tea pots. Derrick carries four glasses and a pitcher of water.

Estelle surveys the table.

LEIGH (CONT'D)
Rice?

ESTELLE
Good eye, Leigh.

Estelle runs off.

CHAD
I noticed it, too.

DERRICK
I feel like I've been waiting all day for this. What are you guys going to eat?

The kids roll their eyes and Estelle brings in the rice. Chad fills half of his plate with pot-stickers.

DERRICK (CONT'D)
I rented a few discs for the weekend. Get everyone in the holiday spirit.

ESTELLE
(sitting down)
Oh yeah? Which ones?

Derrick passes the bowl to Leigh who trades it for the vegetables.

CHAD
I need the rice first.

DERRICK
Buffy the Vampire Killer.

(CONTINUED)

CONTINUED: (2)

Chad grabs the rice and fills the other half of this plate. Estelle picks out her pot-stickers while Leigh is holding the bowl for herself.

LEIGH

Dad, no.

DERRICK

I thought you liked it.

LEIGH

Show, yes. Movie, no.

CHAD

I liked it.

ESTELLE

Have I seen that one?

DERRICK

Nothing says you have to watch it, Leigh.

Derrick takes the pot-sticker bowl.

CHAD

Where are the veggies?

Estelle gives Chad a territorial glance.

CHAD (CONT'D)

Oh.

LEIGH

I won't then, but don't watch it tonight.

ESTELLE

What else?

DERRICK

That Aliens movie.

CHAD

Alright! Which one?

Chad takes the vegetables from his mother. Leigh is scooping rice on her plate. Estelle drips soy sauce on her plate.

DERRICK

The Aliens.

(CONTINUED)

CONTINUED: (3)

LEIGH

There are four now. And I think
they're working on a fifth.

In the background, we see a dark figure move to a lying position behind the shrubbery. The figure lifts something to his head.

DERRICK

Ale-ee-ans.

CHAD

Plural?

DERRICK

Yes. Ghostbusters.

Derrick takes the vegetables. Estelle swallows to clear her mouth.

ESTELLE

I know I haven't seen that one.

LEIGH

Only every year, Mom.

DERRICK

And The Exorcist.

ESTELLE

(to Leigh)

Really?

Chad tries unsuccessfully to lift any food with his chopsticks.

CHAD

That all?

LEIGH

(to Estelle with mouthful)

Yeah.

DERRICK

What do you mean, "that all?"
That's four movies.

Chad throws his chopsticks down and gets up.

CHAD

I was just asking.

(CONTINUED)

CONTINUED: (4)

Chad leaves the room.

ESTELLE
What's it about?

DERRICK
What, dear?

LEIGH
She's asking about Ghostbusters.

DERRICK
Oh. You'll see. Don't worry about
it.

Chad returns with a fork and sits down.

CHAD
There's a game at school tonight.

DERRICK
You wanna go?

CHAD
No.

DERRICK
Then why did you bring it up?

CHAD
I dunno.

LEIGH
He wants to go scope out some
girls.

CHAD
Grow up.

LEIGH
I'll get right on it.

DERRICK
You two have dates to the dance?

Chad and Leigh exchange a glance.

LEIGH
Why?

(CONTINUED)

CONTINUED: (5)

DERRICK
Just asking. Some guy named Rick
called.

LEIGH
I'm gonna kill him.

Getting up, Chad snorts.

LEIGH (CONT'D)
Waitaminute. You gave him my
number?

ESTELLE
Our number.

Chad starts to walk out

DERRICK
Now what?

CHAD
(leaving)
Milk.

ESTELLE
Chad, you haven't even touched your
tea!

CHAD (O.S.)
You can have it.

ESTELLE
That's not the point. You have to
have oolong tea with a Chinese
meal.

CHAD (O.S.)
Don't they drink milk, too?

ESTELLE
Yeah, if you're still a little
child.

LEIGH
He qualifies.

Chad comes in with the milk and pours a glass.

CHAD
Just one then. For old times'
sake.

(CONTINUED)

CONTINUED: (6)

DERRICK

You convinced me. Pour me a glass,
too, while your at it.

ESTELLE

This family.

LEIGH

You know you love us.

Chad returns the milk to the kitchen.

ESTELLE

Derrick, isn't there something we
should be discussing?

DERRICK

Thanks for reminding me. We'll
wait for Chad to get back.

Chad runs and jumps into his chair.

CHAD

Wait for who? Why?

DERRICK

Well, guys, I've bought myself a
promotion today. Your mother and I
would like to go on a vacation to
celebrate.

LEIGH

Gee, thanks. Don't mind us. We'll
rot here just fine.

DERRICK

No, wait. We want you guys to
come, too. Like Morocco.

Leigh and Chad exchange a wide-eyed stare.

CHAD

When are we talking about here?

LEIGH

Screw "when?" I wanna know where.

ESTELLE

Well, we haven't decided. We want
it to be a family decision. What
about Madrid?

(CONTINUED)

CONTINUED: (7)

LEIGH

I don't want to go to Madrid.

DERRICK

Fine, then. Stay.

CHAD

What about a tour through the Rockies?

Estelle and Leigh exchange a glance the contains a whole debate and conclusion. They agree in unison.

DERRICK

Feel that Rocky Mountain high!

Leigh tries not to laugh, but chuckle sarcastically.

CHAD

(getting up)

I still want to know when.

DERRICK

As soon as possible. Next week.

EXT. BACKYARD - TWILIGHT

Under the cover of bushes and trees, we see a hand holding a long-range microphone. The family is in view through the doors. A man's voice grunts matter-of-factly.

Chad moves to the side of the doors.

DERRICK (V.O.)

Now what are you doing?

CHAD (V.O.)

Closing the blinds. Sun's down.
Show's over.

INT. DINING ROOM - SAME INSTANT

Chad pulls on a cord and vertical blinds parade across the glass doors.

CHAD

Won't it be kinda strange going on a vacation now when we've got a week off from school in a couple of weeks?

Estelle watches the chandelier and chews her tongue.

(CONTINUED)

CONTINUED:

ESTELLE

Hmm. Three weeks vacation.

LEIGH

That means we can be in the Grand Canyon for my birthday.

Twisting a pole, Chad turns the blinds and blocks off the view.

DERRICK

We won't be able to cook our traditional Thanksgiving meal on the road.

CHAD

So?

LEIGH

A button on your underwear. As long as we can find a birthday cake, we'll be fine.

CHAD

(sitting back down)

Can Mom get off work that long?

ESTELLE

I just finished the Foster's place today. Steve can cover 'till I get back.

DERRICK

I don't have a problem. What about you Leigh? Didn't you want to have a party?

The mother and daughter exchange another quick, silent conversation.

LEIGH

We can forget about it. I'd rather be with my family in the Rockies.

ESTELLE

So it's settled, right Chad?

CHAD

Yeah, as long as we get our homework beforehand. Like Morocco.

(CONTINUED)

CONTINUED: (2)

ESTELLE

Do they do that in high schools?

LEIGH

Sure.

INT. FAMILY ROOM - NIGHT

Chad sits off to the side with Tonka, who occasionally receives a piece of pop-corn, at his feet.

Estelle leans up against Derrick, who has his arm around her.

Leigh sits up on the other side of the couch with a magazine on her lap. As she can, she looks at the magazine when the television offers the most light.

INT. DINING ROOM - NIGHT

The flickering blue-white light and sounds of the MOVIE filter faintly into the dining room.

Thin poles of light poke through the vertical blinds and we hear one of the doors SLIDE.

The blinds CLICK against each other with the air entering the room.

INT. FAMILY ROOM - NIGHT

ESTELLE

I've seen this?

CHAD

Yeah, Mom. Keep watching.

Chad drinks from a glass on the coffee table and lies down beside Tonka.

ESTELLE

It's not very scary.

LEIGH

Mom.

The phone rings and Estelle lets out a short shriek.

CHAD

(getting up)

Don't worry, Mom. I'll save you.

(CONTINUED)

CONTINUED:

Chad walks into the study. Through a doorway in the background, we see the dark figure back into a shadow.

ESTELLE

Why do these movies have to justify killing someone? Just because someone is killing people doesn't mean you go killing them. That's not right.

LEIGH

Mom, just watch. Okay?

ESTELLE

Well, it's important. Would you go kill someone because they killed your friends? Would that make you a hero?

LEIGH

No, Mom. I'd probably help anyone that was killing my friends.

ESTELLE

Leigh Mary Wear!

LEIGH

Geez, Mom. I'm only kidding.

Chad re-enters the room.

CHAD

(imitating his mom)
Leigh Mary Wear? You have a phone call. Leigh Mary Wear?

LEIGH

Oh, no. Who?

CHAD

(lying down with Tonka)
Guess.

Leigh gets up and huffs to the study.

LEIGH

We have to go on vacation.

DERRICK

You'll be safe come Monday.

INT. BATHROOM - NIGHT

Pajama-clad, Chad and Leigh are brushing their teeth in front of a large mirror. Each has his/her own sink and paraphernalia scattered about them. Leigh is brushing furiously.

LEIGH

Monday?

A stream of toothpaste escapes down her chin and she just manages to have it land in the sink.

She spits to clear her mouth.

LEIGH (CONT'D)

What good is that going to do me?
He's calling tomorrow for an
answer.

Chad shrugs and spits. Leigh rinses her mouth.

CHAD

Tell him you don't want to go with
him.

He wipes off his mouth.

LEIGH

Chad, I can't do that. What if
he's the only one that asks me?

CHAD

Then say yes.

Leigh wipes her mouth with a washcloth and examines herself in the mirror.

LEIGH

I can do better.

INT. MASTER BEDROOM - NIGHT

Derrick looks down the hall at the light spilling out of the kids' bathroom.

He sighs and closes the door.

INT. FOYER - NIGHT

We can see the bathroom doorway from the foyer. Chad walks out and a little down the hall.

(CONTINUED)

CONTINUED:

LEIGH (O.S.)
Why does my life have to be so
difficult?

CHAD
Gosh, Leigh. I didn't know you had
so many problems.

Leigh emerges from the bathroom and turns off the light.

LEIGH
Make it up to me by letting Tonka
sleep in my room?

CHAD
Sure. You take her out in the
morning, though.

They move down the hall and out of sight.

LEIGH (O.S.)
If I get a Corolla, I'm gonna just
scream.

We hear a door OPEN.

CHAD (O.S.)
There's Tonka. Okay, Tonk, get in
Leigh's room. No, Leigh's.

LEIGH (O.S.)
Good girl, Tonk.

CHAD (O.S.)
Night, Tonk. Night, Leigh.

LEIGH (O.S.)
Good night.

INT. FOYER - LATER THAT NIGHT

Quiet WHISTLES intermingle with Tonka's collar JINGLING down
the stairs.

A pile of ground chuck lies in a pool of light.

By the light of the moon beam, we see Tonka lap up the ground
chuck.

Before she gets completely out of the light, she lies down,
asleep.

(CONTINUED)

CONTINUED:

Stepping over her and dressed in black, Archer moves to the stairs and quietly climbs them.

INT. CHAD'S ROOM - NIGHT

Archer stands in the doorway and raises a pistol to Chad, asleep in the bed.

With a quite PUFF, the gun goes off.

INT. LEIGH'S ROOM - NIGHT

We hear the same PUFF and a small feathered dart strikes Leigh's neck.

INT. MASTER BEDROOM - NIGHT

Derrick and Estelle, asleep in a spooning position, trade off snores.

A gloved hand raises the gun into frame and fires two darts into each of them.

INT. GARAGE - NIGHT

The family is propped up into sitting positions in the passenger seats of the Durango. A cloth is strapped with a belt over the mouths of each of them.

Archer finishes placing suitcases over Tonka's body and closes the back.

He opens the driver-side door and gets in.

As the garage door lifts, the Durango STARTS.

INT. D'S PADDED ROOM - DAY

Derrick's head rests on a white hospital pillow. Some drool has dried and cracked in lines across his cheeks.

He tries to roll over, but he can barely lift a shoulder off the bed.

When he fails to turn over the other way, he snaps awake.

DERRICK
What the hell?

His head swings from side to side, taking in the details of the room. Smacking his mouth, he tries to get some moisture back in his tongue.

(CONTINUED)

CONTINUED:

He doesn't have a sheet over him, just the bed underneath, which is bolted to the ground. Instead of pajamas, he wears a hospital gown. Thick, adjustable leather straps hold his limbs tight at the edges of the queen-size bed.

Every surface of the room is covered in padded sound-proofing material. To his right, a small ceiling-high, double-paned window reinforced with chicken wire offers a small amount of light through the foggy glass.

Recessed in the door, the only other window adds very little light at all. It is not soaped, but is also double-paned and reinforced with chicken wire.

Derrick strains against the straps until he is beet-red and gives up, panting due to the exertion.

He looks over at a folding chair by the wall to his left side. It is the only other piece of furniture in the room.

INT. C'S PADDED ROOM - DAY

Chad is doing the best he can to jerk the straps out of the bed. He, too, is wearing a gown.

He surrenders and takes a break. His room is identical to his father's.

Sweating, he lays his head back on his pillow and closes his eyes.

CHAD

Dammit.

He looks around the ceiling, almost breaking into tears.

CHAD (CONT'D)

Dammit.

Chad starts to break down and cry.

CHAD (CONT'D)

Shit.

INT. E'S PADDED ROOM - DAY

Estelle's room has a Cathedral ceiling with two skylights. The only other difference in her room to Derrick and Chad's is that she has a twin bed.

She concentrates on the window of the door.

(CONTINUED)

CONTINUED:

Calmly twisting her hand, she loosens it from its strap, scratches her nose, and straightens her gown.

She returns her hand back into the strap, never once breaking her concentration from the door.

INT. L'S PADDED ROOM - DAY

Leigh breathes with the whimpering of someone just recovering from a good cry.

Her room is like that of her mother's.

She focuses on the window of the door and tries to gain control of her breathing.

Archer's face suddenly appears in the window. Leigh shrieks.

Swinging the door into the hallway, Archer enters the room.

His face is kind and well-bred. He wears a fashionable shirt, tie, slacks, and moderate amount of gold jewelry.

In one hand he carries a leather-bound notebook and he closes the door with the other hand.

ARCHER

Sorry, if I startled you. Good morning. I'm Dr. Roberts, but please, call me Archer.

As he moves over to Leigh's bed she tries to bring her knees together under the gown and shy away to the other side.

Archer grabs the chair and situates it to face her as he talks.

ARCHER (CONT'D)

You've had quite an adventure, haven't you?

LEIGH

What did I do?

Archer studies her with a half smile as he turns to a page in his notebook and takes out a pen.

ARCHER

Do you feel any guilt?

LEIGH

That would depend on what I did.

(CONTINUED)

CONTINUED:

ARCHER
(writing)
Are you accustomed to assuming
guilt that isn't your own?

LEIGH
Sort of.

ARCHER
I need a yes or no.

LEIGH
Yes.

ARCHER
Good. Now what is the last thing
you remember?

LEIGH
Going to bed.

ARCHER
When was that?

LEIGH
About ten-thirty.

ARCHER
I mean what day was that?

LEIGH
Uhh, Friday. Last night, right?

ARCHER
It's Sunday.

Leigh is shocked and takes a while to start breathing again.

LEIGH
I'm supposed to go to the Rockies
with my family tomorrow.

ARCHER
I don't think you'll be ready. But
there's nothing to worry about. I
don't think you've got any
permanent problems.

This grabs Leigh's full attention.

LEIGH
What kind of problems?

(CONTINUED)

CONTINUED: (2)

Archer pauses and leans in close.

ARCHER

What I'm going to tell you may be quite a shock. You had a short schizophrenic episode, during which you destroyed your room and attacked you family with a tennis racket. You said you thought they were demons and coming to get you.

LEIGH

No.

ARCHER

I'm afraid so. We had to tranquilize you with a rather heavy dose of chlorpromazine, more familiarly referred to as Thorazine.

Leigh relaxes back on her bed and concentrates on the ceiling.

ARCHER (CONT'D)

I don't like to use the drugs as therapy, unless I have to. What I prefer, especially in these early stages, is to find some environmental aggravator that you can focus on and deal with to prevent any further outbursts. But Schizophrenia is believed to be somewhat genetic and therefore incurable.

LEIGH

I can't believe I'm psycho. Not that I'm saying your lying, but it's hard to swallow.

ARCHER

Unfortunately, most sufferers of schizophrenia have no memory of their own episodes. This makes it difficult to get patients to agree to remain consistent with the treatments. You're rather young. You're how old?

LEIGH

Almost sixteen.

(CONTINUED)

CONTINUED: (3)

Archer leans back in his chair and slowly shakes his head.

ARCHER

I haven't even heard of anyone your age developing schizophrenia. You must be under a great deal of stress, beyond that of a normal sixteen year old.

LEIGH

Almost sixteen. I'm fifteen now.

Archer writes a few notes and stands up closing his notebook.

ARCHER

Well, Leigh, it could be a good thing that we're working on this so soon. I don't think you have anything to worry about.

LEIGH

Yeah.

Archer moves toward the door.

ARCHER

We can start analytic therapies this week. You should just concentrate on relaxing and getting your rest.

Leigh shoots a troubled look to the leather straps.

ARCHER (CONT'D)

If you think you want to continue some mild regimen of the Thorazine, you let me know.

He opens the door.

LEIGH

You're the doctor.

ARCHER

We'll see how you do over night. Those straps should keep you from hurting yourself.

LEIGH

Thanks, I guess. Nice meeting you.

(CONTINUED)

CONTINUED: (4)

ARCHER

I'll bring you lunch later. Get some rest.

He closes the door.

Leigh lets out a long breath with her eyes closed and shakes her head.

INT. E'S PADDED ROOM - DAY

Estelle is still fixated on the window of the door. She chews her tongue.

She only jumps slightly when Archer's face appears in it.

He enters just as he did in Leigh's room.

ARCHER

Good morning, Mrs. Wear. How are you feeling, now? Better I trust.

ESTELLE

Actually, I'm feeling a little confused. Would you mind telling me who you are and what I'm doing here?

Archer stops in his tracks, a little hurt.

ARCHER

Archer. Dr. Archer Roberts. Don't you remember me?

ESTELLE

I would have to say not.

Archer grabs his chair and sits by her.

ARCHER

Did you have another episode that you can recall?

ESTELLE

(laughing)
Episode?

ARCHER

(getting serious)
What is the last thing you remember?

(CONTINUED)

CONTINUED:

ESTELLE

Falling asleep with my husband last night. In our bed.

ARCHER

I'm afraid it wasn't last night. This is Sunday. You were here all yesterday and last night.

ESTELLE

Bullshit!

Archer extends his left arm in front of Estelle so she can see his watch.

She stares at it, chewing her tongue a little longer than necessary to read "SUN" off of it's face.

ESTELLE (CONT'D)

Whatever.

Archer retracts his arm and opens his notebook.

ARCHER

To refresh your memory, you've been brought in to be treated for schizophrenia. You had an episode that resulted in your trying to kill your kids and run in terror from your husband.

This pains Estelle, but she shakes it off and sets her jaw.

ARCHER (CONT'D)

Is what I'm saying upsetting you?

Estelle shakes her head.

ARCHER (CONT'D)

It's rather imperative that I tell you what happened, so that you will cooperate with the treatments. But, to shorten it up, you had to be sedated with Thorazine, or chlorpromazine. You were brought here to be treated, hopefully returned to society soon and well.

ESTELLE

Where's here?

(CONTINUED)

CONTINUED: (2)

ARCHER
My practice. Sunny Side
Psychiatric.

Estelle laughs.

ESTELLE
I never heard of it.

ARCHER
That doesn't matter, really. Mrs.
Wear, I'm not going to exhaust you
with any analysis today. We'll
start that when you're ready.

ESTELLE
I'm ready now, Doctor. Commence au
festival.

ARCHER
No, Mrs. Wear. You should rest as
much as possible.

He gets up to leave.

ESTELLE
What if I have another forgetful
episode?

ARCHER
Your leather straps should keep you
from damaging yourself. If it
happens too much, we might want to
think about a schedule of
Thorazine. It's the schizophrenia
that carries the amnestic side
effects.

He opens the door and walks half-way out.

ESTELLE
(sarcastic)
You can call me Estelle. And
thanks for making visits on
Sundays.

Archer stops and turns around.

ARCHER
That's my job. Rest up.

INT. C'S PADDED ROOM - DAY

Chad still writhes in protest to the straps. His teeth are clenched and he is almost hyper-ventilating.

When he notices Archer watching him, he calms down and doesn't writhe as much.

Archer enters the room, tapping the notebook on his fingernails.

ARCHER

Hi, Chad. Please, try to calm down.

He sits on the bed beside Chad.

ARCHER (CONT'D)

You seem worked up. Can you stop moving so much?

CHAD

No.

ARCHER

"No," you don't want to, or "no" you can't.

CHAD

I can't.

ARCHER

Well, this may indicate an allergic reaction to the Thorazine...

CHAD

Thorazine?

ARCHER

...Yes. Or you could just be restless. That's understandable, too. Just to be on the safe side, we might want to go with Mellaril, or even Hadol. Unfortunately, all these antipsychotic drugs have similar side effects and an allergy could cross over to each.

Chad all of a sudden is struck by an idea.

(CONTINUED)

CONTINUED:

CHAD

Anti-psychotic? Am I in a funny farm?

ARCHER

In a matter of speaking, but try to refer to it as a clinic, or even a psychiatric clinic. I try not to get offended at slang, un-P.C. terms, but I am the owner.

CHAD

You a doctor?

ARCHER

Yes, Dr. Roberts. Just call me Archer.

CHAD

How'd I get here?

ARCHER

You were brought. You had what we believe was an onset of schizophrenia. Don't expect to remember any of it, since these things rarely register in the memory, at all.

CHAD

Wow, I can't believe this. What did I do? Does my family know?

ARCHER

You locked your mother and sister in your closet and tried to shoot your dad with a ruler you believed was a gun. He chased you down the street and some neighbors helped contain you.

CHAD

I really did that? Is that normal?

ARCHER

You'd be surprised what normal is. Now, you are entering the age when schizophrenia does start to appear, but you're a little young, yet. If this was the first time, I think we can treat this rather effectively.

(MORE)

(CONTINUED)

CONTINUED: (2)

ARCHER (CONT'D)

I won't start now, because I think you need more time to rest and think things over.

Chad wriggles in his bed and slams his head against his pillow.

CHAD

Why me? This isn't fair. This is probably going to screw up my chance for a scholarship, isn't it?

ARCHER

Try to calm down and get some rest. I'll bring you food in a little bit.

Archer gets up and moves to the door.

CHAD

Dr. Archer?

Archer opens the door.

ARCHER

Yes, Chad?

CHAD

Is my family mad at me?

ARCHER

No, I'm sure they understand.

CHAD

Do you think you'll see them soon?

ARCHER

Most likely.

CHAD

Do me a favor and tell them that I'm sorry and I'll get better and that I love them very much.

ARCHER

We'll do, son.

Archer closes the door.

INT. D'S PADDED ROOM - DAY

Derrick's gown clings to pools of sweat on his chest and underarms. He is snoring.

(CONTINUED)

CONTINUED:

Archer comes in and makes a disgusted face, bringing his notebook to his nose.

Archer leaves the room.

He returns a moment later with a bed-pan.

He puts his notebook on the chair and goes to the bed.

Derrick wakes up as Archer gently pushes Derrick's hips to one side.

ARCHER

Could you please raise your
buttocks as high as you can manage?

Derrick complies as Archer switches the pans.

DERRICK

Are you a nurse?

ARCHER

Doctor. Doctor Archer Roberts.

DERRICK

I'm Derrick Wear.

ARCHER

Yes, I've spoken to your wife.

DERRICK

My wife? How is she? Where is
she?

ARCHER

Recovering. Let me go take care of
this and I'll be right back.

DERRICK

Wh-- Okay.

Archer leaves and Derrick leans back in his pillow.

DERRICK (CONT'D)

Recovering? Recovering? From
what?

Derrick watches the door for a while.

DERRICK (CONT'D)

Sir? Doc? Uh, shit. Um, Archer?

(CONTINUED)

CONTINUED: (2)

Archer returns.

ARCHER

Now, we were talking about your wife, correct?

DERRICK

Yeah, you said "recovering."

ARCHER

Yes, now don't be alarmed when I say this. Your family is fine.

DERRICK

But, what, Doc? What happened?

ARCHER

You beat your family with a golf club for taking advantage of you and trying to take away your life.

DERRICK

Why the hell would I do that? Are you crazy? Is this some kind of jail?

ARCHER

No, it's not a jail. You should definitely calm down and try to understand.

DERRICK

Where's my family?

ARCHER

They're in the hospital being treated for minor fractures and abrasions. They got pretty lucky and no severe damage was done.

DERRICK

When did I do this? I went to bed everything was fine and I wake up here.

ARCHER

Yesterday. Saturday. You're not going to remember because it was a latent schizophrenia that surfaced due to a sudden increase of stress to an already hectic life.

(MORE)

(CONTINUED)

CONTINUED: (3)

ARCHER (CONT'D)

I understand you just made some big purchases and assumed a great deal more responsibility.

DERRICK

Wasn't that big a deal. I was happy about it.

INT. BATHROOM - DAY

Archer leans over the counter, checking out his face.

ARCHER

No big problems, yet.

He checks the length of his nose hairs.

ARCHER (CONT'D)

Estelle is really suspicious. I'll have to start the reward program early with her.

He examines his smile.

ARCHER (CONT'D)

But I feel good. It could work this time. I know them. They're smart. But not too smart.

He leans back and stares studiously into the mirror.

ARCHER (CONT'D)

Archer Roberts, you have found your family.

INT. C'S PADDED ROOM - DAY

Sitting up, Chad sways slowly. He is medicated.

Archer is helping Chad eat off a tray. Lunch consists of sandwiches, soup, pudding, and orange soda.

CHAD

This is my favorite.

Archer raises the soda to Chad's mouth.

INT. E'S PADDED ROOM - DAY

Estelle lowers the couscous pita back to the tray, with Archer helping.

(CONTINUED)

CONTINUED:

ARCHER

I know. Your family gave me a meal
plan to work from.

Estelle never takes her eyes from Archer or smiles.

Together, they raise a spoonful of bean salad to her mouth.

INT. D'S PADDED ROOM - DAY

Derrick gulps down some milk, spilling it over the corners of
his mouth.

Archer lowers the glass from Derrick's mouth and picks up a
napkin.

INT. L'S PADDED ROOM - DAY

Leigh tries to grab Archer's hand as he wipes pizza sauce off
her mouth, but he is too quick.

By the time she touches her lips, he is already offering
another bite of the slice.

LEIGH

Mmm. Olives.

INT. C'S PADDED ROOM - DAY

Chad moves around in his bed like he his trying to scratch
his back.

Archer flips the page of his notebook to a clean page and
resumes writing.

CHAD

I'm not saying girls don't notice
me. It's just the right ones
don't. Well, not in the way I want
them to. My mom says it's because
I'm looking for the wrong ones
right now, but that doesn't make
any sense to me.

INT. L'S PADDED ROOM - DAY

ARCHER

How does that make you feel?

Leigh turns her head to face Archer.

(CONTINUED)

CONTINUED:

LEIGH

You mean the way I don't understand
my mom, or trying to find a cute,
available guy?

Archer leans back in his chair and crosses his legs.

ARCHER

Well, let's start with boys and
then work to your mom.

INT. E'S PADDED ROOM - DAY

Estelle locks her eyes with Archer's face.

ESTELLE

Let's see. There are times I think
I give them too much, but I don't
want them to do without as much as
I did when growing up.

INT. D'S PADDED ROOM - DAY

DERRICK

Then again, I think that's why they
think these little trifles are such
big deals. They don't know how
tough it can be.

Archer scribbles in his pad.

ARCHER

Go on. We're getting somewhere.

INT. MASTER BEDROOM - NIGHT

Archer cannot sleep. Instead he squirms and giggles.

Kicking off his sheets, he gets out of bed and paces, almost
waltzing. His bedroom is decorated similarly to Derrick and
Estelle's. He has a large headboard and windows on two
walls. His walls are painted blue.

ARCHER

Yes. Yes. A new record.

He does a victory dance.

ARCHER (CONT'D)

Three days. They're trusting me.
This is going to work.

(CONTINUED)

CONTINUED:

He sits down on his bed and pulls out a night-stand drawer.

Lifting a picture out of the dresser, he turns on the lamp.

The picture is of his family. Archer looks fifteen to twenty years younger. He stands with an arm around each of his parents. His older brother and younger sister stand in front of him, back-to-back. His younger brother upstages them all, facing the camera with outstretched arms.

Archer kisses the picture, hugs it, and then replaces it.

He brings out of the drawer a small pill box.

ARCHER (CONT'D)

Tomorrow's another big day. I'm going to need my sleep.

INT. E'S PADDED ROOM - DAY

Estelle squats on the other side of the bed, back facing Archer.

She chews her tongue, then smiles.

ESTELLE

I've been here, what, a little over a week? When do the nurses come by?

Archer sits in his chair, arms folded. He makes no reaction to her questions.

ARCHER

I don't have any at this time. Why do you ask?

ESTELLE

I was just thinking that it would be easier for you if you didn't have to handle more crap than you had to.

Archer relaxes, laughing a little.

ARCHER

Yeah, I've thought the same thing on a few occasions. One patient that I had a while back got horrible diarrhea. Often.

Estelle looks over her shoulder at Archer.

(CONTINUED)

CONTINUED:

ESTELLE

Hmm. I can imagine.

Her eyes flick.

She turns her head away with a crafty smile.

ESTELLE (CONT'D)

You didn't have any nurses then,
either?

Archer folds his arms again and shifts in his chair.

ARCHER

What can I say? Good help is hard
to find. Even harder to keep.

Estelle rolls her eyes.

ESTELLE

Oh, I know what you mean. I guess
for your situation it gets hard
sometimes to convince someone that
they're actually in a mental
institution.

Archer narrows his eyes at Estelle.

ARCHER

It can be. I usually amend that
with what I call the "Reward
Program." If you like, I could
have your family bring you
something from home in recognition
of improved behavior.

Estelle frowns and fiddles with the roll of toilet paper.

Archer smiles at the back of her head and winks.

ESTELLE

Could I see them?

INT. D'S PADDED ROOM - DAY

Derrick, strapped to his bed, looks at Archer.

ARCHER

Not until Thanksgiving. If you're
well enough then, I've arranged for
all of you to be able to come
together.

(CONTINUED)

CONTINUED:

Archer flicks the air bubbles to the top of the syringe, then pushes them out until there are five cc's of fluid left.

INT. L'S PADDED ROOM - DAY

Leigh sits facing Archer. A smile stretches across her face. She is holding a book.

LEIGH
Oh, you're kidding!

ARCHER
Nope.

LEIGH
You mean I'll get to be with family
for my birthday?

INT. C'S PADDED ROOM - DAY

Chad bounces on his bed, still strapped to it.

CHAD
I'll be ready. I'll be ready. You
can fix me. Right, Doc Archer?
You can fix anything!

FLASHBACK:

INT. ROBERT'S FAMILY HOUSE - DAY

Archer's youngest brother, KYLE, stands with his arm outstretched. His face is spotted with blood.

KYLE
There are somethings you can't fix.

BACK TO SCENE:

INT. C'S PADDED ROOM - DAY

Archer stands above the elated Chad, with a blank expression.

ARCHER
No, Chad. Not everything.

INT. L'S PADDED ROOM - DAY

Leigh releases Archer from a big hug.

(CONTINUED)

CONTINUED:

ARCHER

You've shown significant improvement over this last week. I'm going to let you roam around your room during the day. If another week goes by with out any episodes, I'll let you roam your room twenty-four seven.

LEIGH

Thank you, Doctor. Thank you very much.

Archer goes to leave, a little bounce in his step.

ARCHER

Thank you for being a marvelous patient. Enjoy the book.

LEIGH

Uh, Doctor?

Archer stops at the door.

ARCHER

Yes, Leigh?

LEIGH

Um, it's really tough, you not having a nurse, but, uh... Is there anyway you could um, have my mom bring. Uh, you know, my... for uh, before this weekend.

Archer slowly nods.

ARCHER

No problem.

INT. BATHROOM - DAY

Archer whistles a quick tempo and combs through his hair.

His reflection is going through all the same motions as Archer but looking less exuberant. We get the impression that Archer's mirror image is somehow separate. He will be called REFLECTION.

REFLECTION

Celebrating a little early, are we?

(CONTINUED)

CONTINUED:

ARCHER

Are you kidding? This is it. The moment we've been waiting for.

Reflection puts down the comb and looks Archer in the eye.

REFLECTION

In about a week, your going to put them all in the same room. They're going to see each other in the same condition. No matter how you drug them, they won't buy a costume party story.

Archer backs a little away from Reflection.

ARCHER

They're doing fine. They trust me.

REFLECTION

They trust you? Estelle. She trusts you?

ARCHER

Well, she seems to.

Reflection smiles.

REFLECTION

Seems to? If you don't know for sure, you may as well bet she doesn't.

ARCHER

That'll clear up when I give her her presents.

Reflection leans in seriously.

REFLECTION

You better hope so. You know what always happens eventually.

ARCHER

This time is different. I can feel it.

Reflection raises a doubtful eye-brow.

ARCHER (CONT'D)

This is the last time.

INT. E'S PADDED ROOM - DAY

Estelle tries to sit up against the restraints when Archer walks in carrying a few wrapped presents.

He places them on the ground beside her bed.

ESTELLE
Is this that "Reward Program"
thingy?

Archer looks up with a pleased smile.

ARCHER
Yep.

He unbuckles her restraints, allowing her to sit up.

She takes the presents and inspects them.

She holds up a yellow and green one which is wrapped a little sloppy.

ESTELLE
Chad.

She raises another one, wrapped neatly with much tape on red paper.

ESTELLE (CONT'D)
Derrick, but Leigh wrapped it for
him.

She raises the last one, red and white with conservative use of tape.

ESTELLE (CONT'D)
Leigh.

She puts them aside.

ESTELLE (CONT'D)
You don't have to watch me open
them.

Archer shrugs.

ARCHER
I can't let you be unstrapped and
unsupervised, either.
(MORE)

(CONTINUED)

CONTINUED:

ARCHER (CONT'D)

Besides, I'd like you to tell me
how the presents are making you
feel as you open them.

Estelle consigns and raises Chad's gift.

She carefully opens it.

Raising the box lid, she finds a sweater and a "get well"
card, signed by Chad.

Estelle gets weepy.

ESTELLE

This is his favorite sweater of
mine. He actually borrows it.

ARCHER

But, how does it make you feel.

Estelle searches for the word.

ESTELLE

Happy. Warm. Loved.

INT. C'S PADDED ROOM - DAY

Chad rips the paper off his Discman as he runs around the
room.

Archer watches him, quietly laughing.

CHAD

All right! Way to go, mom!

He moves to Archer.

CHAD (CONT'D)

She didn't happen to bring a CD,
did she?

Archer pulls a CD box out of his pocket and hands it to Chad,
who inspects it.

CHAD (CONT'D)

Figures she'd bring Madonna instead
of Rammstein. Still this is great.

Chad takes the headphone wire and wraps it around his neck as
he runs.

Archer runs after him.

(CONTINUED)

CONTINUED:

Chad pulls on the cord and continues to dodge Archer.

ARCHER

Chad, stop that! You were doing so well.

Chad can't breath or talk.

ARCHER (CONT'D)

You'll have to stay in restraints.

Chad passes out.

Archer stands over him, catching his breath.

ARCHER (CONT'D)

That's not going to kill you.
It'll just give you a headache.

INT. E'S PADDED ROOM - DAY

Estelle is wearing her sweater and has a couple of books beside her on her bed.

The gift "from Derrick" is a few pairs of fancy underwear.

ESTELLE

He would pick these. A little impractical for here, but a welcome sight.

She puts them on under her robe and sweater as she talks.

ESTELLE (CONT'D)

Now, you're sure these are get-well gifts. Not we're-negotiating-your-ransom gifts?

Archer laughs heartily.

ARCHER

Oh, God sakes no. You'll see at Thanksgiving. I have no doubt that you'll be ready.

Estelle gets off the bed and hugs Archer.

ESTELLE

Thanks, Archer. I'm sorry I had my doubts about you.

INT. D'S PADDED ROOM - DAY

Archer sits down beside Derrick's bed. Also beside Derrick's bed are some underwear, a deck of cards, a portable DVD player, and Western DVDs.

DERRICK

Made a lot of improvement, Doc.
Arch. By my calculations, it's almost Thanksgiving. I haven't had any episodes since I've been here.

ARCHER

That's all perfectly true, Derrick. What bothers me is that I still have to sedate you before I can remove your restraints.

DERRICK

So?

ARCHER

A button on your underwear.

Derrick's eyes dart away from Archer. He holds his breath.

Archer pauses with his mouth open and tries to fill in the awkward silence.

ARCHER (CONT'D)

That is, well, we could try... to let you roam your room, again. Uh, you won't try to attack me, will you?

DERRICK

No. I feel fine. I just want to see my family.

Archer starts to remove the straps.

ARCHER

Okay, let's see how you do.
Thanksgiving is two weeks away.

Derrick helps Archer remove the ankle straps.

He stands up and stretches.

DERRICK

That feels so much better.

(CONTINUED)

CONTINUED:

ARCHER

See. Now if you didn't get violent, you would be enjoying the freedom of unsupervised movement like L--. Lots of other patients.

Derrick turns to Archer.

DERRICK

Archer, are you hiding something?

Archer laughs, but moves away all the same.

ARCHER

Hiding something? What would I be hiding?

DERRICK

I don't know. You're acting kinda strange. This whole thing is kinda strange.

Archer shrugs, tries to remain composed.

ARCHER

What could possibly be strange about abnormal psychology?

Derrick starts to smile.

Archer quickly reaches into his coat pocket and removes a syringe.

Right after he uncaps it, Derrick grabs his wrists.

DERRICK

I want to see my family! Where are they?

Archer flinches in pain.

With a sudden movement, Archer is free of Derrick's grasp and has plunged the syringe into his arm.

Derrick chases Archer around the room for a few seconds, then falls, sedated.

ARCHER

I don't have much choice, but to let you see your family. Or I wouldn't.

INT. DINING ROOM - NIGHT

The blinds in the dining room are closed. The main light comes from a chandelier.

The candelabra at either end of the table are also lit. A large spread of food fills the table top, pushing five plates to the edge. Two roasts, a small, carved turkey, mashed sweet and regular potatoes, gravy boat, biscuits, marshmallows, stuffing, cranberry sauce, vegetable medley, wine, water, apple and cranberry juice, corn cob halves, asparagus spears, and an artichoke.

Leigh is already seated on one side of the table. She has one strap holding her legs to the chair and another holding her body to it, as well.

Her chair is fixed to the floor with fresh screws, but she is still able to reach her plate.

She finds her water glass is almost out of reach.

She drinks from it.

As she puts it back, Archer leads Chad, blindfolded, into the room. Leigh is stunned, but can't quite articulate it under the influence of the drugs.

Chad takes deep breaths of the air as Archer fastens him to his chair across from Leigh.

Once Archer removes the blindfold, Chad yells in delight.

CHAD

Yahoo! Yahoo!

Chad and Leigh look at each other, but can only smile.

ARCHER

You two sit tight and help yourself to the water. I'll be right back.

Leigh's face contorts and she tries to communicate something, but only makes sounds. No matter how hard Chad tries, he cannot reach the food.

INT. BASEMENT - NIGHT

Archer leads Derrick up the stairs out of the basement.

Derrick grabs for the blindfold.

(CONTINUED)

CONTINUED:

ARCHER

No, no, no. Don't mess with that.
You want to be surprised, don't
you?

Derrick grunts.

They reach the top of the stairs.

INT. KITCHEN - NIGHT

Derrick and Archer turn toward the dining room and enter quickly.

INT. DINING ROOM - NIGHT

Chad and Leigh's heads jerk toward their dad being led to the chair beside Leigh. Both of them are laughing.

Derrick moves his head around at the sound of his kids. A smile grows on his face.

Archer straps him to his chair.

ARCHER

Look, everyone's happy.

Archer looks at Chad and Leigh.

ARCHER (CONT'D)

(to himself)

Ah. I've been removing blindfolds.
Damn. Oh well.

He takes off Derrick's blindfold. Derrick tries to greet his kids, but hasn't regained control of his mouth, yet.

He looks for his wife and frowns. Archer finishes pouring Derrick some wine and notices his worry.

ARCHER (CONT'D)

Don't worry. There's only one
left.

He goes through the doorway to the living room.

ARCHER (CONT'D)

Now, if you'll excuse me one last
time, I'll return shortly.

He bounds off...

INT. LIVING ROOM - NIGHT

With the lights off, we can still see mannequins positioned around the room. Their heads are shiny and cylindrical. They wear the clothes Archer distributed before.

Archer skips through the room to the foyer, singing softly to himself.

ARCHER
(to himself)
Tonight is the night. I hope it goes right.

When he gets to the foyer, he doesn't simply turn around, but pirouettes.

INT. DINING ROOM - NIGHT

Estelle is being strapped to the chair beside Chad. She drools slightly. She wears her sweater over her gown.

As Archer positions himself behind Estelle, she smiles, almost giggling.

Archer removes the blindfold and Estelle looks around.

Her family greets her in their doped up way.

Her smile fades to a fake, stale smile.

ARCHER
One big happy family, huh? Well let's get this dinner started.

He takes his seat.

ARCHER (CONT'D)
Let's all bow our heads in prayer.

They bow their heads and fold their hands.

ARCHER (CONT'D)
Oh, Lord, we come to thee this Thanksgiving with heavy hearts. Heavy from despair and from wickedness. Help us, Lord, to recognize and cherish the blessings you bestow upon us, despite our transgressions...

(CONTINUED)

CONTINUED:

Estelle looks up at Leigh, who also looks up. Their eyes meet and carry signals of concern.

Satisfied that neither have been grossly abused they bow their heads once more.

ARCHER (CONT'D)

... we are truly unworthy. Bless this food as you have done our lives. Bless us as a family, as I am sure you are willing to do. Help us to see the good in each other. In the Lord's name we pray...

Everyone joins in the Lord's Prayer, however the Wear's mumblings darken the words.

ARCHER (CONT'D)

... Our Father, who art in heaven, hallowed be thy name. Thy kingdom come. They will be done on Earth, as it is in Heaven. Give us this day our daily bread and forgive us our transgressions, as we forgive those who have transgressed against us. Lead us not into temptation, but deliver us from evil. For thine is the kingdom, the power, the glory, forever. Amen.

Everyone looks up, moods completely somber.

ARCHER (CONT'D)

Okay, who wants what?

Archer goes around the table giving each person their traditional meal.

The turkey legs go to Chad over a small bed of stuffing. Vegetable medley serves as a barrier between the meat and the mashed sweet potatoes, which have marshmallows dropped on them. He also gets two biscuits, apple juice, and a wooden spoon.

Estelle gets the artichoke and a vinaigrette dip along with a few slices of a roast, wine, sweet potatoes without marshmallows, a spoonful of stuffing, cranberry sauce, and a corn cob.

Archer cuts her meat and gives her a wooden spoon.

(CONTINUED)

CONTINUED: (2)

Derrick receives a large portion of roast, the turkey wings, stuffing, cranberry sauce, vegetable medley, corn, regular potatoes with gravy, and biscuits.

Archer cuts the meat and gives him a wooden spoon.

Archer gives Leigh a couple of slices of the roast, the asparagus with vinaigrette sauce, sweet potatoes with marshmallows, stuffing, a biscuit, and cranberry juice.

As before, Archer cuts the meat and gives her a wooden spoon.

Back at the head of the table, Archer takes slices of the turkey breast, a lot of stuffing, white mashed potatoes with too much gravy, and a biscuit.

He looks up and raises his wine glass.

ARCHER (CONT'D)

Don't just drool on it. Eat up.

The family carefully picks up their wooden spoons and then, as if under the same controls, scoop some food and raise it to their mouths.

ARCHER (CONT'D)

Cheers.

He gulps some wine.

Estelle looks back over at Leigh and winks.

Leigh looks over at Archer, then to her mom and winks back.

Chad watches them as he chews a mouthful, starting to smile.

Leigh and Estelle are able to, in the brief seconds that they stare at each other, share their thoughts on the danger they face and the need to escape as soon as possible.

Chad looks at Derrick and the mother and daughter have a moment to connect unobserved.

Estelle quickly crosses her eyes and sticks her tongue out just a little.

They both smirk, too in control to be affected by the drugs any longer.

Estelle motions to Archer with her eyes.

Archer builds a mashed-potato dam with nervous hands.

(CONTINUED)

CONTINUED: (3)

Leigh and Estelle nod to each other and continue to pretend to be under the sedative's influence.

Archer breaks his thought and looks up.

ARCHER (CONT'D)

Well, folks. I guess this is the moment everyone's been waiting for, right? How do you guys feel?

Everyone smiles and nods.

ARCHER (CONT'D)

That's good. I've got some good plans for us. We can start some group therapies. All of us. We can really bond and work to become better people together.

The family looks around and smiles to each other.

Derrick reels from the drugs and alcohol and a full belly, but he is pleasant.

When he glances toward Archer, his eyes narrow slightly.

Tears escape Chad's eyes and he tries to get up, starting to redevelop tic-like movements.

ARCHER (CONT'D)

Chad, drink your juice.

Leigh shoots a nervous glance at her juice, then distracts herself with Archer's words.

ARCHER (CONT'D)

If everything goes well, and a lot of important progress is made, then we can even do some outings. Maybe in a year, or two. How does that sound?

Everyone looks happy.

ARCHER (CONT'D)

You'll see. Soon, we'll be one big happy family.

Estelle starts to hum "For He's a Jolly Good Fellow" and her family joins in.

Archer basks in the glory.

(CONTINUED)

CONTINUED: (4)

He toasts the family.

INT. LIVING ROOM - NIGHT

ARCHER
To us! To us! To us!

He raises the bottle of wine and barely a mouthful falls into his mouth.

Handing the empty bottle to the male mannequin on the couch beside him, Archer plops in his chair. Because of the television reflecting off of the glass jar encasing the mannequin's head, it's face cannot be clearly seen.

ARCHER (CONT'D)
What a night! What a great night.

He looks to the recliner on his right side.

ARCHER (CONT'D)
I'm telling you, man. I had them eating out of my hands. Out of my hands.

Reaching over to an end table beside him, Archer picks up a syringe and a vial.

With moderate difficulty, he draws some of the vial's contents into the syringe.

ARCHER (CONT'D)
Let's get this party started, huh?

He bends down out of view.

Suddenly, he shoots up, again.

He falls back into his recliner, holding a hand to his head. The syringe is still full.

ARCHER (CONT'D)
Fucking birthday cake!

He shakes his head and bends back down.

ARCHER (CONT'D)
Fuck.

He lets out a pleased sigh.

INT. L'S PADDED ROOM - NIGHT

Crying softly, Leigh paces around her room.

LEIGH
Mom. Mommy.

She passes the door and jiggles the handle without even looking at the door.

She does the same when she passes again, but she does not remove her hand.

INT. E.'S PADDED ROOM - NIGHT

Estelle has both hands free and is unstrapping her feet.

Both of them freed, she jumps off the bed and runs to the door.

It is locked.

She pulls.

INT. L'S PADDED ROOM - NIGHT

Squinting to see and no longer crying, Leigh examines the door jam.

She pulls and pushes at various places, but to no avail.

She backs away from the door.

Sitting on the bed, she looks back and forth between the chair and the door.

She lays down.

INT. E'S PADDED ROOM - NIGHT

Propped up with her back to the door, Estelle surveys the room.

Diffused moonlight coming in through the skylight catches several screws embedded through the cloth and wall.

Leaning against the wall, she walks over to the corner of the room.

INT. C'S PADDED ROOM - NIGHT

Headphones resting on his pillow, we faintly hear ROCK MUSIC playing from his Discman.

Though asleep, Chad continues to have fits and pull at his restraints.

INT. L'S PADDED ROOM - NIGHT

Leigh rummages through the pile of belongings beside her bed, testing the durability of each item.

She picks up one of her books.

Bending the cover, she looks back at the door.

Getting off the bed, Leigh walks over to the door.

INT. E'S PADDED ROOM - NIGHT

Estelle has worked the cloth free of the left-most lower screw and is working on the next.

She pulls at it in various directions, fiercely.

It separates from the wall.

She moves on to the next one.

INT. D'S PADDED ROOM - NIGHT

Derrick cannot sleep.

Instead he counts. He is on three thousand eighty-four.

DERRICK

Three thousand eighty-five. Three
thousand eighty-six. Three
thousand eighty-seven. Three
thousand eighty... eight. Three
thousand eighty-nine. Three
thousand. Three thousand, uh.
Three...

FLASHBACK:

INT. DURANGO - AFTERNOON

Derrick sits in his Durango at the end of his drive-way.

He watches the silver sedan a little more closely.

(CONTINUED)

CONTINUED:

The driver is wearing the same hat as the one in the video store.

The driver's head turns slightly toward Derrick.

INT. VIDEO STORE - DAY

Derrick walks past the aisle and turns his head toward the man with the hat.

The man turns his head away.

His face closely resembles Archer's.

INT. GROCERY STORE - DAY

The man looking down the aisle at Derrick is Archer.

EXT. WEAR'S HOUSE - MORNING

Archer jogs past as Derrick picks up the newspaper.

INT. RESTAURANT - NOON

Archer eats at the table across from Derrick.

EXT. PARK - DAY

Archer watches the Wears from a nearby tree.

BACK TO SCENE:

INT. D'S PADDED ROOM - NIGHT

Derrick's face is hardened.

He closes his eyes.

DERRICK

Three thousand ninety. Three
thousand ninety-one. Three
thousand ninety-two.

INT. E'S PADDED ROOM - NIGHT

As Estelle pulls another part of the cloth off the screw, she notices a door behind the cloth.

Feeling along the edge of the door, she causes it to open slightly, signifying it isn't latched.

She yanks the cloth attached to the other side of the door.

(CONTINUED)

CONTINUED:

The cloth comes off and Estelle crawls under the sheet and stands up.

The door won't open enough because the cloth is still too tight.

INT. L'S PADDED ROOM - NIGHT

Leigh is stuffing the cover of her book between the jam and the door.

She jiggles it, trying to catch the lock.

INT. E'S PADDED ROOM - NIGHT

Estelle is detaching the last of the floor board screws.

The cloth is freed from the baseboard and drifts back against the wall.

Backing up, Estelle checks toward the door.

She focuses on the middle of the wall.

Lifting the sound-proof cloth, she is able to pull the door open.

INT. L'S PADDED ROOM - NIGHT

Leigh slowly angles the book cover and slides it upward.

It stops for a fraction of a second and then, with a CLICK, the door unlatches.

Leigh gently pushes the door completely open into a long, dark hallway.

INT. E.'S PADDED ROOM - NIGHT

The door closes from behind the cloth, which rests back in place over the wall.

INT. BATHROOM - NIGHT

The window in the bathroom is not soaped and street lights illuminate the room through several trees.

Estelle stands on the bathtub to get a better view out of the window. It is snowing.

She steps down and looks into the mirror.

(CONTINUED)

CONTINUED:

Running her fingers through her hair, she sits down on the toilet.

As soon as she sits down, she excitedly raises the lid and sits back down.

INT. HALLWAY - NIGHT

Careful to step lightly along the wall, Leigh moves down the hall.

She reaches a door and listens through it before moving on.

SNORING comes from the end of the hall. Leigh comes out into an U-shaped opening around a staircase.

She creeps down the stairs. In the far corner, center screen, we see a door with a window on it. This is Estelle's door.

INT. BATHROOM - NIGHT

Estelle looks up at the ceiling, chewing her tongue.

Noticing the lack of toilet paper, she groans.

She opens all of the cabinets, but they are empty.

She looks back up with a heavy sigh.

Standing on the counter, she pushes at the ceiling.

She pauses for a second and then climbs down from the counter.

Leaning over the tub, she unscrews the shower head.

INT. FOYER - NIGHT

Leigh stands at the bottom of the stairs, looking around at the various doorways.

She walks away from the front door and beyond the staircase towards a doorway.

After looking through the door, she jumps back.

More slowly now, she moves through the door.

INT. LIVING ROOM - NIGHT

Leigh enters the room slowly.

(CONTINUED)

CONTINUED:

LEIGH
H... Heh... Hello?

The mannequins are positioned around the room.

Leigh touches the arm of one.

She looks around at the others.

Feeling around the glass jar, she peers in squinting at the head.

She stands and walks to the wall.

With a CLICK, the light comes on.

Leigh turns around shielding her eyes and blinking.

She lowers her hand, looking into the room...

... and loses her breath.

A female head, not unlike Leigh's, grins at her with a half smile through one of the glass jars atop one of the mannequins.

She shuts off the light.

INT. BATHROOM - NIGHT

Speckled in ceiling flakes, Estelle chips away at the ceiling with the shower head.

She pulls down some large chunks with her left hand.

Her hand stops.

She pulls down a tuft of insulation.

Admiring the tuft, she places the shower head on the counter.

Greedily, she uses both hands to pull down as much ceiling as possible.

She has managed a hole about a foot in diameter.

Returning to the shower head method, Estelle begins to break away more of the ceiling.

INT. FOYER - NIGHT

Leigh covers her mouth tightly with one hand. She is convulsing.

She can barely manage to move across the floor to another doorway.

Peering into the darkness, Leigh pauses before entering the kitchen.

INT. D'S PADDED ROOM - NIGHT

Derrick's eye-lids are half closed and he speaks very slowly.

DERRICK

Three thousand seven hundred and thirty-five. Three hundred seven hundred and thirty-six. Three...
Oh, fuck it.

He closes his eyes.

Turning his head to the side, he lets out a long breath.

DERRICK (CONT'D)

Three thousand seven hundred and thirty seven.

His eyes open.

DERRICK (CONT'D)

Oh, that's a neat one. Three, seven. Three, seven.

INT. KITCHEN - NIGHT

The counters are filled with the dirty dishes of Thanksgiving dinner.

The left-overs are left out as well.

There are two doors to Leigh's right.

She opens the first one to find a dry goods pantry.

She closes the door, considerably calmer now.

After opening the next door, she finds a staircase down to the basement.

Closing the door behind her, she descends.

INT. BATHROOM - NIGHT

Estelle is clawing away at the sides of the ceiling, blinking away the dust.

She stops and breathes deeply, rolling her shoulders.

She places her hands on opposite sides of the hole.

As careful as possible, she lowers her hands, maintaining the same distance.

She brings her hands to her hips.

With a quick exhale, she picks up the shower head and looks up at the hole.

INT. BASEMENT - NIGHT

Leigh walks away from the staircase.

To her left and the left of the stairs sit a washer and dryer.

Beyond them, along the wall and in the corner, is a water heater. The water heater RATTLES.

Leigh jumps.

Catching her breath, she looks around.

Thin metal poles support the ceiling.

The wall opposite the stairs has three doors and there's a door on the wall to Leigh's right.

Against the left wall is a pile of indiscernible materials.

Leigh walks over to the middle door, looking over her shoulder at the staircase.

She stops with her hand on the handle.

LEIGH
(whispering)
Mom?

She slowly opens the door out into the room.

She reaches in.

There's a CLICK and light.

(CONTINUED)

CONTINUED:

The room is a bathroom filled with empty boxes, a broom, a mop and bucket, various spray bottles, and a large metal chest positioned under the sink.

Leigh looks back into the basement, leaving the bathroom light on.

The before indiscernible pile by the wall is a collection of various lawn and garden supplies.

Leigh gets a good long look at the layout of the basement and then, nodding, turns off the bathroom light.

Guiding herself along the wall with her hand, Leigh moves to the door near the lawn and garden goods.

When she reaches the handle, she discovers that it is locked.

INT. BATHROOM - NIGHT

The hole is definitely large enough now and Estelle's hands are grabbing the wooden boards running along the ceiling.

She can barely lift her head.

Her arm muscles tighten, but she doesn't move.

They relax.

They tighten.

She groans.

Letting go, her arms drop to her sides.

She sits down on the counter and folds her arms on her lap.

Her head droops and she snaps it up.

The snow falls unrelentingly out the window.

INT. C'S PADDED ROOM - NIGHT

The door opens and Leigh walks in, carrying her trusty book.

She closes the door partially and puts the book down as a door stop.

She peers at the bed in the room.

Leigh approaches Chad's bed with both of her hands over her mouth and nose in agony. She is crying.

(CONTINUED)

CONTINUED:

Chad shakes in a repetitive pattern, yet he is asleep.

Leigh kneels by his bed and places a hand on his.

As she does this, he awakes with a yell and a smile.

CHAD

Oh, my God, Leigh. You scared me.
Gosh it's damn good to see you,
Sis.

LEIGH

(sobbing)
Chad, quiet.

CHAD

How's your therapy coming, huh?
Dr. Archer's great, isn't he? Is
he great, Sis?

Chad starts to blubber, however he doesn't seem to be fighting his restraints as much.

Leigh hugs him.

CHAD (CONT'D)

I want to go home, man. I want to
go.

LEIGH

It's okay, Chad. I'm going to find
Mom and Dad and then we'll all get
out of here.

Chad lays deep into his pillow.

CHAD

I don't want to disappoint the
doctor. You know, Dr. Archer. Dr.
Archer. I've come a long way.

Leigh looks at him and he returns the eye contact.

CHAD (CONT'D)

(with rhythmic tic)
I can't control myself anymore,
Leigh. I hallucinate, too.

Leigh partially rises, wiping her eyes.

(CONTINUED)

CONTINUED: (2)

CHAD (CONT'D)
Could you just kill me? Or
something?

Leigh grabs him again and looks him in the eye.

LEIGH
No. There's no reason. We'll be
fine when we get out. You'll be
fine. You just need to be free and
move.

Chad closes his eyes, breathing heavily.

CHAD
Just go find Mom and Dad. Get us
out.

LEIGH
Okay. Better not tell Archer you
saw me here. That would make
trouble.

CHAD
Fine. Good. Go.

INT. BATHROOM - NIGHT

Estelle tries again to pull herself up the hole and manages
to get half way this time before giving up.

INT. BASEMENT - NIGHT

Leigh emerges from the room, looking about.

She closes the door and makes sure that it is locked.

Satisfied, she moves along the wall to the door to the right
of the bathroom.

She wipes her eyes and nose.

Taking her book cover, Leigh begins to jimmy the lock.

INT. BATHROOM - NIGHT

Estelle freshens herself up in the mirror.

She takes a look outside the window.

The snow is starting to slow down.

(CONTINUED)

CONTINUED:

With half-closed eyes, Estelle looks back at the hole in the ceiling.

INT. D'S PADDED ROOM - NIGHT

Derrick is rocking Leigh back and forth as she cries in his shoulder.

DERRICK

Shh... Shh... All right, Leigh.
That's enough. Settle down. We
need to talk.

Leigh composes herself and sits on the bed next to Derrick.

LEIGH

Where's Mom?

DERRICK

I don't know. But, don't worry.
Nothing bad is going to happen.
We'll find her later.

LEIGH

Chad doesn't look so good. I think
he really got sick.

DERRICK

I don't remember. I was too
drugged.

Leigh curls up around Derrick's arm.

INT. MASTER BEDROOM - NIGHT

Archer turns over in bed.

He opens his eyes and shakes his head.

ARCHER

Damn.

He rubs his eyes with the heels of his hands.

He gets out of bed.

INT. D'S PADDED ROOM - NIGHT

LEIGH

Why is he doing this? Are we
insane or not?

(CONTINUED)

CONTINUED:

DERRICK

I don't know how long you've been here, but act like you trust him. Okay, Leigh? Dr. Roberts is a smart man. He has the upper hand. Make sure you trust him.

Leigh's brow furrows.

LEIGH

I don't like him, Dad. This whole thing is creepy.

DERRICK

Well, we can't do anything about it right now, Leigh.

He pecks her forehead and hugs her.

DERRICK (CONT'D)

You need to go back to bed. It's too late to go searching for you mother.

LEIGH

Okay, I'll try to get out earlier tomorrow. Then we can escape.

Derrick smiles at her.

LEIGH (CONT'D)

Dad, there's some things in this house I think you should see.

Still smiling, he combs back her hair with his hand.

DERRICK

Not tonight, Leigh. Help me with these straps.

He lays back down.

INT. C'S PADDED ROOM - NIGHT

Chad alternately flips his head to the side, scrunching his face.

CHAD

Leigh, my nose itches really bad. Leigh? You still there?

He raises his head, trying to reach one of his hands.

(CONTINUED)

CONTINUED:

His nose twitches.

We hear the door OPEN.

CHAD (CONT'D)
(smiling)
My nose itches. I need someone to
scratch it.

He puts his head back on the pillow.

INT. BATHROOM - NIGHT

Estelle rests her head against the wall.

Her eyes close.

With a little shake of her head, her eyes drift up to the
hole.

She chews her tongue.

Her eyes close, again.

INT. C'S PADDED ROOM - NIGHT

Sitting on the bed, Leigh is scratching Chad's neck. He
smiles.

CHAD
I can't wait to get out of here.

LEIGH
(stopping)
Is that better?

CHAD
Yeah. Are you going to go look for
Mom, now?

Leigh stands up.

LEIGH
Maybe on my way back. I don't want
to get in trouble.

CHAD
Goodnight, Leigh. Thanks.

Leigh pats his hand.

(CONTINUED)

CONTINUED:

LEIGH
No problem. Night.

She moves the door.

INT. BASEMENT - NIGHT

Leigh latches the door and turns around.

She quickly raises her hands to her face and stifles a shriek.

Light spills down the staircase.

The door at the top opens as Leigh runs to the door opposite the gardening pile.

Silently, she opens the door and closes it behind her before Archer's waist comes into view.

He does not turn on a light, but leaves the door upstairs open.

Archer is wearing a robe and slippers. He carries a wadded up bed-sheet.

At the base of the steps, he turns to the washing machine.

INT. COLD ROOM - NIGHT

We hear Leigh BREATHING and her teeth CHATTERING.

The washing machine STARTS.

Leigh SHUFFLES along the floor and we hear her BUMP into a metal trash can.

She holds her breath.

INT. BASEMENT - NIGHT

Rubbing his hands on his face, Archer goes back upstairs.

INT. COLD ROOM - NIGHT

We hear the upstairs' door CLOSE and see the light under the door disappear.

Leigh FUMBLES around the room.

CLICK and light.

(CONTINUED)

CONTINUED:

The room is a walk in refrigerator with steel-wire shelves, filled with neatly arranged boxes.

A large white freezer sits against the wall opposite the door.

Between a can and the freezer, there are boxes too large to sit on the shelves.

A singular metal trash can sits by the left wall.

Beside it and toward the door, six other trash cans are stacked inside each other.

Leigh examines the boxes on the shelves. They are medical supplies and mostly chemical.

She lifts the lid to the freezer.

Inside are packages of nondescript meat wrapped in cellophane, ice-cream, bags of ice, commercially frozen vegetables, and boxes of snack cakes.

Turning to the large boxes, she lowers the lid.

They are too heavy for her to lift and she cannot find any labels to indicate what they are.

She tries to move the can and finds that it is filled with ice.

The ice looks darker in the center and Leigh brushes away the cubes with her hand.

Her hand stops as she uncovers a dog's nose.

Gingerly, she removes enough ice to reveal Tonka's face.

She falls to her knees, crying and holding her stomach.

LEIGH

No. Why her?

She gets up and, with one hand over her mouth and the other caressing Tonka's nose, controls herself.

LEIGH (CONT'D)

Tonka? Oh, you poor girl. I'll get him. You bet on it.

Leigh quickly scoops some ice back over Tonka's face.

(CONTINUED)

CONTINUED: (2)

She replaces the lid and walks to the door.

Turning off the light first, she exits cautiously.

INT. BASEMENT - NIGHT

Guiding herself with the street lights coming from a window over the gardening equipment, Leigh makes her way to the stairs.

The washing machine SWISHES.

Leigh peers up the stairs. The door is still closed and no light comes from underneath it.

She gives another look around the basement and then ascends the stairs.

INT. KITCHEN - NIGHT

The door leading downstairs opens slowly.

Leigh's head pokes out and checks around the room.

She enters and closes the door with a QUIET SQUEAK.

Looking over at the spoils of the last meal, she grabs her gut and mouth in horror.

LEIGH

Tonk.

She covers her face in her hands and leaves the room, shaking her head.

INT. FOYER - NIGHT

Leigh stands completely motionless, watching Archer come back down the stairs.

She bolts back into the kitchen.

INT. KITCHEN - NIGHT

Leigh turns the corner sharply and runs into the adjacent dining room.

INT. DINING ROOM - NIGHT

Leigh stops and turns looking around the room where her family last met together.

(CONTINUED)

CONTINUED:

The living room is beyond, through another doorway.

After a quick look back into the kitchen, Leigh runs into the living room.

Archer comes to the door of the dining room and turns on the light.

Puzzled, he looks around the room and under the table.

He walks over to the living room.

INT. LIVING ROOM - NIGHT

Leigh crawls among the mannequins.

Archer comes into the room and moves his head around the room.

He leans back into the dining room, but then stops and feels along the wall for a light switch.

Leigh stops behind the love seat.

The light comes on with a CLICK.

Archer walks into the middle of the room, looking at each mannequin in turn.

He stops by his recliner and sits down.

Grabbing the remote control, Archer turns on the television.

He flips through a few channels and then turns on the clock display.

It is five thirteen.

Archer gets up and leaves via the dining room.

Leigh's head juts out from the side of the love seat.

She bolts out to the foyer.

INT. FOYER - DAWN

The lights are off in the foyer and upstairs.

Grabbing the handrail, Leigh bounds up the stairs.

She stands at the top looking around.

INT. HALLWAY - DAWN

All along the U-shaped opening, there are doors with windows like the ones in the Wear's doors.

Leigh moves to a few of them peering in.

Each one is decorated as any of the other padded rooms, but the beds are empty.

Leigh returns to the little hallway that leads to her room.

Picking up the book she propped the door open with, she re-enters the room.

The door closes after her.

INT. BATHROOM - DAWN

Estelle swings from the boards in the ceiling.

With a quick jerk, she manages to force her body through the hole.

INT. ATTIC - DAWN

Estelle sits on the floor of the attic and pulls her legs up through the hole.

She punches the air in celebration.

Careful to crawl on the boards, she advances toward the finished section of the attic floor.

The finished section contains five distinct piles of boxes.

The fold-out stairs jut up through the floor beyond the boxes.

Once she reaches the boxes, Estelle discovers that they are labelled with an alpha-numeric code. The letters being the names Estelle, Leigh, Chad, Derrick, and Archer, depending on whose pile they represent.

She is interrupted in rummaging over her boxes by the realization that the sky out of the attic window is getting lighter.

ESTELLE

Oh, shit.

She quickly scoots along back toward her hole.

INT. HALLWAY - MORNING

Archer comes upon a door at the end of the hallway.

He halts abruptly several feet from the door.

A small orange nerf ball lies next to the wall.

Checking behind him, Archer creeps up on the door and peers inside the window.

Leigh sleeps in a fetal position on her bed.

Archer looks back at the ball.

ARCHER
(under his breath)
Son of a bitch.

He picks the ball up and replaces it against the door.

Much quicker now, he speeds off.

INT. ANOTHER HALLWAY - MORNING

Archer comes upon a door similar to Leigh's door. A small orange nerf ball rests against the door.

He looks back over his shoulder.

Shaking his head, he looks through the door's window.

Estelle, in restraints, sleeps softly.

INT. BASEMENT - MORNING

We now see Chad and Derrick's doors clearer. They face each other from about twenty feet away. Both nerf balls sit about three feet away from their doors.

We hear Archer CLOPPING down the stairs.

He wastes no time in replacing the balls and looking in the windows.

Looking in every nook and cranny of the basement, Archer spins around.

He is afraid of his own shadow.

Placing the leather-bound clipboard on the dryer, he backs against the wall.

(CONTINUED)

CONTINUED:

Sweating, he tries to look at everything at once.

ARCHER
(moving towards the dryer)
Since I'm already down here.

Still uneasy, Archer opens the dryer and takes out his sheets.

He folds the sheets haphazardly and shoves them into a basket, while turning toward the cold room.

ARCHER (CONT'D)
Oh, yeah.

He walks to the cold room, ever searching the shadows of the basement.

INT. COLD ROOM - MORNING

The door swings open and is immediately filled with light.

Archer walks to the large white freezer, glancing under shelves and around objects.

He lifts the lid momentarily with his eyes locked on Tonka's silver trash can.

His face becomes stern.

The freezer's lid drops with a THUD.

He stands in front of the can, looking back and forth from the can and the wall beside it.

The handle of the lid is at a roughly forty-five degree angle from the wall.

Leaning on the can with both hands, he then slowly lifts the lid.

Tonka's nose pokes through the ice, which Archer smooths out with his hand.

He exhales a long, foggy breath.

Replacing the lid, he goes to great lengths to make sure the handle is parallel to the wall.

INT. ARCHER'S BATHROOM - MORNING

The room is dark.

(CONTINUED)

CONTINUED:

We can hear dripping in the bath-tub.

The door opens and Archer turns on the fluorescent over-head light.

He stands in front of the mirror. Reflection looks upset.

REFLECTION

You let them fool you.

ARCHER

No.

REFLECTION

They pretended to like you, and you bought it. Swallowed hook, line, and sinker.

ARCHER

I don't know that. I don't know that they know. I could have forgotten to put them back. I've been getting sloppy.

REFLECTION

Well, now it's time to take up the slack. Find out who's getting punished.

Archer leans against the wall behind him and sighs.

ARCHER

This won't be easy. You know that.

INT. C'S PADDED ROOM - DAY

Chad tosses around in his bed, giving off a shrill grunt with each breath.

Hearing the door, Chad calms down a bit and gives Archer a big smile.

CHAD

Thank you, Doctor. Thank you very much for letting me see my family last night.

He continually tries to sit up, but the restraints won't let him.

Archer moves over, having trouble maintaining a pleasant facade.

INT. E'S PADDED ROOM - DAY

Estelle has tear tracks running over her temples.

Archer stands over her.

ESTELLE

How's the rest of my family this morning?

ARCHER

Okay. I haven't seen Derrick, yet.

Estelle licks her lips.

ESTELLE

I'm sure there's a reason why they're all here.

ARCHER

Yeah, but that's not important right now.

INT. D'S PADDED ROOM - DAY

ARCHER

Tonka needs to be taken to the vet.

Derrick nods.

INT. C'S PADDED ROOM - DAY

CHAD

(writhing)

Oh, Tonka! What a good girl!
She's my favorite dog. Can I see
her when she gets back?

Archer pats his shoulder.

ARCHER

Sure.

INT. L'S PADDED ROOM - DAY

Archer stands with his arms folded and one hand over his chin.

Leigh, curled up on her bed, cries uncontrollably.

INT. E'S PADDED ROOM - DAY

Estelle exhales and creases her brow.

ESTELLE

Well, then take her. Is it serious?

INT. D'S PADDED ROOM - DAY

ARCHER

She hasn't been eating right and vomits a lot.

Derrick cocks his head.

DERRICK

Do you suspect she could have got into some rat poison?

INT. C'S PADDED ROOM - DAY

Chad wriggles on his bed, breathing irregularly.

ARCHER

Could be even more serious. So, I think she should be taken in.

CHAD

Anything you can do to help her, Doc. You gotta help her.

ARCHER

She's your dog.

INT. E'S PADDED ROOM - DAY

Estelle shrugs her shoulders.

ESTELLE

Actually, she's more Leigh's dog.

INT. L'S PADDED ROOM - DAY

Leigh is still crying.

Archer pulls up the folding chair and leans on his knees, looking at his hands.

He exhales.

INT. D'S PADDED ROOM - DAY

Archer is leaving. Derrick watches.

DERRICK

Whatever it costs you can just put
on our bill.

Archer is gone.

DERRICK (CONT'D)

Sick mother fucker.

INT. C'S PADDED ROOM - DAY

Archer no longer in the room, Chad sways in his bed and sings
a song by Tom T. Hall.

CHAD

Oh, you'll like Tonka. She's a
friend of mine. Tonka is a good
girl and she guards me all the
time. Well, she's about that tall
and about that long. And she loves
to hear me sing her in a song.

INT. L'S PADDED ROOM - DAY

Leigh is crying softer now.

Archer reaches out and rubs her arm gently.

He closes his eyes.

ARCHER

Are you okay, Leigh? Tonka will be
all right. It's just a short vet
visit, I'm sure.

LEIGH

(not turning around)

Yeah.

ARCHER

You care a great deal about her,
don't you, Leigh?

LEIGH

Yeah.

(CONTINUED)

CONTINUED:

ARCHER

I'll make sure she gets the best
care.

Archer takes a syringe from his coat pocket and uncaps it.

ARCHER (CONT'D)

Would you like a hug?

LEIGH

(turning around)

Yeah.

She grabs Archer with one arm around his neck and squeezes, digging her shoulder into his throat. He hugs her, holding her head.

His face turns dark red and he stops breathing.

He lifts the needle up to her neck.

Her face is clenched tightly as she sobs.

His eyes slowly roll down to get a view of her neck. He is almost purple.

He pricks the needle in and empties the syringe.

Starting to breath again, the color in Archer's face fades.

Leigh relaxes and he lowers her back on the bed.

INT. REC ROOM - DAY

Stripped to underwear, Leigh is shackled to the wall.

Her mouth is gagged and head strapped.

Archer tightens the chains and Leigh squirms until the chains are too tight to fight.

Her muscles tighten and relax.

Her breathing is pained and drool escapes around the gag.

Her breathing intensifies as Archer approaches her.

She struggles against the chains, but to no avail.

Archer tightens the head strap.

(CONTINUED)

CONTINUED:

ARCHER

Why couldn't you just trust me?
Didn't I give you what you needed
when you needed it?

He tugs on the chains.

ARCHER (CONT'D)

Did I ever take advantage of you?
I could have, you know.

Turning around, Archer picks up a lined trash can.

ARCHER (CONT'D)

All I wanted was for you to care
about me as much as I care about
you.

He empties a bag of ice in the bottom of the can.

Leigh panics.

ARCHER (CONT'D)

Is it wrong to care about someone?
Is it wrong to want to take care of
someone?

Walking over to Leigh, Archer places the can under her.

ARCHER (CONT'D)

I'm sick and tired of being
unworthy to be in your little
family!

Leigh refuses to look at Archer.

ARCHER (CONT'D)

I'm not a nobody. I deserve better
than this.

He rolls up his sleeves and walks to the stainless steel
table, which has a folded towel on it.

Opening the towel, Archer reveals a varied collection of
knives.

He picks up the one with the largest blade.

Leigh tries to scream through the gag.

Archer looks at Reflection in the knife.

(CONTINUED)

CONTINUED: (2)

Reflection winks.

As Leigh strains with all of her might, Archer approaches.

ARCHER (CONT'D)
I thought you were different. I
thought you had heart and common
sense.

He rests the tip of the knife just over her right hip.

ARCHER (CONT'D)
You're just an insensitive, spoiled
brat.

Leigh tries not to breath and yet, with each convulsion, the
knife pricks her side.

A few drops of blood run along the edge of the blade.

Archer backs away, starting to cry.

He cannot take his eyes off the knife.

Leigh relaxes and hyperventilates.

With a big, sudden movement, Archer throws the knife across
the room.

It sinks deep into the cloth and wall.

He holds down the top of his head and cries.

ARCHER (CONT'D)
Why did you do it? Why did you do
it?

He looks up at Leigh.

ARCHER (CONT'D)
I was so close. Why did you fuck
it up?

He storms out of the room.

INT. BATHROOM - DAY

Archer is washing his face in the sink.

He stands up and dries off with a hand towel, letting the
water run.

(CONTINUED)

CONTINUED:

REFLECTION

Oh. All right. Now I feel better.

ARCHER

I can't do it.

Reflection brow beats Archer.

REFLECTION

You have to do it, man. What else
you going to do?

Archer holds his neck.

ARCHER

She's pretty scared. She could
straighten up.

REFLECTION

Bullshit. She could have even
warned the others.

Archer paces.

ARCHER

No. No. I don't think she did.
They didn't react at all. They
don't know.

REFLECTION

Then get her before she does. You
know I'm right. There's no other
way.

Archer leans across the sink.

ARCHER

I was so close.

INT. REC ROOM - DAY

Leigh moans softly and then louder as Archer comes back into
the room.

He walks swiftly toward her, picking up a thin knife on the
way.

With a furious expression, he plunges the knife into her side
and twists it.

She SCREAMS.

(CONTINUED)

CONTINUED:

We hear blood FLOWING onto the ice.

Archer draws his arm across the body.

ARCHER

Kyle! Damn you, you fucker!

Screaming, he looks through Leigh, rather than at what he's doing.

We hear a series of WET SPLASHES mix in with the LESSENING SCREAMS as Leigh's entrails fall into the can.

INT. COLD ROOM - DAY

Archer enters the room, lifting a trash can with each step. Leigh is now inside.

He sets the can in front of Tonka's and takes a few breaths.

ARCHER

(checking his watch)

I don't have time for this.

He moves Tonka's can over and places Leigh's next to it.

He rotates the can until he is satisfied that the handle is parallel to the wall.

INT. C'S PADDED ROOM - DAY

Chad pulls at his restraints as he speaks.

Archer sits in the chair with a blank sheet exposed on his clipboard.

CHAD

So, it wasn't that I really wanted him to die. He just pissed me off. Really, really bad.

Archer's pen dangles from his hand.

CHAD (CONT'D)

But, I could have killed him. I had the brick in my hand. He was walking away.

Archer stares at the opposite wall without blinking.

(CONTINUED)

CONTINUED:

CHAD (CONT'D)

I yelled at him, "who do you think you are? Dumb asshole!" And then he turned around, saw the brick he threw in my hand. The brick was in my hands now.

Archer tightens his lips and swallows, with a little difficulty.

CHAD (CONT'D)

He just flicks me off and walks away. That's it. I drop the brick and that's it. I could have killed him. But, I guess I'm not like that. Huh, Doc Archer?

Archer stiffly moves his head to Chad.

After a couple attempts he manages to speak.

ARCHER

Yes. Yes, Chad.

Chad flicks back onto his pillow.

CHAD

Damn straight, Doc. Damn straight. Once, I thought I was going to kill Leigh.

His voice drops off and becomes inaudible by the end of the dialogue. We watch Archer watch Chad with a frozen expression.

CHAD (CONT'D)

I mean, I had it all planned out, too. I was like ten, this time. She had this big slumber party for her birthday that year, while I was grounded during mine. That really pissed me off. Wouldn't you be pissed?

FLASHBACK:

INT. ROBERT'S FAMILY HOUSE - AFTERNOON

Archer, terrified and bloodied, scoots backward on hands and heels.

His brother, dripping blood, walks after him.

(CONTINUED)

CONTINUED:

He brandishes a large hunting knife. The blood on the blade has started to coagulate. As he squeezes the handle, blood gurgles from between his fingers.

KYLE

You're next, Archer. Sorry.

Archer comes up against a wall, frantically looking at nearby doorways.

ARCHER

Kyle! Kyle, wait. Listen to me.

KYLE

Don't you get it? That's the problem. I've been listening to your bullshit for too long now.

Archer lifts his hands.

ARCHER

You're in a lot of trouble. I need you to be calm now, so you can avoid getting into more trouble.

Kyle laughs and jumps up and down.

KYLE

More trouble? You mean like more life sentences?

Kyle gets more serious now, on the verge of tears.

KYLE (CONT'D)

I killed our family, man. Get it? Look at this knife. My clothes. You.

He tries to laugh to avoid crying.

KYLE (CONT'D)

I guess blood is thicker than a lot, huh?

ARCHER

Kyle, it would be better if you threw the knife into the next room. It's over now.

KYLE

Oh, you're so smart, aren't you, Archer? Archie?
(MORE)

(CONTINUED)

CONTINUED: (2)

KYLE (CONT'D)

I killed our family, man! I don't even know why.

Archer slides up the wall with his back.

KYLE (CONT'D)

Do you know why, Doc? Why'd your little brother gut out his family? Rage? Holiday stress? Mistook them for the fucking turkey?

Archer tries to lunge, but stops short of a foot away from the extended knife.

KYLE (CONT'D)

Face it, man. There are some things you can't fix.

ARCHER

Kyle, don't!

Before Archer can grab Kyle's arm, Kyle has already slashed his own throat, sending blood into Archer's eyes.

Kyle is choking and gasping as Archer lays him onto the ground.

ARCHER (CONT'D)

Fuck, Kyle! No! Stay with me! I'm getting an ambulance.

Archer runs off.

Kyle picks up the knife and plunges it into his side.

He drags the handle toward the other side.

Halfway across his abdomen, the knife stops and so does Kyle's breathing.

His head drops to the ground, but his hand stays on the knife.

A horrified Archer stands, paralyzed, at the doorway with the phone to his ear.

BACK TO SCENE:

INT. LIVING ROOM - DAY

Archer sits as before in Chad's padded room, but is now in his easy-chair.

(CONTINUED)

CONTINUED:

He looks around at the mannequins. All of their heads are facing him.

A female head from the card table stares at him.

WOMAN (V.O.)
Where's Bobby, Archer?

The man's head next to her frowns at Archer.

The other two at the table, much older, look panicked.

OLD MAN (V.O.)
I want to see my wife and kids,
Doc. I have a right, don't I?

Archer looks to the fire-place where the two mannequins are spooning. Their faces are upset.

YOUNG WOMAN (V.O.)
When can I see Tony again, Doctor?

Reaching for a syringe on the end table, Archer locks eyes with the mannequins on the recliner.

MAN (V.O.)
What happened to my daughter,
Archer?

Archer draws ten cc's from an unmarked vial.

The little girl mannequin on the other's lap looks at Archer with a blank expression.

He puts the syringe down.

As he takes off his right shoe and sock, the voices come faster and from all directions.

MAN #2 (V.O.)
Where's my family?

The mannequins on the couch hold each other.

YOUNG GIRL (V.O.)
I want my Daddy!

WOMAN #2 (V.O.)
You better not touch my kids!

The mannequins on the love seat lean away from each other.

(CONTINUED)

CONTINUED: (2)

YOUNG WOMAN #2 (V.O.)
Where's my husband? Where'd he go?

Hand shaking, Archer lowers the syringe to his bare foot.

He breathes loudly through his nose.

Archer sticks the needle into the top of his foot and pushes the plunger.

He sits back in a moment of silence.

The kid-sized mannequins in front of the television have their faces turned at the screen.

We can see their faces reflecting off the television screen. Their mouths are wide open.

Reflection stands behind them with a plastic apron, goggles, and a large knife.

A LONG SCREAM grows in volume until it is unbearable.

Archer is leaning back in his recliner, taking short breaths.

Then all the mannequins shout at the same time.

EVERY MANNEQUIN (V.O.)
Where's Leigh, Archer? What'd you
do with her?

INT. LIVING ROOM - NIGHT

Archer sits up, sweating. It is a little after dusk.

He turns on the lamp beside him.

Stiffly, he reaches down at the needle, still stuck in his foot.

INT. BATHROOM - NIGHT

Estelle, no sweater, jumps up through the hole in the ceiling.

INT. ATTIC - NIGHT

Estelle crawls away from the hole and opens a few of her family's boxes.

Most of the boxes are useless trinkets.

(CONTINUED)

CONTINUED:

She sifts through one of Derrick's boxes.

She pulls out an adult magazine.

ESTELLE
That dirty bastard!

She throws it aside and digs deeper.

Pulling out an automatic pistol, she scoots over to the stairs.

The springs creak as she inches the stairs down.

Leaning to make sure the coast is clear, Estelle drops the stairs.

She waits a second to see if anyone responds to the noise.

Satisfied that no one is coming, she unfolds the stairs and climbs down.

INT. HALLWAY - NIGHT

Estelle quickly refolds and replaces the stairs, gun in hand.

She looks around the U-shaped floor plan Leigh investigated earlier.

ESTELLE
I know this design.

She moves to the other windows in the doors, but finds no one.

Quickly now, she approaches the stairs.

ESTELLE (CONT'D)
Nice, but not very liveable.

She creeps down the stairs, checking to see if she's being followed.

INT. BATHROOM - NIGHT

Archer and Reflection pace wildly. Archer is upset. Reflection is annoyed.

ARCHER
Why'd I do it? Why?

(CONTINUED)

CONTINUED:

REFLECTION

You know why. No choice.

Archer grabs his head and bangs it against the wall opposite of the mirror.

ARCHER

Well, it kinda fucks everything up,
now doesn't it?

Archer grabs the can of air freshener, squeezing it with his hand.

ARCHER (CONT'D)

Fucking bitch! Why don't they ever
stay put?

REFLECTION

Maybe there's still a chance.

ARCHER

Yeah, right. How am I going to
produce a Leigh for family
gatherings? Heads in jars don't
talk.

Reflection stares diabolically at Archer.

REFLECTION

Well, there's always next time.

Archer returns the stare.

ARCHER

No. This was it. No more. I kill
them and move on to something else.
Destroy everything. I didn't buy
all that C-4 to have it just lie
around.

REFLECTION

Don't you think you're being too
emotional?

Archer sets his jaw.

ARCHER

Destroy everything.

Archer shatters the mirror with his air freshener can.

INT. BASEMENT - NIGHT

Estelle wrestles with Chad's doorknob.

She backs up pointing the gun at the latch and squinting her eyes.

INT. HALLWAY - NIGHT

Archer walks past the stairs toward the rooms. He grasps a syringe in one hand and a large knife in the other.

INT. C'S PADDED ROOM - NIGHT

Chad raises his head as Estelle enters the room. The door jam is splintered, but not bad.

CHAD

Mom! For a minute I thought you were Leigh.

ESTELLE

Was Leigh here?

She hurriedly unfastens his bed-belts.

CHAD

Last night, yeah. We're going to escape.

ESTELLE

Right you are. Chad, did Leigh tell you where she is staying?

CHAD

Here I guess.

Estelle has freed Chad and they hug.

ESTELLE

No, Chad, I mean what room.

CHAD

I don't know.

Chad jumps back as a dark male figure fills the doorway.

CHAD (CONT'D)

Mom! Look out!

Estelle reels around shrieking.

(CONTINUED)

CONTINUED:

ESTELLE
Damn you, Derrick! Don't you dare
do that!

Derrick enters the room, hands out apologetically.

DERRICK
Sorry. I'll knock next time.

INT. E'S PADDED ROOM - NIGHT

Archer holds the padded sheet out away from the wall and lets
it go, drifting back.

He slowly turns around.

He is very pissed.

ARCHER
(grumbling)
They're all dead.

He runs out of the room and down the hall to the stairs.

INT. C'S PADDED ROOM - NIGHT

Derrick stands at the door looking out.

ESTELLE
Anyone?

Chad clings to Estelle.

DERRICK
Not yet. But that scream of yours
could have even woke up the
neighbors.

ESTELLE
These rooms have been sound
proofed.

Derrick turns around.

DERRICK
I know that.

CHAD
Did you find Leigh?

(CONTINUED)

CONTINUED:

DERRICK

No, after we -- uh, after your mom left my room to get you, I wandered around a little. But, no sign of her.

Derrick's face becomes sullen.

DERRICK (CONT'D)

We should find her fast. This guy is disturbed. You should see his living room.

CHAD

Why? What's there?

ESTELLE

Well, we're not going to find her standing here.

They leave.

INT. BASEMENT - NIGHT

The trio move slowly to the stairs.

CHAD

Did you try those doors?

DERRICK

Yeah, that's a bathroom, my room, and a walk-in refrigerator.

They creep up the stairs to the door.

Derrick can't turn the knob.

ESTELLE

It's locked?

DERRICK

Yeah, we're trapped down here.

ESTELLE

Oh, my God. He must have found us out.

Derrick's already moving.

DERRICK

Back downstairs.

(CONTINUED)

CONTINUED:

They huddle in the center of the room.

CHAD

What's he going to do to us?

Derrick's face goes sour.

DERRICK

You don't want to know.

Out of the shadows, Archer lunges at the family with a knife.

Estelle swings around with the gun, but Archer knocks it away.

ARCHER

You've taken everything I care
about away from me!

He swings at Derrick.

Derrick gets a scratch, but also a good grip on Archer's arm.

He swings Archer hard into one of the metal posts.

Archer pulls out a syringe.

Derrick deflects it and it sticks in Chad's leg.

Chad pulls it out and throws it aside.

Estelle is scrambling to find the gun, while Archer, still holding the knife, wrestles Derrick.

Chad sits down on the stairs.

Archer is able to hit Derrick in the head with the handle of the knife.

Derrick falls to the ground pulling Archer and throwing him near Estelle.

When he lands, Archer lets go of the knife, but finds the gun.

They both jump up. Estelle with the knife raised and Archer with the gun pointed at her face.

Derrick stops dead in his tracks.

DERRICK

No, don't! Shoot me!

(CONTINUED)

CONTINUED: (2)

Estelle shrugs with a little smile.

ESTELLE

I couldn't find the bullets.

A hollow CLICK and frozen action verifies the gun is empty.

Estelle slashes Archer's hand before he is able to pull it away.

Archer throws the gun at Derrick and runs into the cold room.

Chad slumps against the handrail of the stairs.

He shakes his head.

INT. COLD ROOM - NIGHT

Derrick tackles Archer, who was grabbing a box off the shelf. Boxes fly everywhere, spilling small glass vials of various sorts all over the room.

Archer elbows Derrick in the back of the head, rendering him unconscious.

Estelle shrieks as she watches on.

Archer draws the entire contents of the vial into a syringe.

ARCHER

That'll be all for you.

As Estelle runs into the room, Archer jumps up, defending himself with the syringe.

Estelle grabs it and pulls.

It comes loose and flies into the basement.

Archer runs past Estelle to get it.

Estelle wakes Derrick up.

ESTELLE

Derrick! Derrick! Wake up, honey!
We have to get out of here!

INT. BASEMENT - NIGHT

Archer scrambles in search of the missing syringe.

Chad slowly rises to a stand.

(CONTINUED)

CONTINUED:

He watches his father tackle Archer, again.

They slide to the lawn care goods.

Derrick's fist connects hard against Archer's face.

Derrick fights to grab Archer's neck, as Archer protects it with his chin.

INT. COLD ROOM - NIGHT

Searching around the room, Estelle develops an interest in the cans.

She grabs on of the lids and yanks it open. The can is filled with ice.

INT. BASEMENT - NIGHT

Derrick shakes Archer's neck, as Archer reaches behind him, finding a spade.

INT. COLD ROOM - NIGHT

Estelle pushes the ice aside and finds Tonka's nose.

She gasps and quickly opens the other can, fishing through it's ice.

Her haste causes her to slip and she pulls the can down with her, spilling ice and parts of Leigh over the floor.

INT. BASEMENT - NIGHT

Estelle SCREAMS from off screen.

Derrick jerks his head around and Chad moves his head toward her.

Archer grabs the spade and slashes Derrick's throat.

Derrick coughs blood onto Archer's face, then tightens his grip on Archer's neck.

Derrick positions the stream of blood over Archer's gasping mouth.

In a weak, yet effective, motion, Archer plunges the spade's point into Derrick's temple.

ESTELLE (O.S.)

No! No!

(CONTINUED)

CONTINUED:

Estelle sprints into the room.

Archer rolls Derrick to the side and places all of his weight on the spade.

Slowly at first and then with a SCHLOCK, Archer drives the spade deep into Derrick's head.

Chad watches a hysterical Estelle reach Archer and punt the side of his head.

ESTELLE (CONT'D)

Die!

Archer rolls over a few times and grabs his head, curling into a fetal position.

Estelle pursues him, continually kicking and screaming.

Chad slowly walks over to his mom.

CHAD

Mom?

Estelle stomps on Archer's ribs.

CHAD (CONT'D)

Mom?

Estelle stomps on Archer's gut.

CHAD (CONT'D)

Mom?

Estelle stops screaming and kicking and starts to cry.

Archer is shaking, but not from pain, from laughter.

He holds himself and laughs a shrill laugh.

ARCHER

You should see you guys!

He giggles.

ARCHER (CONT'D)

You're all fucked up.

He laughs harder.

Chad grabs a shovel.

(CONTINUED)

CONTINUED: (2)

ESTELLE

No, Chad. Don't kill him. That's what he wants. Let him suffer in jail.

ARCHER

You should have seen your faces!

He imitates a frightened wild-take and then doubles over, once more.

CHAD

I'm not going to kill him.

Chad takes a golf swing at Archer and knocks him back a few feet with the flat side of the shovel.

Archer is still laughing.

Estelle cries and Chad hugs her.

Archer stands and his laughter slows.

He falls face down with the two missing syringes in his back.

He becomes silent.

INT. BASEMENT - DAWN

Archer is tied to one of the metal posts with twine.

We hear a metal can being BEAT against the basement door.

Archer's eyes open, look around, and then close.

Chad is furiously trying to beat down the door, with Estelle watching him.

Estelle holds a pick-ax.

ESTELLE

Here. I used this for your door.

Chad takes the pick-ax and swings at the door with a LOUD PING.

ESTELLE (CONT'D)

Forget it. It's reinforced with metal.

She walks down the stairs.

(CONTINUED)

CONTINUED:

ESTELLE (CONT'D)
I'm going to try my window idea.

Chad follows her, throwing the can to the side. He is still dazed and his face his numb.

Derrick's body has been moved out of sight, but the blood from the night's struggle remains.

After they walk past Archer, he lifts his eyes to them.

Estelle picks up a hoe and starts whacking at the double-paned window.

Chad backs up as the first pane shatters.

A couple more whacks and the second one breaks.

Estelle scrapes the shards clear of the opening, letting the snow fall in.

Estelle pokes the hoe through the snow and up.

When she pulls a large portion of snow through the window, daylight enters the room.

She smiles at Chad.

ESTELLE (CONT'D)
Okay, I'm going to get out and find the police. Stay with Archer and watch him until I get back. If he moves, cram this into him.

She lifts a full twenty-five cc syringe to Chad. He takes it.

She hugs him tightly.

ESTELLE (CONT'D)
We're going to be okay.

She moves to the window.

ESTELLE (CONT'D)
Now give me a hand and be careful.

CHAD
Okay, mom. Love you.

EXT. SUNNY SIDE PSYCHIATRIC - MORNING

Estelle, in her robe and underwear emerges from a snow bank beside Archer's house.

She is already shivering.

Looking around, she discovers that she is in a neighborhood backyard.

She trudges through the snow to the front, following the sound of a shovel SCRAPING concrete.

Teeth chattering, she approaches the road.

The boy shoveling the driveway across the road turns and looks at her. It is Manabu.

MANABU

Mrs. Wear? What the hell are you doing?

ESTELLE

Manabu?

MANABU

Yeah. Hey, didn't you guys move or something? Where's Chad?

Estelle runs up to Manabu.

ESTELLE

I don't have any time to explain!
Call the police right now. My family is in that house.

Manabu looks at Archer's house with a cocked eye-brow.

ESTELLE (CONT'D)

I'll be right back.

She runs off down the road.

MANABU

What should I tell them?

ESTELLE

(over her shoulder)
There's a murderer in there.

Manabu's face drops.

(CONTINUED)

CONTINUED:

MANABU

Murder? Do you want to borrow my coat?

Estelle is already in a dead spring for home.

Manabu hurries into his house.

INT. BASEMENT - MORNING

Chad sits in front of Archer, sticking the needle into his own arm.

After a few cc's, he drops back.

Archer looks up, smiling.

ARCHER

Yeah, you like that stuff, don't you?

Archer brings his hands to the front, shaking off the twine.

He crawls to Chad and finishes plunging all of the fluid into Chad.

Discarding the syringe, Archer picks Chad up and walks to Chad's padded room.

INT. TANAGAWA'S HOUSE - MORNING

Manabu talks to his dad, both looking out the window at Archer's house. They talk in Japanese. We read English subtitles.

MR. TANAGAWA

Dr. Roberts? I don't believe it.

MANABU

Mrs. Wear seemed very upset and she was wearing one of those hospital robes.

MR. TANAGAWA

Then she must be crazy. Archer is a good man and a respected colleague. I cannot call the cops without knowing for sure what it's about. We may need to send them after Mrs. Wear.

Mr. Tanagawa moves from the window and off screen.

(CONTINUED)

CONTINUED:

MANABU

Where are you going?

MR. TANAGAWA (O.S.)

I'm going to ask Archer what's going on.

Manabu leaves the window.

Archer's garage door opens.

EXT. SUNNY SIDE PSYCHIATRIC - MORNING

Archer's silver sedan rolls out of the garage and into the driveway, slipping on the snow into the street.

He angles the car down the road and takes off.

A couple of seconds later, Mr. Tanagawa walks out of his house with coat and hat.

INT. MASTER BEDROOM - MORNING

Derrick's body rests on Archer's bed holding a candle.

INT. L'S PADDED ROOM - MORNING

Leigh's body parts have been somewhat reconstructed into human form on the bed.

INT. C'S PADDED ROOM - MORNING

Chad lays down on his bed, still for the first time.

INT. BASEMENT - MORNING

The gas heater's hose has been cut and the broken window covered with saran wrap.

We see the empty C-4 crates in the basement bathroom.

EXT. WEAR'S HOUSE - MORNING

Estelle digs frantically through a pile of snow. She breathes very hard.

She yanks up a false rock and opens the bottom.

A key falls out and Estelle digs for it.

ESTELLE

Shit. Shit. Shit.

INT. FOYER - MORNING

Estelle almost falls inside her house.

It is empty.

As best as she can, Estelle runs upstairs.

INT. HALLWAY - MORNING

There is nothing in any room.

Estelle stumbles to her bedroom, experiencing pain with every step.

She starts to cry with an absolutely exhausted sound.

INT. MASTER BEDROOM - MORNING

Estelle collapses and curls up where her bed used to be.

She doesn't even budge when Archer walks in and a LOUD BOOM shakes the house.

ARCHER

You see, Estelle. You really can't go back home.

He kneels down close to her.

ARCHER (CONT'D)

I'm the only hope for a life you've got. You're the only hope for a family I've got.

He straightens her hair. She shivers, but otherwise doesn't move.

ARCHER (CONT'D)

The way you see it may be a lose-lose situation. I'd like to say it's win-win.

He removes a full syringe from his pocket.

ARCHER (CONT'D)

(suggestively)

Whaddya say? What kind of injection would you like?

(CONTINUED)

CONTINUED:

ESTELLE
(through shivering teeth)
Go. To. Hell.

Archer raises his brow and removes the cap from the syringe.

ARCHER
How disappointing.

As he injects Estelle with the tranquilizer, SIRENS fade into ear shot.

He leans to Estelle.

ARCHER (CONT'D)
Don't worry. It's just the Fire
Department. But, you'll still have
to stay here. Be a good girl for
once.

INT. TAXI CAB - MORNING

Archer watches an airplane land from the back seat of a yellow cab that inches its way through the traffic leading into the airport.

He leans back in his seat and sighs.

EXT. WEAR'S HOUSE - MORNING

Estelle, unconscious and strapped to a stretcher, gets loaded into an ambulance.

Manabu stands watching, wrapped in a fire blanket. He cries and looks back down the road.

INT. HOSPITAL - TEN YEARS LATER

A frail brunette, SHERRY, holds a sleeping newborn and coos.

Archer, with a full-grown beard leans down and kisses her.

ARCHER
You both are beautiful. I love
you, Sherry.

Their three year old boy, CHAD FRAZIER, stands beside Archer. Sherry has an accent from the deep south.

SHERRY
I love you too, Gary. Now, get on
to the college.
(MORE)

(CONTINUED)

CONTINUED:

SHERRY (CONT'D)

Your class needs you. We'll be fine 'till you get back.

Archer stands.

ARCHER

Okay. On my way back, I'll take Chad to your mother's.

He kisses her again.

ARCHER (CONT'D)

You have made me happier than anything before in my life. I want you to know that.

Sherry smiles at him.

SHERRY

I know, Sweetie. Now, get.

Archer leaves.

EXT. HOSPITAL PARKING LOT - DAY

Archer carries a satchel and a coat as he exits the automatic door leading to the parking lot with his son Chad in tow.

The two are walking down a row of cars, talking amongst themselves.

After they pass several cars, a woman dressed incognito exits the door and stops to look around briefly. She focuses on Archer and his son as she pauses.

She is Estelle.

ESTELLE

I hate hospitals.

She follows Archer into the parking lot unnoticed.

FADE OUT.

THE END