

The Fisherman

by

Kirsten James

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niketa0000@hotmail.com

FADE IN

EXT. WOODS - DAY

Shrubs and trees grow out of the fallen remains of an old cabin. One side of the cabin still stands.

It's red front door lies on the ground partially covered in leaves.

EXT. COLONIAL HOUSE - DAY

Well kept with a manicured garden.

A Jeep Wrangler and Police Car sit in the driveway.

INT. COLONIAL HOUSE - KITCHEN

Emily, mid 30's still in her pajamas, makes a coffee.

She stops what she's doing, grabs a tissue and blows her red and raw looking nose.

MAX, early 40's, tall, clean shaven, in a police uniform, stands in the doorway watching her.

BEANNIE, their fat tabby cat rubs against Emilie's leg. He looks over at Max, stops, curls up his back and hisses.

Max stares Beannie down. Beannie hisses again at Max then takes off.

Max slowly walks up to Emily as she stirs her coffee. He leans in and kisses her on the cheek.

She stops stirring. She seems uncomfortable.

He kisses her on her neck.

She cringes a little.

He reaches over her to the knife block on the counter. Grabs the carving knife and slowly pulls it out.

EMILY

What are you doing?

Max lowers the knife.

THEN THRUSTS it into Emily's side.

Emily cries out. She falls forward onto the counter, tries to hold on, she can't.

She falls to the floor.

Max steps back and watches as Emily writhes in pain, blood seeping from her wound.

MUFFY, their dog, runs into the kitchen chased by their 9 year old son, NATE.

NATE

Dad, Dad. There's a cool stick insect
on the tree you gotta come see it.

Nate stops dead in his tracks. Sees his injured mum on the floor. Blood pools around her. Muffy runs up to Max, then over to Emily. He sniffs at the blood.

EMILY

(barely able to get
the words out)

Run. RUN!

Max stares at Nate. Nate locks eyes with his Dad.

Nate takes off. Muffy runs off after him.

UPSTAIRS HALLWAY

Nate and Muffy run as fast as they can into...

NATE'S BEDROOM

... Nate slams the door, grabs his baseball bat from the corner of the room.

UPSTAIRS HALLWAY

Max stands at Nates bedroom door. He looks down at the handle, slowly takes hold of it and turns it.

NATE'S BEDROOM

Nate stands in the corner of the room, baseball bat in his hands, ready to swing.

The door slowly opens. Max steps in, stops, looks at Nate, eyes severe. He steps forward.

CUT TO:

A dark screen. The sound of young boys playing.

Light becomes visible as a hand pulls a camera cover away from the lens.

POV - 1970'S VIDEO CAMERA

MONTAGE OF HOME MOVIES.

COLONIAL HOUSE - FRONT LAWN

A beautiful summers day. Twins, Max and MICHAEL, 8, push and pull at each other trying to vy for a spot in front of the camera. Max is wearing a blue T-shirt while Michael's is green. In the background their FATHER, early 30's, trims a bush. A 1971 Buick sits in the driveway.

Max pushes Michael hard, he falls over and lands on his arm. Michael grabs at it and starts to cry. The camera drops to the ground. Their MOTHER, late 20's, heads over and picks Michael up. The Father pays no attention.

FISHING DOCK - Max and Michael run towards a group of moored shrimp boats. Three FISHERMEN get off one of the boats followed by Max and Michael's Father. They run to hug him. The Father gives Max a hug and just smiles at Michael and pats him on the head.

COLONIAL HOUSE - Max and Michael sit at the kitchen table in front of a birthday cake with birthday hats on. They both blow out the candles. The Father kisses Max on the head and shakes Michael's shoulders while their Mother gives both of them a kiss.

COLONIAL HOUSE - Michael sits on the front door step with his birthday hat on solemnly playing with a toy car. He looks at the camera. The camera slowly lowers to the ground. Michael's mother comes into the shot and gives Michael a hug.

END MONTAGE

EXT. COLONIAL HOUSE - DAY

The front door step is now empty.

A female POSTAL WORKER, 30's, walks up the drive singing to herself. She walks past the Jeep Wrangler then stops by the Police Car and takes a peek in at all the gadgets.

POSTAL WORKER

Fancy.

She carries on singing, steps onto the..

PORCH

...and puts mail in the letter box.

EXT. STREET - MAIL VAN - DAY

The Postal Worker gets in and drives off.

EXT. TRENTVILLE - STREETS - DAY

The mail van drives past the police station, then Trentville School. Behind the school thick woods reach back and round and flow up a hillside and disappear out towards the ocean.

EXT. TRENTVILLE - DOWNTOWN - DAY

Old American sea side town, quaint little shops line narrow streets. The mail van drives past the...

INT. FISHING DOCK - DAY

Two shrimp boats are moored next to each other. Other boats are moored in various spots. Behind them, atop steep cliffs, sit beautiful million dollar homes, with million dollar views of the ocean.

A COUPLE walk their dog. A group of TEENAGERS hang over the dock railing, chatting laughing, looking out to the....

OCEAN

...where they can see a small dot in the horizon. That dot is...

EXT. SHRIMP BOAT 'CHAREE' - DAY

...the boat rocks gently in the water. Out riggers are stretched open like welcoming arms. Long ropes attached to the riggers hang off and disappear into the ocean.

The sound of WATER RUSHING as two full nets each side of the boat lift up.

INT. SHRIMP BOAT DECK - DAY

Michael, now in his 40's, handsomely gruff, hangs over the side of the boat and watches the nets. A big smile on his face.

MICHAEL

Whoa.

JOHN, 40's, white, with a grumpy face, stands next to Michael, he reaches for the net line, grabs it and pulls it in. He smiles at the sight of the nets.

On the other side of the boat BOBBY, black, early 30's, scrawny, grabs the net line.

BOBBY

Ye ha!

SHAUN, the green horn, white, 20, sweet Mumma's boy, helps Bobby pull the two nets in.

Michael and John guide their nets onto the deck.

John holds one of nets then grabs a rope from the bottom and pulls it. Large shrimp cascade onto the boat deck.

Michael pulls on the rope hanging off his net.

Bobby pulls his rope at the same time. Both nets open.

Shrimp fall onto the deck at exactly the same time.

Bobby and Michael look at each other.

MICHAEL

Ha, Snap!

BOBBY

Snap!

BOBBY (cont'd)

Yeah baby! Two months and she's gonna be all mine.

John shakes his net. Shaun struggles to open his net.

JOHN

You can't own prostitutes Bobby.

Bobby and Michael give their net a shake.

Shaun finally gets his net open. Shrimp fall to the ground.

BOBBY

Good advice, from the expert. Me and
the Harley and the open road.

(to Michael)

What are you gonna do with your loot?

John and Michael lay their nets out on the deck.

JOHN

Probably waste it at the casino.

Michael ignores John.

MICHAEL

I might get myself a new shot gun.

Michael looks at John.

Bobby and Shaun lay their nets down.

Bobby's eyes light up.

BOBBY

Yeah? You serious? I'll go with ya.
Don't go to Western, they'll rip you
off. I'll take you to Harry's, that
guy got me a hand gun for fifty
percent off.

JOHN

That guy is a fucking gun thief.
I'd keep your doors locked, the mob
will probably want their gun back.

RAY, early 60's, a handsome man with well groomed silver hair, in a clean short sleeved shirt and clean jeans comes out. He has an air of confidence and class about him. He steps up to the large pile of shrimp. His eyes smile at the sight.

MICHAEL

Yeah well, I'll get one from Harry
then Bobby. Gotta make sure I've got
one. Yah never know who's gonna fuck
you over in this town.

RAY
(looking at the catch)
Nice call Michael. Time for you to be
co-captain now don't you think?

MICHAEL
Ha, ha, Ray.

Ray pulls a cigar out of his top shirt pocket.

RAY
You're a fool my boy.

BOBBY
Where's ours Heff?

RAY
In your pay packet.

Ray lights his cigar.

RAY (cont'd)
Well boys, the other good news. We
got the contract with the restaurant.
Which means we're going need to go
out an extra four more runs. It's a
couple more than what I expected. If
any of you can't do it let me know
now so I can find someone to cover.

BOBBY
I'm good.

MICHAEL
Yep, all good with me.

Michael pulls a bucket up by the pile of shrimp. Sits on it.
The others follow suit.

SHAUN
Whatever boss.

JOHN
Yep.

RAY
If you want I could train you on the
extra runs. Just think, double
salary. You and Amy could buy a
house.

MICHAEL

Buy a house? Here? I'd have to work
365 days of the year to afford one of
those Ray.

Michael grabs a shrimp, yanks it's head off and throws it in
his bucket.

EXT. SUBURBAN STREETS - DAY

A blue rust bucket 1997 NISSAN speeds down the road.

EXT. BAY CITY STREETS - DAY

The Nissan drives through the busy city. In the distance a
sign for BAY CITY CASINO is lit up.

INT. BAY CITY CASINO - ENTRANCE

The doors slide open and Michael walks in. A big smile on
his face.

JACK a security guard stands by a small podium looking extra
bored.

JACK

Afternoon Michael.

MICHAEL

Hey Jack. Quiet?

JACK

Oh yeah.

MICHAEL

Have a good one.

JACK

You too.

INT. CASINO - BLACK JACK TABLE - DAY

Michael sits next to an OLDER COUPLE. Behind him a hand full
of people mill around and gamble. Country music plays
quietly in the background.

Michael takes a swig of his JD and coke.

The dealer, ANDREA, 20's, waits patiently for Michael's move. A 9 of hearts and an 8 of spades sit in front of him. Michael looks stressed.

He taps the table. Andrea deals a card. It's a 10 of spades.

MICHAEL

Bastard.

ANDREA

Bad luck Michael.

She takes the stack of chips.

Michael takes the last swig of his drink...

MICHAEL

Save my spot.

Michael gets up, stumbles, regains his footing and heads off.

ANDREA

(to the others)

Bets down.

EXT. COLONIAL HOUSE - NIGHT

A BMW pulls in and parks behind the Jeep Wrangler.

DENISE, 70, gets out. She's nicely dressed with picture perfect hair. She takes her handbag and a grocery bag out of the back of the car. Looks up at the house and sees there are no lights on.

EXT. COLONIAL HOUSE - PORCH - NIGHT

She steps up onto the dark porch. The street lights provide some visibility.

She knocks on the door... no one answers. She tries the door handle. It turns. She opens the door and steps into the...

INT. COLONIAL HOUSE - ENTRANCE/HALLWAY

It's dark and very quiet.

DENISE

Hello. Emily? Max? It's just me.
Hello?

Denise disappears into the dark.

The SOUND of hands BRUSHING along the wall for the light switch.

DENISE (cont'd)

Emily?

A YELP from Denise.

A THUD.

SOUNDS of SHUFFLING and DISTRESS.

DENISE (cont'd)

Oh! What's...

SOUNDS of hands BRUSHING FRANTICALLY along a wall.

Silence, except for Denise's heavy breathing.

The a sound of RUMMAGING through a bag.

Light suddenly shines on her face, she's found her phone.

She turns on the flashlight and points it towards the ground.

The light from the phone shakes from her trembling hand. It moves along the floor revealing... a rug... then a slipper BLOOD streaked across it. Denise gasps and moves the light away.

Darkness, SOBS.

Denise shines the light back down, SUDDENLY REVEALING Emilie's blood spattered face, with wide eyes staring up at her.

EXT. STREET - CONTINUED

A couple of houses down from the colonial house, a tall MAN, 50's, walks his dog. A SCREAM emanates from the colonial house. The man stops. He turns towards the screams.

INT. BAY CITY CASINO - POKIES - NIGHT

A WOMAN screams and jumps up and down in front of a machine as it plays a winning tune. It's busy now. A low hum of excited gamblers resonates through the casino along with much louder country music.

BLACK JACK TABLE

A large stack of chips sit on the game and another large stack sits next to Michael. An Eight and a King sit on the table in front of him.

Andrea deals.

Michael takes a swig of his drink. Looks at his phone. He sways a little, grabs the table to balance himself.

CU ON PHONE

10.00 pm. Five missed calls from Amy.

BACK TO SCENE

Michael puts his phone down.

MICHAEL
(to Andrea)
Is it gonna happen?

Andrea looks distracted by something behind Michael. Michael turns to see what she is looking at.

AMY, late 30's, in nurses scrubs stands in front of Michael holding a bag. She is mad.

AMY
You used the retirement money!

MICHAEL
Hey! Look, look, I won baby, I won.
Look there's two thousand there. Nope
actually two thousand one hundred and
fifty five.

Amy throws the bag at Michael.

He catches it.

AMY
Don't come home.
(to Andrea)
You might want to call the police and
tell them there will be a blue junker
Nissan out on the road tonight with a
drunk driver in it.

Amy storms off.

EXT. MOTEL - NIGHT

A taxi pulls up to the motel entrance. Michael gets out.

INT. MOTEL ROOM - NIGHT

Cheap and nasty. Michael walks in, throws his bag on the bed. Looks around. A cockroach on the ceiling above the bed watches him.

INT. MOTEL RECEPTION - NIGHT

A RECEPTIONIST, young and looking more like a prostitute than a receptionist stands at the desk looking intently at the computer screen.

Two POLICE OFFICERS watch and wait. She eyes Police Officer 2, smiles.

RECEPTIONIST

Okay, he's in room seven.

POLICE OFFICER 1

Thanks.

Police Officer 2 gives the receptionist a smile, and a wink.

EXT. MOTEL ROOMS - NIGHT

The Officers walk along checking door numbers.

EXT. MOTEL ROOM 7 - NIGHT

They arrive at the door. Police Officer 1 knocks on the door.

Michael opens it. Looks confused.

SUPER 'ONE MONTH LATER'

INT. COLONIAL HOUSE - ENTRANCE/HALLWAY - DAY

The door opens. Michael walks in. The wooden floor is covered in dried blood smears.

He steps around the blood then stops at the living room entrance and looks in. The room is elegant, full of antique furniture covered in fingerprint dust.

Lines of blood splatters cover the couch and wall.

In front of the couch, a large area of dry blood has turned the cream carpet dark red. Streaks of dried blood trail out to the hallway.

EXT. MAX AND EMILY'S BEDROOM

Michael stands at the doorway and looks in. A made double bed. A couple use to occupy this room.

Fingerprint dust dots the furniture.

He heads down the...

HALLWAY

...and stops outside Nate's bedroom. He looks in.

NATE'S BEDROOM

Dried blood splatters paint the furniture, carpet and walls. Posters of Captain America, Batman, Wolverine, the Hulk and a poster of Spiderman as half Venom half Spiderman are blood spattered except for Venom.

Finger print powder is everywhere. A latex glove sits on the floor by the bed.

HALLWAY

BANG! A loud noise frightens Michael.

EXT. COLONIAL HOUSE - DAY

A hydraulic lift on the back of a moving truck sits on the ground. A YOUNG MOVER, 20's, muscly, stands by the lift controls.

An OLDER MOVER, tanned, weathered and skinny, jumps down off the back of the truck.

OLDER MOVER

What the hell are you doing?

YOUNG MOVER

Sorry, it just fell.

OLDER MOVER
 No, you just don't operate it
 properly.

The Older Mover snatches the remote off the Young Mover.

In the background a car pulls up and parks in front of the house. Bobby gets out. He grabs a box from the back of the car. Heads up the driveway.

Walks past the movers.

 OLDER MOVER (cont'd)
 Are you Michael?

 BOBBY
 Nah, I'm his butler.

 OLDER MOVER
 Oh.

 BOBBY
 Nah, just messin. He's inside.

INT. COLONIAL HOUSE - ENTRANCE/HALLWAY - DAY

Bobby heads in. The Older Mover follows with the Young Mover in tow. They all notice the dried blood on the entrance floor.

Silence.

Michael heads down the stairs.

 BOBBY
 The movers are here.

 OLDER MOVER
 Mr. Jones?

 MICHAEL
 Yep.

Michael steps off the stairs.

 BOBBY
 Where am I sleeping?

 MICHAEL
 The basement.

 BOBBY
 Nice.

Bobby, and the Movers follow Michael to the living room entrance.

Police tape is across the door, they look in, unprepared for what they are going to see.

OLD MOVER
Alright, so where would you....
like... us... to start?

Bobby stares at the blood stained carpet.

BOBBY
I'm gonna take this downstairs.

Bobby heads off.

MICHAEL
Everything needs to be out of the
living room and the small bedroom
upstairs.

The mover steps away from the living room. He moves towards a small hallway table that has a set up of photos of Emily, Nate and Max. He picks up a photo of the three of them together.

OLDER MOVER
Cute family.

He puts the photo down and picks up a small ornament.

OLDER MOVER (cont'd)
Are you planning on selling any
of this? I know someone who'd be
interested. They would buy that
furniture in there quick as a flash.

Michael looks annoyed at this question. He takes the ornament out of the movers hands and puts it down gently.

MICHAEL
No. Just take it to the dump.

The mover looks embarrassed, he pulls out a pack of cigarettes from his shirt.

MICHAEL (cont'd)
I've pre-ordered some pizza to arrive
at 12 and there's a couple of cold
ones in the fridge.

OLDER MOVER

Thanks. This shouldn't take us too long.

MICHAEL

Don't talk to any reporters. Keep the doors shut as much as you can. I don't want any of them getting in here. If they do, ring the cops then ring me.

Michael heads out.

EXT. COLONIAL HOUSE - STREET - DAY

A news van is parked behind Michael's car.

Michael heads to the car.

A REPORTER and his CAMERAMAN get out of the van and make a bee line for Michael.

Michael unlocks and opens the car door.

REPORTER

Mr. Jones, do you think your brother will get the death penalty? What's going to happen with the house? How do you feel about your brother accusing you of the murders?

Michael gets in the car and takes off.

The camera man lowers his camera.

CAMERAMAN

I don't know why you keep bothering. He's not talking to us.

INT. NIGHTCLUB - NIGHT

Lights strobe across DANCERS moving to the pounding bass line.

Bobby is one of them, showing off his relatively impressive dance moves to SKY, 30, black, stunning, with a warm down to earth glow about her.

Sky dances pretty well herself. She smiles at Bobby and moves in close to him, dancing seductively in front of him.

BOBBY

Do you want to get out of here?

SKY

Yeah.

Bobby grabs Sky's hand and they leave the dance floor.

INT. PUBLIC PARK - NIGHT

The park looks out over Trentsville Bay and the ocean. The Million dollar homes line the streets next to it. Next to the park on the other side, dark woods reach back.

Bobby heads towards a bench. He turns.

BOBBY

You okay?

Sky heads over to him.

SKY

Yeah.

They sit and look out at the lights and moonlight shining on the ocean. Sky shivers like someone has walked on her grave. She fold hers arms.

BOBBY

Are you sure you're okay, are you cold?

Sky laughs.

SKY

No, this place just..

Silence.

BOBBY

Just?

Sky looks at him like she knows she needs to say something but isn't sure.

SKY

I have this thing...

BOBBY

yeah...?

SKY
(reluctantly)
I sense things that people don't
normally sense.

Bobby stares at her.

BOBBY
Like???

SKY
You know.

BOBBY
Ahhhh.... ghosts?

SKY
Yeah..

Bobby sighs.

BOBBY
That is.. Fucking cool! so you sense
something here then? Is there a
little kid ghost here or something?

SKY
No, no. I've just always had a really
bad feeling when I've been up here.

BOBBY
Ah... so I'm not the only one who's
bought you up here.

SKY
Seriously? I have dated before Bobby.
You now I'm not a virgin?

Bobby looks at her, a look of horrifying realization, then a
look of reality.

He laughs..

BOBBY
Well of course! So you are like a
psychic?

SKY
Yes.

BOBBY
So you've seen a ghost?

SKY

Yep.

BOBBY

How many?

SKY

Too many.

Bobby grabs her hand. They look out at the lights.

INT. COLONIAL HOUSE - DOWNSTAIRS HALLWAY - TWILIGHT

Bright lights shine in through the front door window as a car pulls into the driveway.

It's quiet in the house. Lots of boxes lie around the...

LIVING ROOM

Beanie walks across the wooden floor, the carpet is now gone. In the middle of the room an old couch and coffee table sit atop a large rug. Some of the unspoiled antique furniture is still there.

Beanie stops and hisses as if something is in front of him.

The sound of heavy footsteps on the porch averts his attention to the...

FRONT DOOR

The door creaks open loudly, Michael heads in. He holds mail and Arby's takeout.

He puts the Arby's on the side table and checks through the mail...

CU ON LETTER

Michael Jones
982 Handle Street
Trentsville, NC
OH, 44240

Sender:
Max Jones
Mountain View Correctional Institution
P.O. Box 8734
Spruce Pine, NC

44662

BACK TO SCENE

Michael opens the entrance closet door. A couple of letters sit on the top shelf tucked away in the corner. He throws the letter on top of the others.

DOWNSTAIRS BATHROOM

Michael pees. He hears Beanie outside the door SCREAMING at something.

MICHAEL
Beanie, shut up!

He finishes, heads out of the bathroom and into the...

HALLWAY

...to see Beanie, hairs on his back standing straight up, tail puffy, hissing at nothing.

MICHAEL
Beanie, you getting senile old
Buddy? There's nothing there.

Beanie takes off.

SPARE BEDROOM

Michael sits on the bed and takes his boots off.

He hears the door downstairs SLAM SHUT, followed by footsteps CLUNKING on the hardwood floor. The sound of Beanie HISSING again. The sound of CREAKING floorboards.

Michael gets up and sticks his head out the door.

MICHAEL
Bobby?

No answer.

Michael grabs a box from under the bed opens it and pulls out a small hand gun.

STAIRS

Michael leans over the railing and looks towards the entrance. The door is open. He steps off the stairs into the...

DOWNSTAIRS HALLWAY

Michael creeps towards the front door.

MICHAEL

Bobby?

No answer.

MICHAEL (cont'd)

If you're a fucking reporter, you're trespassing and I WILL shoot.

He looks into the living room. Sees Beanie walking by the coffee table.

EXT. COLONIAL HOUSE - FRONT PORCH

Michael opens the door and pokes his head outside. Sees nothing but trees and shrubs rustling in the wind.

INT. COLONIAL HOUSE - FRONT ENTRANCE/HALLWAY

Michael hears the floor boards quietly CREAK behind him. He turns to look. Beanie is walking back down the hallway, away from Michael.

Beanie stops, turns and hisses towards Michael.

Suddenly a LOUD old fashioned telephone RINGS, STARTLING Michael.

His gun GOES OFF. The bullet pierces the floor, right by his foot. Michael jumps with fright and yelps.

He looks down at the bullet hole in the floor, only an inch away from his shoe. The phone keeps ringing.

LIVING ROOM

A working 1950's antique rotary phone rings on a table. Michael runs in, puts the gun on the table and answers the phone.

MICHAEL

Hello.

PRISON OFFICER (O.S)

Is this Michael Jones?

MICHAEL

Yeah it is.

PRISON OFFICER (O.S)

I'm very sorry to inform you that your brother Max passed away this afternoon.

MICHAEL

Okay.

(his face drops)

Okay...You shouldn't have called me. Ah, you need to call Rosemary Jones. She's his/my Aunt. It should have been in his file to call her. You shouldn't have called here. I don't have anything to do with him. No, it's okay. Thanks, Bye.

SPARE BEDROOM

Michael is in shock. He sits on the bed, makes a phone call.

Amy answers, she sounds like she's whispering.

AMY (O.S)

Help.

MICHAEL

Amy?

A different woman's voice.

AMY (O.S)

You killed us.

MICHAEL

What? Amy?

AMY (O.S)

(Amy's voice)

Michael?

MICHAEL

Yeah it's me, I can't hear you properly, there's something wrong with the connection.

The phone cuts off.

MICHAEL (cont'd)
Amy? Amy? Jesus, fuck.

Flustered, Michael calls again. Amy doesn't answer.

He hangs up. Calls again. Still no answer.

Suddenly the sound of Beanie screaming and hissing downstairs as if something is trying to kill him.

LIVING ROOM

Michael runs in.

The noise stops.

He sees Beanie curled up in a tight ball sleeping.

He goes over and checks on him. Beanie's out to it.

Michael's cell rings STARTLING him. He answers.

MICHAEL
Hey.

AMY (O.S)
Finally. What's going on?

INT. COLONIAL HOUSE - ENTRANCE/HALLWAY - NIGHT

Michael opens the door to Amy.

She stands and looks at him solely. They hug passionately.

MICHAEL
Please don't leave me.

BEDROOM - LATER

Michael lies on top of Amy under the covers. They are both naked.

Michael looks down at Amy.

MICHAEL
Marry me.

Amy stares back up at him displeased.

Michael rolls off, lays on his back.

AMY

Are you going to take the promotion?

MICHAEL

No.

AMY

Are you going to see a counselor?

MICHAEL

No.

AMY

Then, no.

Amy gets up, puts her top on, heads to the door.

MICHAEL

Bobby's living here now, so you might want to put some more clothes on.

AMY

Bobby Bobby?

MICHAEL

Yeah.

AMY

Why?

Amy puts her pants on.

MICHAEL

The rent is cheaper for him here and I need help to pay back the retirement money. So....

AMY

Okay then. Are you back out tomorrow?

MICHAEL

Yep.

AMY

Well then tell Ray you'll take the promotion.

MICHAEL

I'm not good enough to run the boat baby.

AMY
No promotion, no counseling, no
marriage.

Amy leaves the room.

MICHAEL
(loudly)
There's no way I'm going to a shrink.

KITCHEN

Amy fills up a cup of water. She puts it in the microwave.
She gets a tea bag ready.

Michael, dressed in boxers and a t-shirt, comes up behind
her. He gently caresses her hair.

She gets a fright and turns.

He is now standing by the door, staring at her.

AMY
What?

He keeps staring with a cheeky grin, then it turns a little
more ominous.

MICHAEL
I know you'd rather be screwing
doctor blue eyes from work. Whore.

She stares at Michael in complete shock.

He stares back still wearing that ominous grin.

She throws the teabag into the sink, and storms out into
the...

HALLWAY/ENTRANCE

Grabs her keys and coat, heads out and slams the door behind
her.

KITCHEN

Michael comes in.

MICHAEL
Amy?

He heads into the...

HALLWAY/ENTRANCE

Sees her bag is gone off the side table. He looks outside to see her car is gone.

SPARE BEDROOM

Michael grabs his phone off the bedside table and makes a call.

AMY (O.S)
Hi, leave a message. Thanks.

Michael hangs up.

EXT. COLONIAL HOUSE - NIGHT

Michael gets in his car.

EXT. DUPLEX - NIGHT

Michael's car pulls up. He gets out, heads to the...

FRONT DOOR

The lights are on. He knocks. Nothing. Knocks again.

No one answers.

He makes a phone call.

AMY (O.S)
Hi, leave a message. Thank you!

Stressed, Michael hangs up.

EXT. CASINO PARKING LOT - NIGHT

Michael's car pulls in and parks.

INT. BAY CITY CASINO - BLACK JACK TABLE - NIGHT

Michael sits at the end of the crowded table. The DEALER a young guy, 20's, deals to the table.

Michael turns his cards over. A 7 of hearts and a 9 of spades.

The dealer gives him a 10 of hearts.

MICHAEL

Ahh, you gave me the wrong one buddy.

Michael laughs, the Dealer humors him and laughs back.

The Dealer takes the chips off the table.

Michael drunkenly fumbles through his wallet, throws some twenties down.

MICHAEL (cont'd)

Alright lets try that again.

He grabs his J.D and coke and skulls down.

INT. COLONIAL HOUSE - HALLWAY - MORNING

Bobby heads along the hallway in his pjamas looking half asleep. He walks into the...

KITCHEN

...sees Michael sitting at the table in the dark.

BOBBY

Hey.

He turns on the light. No one is at the table.

BOBBY (cont'd)

Aye? Oh. Wake up man.

Bobby slaps his face then rubs his eyes.

He gets some bread from the freezer, puts it in the toaster.

Out of the corner of his eye he sees Michael walking down the hallway.

Bobby steps into the...

HALLWAY

...turns on the light.

BOBBY (cont'd)

You want some toast?

No one's there.

He walks past the dark living room and looks in. He sees the silhouette of Michael sitting on the couch.

BOBBY (cont'd)
What are you doing?

LIVING ROOM

Bobby heads in. Michael sits still on the couch. Bobby switches on a light.

BOBBY
Hey buddy, you okay?

No one's on the couch. Bobby gets a fright.

BOBBY (cont'd)
Shit.

He rubs his eyes.

STAIRS

Bobby stands at the bottom and looks up towards the dark landing. He flicks on the light. The coast is clear. He heads up.

UPSTAIRS HALLWAY

He walks along and stops outside the spare bedroom. Gently knocks on the door.

BOBBY
Hey Michael, you in here?

Bobby turns the door handle. The door opens.

BOBBY (cont'd)
Hey, Michael.

Bobby slowly heads into the...

SPARE BEDROOM

It's dark.

BOBBY
Hey Michael, you in here?

Bobby walks towards the bed.

BOBBY (cont'd)
 (whispering)
 Michael?

He feels along the bed.

Michael jolts up right, and YELLS.

BOBBY (cont'd)
 Ahhh. Fuck! It's just me.

Bobby turns on the side table lamp.

Michael looks like a train hit him. He flops back down on the bed, grogily rolls over and throws the covers over his head.

BOBBY (cont'd)
 Hey, come on. Time to get up buddy.

Michael jolts upright again. He starts to dry reach. He jumps out of bed, pushes past Bobby and runs out of the bedroom.

BATHROOM

He runs in, trips, falls and vomits all over the floor.

Bobby heads in and stands over the mess of a human that's on the floor.

BOBBY
 You went out last night didn't ya?

Michael wipes his mouth with the back of his hand. He sounds like he's still drunk.

MICHAEL
 Amy left me again.

Bobby helps Michael up and onto the toilet.

BOBBY
 I never knew she got back with you.

MICHAEL
 She did, then she left me again.

Bobby looks at the vomit all over the floor and all over Michael.

BOBBY
I don't blame her.

INT. BOBBIE'S CAR - DAY

Bobby drives. Hungover and blood shot eyed Michael sits very still and watches the road. Bobby sniffs.

BOBBY
Shit. Did you drink the bar dry?

MICHAEL
I drove home last night. I could have killed someone.

BOBBY
Yep, you're a real piece of shit.

Michael looks over at Bobby.

MICHAEL
I am aye? I fucked everything up with Emily, she goes running to my psycho brother. I fuck everything up with Amy.

BOBBY
Yep, you're a piece of shit.

MICHAEL
Yep.

The car pulls into the dock.

INT. SHRIMP BOAT - STERN - DAY

Shaun and John work hard laying out the nets. Bobby and Michael walk past and head towards the wheel house. Ray heads out of the wheelhouse. Sees the state of Michael.

RAY
Ah shit.

BOBBY
Thought it was better to have him here with us.

Ray nods in agreement.

MICHAEL
Sorry Ray.

Ray forces a hug on Michael. Michael looks confused.

RAY
I'm sorry to hear about Max.

Ray pulls away.

MICHAEL
How do you...

RAY
Graig told me. He was the one who
found him. Are you sure you are up
for work?

Michael pulls Ray to the side stands up close to him.

MICHAEL
I'll do the training. I'll do it. If
you still want me too.

Ray notices his alcohol fueled breath and is a little taken
back by it.

RAY
Alright. Yeah. We'll talk about it
later, go sleep it off.

Michael pats Ray on the shoulder.

MICHAEL
You're a good man Ray. You're like
the father I never had.

RAY
Okay. Come on,

Michael looks like he's going to throw up. He runs to the
side of the boat, and vomits.

RAY (cont'd)
Bobby, help him downstairs. Keep an
eye on him. Thanks.

Bobby goes over to Michael.

John ties the bottom of the net. Looks over at Michael.

JOHN
(under his breath)
Moron.

John looks back at what he's doing but something catches his eye inside the wheelhouse. He sees Michael at the window starring at him.

John looks back at Michael over by the railing. Then back at the wheelhouse.

Michael is gone. He watches as Ray heads in and sits at the computer.

EXT. OCEAN - DAY

The shrimp boat sits quietly in the water surrounded by hoards of scavenging seagulls.

INT. SHRIMP BOAT - BUNK ROOM - DAY

The lights are off. The engine hums in the background.

John lies on his back, sprawled out, mouth wide open, snoring loudly.

Bobby is curled up in a ball under the blankets.

Shaun lies on his side on top of the covers with one leg hanging over the edge of the bunk.

Shaun's eyes open. Then they grow a little wider. He sees something standing in front of him. He closes his eyes then opens them again. He sits up with fright. Michael is standing right up against the bunk, staring at him.

Michael turns and walks out of the room.

SHAUN

What the fuck?

John snorts loudly and rolls over.

JOHN

(mumbling)

Shut the fuck up.

Shaun looks over at John, then over at the other bunk bed where Michael should be sleeping. It's too dark to see if anyone's in it. Shaun lies back down. Closes his eyes.

INT. SHRIMP BOAT - KITCHEN - DAY

Bobby, Shaun, and John eat. Michael comes in grabs a cup out of the sink.

BOBBY

Hey captain my captain. You didn't tell us you slept walked.

Michael pours himself some coffee.

MICHAEL

Yeah, I don't do that.

BOBBY

Ah yeah, ya do. You were standing over Shaun. What you'd say Shaun, it was like something out of a horror movie?

Michael takes a drink of his coffee.

MICHAEL

Ah, Shaun dreaming about me aye. Should we get engaged first or just skip straight to the wedding?

Shaun looks embarrassed.

SHAUN

No way. It was you. Your eyes were almost going to pop out of your head. Freaked me out.

Michael heads to the table. Grabs a piece of toast off the toast pile.

MICHAEL

I'll only say yes if you get down on one knee.

Michael winks at Shaun, smiles, takes a bite of the toast then heads up the stairs. Ray comes down, stops halfway and yells down.

RAY

Five minutes boys.

Ray heads back upstairs.

John takes the last swig of his drink. Gets up, and heads up the steps.

SHAUN

(to Bobby)

So what's up with the brother? It's Max aye? Why is Michael working and not doing funeral arrangements?

BOBBY

He hates his brother....accused
Michael of killing...you know..

SHAUN

What? The kid and lady? Why? Did he?

BOBBY

No! His brother was insane. And don't
be so fuckin stupid!

RAY (O.S)

Bobby and Shaun, hurry up!

STERN - WORK DECK

John and Michael pull in the nets. Bobby and Shaun head over
the other side to get the other nets.

RAY

Next time you old ladies decide to
gossip down there on work time, I'll
make sure I leave the teapot extra
full.

SHAUN

Sorry boss.

RAY

Michael, you alright to do some
training?

MICHAEL

If you want me to be.

RAY

Yep. You can do an engine
check with me.

John pulls the net open, hundreds of shrimp cascade onto the
deck.

JOHN

We need him here to head, 3 of us
ain't gonna get this done in time.

RAY

If the two aunties over there keep
their gossip to a minimum there'll be
more shrimp in the baskets and less
on the deck. And if you make good
time, I might crack open the
blueberry pie and some beers later.

INT. ENGINE ROOM - DAY

Michael and Ray stand by the boat engine. Ray sips on coffee in a mug that says 'Captain Awesome', he sets it down then grabs a folder from a small cabinet on the wall.

RAY

Okay, you know the book. You know to sign off any repairs, new parts needed, but you've got to call in the new parts that day. Don't leave it till you get back. Sometimes the parts take days or weeks. You know where the phone number book is?

MICHAEL

(defensive)

Yeah, of course the wheel house.

RAY

I have to make sure you know this stuff even if it sounds stupid.

MICHAEL

Yeah, okay sorry.

RAY

Right, so I'm gonna let you be in charge of the next haul. You can decide where to go next. I'll watch what you do and if you make a wrong call I'll correct you. I think that's the best way to do this.

Michael takes a deep breath.

Ray slaps him on the back.

RAY (cont'd)

You'll be fine. I don't know what you're worried about.

Michael heads up the stairs, Ray heads up with him.

Ray stops halfway then heads back down.

Michael comes back down the stairs and stops at the bottom step.

Ray grabs his coffee mug.

MICHAEL

I'm glad I finally manned up and took
the job. Stupid old men like you
shouldn't be doing this work anymore.

Ray turns around. He sees Michael walking back up the
stairs.

INT. WHEEL HOUSE

Michael is sitting at the computer looking at the screen.

Ray heads in looking slightly confused.

MICHAEL

I spotted this and thought this would
be good.

RAY

What was that about?

MICHAEL

Sorry?

Michael looks confused. But carries on.

MICHAEL (cont'd)

Yeah... I thought this spot would be
good, see this area here...

Michael points to the screen.

RAY

So you're just going to ignore what
you said.

MICHAEL

Sorry Ray, I'm lost?

RAY

What you just said to me.

MICHAEL

Yeah, this spot..

RAY

You know what. I'm not in the mood
anymore. I'll take care of this next
run. You can go out and do the
shrimp.

MICHAEL

Did I do something wrong?

RAY
Just go and get the shrimp done.

Michael heads out, confused.

Ray stands at the door way, yells out to the men.

RAY (cont'd)
I'm down in the engine room for a
bit, Bobby keep an eye on things.

STERN - WORK DECK

Music is playing. Shaun, Bobby and John sit on buckets and head shrimp. The pile is much smaller now. Michael pulls up a bucket and sits.

BOBBY
Trainings over?

MICHAEL
Yeah.

BOBBY
So does Amy know you finally took the
promotion?

Michael stares down at the shrimp deep in thought.

Bobby waits for an answer, then gently punches Michael's arm.

BOBBY (cont'd)
Hey, earth to Michael, does Amy know
about the promotion?

MICHAEL
No, I haven't told her.

Michael grabs a hand full of shrimp, he slowly pushes his thumb under the head of one of the shrimp and pushes, the head comes off.

JOHN
You wanna be a bit quicker with that.

MICHAEL
Go fuck yourself John.

John seems a little taken back.

Awkward silence.

SHAUN

Hey, you guys can take a break. I'll finish up... I need the practice.

Bobby looks over at Shaun for a moment. Then at the shrimp before him. He throws his shrimp into the bucket.

BOBBY

Hell yeah.

Bobby gets up... John gets up..

JOHN

Cheers.

John heads off.

MICHAEL

You sure?

SHAUN

Yeah! Go and have a break on me.

BOBBY

I'm not gonna argue.

Bobby heads off.

MICHAEL

Alright, if it gets too much call us back out.

Michael gets up and follows the others.

KITCHEN

Michael, Bobby and John get themselves a drink.

Michael heads towards the bathroom.

STERN - WORK DECK

Shaun is trying to work quickly. He drops some shrimp. He seems a little stressed.

Michael walks up behind him.

MICHAEL

Hey.

Shaun gets a fright.

MICHAEL (cont'd)
I'll finish this, go have a ciggy...
these need to be iced.

SHAUN
Yeah, I kinda think I chewed off more
than I could handle.

Shaun gets up, heads towards the Bow. Michael goes to sit.

BOW

Shaun lights a smoke.

KITCHEN

Michael comes back in from the bathroom and sits back down
with the others.

BOBBY
Whether you believe in it or not it's
real buddy.

JOHN
No, if shit happens it's cause it
just happens. Not because of some
curse.

MICHAEL
What are you guys going on about.

BOBBY
Boat curses. My girlfriend Sky is a
psychic and told me a few cool
stories about haunted and cursed
fishing boats.

Shaun heads down the steps. Sees Michael sitting with the
others.

SHAUN
Shit you're quick...

MICHAEL
At what?

SHAUN
You can head shrimp fast man.

RAY (O.S)
What the hell is going on? What are
those shrimp still doing on the deck.

Ray heads down the stairs.

SHAUN
They should be all done boss.

Ray stops and looks at them in disbelief.

RAY
What the hell is going on? You guys
think it's party time? There's
shrimp out there not on ice!

Shaun looks at Michael, everyone looks at Shaun.

SHAUN
What?

JOHN
You didn't finish?

SHAUN
Michael finished.

BOBBY
How the hell did Michael finish if
he's been down here with us.

SHAUN
Cause he came out and told me he
would do it, so I went and had a
smoke.

MICHAEL
I've been down here.

BOBBY
You did leave.

MICHAEL
Yeah for a piss.

SHAUN
You said you'd finish for me.

MICHAEL
Well you must have been
hallucinating...AGAIN...
cause it wasn't me.

RAY
I don't care who said who, or what,
those shrimp need to be cleared.

They all get up and head up to the deck.

RAY (cont'd)
Shaun you can clean the dishes after
you've headed the shrimp.

SHAUN
But I honestly thought Mich...

Michael is the last to go up the stairs.

RAY
Just do it Shaun. Michael once those
are iced, back to training.

MICHAEL
Alright.

INT. OCEAN - NIGHT

The shrimp boat moves through the water. Out riggers are open. Nets drag along the bottom of the ocean.

INT. WHEEL HOUSE - NIGHT

Ray and Michael sit at the computer, the screen shows radar visuals of the ocean. Ray has a folder with him. He looks tired. Michael points at the screen to a large dark area.

MICHAEL
This spot. Might take us more gas to
get there, but if it's as good as it
looks we could be there a few days.

RAY
Yep, I agree, good. That's good.

Ray yawns and rubs his face with his hands.

MICHAEL
You okay?

RAY
Yeah, I'm behind on the ol sleep.
Henrettia's been over a lot lately.
You seem good with this, I'm gonna
have to catch a few winks. That spot
is good.

Ray gets up.

RAY (cont'd)
Set the course and drop the nets.
Wake me up in about an hour.

MICHAEL
Yep.

Ray heads out, Bobby comes in past him.

RAY
Michael's in charge, any questions or
emergencies you know the drill. Don't
wake me. I don't want to know.

BOBBY
Sounds good.

Bobby stands behind Michael.

BOBBY (cont'd)
Wow, look at you all serious, boss.
What happens if I touch this.

Bobby pretends he's going to press a button on the key
board.

MICHAEL
Fuck off.

BOBBY
Are you all nervous? Are you wishing
you could be one of us again?

MICHAEL
Nope, I'm good.

Michael notices a rope on the Bow hanging off a pole
flopping around in the wind.

MICHAEL
For fucks sakes how many fucking
times have I tied that thing up.

Annoyed, Michael heads out. He heads towards the rope.

Bobby takes a seat and gets out his phone. He looks at some
pics of a Harley.

STERN - WORK DECK

John is spraying off the deck. He stops, looks around and
quickly pulls out a smoke, lights it. He hangs over the
railing and takes a few quick puffs.

Michael comes running over to John. Frantic.

MICHAEL
Shaun's overboard, at the Bow!

JOHN
Shit.

John throws his smoke into the water and follows Michael.

STARBOARD

John runs behind Michael. Michael runs past the wheelhouse.

John heads into the..

WHEEL HOUSE

...as Michael casually walks in the port side door. Bobby is looking curiously at the radar.

MICHAEL
Move punk...

Bobby gets off the chair. Sees John standing at the doorway.

Michael and Bobby look at John waiting for him to say something.

John looks at Michael confused, looks out towards the Bow. Looks at the stop engine button, slams his hand down on it and runs out. The hum of the engine stops.

MICHAEL (cont'd)
What the fuck is he doing?

Bobby shrugs his shoulders, gets up heads out and curiously follows John.

BOW

John holds onto the rail and looks out at the dark ocean. He grabs the large flood light, shines it in the water.

The light glides across the waves.

JOHN
Shit.

Bobby walks up behind John.

BOBBY

Whats going on?

John runs over to the other side of the Bow. Shines the light onto the ocean.

JOHN

Which fucking side? I can't fucking see him. Michael? Where the FUCK is Michael?

BOBBY

What the fuck are you talking about?

JOHN

He was just screaming at me that Shaun was overboard.

John leans over the railing desperately looking for signs of Shaun.

JOHN (cont'd)

Where the fuck is he? Fuck this.

WHEELHOUSE

Michael watches as John takes his shoes and jacket off.

MICHAEL

Now what the fuck is he doing?

Michael drops the anchor line. Runs out.

BOW

John jumps in. Michael runs up to Bobby.

MICHAEL

What the fucks going on?

BOBBY

It's Shaun!!

Bobby gets the life ring and throws it in near John.

BATHROOM

Shaun sings a song as he pees.

SHAUN
 I can't get no...da,na,na,na
 Satis..FACTION, na,na,na..

He finishes peeing and zips up his pants, flushes. He flings the door open and STRUTS out. Looks around to see if he's alone and he is...carries on struttin'

SHAUN (cont'd)
 I can't get no...Satis..FACTION!

STARBOARD

Shaun walks along the side of the boat towards the bow humming the song now.

BOW

Michael leans over the railing, looks into the water.

MICHAEL
 Are you sure it was Shaun?

SHAUN (O.S)
 That's my name, don't waste it.

Bobby and Michael turn and look as Shaun walks up behind them.

BOBBY
 Aye?

Bobby turns and sees John popping up out of the water.

BOBBY (cont'd)
 (yelling to John)
 John! Shaun's here. He's with us.

EXT. OCEAN - NIGHT

John looks around frantically, doesn't see or hear Bobby yelling to him.

JOHN
 (yelling)
 Shaun!

Waves smack at him. He dives back under.

INT. SHRIMP BOAT - BOW - NIGHT

Bobby hangs over the railing and frantically waves his arms trying to get John's attention.

John comes up out of the water.

MICHAEL
(yelling)
John, Shaun is on the boat.

SHAUN
What's going on?

BOBBY
I don't fucking know. Go get Ray up!

Shaun rushes off.

EXT. OCEAN - NIGHT

John sees Bobby and Michael waving and yelling. He stops to listen.

MICHAEL (O.S)
John! Shaun is here with us!

John treads water as he listens. A large wave smacks him in the face, he takes on water. He flails a bit. He comes up for air. A bigger wave hits him and takes him under.

INT. SHRIMP BOAT - BOW - NIGHT

Bobby and Michael hang over the railing.

MICHAEL
Shit, he's gone under.

BOBBY
Hold on John!

Bobby frantically pulls the life ring back in.

Michael hurriedly takes his shoes and jacket off and jumps in.

EXT. OCEAN - NIGHT

John doesn't come up. Michael gets to the spot where John went under and dives down.

INT. OCEAN - NIGHT

John sinks down. Michael swims towards him.

INT. BOW - NIGHT

Bobby throws the life ring out. Ray rushes up to Bobby.

RAY

What the hell's going on?

EXT. OCEAN - NIGHT

The life ring bobs up and down. Michael flies up out of the water right by the life ring. He takes a huge gulp of air then dives back down.

EXT. BOW - NIGHT

Ray leans over the railing.

RAY

Get out of there Michael. Shit.

INT. OCEAN - NIGHT

John sinks into the darkness and disappears. Michael swims down after him disappearing into the black abyss.

Nothing but black.

Michael suddenly appears swimming frantically to the surface.

EXT. OCEAN - NIGHT

Michael throws his head out of the water. Takes a huge gulp of air. Goes back down again.

INT. OCEAN - NIGHT

But all he sees is black abyss of the deep ocean. John is gone.

EXT. OCEAN - NIGHT

Michael comes up. Treads water. Waves smashing into him.

MICHAEL

(yelling)

I can't see him anymore! He's down too far.

INT. BOW - NIGHT

Ray screams at Michael.

RAY

Come in Michael!

Michael swims for the life ring grabs it and swims through the thick waves as Ray pulls the rope in.

Bobby throws the rope ladder over the side of the boat.

Michael reaches the ladder, he climbs up.

Bobby, Ray and Shaun all help drag Michael over the railing.

Michael crashes onto the deck out of breath.

MICHAEL

I couldn't get him. He went down, I couldn't get him.

Ray stands over Michael then looks out to the ocean.

RAY

Good God.

Ray heads back into the...

WHEELHOUSE

Gets on the radio.

RAY

This is Shrimp boat Charee. We have a man overboard. We need emergency assistance. The co-ordinates are. 40°26'46"N 079°58'56"W.

RESPONDER (O.S.)

This is emergency, receiving your call. Eta.....10 mins.

Ray heads out shaken.

BOW

Ray heads over to Bobby, Michael and Shaun.

RAY
They're on their way. What the hell
happened?

BOBBY
He thought Shaun had fallen in.

Ray looks over at Shaun who is lovely and dry. He looks him
over.

RAY
Why the hell would he have thought
that?

BOBBY
He said Michael told him Shaun was
overboard.

MICHAEL
No I didn't!

BOBBY
Well why the fuck was he saying you
had?

MICHAEL
I don't fucking know Bobby. But I
didn't fucking say anything.

RAY
Alright, shut up! Just go downstairs,
sit down, shut up and don't do
anything.

INT. DOCK - DAY

The boat pulls up to the dock. SHERIFF GRANT, 50's, and two
DEPUTY SHERIFFS wait.

INT. COLONIAL HOUSE - LIVING ROOM - DAY

Michael and Bobby head in, they throw their bags down on the
floor.

BOBBY
I need to go play with my bike for a
bit.

He heads out.

KITCHEN

Michael grabs a piece of cheese from the fridge. He hears the motor bike starting.

LIVING ROOM

Michael sits on the couch and gets on the phone.

AMY (O.S)

Hey.

MICHAEL

John drowned.

AMY (O.S)

What?

MICHAEL

John Drowned.

AMY (O.S)

Oh my God, what happened?

MICHAEL

I dunno, he thought Shaun had gone overboard.

AMY (O.S)

What?

MICHAEL

Everyone was blaming me. That I'd said Shaun was overboard.

AMY (O.S)

Did you?

MICHAEL

No. Ah, Jesus Christ, NO!

EXT. COLONIAL HOUSE - BACKYARD

Bobby is working on his Suzuki motorbike. Michael walks out looking solemn.

Michael sits down next to him. Bobby revs his bike.

INT. COLONIAL HOUSE - LIVING ROOM

MICHAEL

So what did I do the other night to make you leave like that?

AMY (O.S)

Look, I don't want to get into this right now I have to get to an appointment. I'll call you when I get home.

MICHAEL

Alright. Hey, you'll be pleased, I took the promotion. Do you want to do dinner tonight, celebrate?

AMY (O.S)

Not tonight. I've got to go. I'll call you later.

MICHAEL

Alright, fine.

Michael ends the call.

EXT. COLONIAL HOUSE - DAY

Michael leans in and tells Bobby something.

MICHAEL

I slept with Emily the night of Maxes birthday.

Bobby sits back....in shock.

BOBBY

Whoa....what? For real?

Michael nods at him.

Bobby looks on in shock.

Michael gets up heads inside.

INT. KITCHEN - DAY

Bobby heads to the fridge.

BOBBY

(yelling out)

You want a beer?

Michael heads in.

MICHAEL

Yep.

Bobby grabs a couple of beers. Passes one to Michael.

BOBBY

Man that's some heavy shit.

MICHAEL

Somethings going on.

BOBBY

So does Amy know?

MICHAEL

Amy know what?

BOBBY

About Emily?

MICHAEL

What?

BOBBY

You don't think that's why Max you know....

MICHAEL

What?

BOBBY

You know. He found out about it and lost it...

MICHAEL

What the fuck are you talking about?

BOBBY

Max, he lost it because he found out that you slept with Emily!

MICHAEL

What the fuck are you going on about? Not you too?

BOBBY

You just told me outside that you slept with Emily on Maxes birthday.

MICHAEL

I've been in here talking to Amy.

BOBBY

No, you just came out and told me. I mean it makes sense, you never got over her.

MICHAEL

It wasn't me! Why the fuck would I say that? Fuck, I'm loosing it. Shit what if I've got a brain tumor or something.

BOBBY

Yeah, but did you sleep with Emily?

Michael looks at his beer.

MICHAEL

I need a stronger fucking drink.

INT. COOL FISHING BAR - NIGHT

Quaint with lots of fishing and sea ornaments adorning the walls. Michael, Bobby and Shaun, sit at a table with top shelf, beers and half eaten plates of food in front of them.

BOBBY

Have you noticed this weird stuff with you has been happening ever since Max died?

MICHAEL

It's me Bobby.

BOBBY

Yeah but here's the thing. Max is dead so, he's a ghost now, he's pissed and a murderer. He looks like you so it's easy for him as a ghost to impersonate you.

MICHAEL

You're serious aren't you? Your girlfriend has gotten into your head. And when am I going to meet this girlfriend?

BOBBY

Soon, I'm taking it slow.

SHAUN

He is kind of right. You are living in his house where he murdered his family. You are his twin.

(MORE)

SHAUN (cont'd)

He is connected to you more than anyone. He thought you were the one that killed Emily and Nate. He's a murderer. And now he's a ghost.

MICHAEL

Jesus, guys. What about this... I have a brain tumor or some kind of brain disorder and I'm forgetting what I'm doing and I'm being weird with it. Maybe Max had a brain tumor and that's why he went mad. Maybe THAT'S the reason.

BOBBY

I know, but how about this. You find out if he had a brain tumor. Go to the doc and see if you have one. And in the meantime let me bring Sky over to the house, see if something's there. She's a really good psychic.

Michael looks at him funny.

MICHAEL

Bobby, it's not Maxes ghost, it's me. I've lost it. And I've probably lost my job too.

BOBBY

Nope, it's Max, I'll bet my life on it.

Michael gets his phone out.

MICHAEL

Do what ever you want Bobby. I got to find out if I've still got a job.

Michael makes a call, no one answers.

MICHAEL (cont'd)

Alright I gotta go. He's not answering.

BOBBY

Where you going?

MICHAEL

To Rays.

EXT. RAYS HOUSE - NIGHT

Michael knocks at the door. No one answers. He tries the door, it's open. He heads in.

MICHAEL

Ray, you home?

BEDROOM

HENRIETTA 60's, sits up in bed thumbing through a magazine. She's wearing some sexy lingerie. The T.V is on in the background.

Ray heads out of the bathroom dressed in boxers. They both hear the voice from downstairs.

HALLWAY

Michael looks up the stairway. The sound of floor boards above him creak. He hears a woman's voice, a door opening.

Ray comes down. He's dressed in his playboy robe.

MICHAEL

Oh, shit, sorry, didn't think you'd be....

RAY

What's going on?

MICHAEL

It wasn't me Ray, or it might be but I've got some kind of memory issue going on, but I'm going to get it seen to. I need this promotion.

RAY

Hold on, first of all, it would have been better to have called me. I'm kind of in the middle of something.

MICHAEL

I did, sorry. Just need to know if I still have a job. I'm desperate here.

RAY

Alright, don't panic, I've got OSHA on my arse. I can't go back out till they've checked the boat and that won't be for another week.

(MORE)

RAY (cont'd)

And personally I don't think I'm up to going back out yet. John's family is threatening to sue me. I need some head space to sort this out. You're not fired. I've known you too long and you are the least crazy person I know. Max was a good man. He got sick. You're not Max. Now, are you going to let me get back to my business?

MICHAEL

Yeah, sorry Ray.

RAY

I'll keep in touch. Just enjoy the time off. Get some flowers and take Amy out for a romantic dinner. Get that sorted out. If I hear you've been to the Casino you will lose your job.

Michael gives Ray a hug.

EXT. RAY'S HOUSE - NIGHT

Michael heads to his car.

INT. RAY'S LIVING ROOM

Henrietta, comes down the stairs in a sexy dressing gown. She steps off the stairs. Ray puts his arms around her.

RAY

Where are you going lovely?

HENRIETTA

Getting some wine.

Ray gives her a frolicky kiss and cuddle.

RAY

Okay honey munchkin. I'll be upstairs waiting.

The Henrietta laughs, grabs his butt and squeezes it.

HENRIETTA

You better.

KITCHEN

Henrietta heads to the counter, grabs a bottle of wine and starts to pour. She looks in towards the living room.

Sees a silhouette of a person sitting on the couch. She gets a fright, some of the wine spills on the counter.

HENRIETTA

Who's that?

The silhouette stands up and looks at her. It's Michael, his stare is blank, ominous.

HENRIETTA (cont'd)

Hello?

Michael slowly walks towards her. He stops, stares at her.

MICHAEL

Your dead mother told me to tell you,
you will always be a whore.

Henrietta gasps. Michael smiles, turns then heads out of the living room. Henrietta stands in shock. She hears the front door open then slam shut.

FRONT DOOR

Henrietta looks out through the front door glass. She sees nothing.

EXT. COLONIAL HOUSE - NIGHT

A car pulls into the driveway. Bobby gets out followed by Sky.

Michael's car pulls in.

Sky looks up at the house while Bobby waits for Michael to get out of the car.

MICHAEL

Hey.

BOBBY

I thought now is as good a time as
any. She can check out the house see
if she can sense anything in there.

SKY

Hi Michael.

MICHAEL

Hey Sky, nice to finally meet you.

Michael shakes Sky's hand.

MICHAEL (cont'd)

Shame it had to be under this
circumstance. No offense, but I'm
only going to do this to shut Bobby
up.

SKY

None taken.

INT. COLONIAL HOUSE - ENTRANCE

The front door opens, Michael lets Sky go in first. Bobby
and Michael follow.

Sky stops and looks around gets a sense of the place.

Michael and Bobby stop behind her. Michael leans in and
whispers to Bobby.

MICHAEL

What the fuck? And how the fuck?
She's...

Bobby points to his crotch then holds his hands up to make
it look like he is giving the length of something very long.

Michael laughs.

Sky turns around and looks at them.

She looks down at Bobby's crotch. Holds up her hand to show
the length of something about an inch long between her thumb
and index finger.

Bobby looks disappointed, Michael smiles.

Sky continues along the...

DOWNSTAIRS HALLWAY

Bobby and Michael follow.

SKY

This is a really lovely place. Lots of energy, lots of memories.

They walk past the photos on the table. Sky takes a big breath. She looks down at the pictures.

BOBBY

Did you sense something?

SKY

There is definitely something here.

Michael looks at Bobby and rolls his eyes. Bobby hits Michael's arm.

They follow Sky up the stairs to the..

UPSTAIRS HALLWAY

They stop outside Nate's bedroom.

SKY

This is your nephews room?

MICHAEL

Yeah.

SKY

Do you mind if I go in?

MICHAEL

No. Sure. You know, it could just be me, stress can make you do crazy things and I've been under a lot.

Sky heads into...

NATE'S BEDROOM

She looks around. Michael and Bobby stand at the doorway.

SKY

I'm feeling a presence that is very similar to you Michael. It could very well be your brother. There is a lot of rage. I think that's maybe why he's messing with you. If you want him to stop his games, we'll need to do a seance. He needs us to help him move on. I don't think this is in your head Michael

MICHAEL

Why is he angry with me? I'm not the child killer. I'm the one that's suppose to be angry!

SKY

I'll sage the house then we'll do the seance.

LIVING ROOM

Bobby, Sky and Michael sit on the floor around a large lit candle.

Sky reaches out and takes Michael's and Bobby's hand. Bobby takes Michael's.

Sky closes her eyes.

SKY

Max, show us a sign you're here.

Silence. The candle just keeps burning.

SKY (cont'd)

Max, it's time for you to pass on now.

Silence.

A car HORN BLASTS.

They all open their eyes.

SHAUN (O.S)

Get off the footpath!

Michael starts laughing, then Bobby. Sky tries to stay in her zone. She closes her eyes.

SKY

Don't let go.

She smiles a little. Bobby and Michael keep sniggering.

SKY (cont'd)

I know gentlemen but we need to concentrate. Close your eyes. concentrate on Max.

A car door SLAMS SHUT. Bobbies left eye opens.

SKY (cont'd)
Just ignore the sounds.

Bobby closes his eye.

A loud banging at the door.

Everyone's eyes pop open.

MICHAEL
Jesus.

Michael gets up, heads out.

BOBBY
(yelling to Michael)
It's probably Shaun. I didn't think
he was coming. I told him seven.

MICHAEL (O.S)
Oh, so you're invited to the party
too.

SHAUN (O.S)
Hell yeah, I love this stuff.

Shaun walks in and heads over to the circle looking like a
kid in a candy store. He and Michael sit down.

Sky reaches her hands out. They all hold hands.

SKY
Max, if you are here, I want you to
focus on the light. I want you to
look into it and walk towards it. You
don't need to be here, this is not
your home anymore. Your place is in
the light.

Michael's phone rings.

CLOSE ON PHONE

Ray 'Calling'

BACK TO SCENE

Michael answers.

MICHAEL
Hello.

INT. RAY'S HOUSE - KITCHEN - NIGHT

Ray sits at the table.

RAY
Hey Michael, I'm really concerned and
I think you're going to have to do
see a doctor.

INTERCUT BETWEEN RAY AND MICHAEL

MICHAEL
Hang on Ray.

Michael gets up and heads into the...

DOWNSTAIRS HALLWAY

MICHAEL
What do you mean?

RAY
Do you remember talking to Henrietta
last night?

MICHAEL
No, I didn't talk to her. Why?

RAY
Are you being completely honest with
me?

MICHAEL
Jesus Christ Ray, yes! I didn't even
see her. What's going on?

RAY
Apparently you were very rude to her.

Michael looks surprised.

RAY (cont'd)
You called her a whore.

MICHAEL
What? NO, I never saw her.

RAY
She's a straight up woman and doesn't
seem to have any head issues, so I
don't know what to believe.

(MORE)

RAY (cont'd)

Johns death... and you said something weird to me too, kind of insulting. I don't want you working on the boat until you get this sorted out. It's just not safe.

MICHAEL

If I make an appointment can I still come to work. I can't afford not to. You'll be making it worse for me. I'm stressed out enough.

RAY

Only if you get seen to before we go back out. I'm still waiting on the okay. I can't lose my boat license Michael. We'll all be out of a job.

MICHAEL

Okay. Okay, I'm trying Ray.

RAY

Good, I'll call you.

Ray hangs up.

Michael hangs up and heads back into the

LIVING ROOM

Michael sits back down.

BOBBY

Everything okay?

MICHAEL

Yep, yep, lets just get on with this.

They all hold hands and close their eyes.

SKY

Max are you with us? If you are, go to the light. The light is peaceful. It's where you belong now. Go into the light now Max. Michael loves you and forgives you.

Michael's eyes pop open.

MICHAEL

No, I don't!

Michael lets go.

MICHAEL (cont'd)
No, I don't forgive him. And this is
all a load of shit.

Michael gets up and turns on the light.

MICHAEL (cont'd)
There's no Max here, I'm just fucking
loosing it.

SKY
But Michael, he's here, I felt him.

BOBBY
Come on Michael, Sky's the real deal.

Everyone gets up.

MICHAEL
I'm done, I've got stuff to do.

Michael heads towards the stairs.

BOBBY
Come on Michael, you're being stupid.

MICHAEL
Sorry Sky, I know you mean well but I
just don't believe in this shit.

BOBBY
Alright fine, don't say we didn't
try. Come on lets go, I'm hungry.

Michael heads up the stairs. Bobby, Sky and Shaun head out.

INT. SPARE BEDROOM

Michael heads in and turns on the light to see...

max/ghost standing in front of him, noses almost touching.

Michael freaks out and swings at max/ghost. As his hand is
about to touch max/ghost, max/ghost disappears.

Michael's hand swipes through the air. He loses his
balance, but catches himself. He looks around.

Nothing. Michael gets angry. Yells to the empty room.

MICHAEL
Leave me the fuck alone!

INT. DOCS OFFICE

Michael sits on the office bed. DR. ATKIN, 50's holds a stethoscope to his chest.

DR. ATKIN
Breathe out.

Michael breathes out.

DR. ATKIN (cont'd)
Good. You can hop down.

Michael gets off the bed. Sits in the chair.

MICHAEL
So do you think I'm losing it?

DR. ATKIN
You're going through a lot right now and this kind of trauma can cause you to feel crazy. But I want you to have a scan just to be on the safe side.

Dr. Atkin sits at his desk. Types on his computer.

DR. ATKIN (cont'd)
I'm not really suppose to talk about this with you but Max did come to see me for similar problems.

MICHAEL
You know he accused ME of killing Emily and Nate.

DR. ATKIN
Yeah I heard about that. He said he was seeing you. And that Emily was accusing him of doing things that he wasn't doing, even his work colleagues had been accusing him of things doing strange things.

MICHAEL
Oh great, sounds just like me.

DR. ATKIN
Hows the drinking? Have you been gambling?

MICHAEL
I'm trying to keep away. Me and Amy are kind of separated right now. She'll come back if I cleanup.

(MORE)

MICHAEL (cont'd)
I mean I'm trying but it feels
like..no matter what I do it's not
working.

DR. ATKIN
Be patient, it takes time. When do
you go back out?

MICHAEL
In a couple of days. I'm training to
be co-captain.

DR. ATKIN
Good! Ray has mentioned to me how
much he'd love to have you run his
boat someday. That's good to hear.
I'll talk with Mary Anne at the
hospital see if she can get you in
for a scan this afternoon or
tomorrow. She owes me one. Just take
it easy and try not to worry.

Michael gets up.

MICHAEL
Hopefully it's just from stress.
Cause the other two options don't sit
well with me.

Michael heads out.

DR. ATKIN
Don't worry about it Michael. Go see
Amy tonight, give her some flowers.
Let her know how much you love her.

EXT. AMY'S HOUSE - NIGHT

Michael knocks on the door.

Amy opens it.

Michael hands her some flowers.

Amy takes them.

AMY
Come in.

The head into the...

KITCHEN

Amy gets a vase out of the cupboard.

AMY
So hows the crew?

MICHAEL
Alright.

AMY
Why aren't you back out?

MICHAEL
Ray is waiting on an inspection.
Will you let me take you out to
Joes'?

Amy puts the flowers in the vase, fluffs them out.

AMY
No, I don't want to, it's too
confusing.

MICHAEL
It's not going to be a date. It's
just food. So, you never mentioned
why you left the other night.

AMY
You called me a whore.

MICHAEL
Shit, Okay, it wasn't really me
saying that.

AMY
It was you that said that.

Amy heads out of the kitchen with the flowers and into the..

LIVING ROOM

She puts the flowers on the mantle. Michael follows.

MICHAEL
Yeah, but I don't remember saying it.
So it really wasn't me. You know I
would never say that to you. I've
been to the doctors he thinks it's
stress. I think it might be what was
wrong with Max. I'm getting an MRI
done.

AMY
I don't know Michael.

Amy grabs her jacket, puts it on.

MICHAEL
I came down and you were gone. I swear! But I suppose it doesn't matter because I've apparently insulted Ray, his girlfriend, I've been standing over people at night, getting work mates killed and telling the woman I love she's a whore. So, YEAH! maybe you should stay away.

Amy grabs her keys. She pauses in thought. She's heard him, looks at him for a moment.

AMY
I've got to go.

Amy heads out of the living room.

Michael follows.

FRONT ENTRANCE

Amy open's the door. Michael and Amy head out.

EXT. DUPLEX

They head down the driveway.

AMY
Let me know what the results are as soon as you get them.

MICHAEL
Well either way, it's still not good is it.

Amy gets into her car.

AMY
Just don't worry about it. I'm sure once you've got off the drink you'll feel a lot better and all this will go away. And go get counselling.

Michael watches as Amy drives off.

INT. HOSPITAL - MRI ROOM - DAY

Michael lies on the MRI bed, head in, feet sticking out.

INT. MRI MACHINE

Lights whirl around him. The sounds of clicking and banging.

MRI TECHNICIAN ROOM

A NURSE, 30's looks at the scan of Michael's brain on the computer screen.

Michael stands behind her, watching. His reflection is distorted in the glass between the rooms. The nurse looks up, doesn't see the reflection.

INT. HOSPITAL - CORRIDOR - DAY

Michael stops at the nurses desk.

A NURSE 40's, is photo copying something by the photocopier. She grabs some papers, sees Michael.

NURSE

Oh. Hi Michael.

MICHAEL

Hey. Is Amy around?

NURSE

She's somewhere. Down that way I think.

The Nurse points down the hall.

MICHAEL

Thanks.

HOSPITAL ROOM

Amy is making a bed.

CORRIDOR

DR ROBINSON, handsome, late 30's, piercing blue eyes, walks past the hospital room doors, sees Amy, stops, heads back. He heads in just as Michael turns the corner in the background.

HOSPITAL ROOM

Dr Robinson sneaks up behind Amy.

Michael walks past the hospital room and sees the Doctor and Amy, he stops.

HOSPITAL ROOM

Dr. Robinson kisses Amy on the neck.

CORRIDOR

Michael sees this. He turns and walks off quickly.

HOSPITAL ROOM

Amy stops making the bed.

AMY
(annoyed)
Michael.

She turns....

AMY (cont'd)
What are y...

..to see it's Dr Robinson. His blue eyes stare into hers. He smiles.

Amy slaps him across the face, HARD then storms out.

INT. NISSAN - DAY

Michael sits in the car, eyes welling up. He wipes them hard, stops the tears and starts up the car.

CITY STREETS

The Nissan flies down the road. The casino sign glows in the distance.

EXT. BAY CITY CASINO - PARKING LOT - DAY

The Nissan speeds in and parks.

INT. NISSAN - DAY

Michael sits with the motor running. He's frustrated, stressed, anxious, he taps his fingers on the steering wheel.

He aggressively turns the ignition off.

He gets out of the car. SLAMS the door.

EXT. COLONIAL HOUSE - LIVING ROOM - NIGHT - FLASHBACK

A LOUD CLUNK wakes Max as he lays on the couch napping. A thick 5 O'clock shadow on his face.

MAX

Hey baby. Can you grab me a drink
while you're there?

He sits up and looks through to the kitchen.

He sees Michael's reflection in the kitchen window staring at him.

Max gets up quickly.

MAX (cont'd)

What the fuck Michael?

He heads into the...

KITCHEN

No one is there.

EXT. COLONIAL HOUSE - BACK DOOR

Max runs outside, looks around, no Michael.

He heads back in.

KITCHEN

Max gets on his phone. Rings Michael, no answer.

Emily comes in.

EMILY

What's wrong?

MAX

I saw fucking Michael again. He's a fucking nut job.

EXT. DUPLEX - BACKYARD - DAY

Michael is trimming some hedges.

Michael turns to see Max heading towards him.

MICHAEL

Hey.

MAX

What the fuck were you doing at the house last night?

MICHAEL

I wasn't at the house last night.

MAX

Don't lie! I saw you in the kitchen. Emily has seen you. She said you told her I didn't love her any more. What the Fuck? I thought she was just having a moment, but yeah. No it's you. You've fucking lost it Michael. Emily doesn't love you. You and her will never be a thing. She married me. Got it! Yeah I stole her from you, yeah I know. Boo hoo, poor Michael. No, not poor Michael. She was sick of your self pity and irresponsibility. How the hell was she going to marry a broke irresponsible child like you when she had me. I had a stable job, a respectable job and I've never felt sorry for myself. Get some help Michael!

MICHAEL

Ah piss off. You're the one who's lost it. I don't ever want to see you again. You're not my brother. I never had a brother, I just had competitor. Someone I had to try and outshine my whole life. And could never seem to do. I'm tired of it.

MAX

Aww, fuck not that again. Dad was a fuckwit.

(MORE)

MAX (cont'd)

He molly coddled me because he was an insecure man that didn't know how to be a decent parent. He thought he was, but we all know he wasn't. Stop blaming me for that.

MICHAEL

You loved it! You never stood up for me and you let it happen your whole fucking life, right up to when they died. And now I'm the one fucking things up for you? Fucking funny. Just piss off back to Emily. And don't ever come here accusing me of this ridiculous shit again. I might be an irresponsible child to you but I'm not crazy enough to be your.... fucking stalker?!

MAX

Ah for fucks sakes, blame dad for your shitty life, not me, and not everyone around you. I tried to make you feel special and I told dad a million times to stop it. But you seem to have forgotten that. So convenient, because if you really remembered how things went down then you wouldn't be able to hide behind your self pity and grow up. After seeing you last night. I realized its too late for you Michael. I wish you could have gotten some help sooner Michael but it's definitely too late for you now.

MICHAEL

Fuck off, go, go on! Get off my fucking property! And don't worry maybe Emily still has feelings for me... maybe you should just ask her...she seemed to really enjoy that fuck we had at your birthday party.

Michael turns and gets back to his chore. Max storms up to him, turns him around and punches him. Michael hits the ground, blood drips from his nose.

Max storms off.

END FLASHBACK

INT. BAY CITY CASINO - BLACK JACK TABLE - DAY

Andrea deals to a A YOUNG COUPLE. She sees Michael heading her way. She looks unamused.

Michael takes a seat.

MICHAEL
Hey Good lookin'.

ANDREA
Pardon?

MICHAEL
Ah, nothing, just ignore me.

ANDREA
You okay?

MICHAEL
No, but don't worry about it.

Michael pulls out five twenty's. Andrea takes them.

ANDREA
You sure?

Andrea counts out the chips.

MICHAEL
As sure as I'll ever be.

Andrea pushes the chips over to Michael.

Michael puts all the chips out to bet.

ANDREA
You sure?

MICHAEL
Ah, ah, ahh, no judgement.

Andrea deals.

Michael turns his cards over. A Ten of hearts, and 9 of spades.

The Older Couple look at theirs.

Andrea deals her cards, turns them. A 5 and a 7. She deals an 8.

ANDREA
Bad luck.

Andrea takes the chips off the table.

Michael gets up. He's about to speak.

ANDREA (cont'd)
I know, save your spot.

Michael smiles, he gets up and heads off towards a money machine.

In the distance he sees someone familiar. This familiar person looks like him.

Michael changes direction.

As he walks around a pokie machine max/ghost, walks up to him. Michael takes a deep breath.

MICHAEL
You're not real.

People walk around Michael as he stands there talking to himself.

MAX/GHOST
What are you doing here Michael?

Michael puts his head down and walks away.

MICHAEL
Not real, not real, not real.

max/ghost walks along side him.

MAX/GHOST
Aren't you suppose to be getting cleaned up? Have you spent your pay already? Better not tell Ray you were here.

Michael keeps mumbling head down.

MICHAEL
Not real, not real, not real.

People passing by look at Michael strangely.

MAX/GHOST
You know Bobby was telling you the truth about sleeping with Emily.

Michael stops and looks at Max. He yells.

MICHAEL

Yes, I slept with Fucking Emily!

Everyone within ear shot looks over at Michael yelling at nothing.

BLACK JACK TABLE

Andrea looks over at Michael.

POKIE MACHINE

Henrietta plays on the machine, she notices people looking at someone. She glances over and sees Michael.

CASINO FLOOR

Michael stares Max in the eye.

MICHAEL

You are not fucking real. You're not Max!

MAX/GHOST

Sorry brother, I'm just as real as all these people here. Just as real as you. This afterlife stuff does exist. I even still get to see my wife and kid.

Michael turns and bumps into two SECURITY GUARDS.

SECURITY GUARD 1

Are you okay sir?

Michael looks around for Max. He's gone.

MICHAEL

Yeah, yeah, I'm leaving, it's okay.

Michael hurries off towards the exit, Henrietta is standing close by, he catches a glimpse of her. Pretends he doesn't see her.

INT. BAY CITY CASINO - CAR PARK - NISSAN - NIGHT

Michael slams his hands on the steering wheel.

MICHAEL

Shit!

INT. COLONIAL HOUSE - LIVING ROOM - DAY

Bobby is lying on the couch watching T.V. A stressed Michael walks through.

BOBBY

Hey.

MICHAEL

Hey.

Bobby looks at him strangely.

KITCHEN

Michael grabs a beer from the fridge, takes a seat at the kitchen table.

BOBBY (O.S)

Ray called, we're back out tomorrow.

Michael's phone rings. He answers.

DOCTOR RECEPTIONIST (O.S)

This is community health, is this Michael Jones?

MICHAEL

Yeah.

DOCTOR RECEPTIONIST (O.S)

We have your MRI results.

MICHAEL

Okay.

DOCTOR RECEPTIONIST

And they are normal.

MICHAEL

What?

DOCTOR RECEPTIONIST

They are normal, no abnormalities were found. You have a very healthy brain.

MICHAEL

But what is causing my memory loss, the hallucinations?

DOCTOR RECEPTIONIST
 Dr. Atkin would like to see you
 again, I can book that for you now.

MICHAEL
 No, its okay. Thankyou.

Michael hangs up. He makes another call.

MICHAEL (cont'd)
 Hi Ray, I got the MRI results and
 they are clear. So I'm good to work.
 See you tomorrow.

Michael texts Amy.

ON PHONE SCREEN

MICHAEL (TEXT).
 Hey, do you still want me back? I'm
 going to be out on the boat tomorrow
 making the big bucks. Not as much as
 a doctor but at least I'm trying.

Michael goes to push send, he pauses.

INT. COLONIAL HOUSE - LIVING ROOM - NIGHT - FLASHBACK

It's Maxes birthday, PARTY GOERS drink, talk and dance.

BEDROOM

Emily angrily tidies up a draw. Max comes in.

MAX
 What? Now what have I done?

EMILY
 You just told me I looked stupid in
 this.

MAX
 What? I've been downstairs. Why would
 I even say that. You look great,
 beautiful as ever.

Emily pushes past Max and heads out the door.

KITCHEN

Michael is at the kitchen table pouring himself a drink.
Emily storms past him crying.

EXT. COLONIAL HOUSE - NIGHT

Michael follows Emily outside.

MICHAEL

Hey what's wrong?

Emily stops and looks at Michael, a desperate sadness in her eyes. She moves in close to him and slowly wraps her arms around his waist. She pulls away. They look at each other.

INT. HOSPITAL WAITING ROOM - DAY

It's quiet, Emily sits reading a magazine.

INT. MRI ROOM

Max is in the scanner. The machine whizzes and roars.

INT. DOCTOR'S OFFICE - DAY

Max, Emily and DR. ATKIN sit together.

DR. ATKIN

So again, this started in April?

EMILY

Yes, it was the day after my birthday. I remember because that was when he was hearing the foot steps and strange noises. And we thought it was just from his hangover.

DR. ATKIN

There doesn't seem to be anything wrong. We can do another scan in maybe 3 months. In the meantime Emily, write down the incidences. And any changes I want to know.

END FLASHBACK

EXT. DOCK - DAY

From the dock we look up to the cliffs.

EXT. TRENTVILLE - TOP OF CLIFFS - FLASHBACK

The million dollar homes that were once there are now replaced by small wood houses dating back to the late 1700's. From the houses we look into the woods.

INT. WOODS - CABIN - 1807 - NIGHT

The cabin is rustic and nicely built. It's red door stands out against the brown wood.

INT. CABIN - NIGHT

A fire crackles in the fireplace. Lit candles dot the room. Clay sculptures of animals sit on surrounding ledges. A hobby it looks like.

This place looks ominous, paganish. Dried plants hang from the ceilings. The odd animal skull.

A WOMAN, 30's, sits at a table working on a small clay ornament. Her long brown hair falls about her face.

This sculpture is in the shape of two identical boys.

She mumbles inaudibly as she sculpts,

She turns towards the window.

Sky stands at the window looking in.

The Woman looks up to meet Sky's gaze. Her eyes are a sea of white with tiny black pupils.

INT. SKY'S BEDROOM - NIGHT

Sky wakes up with a gasp.

INT. COLONIAL HOUSE - HALLWAY/ENTRANCE

Bobby heads to the door half asleep. He wipes at his eyes and YAWNS LOUDLY.

He opens the front door.

Sky heads in.

She heads straight for the side table. She looks down at the small sculpture, it looks just like the one in her dream.

She drops her keys on the side table and picks up the sculpture.

BOBBY
That ugly thing?

SPARE BEDROOM

Michael is in bed sleeping. His phone rings. Michael rolls over and picks up the phone.

CU ON PHONE

Ray is calling.

BACK TO SCENE

Michael puts the ringing phone back down and rolls over.

INT. RAYS HOUSE - KITCHEN

Ray is on the phone. He hangs up. Takes a drink of tea.

He calls again.

INT. COLONIAL HOUSE - SPARE BEDROOM - NIGHT

The phone rings again. Michael ignores it.

INT. RAY'S HOUSE - KITCHEN

Ray takes another drink while he waits for an answer, it goes to voice message.

MICHAEL (V.O)
Leave a message.

RAY
Michael, Henrietta saw you at the casino. I don't want you on the boat until you've got yourself sorted.

Ray hangs up. Makes another call.

RAY (cont'd)
 Hey Jack, I know this is short notice
 but I need someone for a run.
 Tomorrow. Two weeks. Yeah I get it,
 thanks anyway.

Ray makes another call.

RAY (cont'd)
 Hey Tony, I know this is short notice
 but I need someone for a run.
 tomorrow. Great! I really appreciate
 this. At 5.30. Great, thanks so much!

Ray hangs up.

INT. COLONIAL HOUSE - UPSTAIRS HALLWAY - NIGHT

Bobby bangs on the spare bedroom door. Sky is behind him.

BOBBY
 Michael, it's me.

SPARE BEDROOM

Bobby heads in turns on the light. Sky pushes past Bobby.

SKY
 Michael, where did you get this?

Sky holds out the sculpture.

Michael rolls over, his eye's barely open.

SKY (cont'd)
 Michael! Where did you get this?

She shoves the sculpture close to his face.

Michael sits up, half asleep. He tries to get a look at what she's holding.

MICHAEL
 What?

SKY
 Where did you get this?

MICHAEL
 I bought it for Emily.

SKY

Yes, but where did you get it?

MICHAEL

At the antique store, just outside of town. Why?

SKY

THIS is why you've been seeing things. It's cursed!

MICHAEL

What? Ah fuck. It's late, I got work early. Turn the light out. Good night.

Michael rolls over, gets under the blankets.

SKY

Michael, I was wrong, it's not Max. I had a dream and the statue was made by a witch, she put some kind of curse on it. You are in danger, the people around you are in danger.

Michael laughs under the covers.

MICHAEL

Oh great, a witch now, okay, night night.

SKY

This isn't a joke.

Michael sits up.

MICHAEL

Look guys, I just want to get to sleep so I can get to work and get the promotion so I can get my girlfriend back. The scans are clear. This shit, I don't care about anymore. Turn out the light when you leave.

Michael throws himself back under the covers.

Bobby heads to the door.

BOBBY

Come on.

SKY

It's cursed, Bobby! One person has already been killed.

BOBBY

It's no use, come on.

Bobby ushers Sky out of the bedroom.

MICHAEL

The light!

Bobby reaches around the wall and switches the light off and closes the door.

Michael's phone beeps, he sits up and grabs it.

CU ON PHONE

One new message from Ray.

BACK TO SCENE

He listens to it.

Throws the phone on the bed and goes back to sleep.

STAIRS

Bobby and Sky head down the stairs.

SKY

This is real, you've got to get it through to him. Don't let him go out on that boat. More people are going to die. You're in danger Bobby!

BOBBY

Ah, come on. This is a little over the top. And we need the job, we can't let Ray down either. It's probably just Ghost Max, being a dick.

SKY

It's not Bobby, please don't go out tomorrow.

They step down into the...

HALLWAY

And head towards the...

FRONT DOOR

BOBBY

Look, I'll just take real good care of him and keep a close eye on things. Don't worry. I gotta get to bed. I'll make sure nothing happens.

Bobby grabs Sky's keys off the side table and gives them to her. He opens the door.

SKY

No Bobby, I can't let you go out.

BOBBY

Don't worry baby, just go home, get some sleep and maybe you won't feel so worried in the morning. Bad dreams make you feel funky.

SKY

I can't believe this.

Bobby reaches in and gives Sky a kiss, he notices tears in her eyes.

BOBBY

Don't worry! It was just a dream. I'll keep a good eye on him. I love you. Just don't worry.

She looks Bobby in the eyes, she doesn't want it to be real either.

SKY

Maybe. But no, no this is real.

Sky heads to her car.

INT. SHRIMP BOAT - DAY

Shaun, Bobby, Michael and the new guy TONY, 40's mill around.

Ray heads onto the boat.

MICHAEL

Hey Ray, I'm ready for some training?

RAY

What are you doing here?

Ray heads over to Michael.

RAY

I left you a message not to come in.

MICHAEL

Yeah, but that was just a little slip. I didn't stay long Ray. I realized I shouldn't be there and I left.

RAY

You were talking to yourself Michael. I don't want you on here.

MICHAEL

I'm fine Ray. It could be that I'm being haunted by Max. Bobby's girlfriend seems to be sure about that. So it's not me, and that means I'm good to work.

Michael throws on a cheeky grin.

RAY

Okay, I want you off the boat. This isn't funny, get yourself sorted out. Don't worry about the money. I can give you an advance and you can make it up once this..whatever it is, is sorted.

MICHAEL

You're serious aren't you?

RAY

Yes, I'm not moving this boat until you're off it.

Michael looks at Ray, waiting for him to crack a smile and tell him it's all a joke.

RAY (cont'd)

Get off my boat!

Michael grabs his bag and walks off the boat.

Upset, Ray looks over at the others.

Bobby heads over to Ray.

BOBBY

Ray, let him work I can keep an eye on things. Just make him head the whole time, what damage can that do?

RAY

No, I don't trust him.

Ray heads into the wheel house.

EXT. DOCK - DAY

Michael heads along the dock, mumbling to himself.

MICHAEL

Fucking nothing wrong with me. He's just kiddin. He loves my work. He wants me to be the captain. He keeps asking me! Fuck it. He needs me!

Michael stops, looks around, then walks back, making sure no one sees him. He crouches along the side of the dock out of sight of the others on the boat.

He comes up to the bow. He hooks his bag over his head. Looks at the distance of the boat from the dock... he can make it. He climbs over the dock railing, and jumps onto the boat.

INT. BOW - DAY

Michael sneaks in behind a large metal box and waits.

WHEELHOUSE

Ray starts up the engine. He looks out at and watches Bobby, Tony and Shaun getting the nets ready.

INT. DOCK - DAY

The boat moves away from the dock, and sets sail.

INT. BOW - DAY

Michael gets up, checks that the coast is clear and heads along the...

STARBOARD SIDE

...of the boat towards the kitchen area.

KITCHEN

Michael heads down the steps then into the...

ENGINE ROOM

...he sits down and settles himself in the corner, opens his phone and scrolls.

INT. SKY'S BEDROOM - DAY

The morning sun shines through a gap in the curtains onto Sky's sleeping face.

She wakes up with a start. Looks stressed, sits up...

...and sees a YOUNG GIRL'S body, 8, in a dirty light brown dress, lying across the end of her bed.

TWIN BOYS, 9, with black eyes, in rough brown clothes, stand at the foot of the bed laughing at the dead girl.

Sky gasps with shock.

She hears loud JEERING outside, as if an angry mob is heading her way. She looks towards the window.

Looks back at the bed.

Young Girl and Twins have disappeared.

Sky gets out of bed and looks out the window towards the ocean.

She looks up towards the cliffs. She sees the Twin Boys being chased to the edge of the cliff by angry TOWNSFOLK.

The Twins tetter at the edge with no where to go.

Sky watches as the Twins fall off the cliff into the crashing waves below.

Sky faints into a crumpled heap on the floor.

INT. COLONIAL HOUSE - LIVING ROOM - FLASHBACK

Emily, Max, Michael, Amy, Nate, a COUPLE and their 8 year old SON, sit in the living room, it's a birthday get together.

A box of chocolates and some kitchen towels sit on the coffee table on top of birthday paper.

Michael passes Emily a small present.

EMILY

Thank you.

She unwraps it.

EMILY (cont'd)

Okay, this is interesting.

MAX

Come on show us.

Emily pulls the present out of the wrapper and holds it up for everyone to see. It's the CLAY SCULPTURE.

MICHAEL

The guy at the store told me it was 200 years old, so I figured you'd like it and it's twins, so you know.. you are married to one, so it fits.

AMY

Yeah, I didn't get much of a say on this one. He was adamant about getting this. I did suggest that bracelet you were telling me about...

EMILY

There's always next year.

MAX

I think it's cool, in a really fucking UGLY kind of way.

MICHAEL

Well thanks.

EMILY

I'll have to look it up, explore its history. I wonder who made it? Did the antique dealer tell you anything about it?

MICHAEL

Nah, it was the owners son, he seemed more interested in playing on his phone.

END FLASHBACK

INT. SHRIMP BOAT - ENGINE ROOM

The engine quietens. The boat stops.

Michael gets up.

A container of oil sits on top of the engine.

max/ghost comes up behind Michael and taps him on the shoulder.

Michael jumps out of his skin and turns. No one is there.

He turns back and sees max/ghost standing by the engine.

It looks at Michael and grins then hits the oil container. It falls and spills all over the engine.

The engine starts smoking. max/ghost walks towards Michael.

MICHAEL

Just leave me the fuck alone!

Michael runs at the Spirit, goes to tackle it. It disappears just as Michael reaches it. Michael slams into the wall then hits the floor, smacking his head. He passes out.

The engine catches fire.

DECK

Bobby, Tony and Shaun get the nets ready.

Tony looks over and sees smoke coming out of the stairwell.

Tony hits Bobbies arm and points at the smoke. Bobby and Shaun look at each other.

BOBBY

Shit!

They run towards the smoke.

ENGINE ROOM

The fire is bigger now, engulfing half of the engine. Smoke fills the room. Bobby, grabs a fire extinguisher.

BOBBY

Go the one from the wheelhouse.

Shaun runs out, while Tony looks around for something to help smother the fire.

Tony sees Michael on the floor.

TONY

Shit, Michael.

Tony shakes Michael. Michael wakes up.

TONY (cont'd)

Come on, get up.

Michael wakes up, takes a breath, starts coughing. Tony lifts Michael up to his feet.

TONY (cont'd)

Come on.

Tony pulls Michael towards the stairs.

Bobby sprays at the fire. Smoke obscures his view of Michael.

Shaun runs back down with another fire extinguisher. Ray follows. Tony and Michael stand at the bottom of the stairs.

RAY

(at Michael)

What the hell.

Ray stands there in shock. He starts coughing from the smoke.

RAY (cont'd)

Com on, get out of here.

Ray and Shaun get out of the way and let Tony and Michael pass.

Shaun heads to the engine. Ray heads over and grabs the fire extinguisher off Shaun.

RAY (cont'd)

Get out of here.

Gagging on the smoke, Shaun heads out.

Ray and Shaun spray at the last flame. It disappears under the cloud of vapor. Ray throws the extinguisher down.

RAY (cont'd)
Come on, out of here.

Bobby drops his extinguisher and heads up the stairs after Ray.

STERN

Tony and Michael hang over the railing, coughing, trying to get air.

Ray and Bobby

Ray grabs Michael's arm and leads him into the...

WHEELHOUSE

Ray shuts the door.

RAY
I don't get you anymore Michael. A fire?

MICHAEL
It wasn't me Ray. You've got to listen to me, it's Max, he's trying to make me look bad. Making you all think I'm evil or something. You know me, I would never do anything like this.

INT. LIBRARY - DAY

Small quaint library, Sky walks through the library doors.

She stops at the info desk. An older Librarian, 70's, plays solitaire on the computer.

SKY
Hi, do you have any books or articles on the history of Trentsville?

LIBRARIAN
Hello Dear. Yes, the town history is in aisle nineteen. The last aisle on the left.

The Librarian points towards the end of the room.

SKY
Great, thank you.

INT. LIBRARY - DAY

Sky sits at a table with a pile of books in front of her.
She takes the first one off the pile.

CU ON BOOK

The Occult History of Trentville.
She opens it up and flips through it.
She stops at a page.

CU ON PAGE

"Witches Revenge"

When a set of Twins are accused of murdering a local girl
their parents are adamant it's the local witch.

INT. SHRIMP BOAT - STERN

Bobby, Tony and Shaun hang over the side of the boat.
Tony hacks away.

TONY
I gotta get some water.

BOBBY
Bring us out some too.

Bobby and Shaun lean back over the railing and watch the
ocean waves slowly lap against the side of the boat.

Shaun starts to turn around.

SHAUN
Do you think he started the fire?

Shaun stops talking. Max/Ghost looking just like Michael is
standing right in front of him, noses almost touching.

MAX/GHOST

Hey Bobby, I'm definitely going to remember doing this.

Bobby turns to see Max/Ghost holding up a large knife. Max/Ghost thrusts it into Shaun's side.

INT. LIBRARY - DAY

Sky reads the page intently.

CU ON PAGE

"The witch, Esma, lived in the woods in a cabin she grew up in with her parents. Her parents had died from the flu pandemic a few years earlier."

EXT. TRENTVILLE SCHOOL YARD - 1807

Thick woods flank the yard. CHILDREN run around and play not far from the school house.

Nine year old twins, HAROLD and GARFIELD, sit close to the woods and eat a sandwich.

ESMA, 30's, with long brown hair and a long dress, rushes by, not wanting to be seen, her arms wrapped tightly around a paper grocery bag. Garfield and Harold notice her.

GARFIELD

Hey, there's that lady again.
Hey, where are you going lady?

HAROLD

Yeah, do you live in those creepy woods?

Garfield and Harold watch as Esma disappears into the woods then head off after her.

INT. WOODS - DAY

Esma walks in the distance as Garfield and Harold quietly follow behind.

Esma turns a corner and disappears into an area of dense bush. The boys get to the corner and don't see her. They look around.

GARFIELD

Where'd she go? Come on, keep going.

Garfield pushes at Harold.

A narrow track is carved out through the brush. The boys head into it.

They come to an opening in the brush and see the cabin ahead.

EXT. CABIN - DAY

They sneak up to the window and look in. The inside is full of dried plants and small perfectly sculptured clay animals. Esma is sitting at a table sculpting the head of a bird, she gently pinches out the beak.

GARFIELD

(whispering)

She's a witch. I knew it.

They quietly back away from the cabin.

Harold picks up a rock and throws it at the cabin wall.

HAROLD

Hey Witch!

Garfield grabs a rock and throws it at the cabin.

He laughs.

INT. COLONIAL HOUSE - BEDROOM - NIGHT

Emily sits on the bed while Max paces back and forth.

MAX

I swear he was here. It wasn't me.

EMILY

It doesn't explain why you see him out on the job. In total strangers homes? You need to go see the doctor. Something could be very wrong with you. You saw him in a house that you did a raid in. That's ridiculous.

INT. CABIN - DAY

Harold and Garfield pick up more rocks and throw them at the cabin.

HAROLD
You're an ugly Witch.

GARFIELD
Yeah, no wonder you live out in here
in the woods alone. Who would want to
marry you.

END FLASHBACK

INT. SHRIMP BOAT - STERN - DAY

Max/Ghost stands over Shaun. Bobby stands in shock.

BOBBY
Michael, put the knife down. It's
okay.

Max/Ghost turns and looks at Bobby, his eyes black.

MAX/GHOST
Michael's not here.

Bobby steps back in fright.

BOBBY
Max?

EXT. CABIN - 1807 - DAY - FLASHBACK

Harold tries the door, it's open. He heads in. Garfield follows.

INT. CABIN - DAY

Harold and Garfield stop, look around, then head over to a display of small clay squirrels. They each grab one.

Afraid, Esma watches them.

HAROLD
Your animals are ugly. Just like you.
Witch!

Harold throws his on the ground. It breaks. Garfield does the same.

Harold picks up another clay animal and throws it at Esma.

It hits her hard in the arm, she cries out, clutches at her arm, starts to cry.

Garfield looks shocked, he grabs Harold.

GARFIELD

Come on.

They run out of the cabin.

Esma stops crying. A look of pure disdain washes over her face. The crying was just for show.

She starts to mold the clay differently. She splits the clay in two then starts to mold a head on one and a head on the other. She mumbles a chant.

ESMA

Curse the doubles on earth with the
doubles of the underworld. Torture
them until they choose death by
their own hands. Then take their
souls to the eternal flames of hell.

END FLASHBACK

INT. LIBRARY - DAY

Sky bites at her nails as she reads.

CU ON PAGE

'The witch gave the twin statue to the boys, a deceitful gift.'

EXT. HOUSE - 1807 - DAY - FLASHBACK

The small wooden house sits atop the cliffs looking out over the ocean and Small Town of Trentville.

CU ON CLOSED WOODEN DOOR.

A woman's hand knocks on the door.

INT. HOUSE/ENTRANCE - DAY

A MOTHER, early 30's, in a thin brown dress hurries to the door.

She opens it to see Esma standing on the porch smiling at her.

MOTHER

Hello, may I help you?

Harold and Garfield come out to see who's there, they stand each side of their Mother.

Esma smiles at the Woman then down at the boys.

ESMA

Good afternoon, sorry to bother you.
I just wanted to give your fine young
boys a gift. They come and visit with
me and help me my chores.

She hands the Mother a CLAY STATUE of the TWINS. The statue is a perfect replica of the boys, right down to their different hair cuts.

ESMA (cont'd)

And because of their kindness I made
this for them. I blessed it with good
luck and prosperity.

The Mother takes the statue.

MOTHER

Oh thankyou, this is incredible. I
didn't know the boys had been
visiting with you.

The Mother turns to the boys and smiles. She hands them the statue.

MOTHER (cont'd)

Look at this beautiful gift boys.
Isn't...

The Mother looks back at Emsa.

MOTHER (cont'd)

Sorry what is your name?

ESMA

It's Esma.

MOTHER
Miss Esma so kind.

She hands the statue to Harold. Harold doesn't want to take it.

MOTHER (cont'd)
Take it Dear.

She pushes it at him, he takes it, looks at it, then quickly gives it to Garfield. He takes it.

MOTHER (cont'd)
Now what do you say to Miss Esma?

Silence.

MOTHER (cont'd)
Boys!

HAROLD
Thank you.

MOTHER
Garfield?

GARFIELD
Thank you.

MOTHER
I'm sorry, they are normally not this rude.

ESMA
That's okay my dear, they are young and have much to learn.

Esma stares at them with a condescending smile.

EXT. TRENTVILLE SCHOOL HOUSE - 1807 - DAY

MR GRAY, 40's, well groomed, in a suit and books under his arm, walks up to the school house door.

INT. TRENTVILLE SCHOOL HOUSE - DAY

Mr Gray walks in to see the body of a young GIRL 8, hanging from the rafters. Harold's Doppelganger (DP) and Garfield's Doppelganger (DP) stand underneath her, holding the rope laughing. They see the teacher and let go of the rope.

The Girl's body drops to the floor.

Harold DP and Garfield DP run up to the teacher, their eyes black. They stare at him and laugh, then take off.

INT. HOUSE - KITCHEN - DAY

Harold and Garfield sit at the kitchen table and eat some toast while their Mother gets a hot drink ready.

LOUD ANGRY VOICES can be heard outside in the distance. The voices get louder and louder. Their Mother looks out the kitchen window to see a group of TOWNSFOLK heading towards the house.

The sound of the front door flying open and people storming in.

The Mother runs over to Harold and Garfield.

The group of Townfolk rush into the kitchen. A BURLY MAN grabs Harold. Garfield takes off but is caught by a SKINNY MAN. The boys struggle. The Mother is beside her self with fear and confusion. She runs at the Burly Man. A TALL MAN grabs her.

MOTHER

What are you doing?

MAN

Your boys just killed little Macy.

MOTHER

What. No!

MAN

They strung her up from the rafters like an animal.

MOTHER

But they've been with me!

MAN

Mr. Gray saw them.

MR. GRAY

I saw them. They were holding the rope and laughing.

MOTHER

It wasn't them. They've been with me all morning.

MR. GRAY

It was them, I swear to God.

Garfield bites the Skinny Man's finger, breaks free, and runs off. Harold, stomps down hard on the Burley Man's foot, and takes off.

EXT. HOUSE - DAY

Harold and Garfield run through the back yard towards the cliffs. The Townsfolk chase them.

EXT. CLIFFS - DAY

Garfield and Harold stop at the edge of the cliff.

The Townsfolk surround them. They have no where to go.

One of the Townsfolk grabs a rock and throws it at Harold. It hits him in the leg. Harold winces from the pain.

The Townsfolk come in closer and closer. Harold and Garfield move closer to the edge.

The Townsfolk charge at them. They walk backwards and fall off the edge.

END FLASHBACK

INT. LIBRARY - DAY

Sky shuts the book. She puts her hand over her mouth.

She grabs her phone. Makes a call.

INT. SHRIMP BOAT - WHEELHOUSE - DAY

Bobby throws the door open.

BOBBY

It's Max, Max is here, he killed
Shaun.

Ray and Michael stare at Bobby as if he's gone mad.

BOBBY (cont'd)

Shaun's dead, Max, Max's ghost just
stabbed him.

MICHAEL

Jesus, you're fucking sick.

INT. PRISON CELL - NIGHT - FLASHBACK

Max sits on his bed, back up against the wall and writes a letter.

CU ON LETTER

'It wasn't me, something that looked like me did it. I thought it was you, I mean who else could it have been. But now I know it wasn't you. There is something evil in that house or something evil has latched onto me. Please! You have to realize it wasn't me, I DIDN'T KILL THEM!'

EXT. PRISON CELL - DAY

A tall PRISON GUARD walks up to the cell door.

PRISON GUARD
Hey kid killer. What do you want?

Max folds up the letter and puts in it an envelope, he licks the envelope and pastes it down. Hands it to the Guard.

INT. COLONIAL HOUSE - CLOSET - DAY

The light shines into the closet as the door opens. We see a pile of letters, a hand places another letter on the pile.

EXT. CLOSET - DAY

Michael steps back and shuts the door.

END FLASHBACK

INT. SHRIMP BOAT - BUNKROOM - DAY

Tony is lying on his bed, texting.

CU ON PHONE

TONY (TEXT)
I'm not comin out on this shit show
of a boat again.

RENEE (RENEE)
So you'll b back early?

BACK TO SCENE

Tony hears a loud CRASH coming from the kitchen. MICHAEL'S DOPPELGANGER (DPG) from the underworld, speaks.

MICHAEL DPG (O.S)
(yelling)
Hey, Tony I need your help.

TONY
What? Hang on!

MICHAEL DPG (O.S)
Out here.

Tony throws his phone down, heads up to the..

KITCHEN

He looks around. It's empty.

MICHAEL DPG (O.S)
Over here.

Tony looks towards the stairs.

TONY
Where are you?

MICHAEL DPG (O.S)
I'm right here.

Tony laughs.

TONY
That doesn't tell me anything.

MICHAEL DPG (O.S)
I'm right here.

Tony turns and looks towards the table. He laughs and turns to go back to the bunk room.

TONY
You lot are a bunch of wack jobs.

MICHAEL DPG (O.S)
That's funny. Mental Tony. You should know all about being a wack job.

TONY
What?

Tony turns back around to see Michael's DPG standing in front of him holding a knife.

MICHAEL DPG

So when do you think the cops are going to find out it was you who stole your girlfriends car and sold it?

Tony stands there in shock.

Michael's DPG grabs him in an arm lock and turns him around. Places the knife to his throat.

MICHAEL DPG (cont'd)

So how did you do it? Knife to the throat?

Michael's DPG turns him back around. Puts his hand around Tony's throat.

MICHAEL DPG (cont'd)

Or strangulation?

Tony struggle's but Michael's DPG's strength is no match.

MICHAEL DPG (cont'd)

It was strangulation wasn't it?

Michael's DPG starts to squeeze.

Tony struggles. He tries to pry the DPG's fingers open. His faces turns red. He gasps but no air is getting in. He starts to go limp. He stops moving. His head drops down, arms fall to the side.

The DPG throws him into the kitchen table chairs.

STERN

Bobby comes running up onto the deck. Ray and Michael follow.

They run over to see Shaun lying in a pool of blood.

MICHAEL

Holy shit.

BOBBY

He looked just like you and he had a knife. He just stabbed him. God, Sky.

Ray checks Shaun's pulse.

RAY

Nothing. Bobby get on the radio. Tell them we have a man down. Where's Tony?

WHEELHOUSE

Bobby runs in, he gets on the radio. He talks into it but there is nothing but static. He then hears a female voice coming from the radio.

FEMALE VOICE

He killed us.

STERN

Ray stands up. He looks at Michael. Michael crouches down to check on Shaun. Behind Michael stands Michael's DPG. The DPG stares straight into Ray's eyes. Ray looks on in shock. He looks down at Michael then back up at Michael's DPG.

RAY

Max?

Michael stands back up, sees his DPG standing staring at Ray.

MICHAEL

You see him?

RAY

It's Max!

MICHAEL

I told you! I told you Max was fucking with me! I'm right, it's not me, I'm not crazy!

MICHAEL DPG

Hello Ray. You really thought I killed my family didn't you?

INT. COLONIAL HOUSE - DAY - FLASHBACK

Emily is in the kitchen fluffing around in her dressing gown getting a coffee ready. Max is standing at the doorway police uniform on minus the jacket.

MAX

Dam you're beautiful.

He walks up behind her. Kisses her on the cheek. He is genuinely loving. She smiles. She loves the attention.

EMILY

You want to catch my cold?

MAX

I would be happy to catch anything off you. I'm going to go finish the furnace, then it's time for me to do some loving on my favorite person in the universe.

Max gives Emily another kiss. And heads out.

INT. COLONIAL HOUSE - GARAGE - DAY

Max is out of his uniform and in his work clothes. He looks through his tool box.

INT. COLONIAL HOUSE - KITCHEN - SAME TIME

Dressed just like Max was a minute ago, MAX'S DOPPELGANGER stands at the door way watching Emily.

She stops with the coffee and grabs a tissue and blows her nose. He steps forward. (Replica scene from opening)

EXT. COLONIAL HOUSE - GARAGE - SAME TIME

Max comes out of the garage holding a wrench. He sees Nate looking intently at a bush. The dog with him. Max heads to the basement door, heads in.

INT. COLONIAL HOUSE - BASEMENT - DAY

Max heads over to the furnace. Undoes a bolt.

He hears a small THUD from upstairs. Looks up. He hears the back door slam and someone running into the kitchen.

Silence.

Max continues to undo the bolt.

He hears fast running up the stairs and a door slamming shut.

MAX

Jesus Christ Nate.

He hears a slight scream, but nothing to be concerned about. It sounds like a play yell.

Max takes the bolt off.

Another scream and loud THUD from upstairs in Nates room.

Concerned, Max stops what he's doing and looks up. He keeps a hold of the wrench and heads out of the basement.

INT. KITCHEN - DAY

Max walks into the kitchen.

MAX
What's with all the noise up...

...He notices blood on the floor.

MAX (cont'd)
Emily?

He follows the blood trail out to the...

LIVING ROOM

He sees blood splatters on the carpet, couch and wall.

MAX
Emily!

He runs into the...

HALLWAY

Where he sees Emily lying in the entrance way, covered in blood.

He runs over to her.

MAX
Oh God.

He checks her pulse.

MAX (cont'd)
No, no, no, no, no.

He hears another thud from upstairs.

MAX (cont'd)

Nate!

He takes off towards the stairs.

UPSTAIRS HALLWAY

Max runs to Nates room, tries the door. It's locked.

MAX

Nate, Nate!

Max sees movement out of the corner of his eye. He turns quickly to see something heading down the stairs.

Max follows, he stands at the top of the stairs and looks down, he sees nothing. He turns to head back to Nate's room.

His DPG walks up behind him. Max senses something, he turns around to see the his Replica standing in front of him.

The DPG throws his arms out and pushes Max.

Max tumbles down the stairs and lands on the...

DOWNSTAIRS HALLWAY - FLOOR

He doesn't move.

END FLASHBACK

INT. SHRIMP BOAT - STERN - DAY

Michael's DPG grabs Ray by the throat and walks him to the side of the boat. Ray gasps for air.

MICHAEL DPG

Well maybe I did, and maybe I didn't.

He throws Ray overboard.

MICHAEL

No!

Michael and Bobby run into the...

WHEELHOUSE

...Shut the doors and lock them.

The DPG walks towards the wheelhouse, he gets to the door.
Then silence.

Bobby tries to unlock the other door. It won't budge.

BOBBY
Unlock you bastard.

Bobby looks out the window searching for the DPG.

Michael joins him.

Bobby steps back and looks for the start engine button.

BOBBY (cont'd)
We gotta get out of here.

Michael looks over at Bobby. Suddenly the DPG walks up right behind Bobby.

The DPG grabs Bobby, puts a large knife to his throat.

Michael lunges forward to stop him.

The DPG drags the knife across Bobby's neck. Blood sprays out onto Michael as he tries to grab Bobby.

The DPG disappears. Bobby falls to the ground.

Michael gets on the floor and puts his hand over Bobbies neck. Bobby chokes up blood, the blood spills out through Michael's fingers.

MICHAEL
Come on Bobby, hold on.

Bobby squirms as the life drains from him.

MICHAEL (cont'd)
No, no, just hold on.

Bobby starts to go limp.

Michael shakes him.

MICHAEL (cont'd)
No, come on, Bobby don't.

Bobby's arms flop to the side.

MICHAEL (cont'd)
No, come on..

Michael shakes him, checks his breathing, checks his pulse.
Bobby just lies there silent, still, lifeless.

MICHAEL (cont'd)
God dam you!

Michael gets up and storms out of the wheelhouse.

STERN

Michael looks around.

MICHAEL
Come on asshole, come and get me,
that's what you want isn't it?

PORT SIDE

Michael runs towards the Bow...

BOW

Michael stops and looks around. No one is there.

MICHAEL
Come on, you fuckin piece of shit.

KITCHEN

Michael runs in. He looks around, sees Tony on the floor.
Goes over and checks him.

Michael's anger and fear changes to just fear.

He heads to the sink and grabs a knife.

Holds the knife out and looks around him.

He runs up the stairs.

PORT SIDE

Stops at the top of the stairs, looks around. He runs into
the...

WHEELHOUSE

He pushes the engine start button. The engine sputters to life, then dies.

Michael starts it again, same thing.

ENGINE ROOM

Michael heads down the stairs straight to the engine oil is everywhere.

He grabs a rag and starts furiously wiping off the oil.

He notices oil has dripped into the spark plug area.

He pulls them out and wipes them off.

Puts them back in.

He heads to the back of the motor tries to start it. It splutters then dies.

MICHAEL

Oh come on you bitch.

He pulls a spark plug out that still looks dirty.

He rubs it hard with the cloth, puts it back in.

He tries the engine again. It sputters, starts running, then sputters again, then slows down, sputters, then it COMES TO LIFE!

MICHAEL (cont'd)

Fuck, yes!

WHEELHOUSE

Michael runs in and steers the boat around, puts it on full throttle.

EXT. DOCK - DAY

The boat pulls up too fast, it hits the dock hard.

INT. DOCK - DAY

Michael jumps off the boat. Runs past an OLD FISHERMAN.

OLD FISHERMAN
Hey Michael.

Michael ignores him and keeps running.

Curious the fisherman heads over to the boat.

INT. DOCK - PARKING LOT

Michael jumps in his car.

INT. DOCK - DAY

The Old Fisherman peers onto the boat. He sees blood all over the deck, his view is limited but he sees a bloodied hand.

He gasps, pulls out his phone, moves in closer.

INT. HOSPITAL PARKING LOT - DAY

Michael pulls in and parks.

INT. COLONIAL HOUSE - NIGHT - FLASHBACK

The sound of a woman screaming. Max wakes up at the bottom of the stairs. He slowly gets up.

He stumbles around trying to find a light. The screams turn to sobbing.

He hears a woman's desperate voice.

JANE (O.S)
Not my baby.

MAX
Emily?

JANE (O.S)
My daughters... I need an ambulance.

MAX
Jane?

INT. COLONIAL HOUSE - HALLWAY - NIGHT

The POLICE mill around. A crime scene PHOTOGRAPHER takes photos of Emilie's body.

KITCHEN

Max sits handcuffed at the table. JASON, a police officer watches over him.

MAX
Jason, where is my son?!

Max breaks down into tears.

A DETECTIVE in a suit comes in.

MAX (cont'd)
Where's my son is he okay?

DETECTIVE
Your son is dead Max.

Max gets up.

MAX
No. No.. no...
(calling out)
Nate? Nate?

He runs towards the door.

MAX (cont'd)
Nate?

Jason grabs him and sits him back down.

DETECTIVE
No, get him up, lets go.

HALLWAY

The Jason walks Max down the hall past Emilie's body. Max stops. He looks at Emily for the last time.

MAX
(crying, to the
others)
I'm going to kill him, I'm going to
fucking kill him.

END FLASHBACK

INT. HOSPITAL CORRIDORS - NIGHT

Michael runs past rooms looking for Amy.

INT. HOSPITAL ROOM - NIGHT

Amy is adjusting a morphine drip. An pale and quant, OLDER MAN lays in bed, a look of pain on his face. His eyes start to close he looks relaxed, happy. Pain free.

AMY

Better?

OLDER MAN

Thank you.

Michael runs in.

MICHAEL

Amy.

Amy turns. Michael grabs her arm.

MICHAEL (cont'd)

Come with me.

He pulls Amy away.

HOSPITAL CORRIDOR

Michael walks along looking for a quiet place.

AMY

Michael, what are you doing?

Michael stops sees an empty operating room.

OPERATING ROOM

They head in.

Michael spins Amy around to face him.

MICHAEL

They're all dead. And it WAS Max.

Amy looks at Michael like he's gone bye bye.

MICHAEL (cont'd)

They were right. It's not me, I'm not losing it. I've got to go to the police.

AMY

Who's all dead Michael?

Amy looks at the blood all over his clothes.

MICHAEL
Everyone. Bobby, Ray, Tony, Shaun. He
killed them all.

Amy looks horrified.

AMY
What have you done?

She backs away from him. Michael watches her back away.

MICHAEL
No, no. It was Max.

Amy sees something behind Michael. The Michael's DPG slowly appears out from behind Michael, it's eyes are black, it wears the same clothes as Michael.

AMY
Max?

Amy watches in disbelief. She gasps. Michael turns around to see what she's looking at.

The DPG grabs a scalpel off the counter then rushes at Amy. It stops in front of her. Whispers in her ear.

MICHAEL'S DPG
I'm not Max.

Michael runs at the DPG. The DPG thrusts the scalpel into Amy's side. Amy screams in pain. Michael goes to tackle the DPG, it disappears just as he makes contact. Michael slams into Amy. They fall to the floor.

MICHEAL POV

Michael looks up and around, the DPG has gone. Under him a silent Amy lies still.

Suddenly a NURSE walks in sees the mess and the scalpel on the floor. She gasps and runs out.

Michael looks down at Amy. He gently shakes her.

MICHAEL
Amy, Amy, come on. Wake up.

A SECURITY GUARD and a DOCTOR run in. The guard pulls Michael off Amy. Throws him on his back and cuffs him.

MICHAEL (cont'd)
(crying)
Is she okay? Is she Okay?? Amy!

The Security Guard drags Michael up off the floor. A SECOND SECURITY guard heads in and helps take Michael out of the room. Two NURSE'S run in with a gurney. A MALE NURSE runs in to help.

FADE TO BLACK

INT. PRISON CELL - NIGHT

A dark dingy cell.

Michael sits on the floor. Knees tucked up under under his chin. He stares into space. Prison guard CRAIG, 30's stops outside.

Michael looks over at Craig. His eyes glazed, he's switched off.

CRAIG
You gonna be good?

Michael turns his head back and continues to stare into space.

CRAIG (cont'd)
Your brother wasn't. He was a bad boy the day he got here. Got into lots of trouble. Spent a lot of time in the hole. Kept denying he had done anything though. Kept saying it was a ghost or demon. Something like that.

Graig laughs.

CRAIG (cont'd)
That was a new one. Never heard that excuse before. So are you going to play nice? My uncle Ray won't mind if I make sure you play nice.

Michael doesn't respond.

CRAIG (cont'd)
Here, you piece of shit. From your Auntie.

Craig throws a bunch of mail through the cell bars. They scatter across the floor. Graig heads off.

Michael looks over at them. He turns back and rests his head on his knees.

He starts to rock a little. He looks over at the letters. One is within arms reach.

He stares at it for moment. There's something familiar about the letter.

CU ON LETTER

Michael Jones
982 Handle Street
Trentsville, NC
OH, 44240

Sender:
Max Jones
Mountain View Correctional Institution
P.O. Box 8734
Spruce Pine, NC
44662

BACK TO SCENE

Michael reaches out and takes the letter, opens it.

CLOSEUP ON MAIL..

'It wasn't me. Something that looked like me was following me, doing things, and people were blaming me. Of course I thought it was you. It looked just like you.'

BACK TO SCENE

Craig turns up again with another GUARD, 50's. They both head into the cell. Craig heads straight for Michael, picks him up off the floor and punches him hard in the face.

Michael falls onto the floor. Craig kicks Michael in the gut.

CRAIG
That's for Uncle Ray.

He kicks him a couple more times.

CRAIG (cont'd)
That's for the rest of them.

Michael lies on the floor in pain. A THIRD PRISON GUARD turns up.

THIRD PRISON GUARD
He's got a visitor.

CRAIG
Shit.

Craig looks at Michael's bleeding nose.

CRAIG (cont'd)
Get him some toilet paper.

The Guard grabs some paper, shoves it under Michael's nose. Michael grabs the toilet paper, gets up off the floor.

INT. PRISON - VISITORS ROOM - DAY

The door clunks open, Michael walks through. He looks round. Sky sits at one of the tables.

He heads over, trying not to clutch at his stomach.

SKY
Are you okay?

Michael takes a seat.

MICHAEL
I fell down some stairs.

SKY
Seriously, I'm going to talk to the warden.

MICHAEL
Nope. Don't.

Michael shifts in his chair, winces from the pain.

SKY
You know what's going on? I mean you know it wasn't Max don't you?

MICHAEL
I just read a letter from Max from when he was in prison telling me it wasn't him.

SKY
What? What letter?

Michael gets angry leans forward in his chair, winces, grabs at his stomach.

MICHAEL
(yelling from the
pain)
Fucking hell!

The guard looks over at him.

MICHAEL (cont'd)
(to Sky)
Sorry. Sorry, sorry.

Michael winces again as he tries to get comfortable.

MICHAEL (cont'd)
Letters that he sent me when he was
in prison, I never read them. I just
didn't want to have anything to do
with him.

SKY
So what did he say?

MICHAEL
Something was following him around
and looked just like him and that it,
killed Emily and Nate.

SKY
Yeah! It was his doppelganger. And
this is what's happening to you. It's
not Max, never has been...The witch I
told you about..she exists. After
that dream I had with the woman and
the statue, I did some research,
there was a witch, back in the early
1800's that lived up in the woods
behind the school. It said she got
harrassed and assaulted by twin boys.
So.. as revenge.. she carved out a
small statue of them, put a curse on
it and gave it to them... as a gift.
The statue you gave Emily for her
birthday is that exact same statue.
You're Doppelganger... is tormenting
you on purpose so you'll kill
yourself, but if you do kill
yourself, you will end up in hell.

MICHAEL

Jesus Christ... I thought prison visitors were suppose come here to make us feel better.

GUARD ROOM

Craig and the Third Prison Guard watch a monitor that shows them in the visiting room.

GRAIG

I wonder who that is. What? Has he got fans now? Maybe I should go murder a few people so I have women lining up to suck my dick.

THIRD PRISON GUARD

I dunno, her name is Sky.

VISITORS ROOM

Michael leans forward.

MICHAEL

So what am I suppose to do?

Sky leans in to speak. She stops suddenly, looks beside her like someone is there.

MICHAEL DPG (O.S)

Time to go you watered down pathetic version of a witch.

Suddenly she gasps, her eyes widen. A look of terror on her face.

Michael looks surprised.

MICHAEL

What? Sky?

Sky gasps again, blood starts to dribble out of her mouth.

MICHAEL (cont'd)

Sky? Shit!

Michael quickly gets up. Michael's DPG slowly emerges behind Sky. It moves towards Michael and puts a bloodied shank in Michael's hand. Then disappears.

GUARD ROOM

Craig and the Third Prison Guard face away from the security monitors, drinking coffee.

CRAIG

I dunno, that movie was shit.

Out of the corner of his eye The Third Prison Guard notices movement on the screen.

ON MONITOR

Michael is standing near Sky with something in his hand. Sky is slumped over.

VISITORS ROOM

A GUARD sitting in the corner looking on his phone, notices Michael standing.

GUARD ROOM

CU ON MONITOR

Sky falls off the chair.

VISITORS ROOM

The Guard throws down his phone, runs over to Michael. Tackles him to the ground.

Michael and the Guard struggle.

SERIES OF QUICK FLASHBACKS

The blood on the floor in the house.

Nates blood covered room.

Michael looking lovingly at Emily as she opens her ornament gift.

Max arguing with Michael in the Colonial house backyard.

Amy and Michael in bed laughing and looking at each other lovingly.

Ray, Bobby, Shaun's and Johns dead bodies.

Emily getting stabbed. Then sky.

Michael a big sack of misery sitting in the 'hole'.

END FLASHBACKS

INT. PRISON VISITORS ROOM - DAY

Michael grabs the spray off the guard and sprays him in the eyes. The guard lets go and screams, clutching at his face.

Michael grabs the shank off the floor. Runs to the corner of the room.

Craig runs in, pulls his gun. Michael stands against the wall holding the knife out in front of him.

The Third Prison Guard runs in. And heads over to Sky.

CRAIG

Put it down Michael. You're not going to win this one.

MICHAEL

I know.

Michael runs at Craig, Craig shoots.

Michael stops suddenly, grabs at his stomach. Blood oozes through his fingers. He falls to the ground.

Graig runs over to Michael. Michael's head slumps to the side.

CRAIG

Call medical.

INT. SHRIMP BOAT - DAY

The boat slowly leaves the dock. Bobby, Shaun, John, Tony and Ray mill around in the background while Michael waves to Amy who's standing on the dock waving lovingly back. Michael looks back at the crew and smiles.

A hand taps Michael on the shoulder. Max stands smiling at Michael, next to him stands Emily and Nate. Emily hugs Michael.

EMILY
I'm sorry Michael.

Emily lets go and Max gives Michael a hug.

MAX
I'm so sorry Michael. I should have
done more.

MICHAEL
You did everything you should have.
It was all me. I just needed to grow
up and stop feeling sorry for myself.

Max looks at him with a smile that turns ominous. Max's eyes
grow dark, Michael realizes who he's really talking too.

MICHAEL'S DPG
Yeah, you did need to grow up. By the
way, the bullet missed everything.

INT. HOSPITAL ROOM - DAY

Michael lays in bed asleep. He wakes, sees bright lights
above him. He looks around, sees a PRISON GUARD standing by
the door.

He goes to move his right hand but it's hand cuffed to the
bed railing. He tugs at the cuffs confused. He uses his left
hand and pulls back the sheets to reveal his stomach wrapped
in bandages.

MICHAEL
No.

He touches at the bandages.

MICHAEL (cont'd)
No. No.

The Prison Guard heads over to the bed and press the call
button.

MICHAEL (cont'd)
NoNoNoNo. He shot me. I died. No! No!
No!!!

FADE OUT