

HOME

written by

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The Altman Family documented their lives through home movies and photographs.

Hidden among the Thanksgiving Dinners, Vacations and Birthdays are the family’s secrets.

This is their footage…

OVER BLACK WE HEAR A PROJECTOR WHIRRING. Flashes of color dance across our eyes before the infamous COUNTDOWN BEGINS - BEEPING - 5... 4... 3... 2...

TEASER

1 *EXT. BERKELEY HILLS - CALIFORNIA - DAY* 1

16 MM FILM: *reveals the SAN FRANCISCO BAY, fog hugs the GOLDEN GATE BRIDGE like a child clinging to its parent. We pan to:*

A CLASSIC CRAFTSMAN HOME. 3 stories tall. Stone pillars. Rustic, shingled walls. It feels -- comforting. A SUPER-TITLE IN BOLD WHITE FONT TELLS US THE YEAR IS --

1974

2 *INT. ALTMAN HOUSE - 1974 - DAY* 2

THE CAMERA WALKS THROUGH THE HOUSE. AMBER SUNLIGHT muscles through vinyl shades. Shag rug. Macramé and family photos hang on the walls. We hear a WOMAN -- delicately HUMMING some Simon & Garfunkel tune as we walk into:

3 *INT. ALTMAN HOUSE - NURSERY - 1974 - CONTINUOUS* 3

Under construction. HELEN ALTMAN (30) pastes YELLOW WALLPAPER with TEAL NIGHTINGALES. She feels the camera's stare --

HELEN
You bought that thing to record your patients' therapy, Leo. Not me.

In a REFLECTION we spot: DR. LEONARD "LEO" ALTMAN (35), his HORN-RIMMED GLASSES sit on his forehead so he can FILM.

LEO
Gotta test it out. Come on give us a smile, Helen. Pretend you're Faye Dunaway. Gimme Anne Bancroft eyes.

HELEN
More like Marlon Brando.

Helen reveals her BABY BUMP to camera, 8-MONTHS PREGNANT.

LEO
You look radiant.

HELEN
I don't even have my face on.

LEO
You're missing an opportunity to talk to the future. This isn't an ordinary camera. It's a time machine.

(CONTINUED)

HELEN
And I thought this paste was thick.

LEO
Our children, our children's children will watch this and tell the story of when we bought the house on Septo Street. Tell 'em -- how do you feel?

LEO SLOWLY ZOOMS IN ON HELEN. She tries to swallow her smile. As if to spite Leo, but then -- smiling warmly.

HELEN
I'm so happy.

Helen can't help but drown in her joy. AS WE SMASH TO:

4 INT. ALTMAN HOUSE - DAY 4

NOW IN TRADITIONAL PHOTOGRAPHY: We see the house. Updated. Chic curtains replaced vinyl shades. Shag rugs ripped up and the hardwood lovingly restored. Simple and gorgeous. THE SUPER-TITLE TELLS US IT'S --

TODAY

We hear a WOMAN giggling. Sweet LAUGHTER slowly becomes a satisfied MOAN. Voyeuristic, we turn into the KITCHEN where:

ROSE ALTMAN (30s) makes love to her husband JOE ALTMAN (40s). Skirt up. Pants down. Impulsive. Passionate. Playful. They ARE the couple we all talk about wanting to be...

Oddly, Rose wears GARDENING GLOVES. FRESH FLOWERS cover the island. The tryst interrupting some project. And though the sex feels... amazing, Rose stares at the CALLA LILIES --

JOE
(smiling)
Stop thinking about the flowers --

ROSE
I have a mile-long punch-list to finish before your mom moves in today --

JOE
You want me to stop?

ROSE
You couldn't if you tried.

True true. Joe closes his eyes. Rose's gloved fists CLENCH -- They CLIMAX. Pure. Joy. As Rose catches her breath -- she drinks in the new kitchen.

The sun hitting the subway tiles. The Vintage O'Keefe & Merritt Oven. Rose's afterglow eyes smile...

JOE
What're you thinking about?

ROSE
It's the kitchen I dreamed of when my dad was so drunk he couldn't make a Spaghetti-O dinner. My whole career has been designing perfect homes for other people. This is the first time I could do it for myself. For you. The kids. Your mom. Perfect --

Rose's energy is infectious. Joe's fingers interlock with hers. Can't tell where she starts and he stops.

JOE
Right when we needed it most. I so adore you --

ROSE
(flirty)
Couldya say it again? En espanol?

Joe's strong. Not just physically and intellectually. It's devotion. He dots every word with a kiss on Rose's flesh --

JOE
Te adorar. Mi cariño. Mi muñequita.

As lips reach for lips, we PRELAP the sound of a DOOR OPENING:

5 INT. ALTMAN HOUSE - FOYER INTO LIVING ROOM - DAY 5

ON THE CUT, we mix an IPHONE CAMERA with traditional photography as: Rose OPENS the front door, beaming a smile.

ROSE
Welcome home, Helen.

We find HELEN (now 70) -- pearls and cardigan, but that same warm smile. Helen's followed by Joe and his son, PK (17.) Helen links her arm with Rose as she ogles every inch of her redesigned home. More mother than in-law.

HELEN
It's all so exquisite, Rose-dear.

Helen squeezes Rose's arm. So proud.

ROSE
I know you wanted ivory for the walls.

HELEN
No no no, you were right to go with eggshell. I love you, Joe -- but it is so nice to finally have a daughter.
(off Rose)
Are you okay? You look flush --

Rose and Joe snort a giddy smirk. Caught. Joe deflects.

JOE
Let's make a toast, yes? A toast? To moving back...

WE BEGIN TO HEAR: THE YOUNG MAN WHO'S FILMING NARRATES HIS OWN MOVIE. WHISPERING, like it's a secret. Unfiltered:

NARRATOR
I'm calling this film -- HOME, colon, a four letter word. Good documentaries have colons. I know we look all pottery barn, but we have our secrets --

The camera follows Rose into the kitchen, grabbing glasses --

NARRATOR (CONT'D)
Dad married my step-mom Rose two years ago. Rose wants her slice of the American pie. Huge career. Darling family. But, Dad can't get her eggo preggo. Not for lack of trying. I hope the walls here are hella thicker --

PK crosses frame, standing in the way. PK is overflowing charisma and athleticism, currently munching on a BANANA --

NARRATOR (CONT'D)
The simian is my brother, PK. He's going out for varsity basketball at my Dad's alma mater. The pressure is enough to make him snort Ritalin.

PK hears our narrator and looks right into the lens.

PK
What're you saying about me now?

NARRATOR
That you're a big old nerd hiding in letterman jacket's clothing.

PK
That's our secret my brother.

Rose returns with a tray of GLASSES and a BOTTLE OF PROSECCO. Rose beams a smile right into the camera...

ROSE
Nate, make sure you get all this. Every smile, okay? You're the best.

NARRATOR
If I don't, these suckers will....

The iPhone pans to SECURITY CAMERAS MOUNTED THROUGH THE HOUSE. Cameras point at cameras. Surreal. ESTABLISHING OUR VISUAL STYLE. *[NOTE: as we indicate unique CAMERAS and FORMATS, TRADITIONAL PHOTOGRAPHY will always be used.]*

We finally glimpse our narrator: NATE (14). A shock of blue punk hair and a spoonful of snark.

NATE
The security cams are because dad is a prison shrink, but I think he's keeping an eye on me. Dad diagnosed me as a delinquent, a compulsive liar. I say, I'm a filmmaker. He says, filmmakers don't get expelled for hitting their history teachers.

POP! Rose pours the booze. Joe raises his glass.

JOE
I'd like to say something... To Mom, who always put family first.

Nate FILMS Helen sneaking a sip before Joe finishes --

NATE (O.S.)
Grandma drowns her pain in prosecco. Grandpa Leo died last year. Dad said the house was too big for her to live in alone. That's why we're moving in --

JOE
To Rose -- who brings beauty and grace into our lives.

NATE (O.S.)
Even though we only moved 30 miles, Dad's stepping into big shoes, but no one can replace Grandpa Leo. He bought me my first camera. I miss him...

JOE
And to Dad. My hero, who still keeps us all together -- thank you for building our home on Septo Street.

Cheers! Salut! L'chaim! As glasses clink, we cut to:

6 INT. ALTMAN HOUSE - HELEN'S ROOM - LATER 6

NATE'S IPHONE FINDS: Rose leading Helen and Joe inside --

ROSE
I know why you chose this room, it gets the best light in the house.

We recognize the architecture -- it is the NURSERY from 1974. And although Rose's work is immaculate, Helen gets judgy.

HELEN
I can't sleep in here. I'm sorry, Rose. I can't. The wallpaper... the wallpaper is improperly installed --

But no, Rose would never make such an amateur move...

ROSE
Let me look...

JOE
Mom. Come on. It's fine.

HELEN
It's hardly fine. It ruins the room. It's wrong... so terribly wrong --

Rose is shocked as Helen's finger pecks at the NEW WALLPAPER, like a HEN. And for a beat, we wonder -- is she drunk?!?

ROSE
Helen. Stop. I can fix it...

TRANCELIKE, Helen feels compelled to TEAR at the wallpaper. SCRAPING LAYERS. Slowly at first, but then more vigorous.

JOE
What're you doing, Mom?

Rose and Joe try to stop her, but Helen won't. GROWING VIOLENT. NAILS CRACKING AGAINST THE WALL. Splinters dig into flesh. BLOOD SMEARS AGAINST THE PAPER, TRICKLING DOWN HELEN'S ARM. Finally stopping when she reaches:

A SWATH OF THE YELLOW WALLPAPER WITH TEAL NIGHTINGALES.

JOE (CONT'D)
Mom...? Mom, are you okay...? How are you feeling?

THEN, AS IF BRAINWASHED, Helen calms -- as if nothing happened -- as if there wasn't BLOOD trickling down her ARMS! Helen speaks in the same blissful tone we just heard in 1974:

HELEN
I'm so happy.

AND THEN -- HELEN COLLAPSES.

Nate drops the IPHONE: Tight on HELEN. Askew angled. WE ONLY HEAR --

JOE (O.S.)
Nate grab PK. I'm getting an ambulance. Stay with her, Rose.

ROSE kneels into the frame. Taking Helen's BLOODY hand. Stellar in crisis. Confident and calm --

ROSE
It's gonna be okay....

Helen's breath is sharp. Quick. Focusing on Rose. A stunned realization. Shaking her head in shock:

HELEN
No... I'm the only one left who knows.... I'm the only one who knows what he did, Rose.

ROSE
What who did...? Helen...?

Helen wrestles with her thoughts, but loses the battle.

HELEN
I can't remember -- please help me. Please. Help me remember what he did --

END OF TEASER

ACT ONE

7 *INT. ALTMAN HOUSE - NURSERY - 1974* 7

16MM FILM: *Leo films Helen, 8-months pregnant, PAINTING A CANVAS -- A WATERCOLOR of a PANDA wearing RED CONVERSE HIGH-TOPS. It's sweet. And melancholy. And beautiful. But --*

LEO
All this work is bad for the baby.

HELEN
The baby doesn't have deadlines. Dean already scheduled The Phantom Panda book tour. Omaha, ugh. New York. Miami sounds choice --

LEO
When are you planning on going?

HELEN
You say that as if I might not.

LEO
Helen, the first year is crucial for mother/child bonding.

HELEN
(*sighing frustration*)
I don't even know how to respond...

LEO
(*light-hearted*)
You can always use my therapy dolls to speak for you.

LEO PANS TO: A GROUP OF HAND-CARVED WOODEN MARIONETTES. String hair. Painted rosy cheeks. EERIE. Some WEIRD shit in this house. Helen rolls her eyes --

HELEN
Turn that off. I don't want to argue in front of the future --

The camera swings onto Leo's irate face as it clicks -- OFF.

8 INT. ALTMAN HOUSE - HELEN'S ROOM - NIGHT 8

SAME ROOM, 40 YEARS LATER -- A SURVEILLANCE CAM: Rose BLOTS Helen's BLOOD from the yellow wallpaper. Watching the DAMP WHITE TOWEL turn CRIMSON RED. Rose notices --

THE CLOSET DOOR. The HEIGHT MARKS from Joe's childhood. A pencil notch from age 2 to 12. The history of the family written on the walls. Joe returns home --

(CONTINUED)

JOE
She's out of the ICU and into the psych ward. Sleeping. I'm talking to her doctor tomorrow. Come on, we can clean up in the morning --

Joe takes Rose by the hand, but she resists. Clenching the bloody towel. HAUNTED by Helen's words...

ROSE
Your mom said, "I'm the only one who knows what he did." Did she mean Leo? Do you think she's talking about what happened at the university?

And yes, you should be intrigued. Joe certainly is...

JOE
What else did she say?

ROSE
Nothing. She couldn't remember.

Joe thinks he understands what's going on with Helen.

JOE
My mom lost the love of her life. My parents were married 44 years. Her outburst was -- unavoidable. After one spouse dies, the other...
(a sad pause)
If we put her in a home she'd wither away. We moved back to care for her -- to give her a place in our lives.

But that's not answer enough for Rose.

ROSE
I'm gonna visit her tomorrow, see if I can learn anything new --

JOE
She's on a 48-hour hold. No visitors until she's stable. That includes me...

Rose sees the FRUSTRATION hiding behind Joe's strong resolve.

ROSE
Don't you dare do that thing where you shoulder this all by yourself.

JOE
Your plate is more than full. The home. And your pitch to redesign the Shattuck Hotel is tomorrow.

ROSE
Day after. And I just need to swap out some new photos for my portfolio.

JOE
Don't pretend it's nothing. This could get you national recognition.

ROSE
I can handle it all.

JOE
Let me focus on my mom -- you have to take care of yourself now too.

As Joe gives her a sweet kiss, holding her tight.

Rose still eyes the wall, noticing -- A DISCOLORED SQUARE ON THE OLD, YELLOW WALLPAPER. SOMETHING WAS HANGING HERE. What was it...? WE HEAR THE SOUND OF A CAMERA CLICKING:

9 INT. ALTMAN HOUSE - KITCHEN - MORNING 9

WE FLICK THROUGH STILL PHOTOS: CLICK. Joe cracks an EGG. CLICK. OJ dribbles down Nate's chin. CLICK. PK palms a basketball, studying a playbook. CLICK. Slices. CLICK. Slices. CLICK. Of. CLICK. Life.

WE FIND: Rose armed with a NIKON-FE2 35 MM-CAMERA. Fingers deftly adjusting f-stops. She is a shooter. Through the lens, Rose sees the cloud looming over Nate and PK.

ROSE
I'm so sorry about your Grandma.

No response. For all Rose's effort, there is this DISTANCE between her and the boys. It's not lost on Joe. Ever observant. A local news show plays on the TV:

LOCAL ANCHOR
-- Searching for 19-year-old April Langford, her family bound as she was abducted from her home --

Joe turns off the TV -- rallying his troops:

JOE
Look, I know it's hard moving and starting a new school in a few days, but what happened to Grandma is scary. If you want to talk about anything...

PK
Is she gonna be, you know --

NATE
-- A carrot?

PK
Different.

JOE
In my experience, she probably won't remember a thing.

NATE
Your experience as a shrink for prison sociopaths. How does someone who touches so much evil wear so many polo shirts?

JOE
Is there a real question here, Nate?

NATE
Can I film Grandma in her straitjacket?

Joe is about to get heated when -- the ELECTRICITY fritzes a little and the THE OVEN DINGS. Rose intercedes, putting down her CAMERA and taking COOKIES from the ANTIQUE O'KEEFE & MERRITT OVEN. Rose is queen of the multi-task.

ROSE
Okay men, who's helping me take these around to meet our new neighbors? Maple bacon chocolate chip...

PK
I've got basketball tryouts, Rose.

NATE
I've got... social anxiety disorder.

JOE
No you don't.

NATE
I'm editing my documentary. Can I get the wifi password?

JOE
Did you break-down the moving boxes?

NATE
There's like fifty hundred.

PK
Dad, I can't get this team's plays -- did you do a triangle offense?

Joe checks PK's playbook while fathering Nate:

JOE
Rule is, password changes daily. Do your chores and you get internet.

NATE
You're nicer to convicted felons --

ROSE
The real great artists use their obstacles for inspiration.

NATE
It's just cardboard, Rose.

Rose doesn't like when the boys use her first name. Feels informal. Too familiar. Still, she remains undaunted:

ROSE
When you're the next Tarantino, you can have all the wifi you can eat.

NATE
I already have an idea for a new film. It's about a monster.

Nate storms out. Rose and Joe share a sigh. Suddenly, the POWER flickers... AND THEN GOES OUT. BLACK. OY!

10 INT./EXT. ALTMAN HOUSE - GARAGE - MORNING 10

FROM BLACK -- A SURVEILLANCE CAMERA FRITZES ON TO: CASSIE PAPPAS. 20-esque. Bay Area butch. Rose's business partner. Rose, Joe and Cassie stare at the VINTAGE 20-AMP SCREW-IN CRYSTAL FUSE BOX. In the background, we see PK practicing BASKETBALL in the driveway.

CASSIE
I told you this would happen, Rose. Security system is draining juice. With that Langford girl's abduction there's an 8-month back order on low voltage cameras. Is it necessary?

JOE
It's prison protocol because I treat violent offenders... And may keep Nate on a shorter leash.

CASSIE
We can put the cameras on a generator, but Joe, please convince my partner here to replace this ancient fuse box despite her design aesthetic --

ROSE
It's history. It's romantic. I know you can make it work, Cassie.

CASSIE
Flattery won't change physics. Some things can't be restored.

ROSE
You're the one who said we should scrap that O'Keefe & Merritt. We slaved and now it's gorgeous.

JOE
It's an oven. You -- are gorgeous.

As Joe gives Rose a kiss, she feels his distraction. Not just Helen, but eyeing PK dribbling the basketball --

ROSE
Go help PK. Cassie and I have this.

Joe smirks an exit. Rose watches Joe play with PK. Only Cassie can translate the stress in Rose's silence.

CASSIE
Moving in never goes as planned. I have a Xanax in the car if you want --

ROSE
I'm fine, Cassie... It's... Joe can't admit he's overwhelmed. With PK. Nate. Helen. I wish I could figure out what happened to her --

CASSIE
So what's stopping you?

ROSE
Joe's the psychologist. It's his mom. His family. His kids. I'm --

CASSIE
His wife. Their mom.

ROSE
No. Their mom left. No matter how much I love them... I'm still the step-mom. The boys let me know it every time they call me "Rose."

CASSIE
What do you expect them to call you?

Hmmmph? Rose thinks and ya know, there is no good answer.

ROSE
That's the problem, isn't it?

Off Rose. Feeling the plight of the step-parent. Outside.

11 EXT. ALTMAN HOUSE - DRIVEWAY - SAME TIME 11

Sweating, PK dribbles the basketball. HUSTLING. Legs piston against concrete when -- JOE steals the ball. Joe doesn't let up just because PK is his son.

JOE
Fifty kids are gunning for five spots. I know you can do it, PK --

They continue playing as Joe bolsters PK's confidence.

JOE (CONT'D)
I spent a year pouring this concrete. Grandpa Leo said if I wanted it, I had to build my own court. I made All-State that fall. You can too --

PK breaks past Joe, leaping and -- THE BALL RICOCHETS OFF THE RIM AND FLIES UP -- LANDING SOMEWHERE ON THE ROOF. PK's pissed. But it's a teachable moment for Joe --

JOE (CONT'D)
Better get that ball down. Keep practicing. I'll see you after work.

PK
Dad...?

Joe turns back, "Yeah?" But then -- PK decides not to say anything. Shaking his head, "Nevermind." As Joe exits, PK looks up. How is he supposed to get up onto the roof?

Suddenly, THE BASKETBALL FLIES OFF THE ROOF. BOUNCING ON THE DRIVEWAY. Is... someone up there? As PK fights the sun --

Nate pokes his head over the roof. Smiling wicked.

NATE
Your vertical is weak, hoss.

12 EXT. ALTMAN HOUSE - ROOF - MOMENTS LATER 12

PK SPIDERMANS UP THE DRAIN PIPE. Trying not to look at the three story drop. PULLING HIMSELF UP TO SEE -- an awesome view of the neighborhood and the Bay Area. PK joins...

NATE. Legs dangling over the side. COMPUTER in his lap, jacked into the CABLE WIRE anchored under the RAIN GUTTER.

PK
You're gonna get in trouble. Again.

NATE
Dad won't give me the wifi, he never said I can't hardline the cable. Bending rules isn't breaking them.

PK checks Nate's laptop seeing: A WOMAN. NOT SIMPLY IN BONDAGE, she wears A HORSE'S HEAD. REINS TIED TIGHT.

PK
Porn? Seriously?

Nate shakes his head, pointing across the street to --

NATE
This is 1172 Cragmont. That house there. Rose said meet the neighbors.

PK
Is that lady wearing a saddle?

NATE
Ponyplay. She likes being an animal. People show you who they really are when they think no one is watching. Thing is, today, someone always is.

PK
This is all kinds of illegal, init?

NATE
Well, yeah. I turned on the camera in their computers. Phones.

PK
You have to curb your inner criminal. Next year, I won't be here to help --

PK is a pretty damn good big brother. Nate feels guilty:

NATE
I'm sorry we had to move. It sucks you having to go out for Varsity again --

PK
I'm aces. I needed an excuse to break up with Jen anyway. You focus on not getting yourself expelled --

NATE
You really want me to turn it off?

And PK can't help but want to see. Voyeuristic. A modern REAR WINDOW. Nate clicks through screens. Spying on --

A SCHMANCY LIVING ROOM: A ridiculous vomit of modern furniture and pricey modern sculptures and art.

NATE (CONT'D)
2932 Keeler. Internet gajillionaire. I think that's a real Picasso.

THE KITCHEN IN OLD HIPPY HOUSE: A MAID empties a dishwasher, DISGUSTINGLY LICKING FORKS, then putting them in the drawer.

NATE (CONT'D)
2806 Shasta Drive. They don't pay their maid enough.

THEN IN A BEDROOM WE SEE: A BEAUTIFUL GIRL (18), breaking in a pair of blue ballet POINTE SHOES. They stare, smitten:

PK
Wait... Which house is that?

13 EXT. 1010 TWAIN AVENUE - MOMENTS LATER 13

A FINGER PUSHES THE DOORBELL. DING... DONG. PK and Nate stand outside. ROSE'S COOKIES IN HAND. When: The BEAUTIFUL GIRL opens the door. PK beams that charming smile.

PK
Hey... we just moved in across the street. This is Nate. I'm PK.

The Girl is post-hipster-cool. Introducing herself as:

DANICA
Danica. So, you're the bogeyman's grandkids then? That's hella cool...

PK and Nate flinch at Leo's reputation. Still, Nate extends:

NATE
Maple glazed bacon chocolate cookie?

DANICA
I'm gluten-free vegan. Sorries. But, I have rad weed if you wanna hang --

Okay. That happened. And the boys do wanna hang, but -- Nate grows kinda awkward...

NATE
Actually, uh -- I had a question.

PK
You're not seriously asking her now?

DANICA
Seriously asking her what now?

NATE
Would you mind if I killed you?

Uhhhm, what the what?

14 INT. PSYCHIATRIC HOSPITAL - OBSERVATION ROOM - DAY 14

Through a MIRRORED observation window -- Joe watches Helen sleep, staring at the ugly IV in her arm. Watching the medicine... DRIP. DRIP. DRIP. Helen's psychiatrist, DR. ANGELA XIANG -- consults with Joe about her status.

DR. XIANG
We'll run a cognitive array and CT scan. Start decreasing her Clozapine. We don't often get celebrities...

JOE
My mother's former career is just that -- she prefers her anonymity these days.

DR. XIANG
I meant -- I wrote my dissertation on your father's psychopathy research. I'm sorry to hear he passed --

Joe appreciates the sentiment with a humble nod.

JOE
He was a brilliant man...

DR. XIANG
It's tragic that one patient could tarnish his entire career.

But that's not the story as Joe sees it --

JOE
Johnny Rabe killed 30 people in the Berkeley Massacre. My father was blamed because his treatment of Rabe was deemed too controversial.

DR. XIANG
Using a Skinner Method on sociopaths is radical even by today's standards.

JOE
Tell that to the patients he saved.

Joe notices his fists are clenched. He releases. Calming:

JOE (CONT'D)
It's only stigma that prevents anyone from using his treatment now.

Off Joe, a man living in the shadow of his father -- and a son hoping his mother gets better.

15 INT. ALTMAN HOUSE - LIVING ROOM - DAY 15

START ON A PHOTO OF JOE (age 10) with LEO and HELEN. Rose unpacks boxes of photos on the mantle. She finds a photo of herself with HELEN from a trip to Napa. A birthday at The French Laundry. Two peas in a pod. Cassie enters --

CASSIE
Electric problem solved. And I finally finished framing this for ya --

Cassie reveals -- AN ORIGINAL HELEN ALTMAN WATERCOLOR. THE PHANTOM PANDA. The completed art we saw Helen painting in 1974. Helen's art is emotional, haunting and sweetly evocative of childhood. (*SEE ACT ONE BREAK FOR ART REFERENCE*)

CASSIE (CONT'D)
I've read The Phantom Panda to my niece Aury a gajillion times. Why'd Helen only publish two books?

ROSE
Joe won't talk about it. I think he blames himself some. After he was born, Helen never painted again. Her work is just so stunning...

Rose stares at the painting. THE LITTLE GIRL. Her sweet and sad little smile. The colors vibrate.

ROSE (CONT'D)
It was supposed to be my move-in present for Helen.

Cassie sees the weight Helen's break has on Rose --

CASSIE
Are you sure you're up for the Shattuck interview tomorrow? I'd rather cancel if you're distracted --

ROSE
We've spent months on the pitch. It's our first boutique hotel.

CASSIE
Which is why we need to be flawless.

ROSE
I'll meet you at the office at 9.
Bells on and everything.

CASSIE
No bells. And no pant suit. You're
the creative. Be... unattainable.

Cassie blows a kiss and exits...

Rose turns her attention to the painting. THE PHANTOM PANDA. As Rose's finger outlines the 3X5 canvas... thinking --

16 INT. ALTMAN HOUSE - HELEN'S ROOM - DAY 16

SURVEILLANCE CAM ON: Rose places the PANDA ART against the DISCOLORED PATCH. Like a missing puzzle piece, it fits. Rose stares at the wallpaper, warped from the water **--**

THERE IS SOMETHING UNDERNEATH THE NIGHTINGALES. Rose spots Nate SKULKING past, CAMERA in hand. Secretive...

ROSE
Hey Nate, help me out here.

NATE
I'm kinda in the middle of a thing.

ROSE
Just a sec to clean off this paper...

Begrudgingly, Nate joins her. TOGETHER THEY RIP AWAY THE WALLPAPER (just like Helen.) Layer after layer. Peeling away history. Until they discover:

A SMALL DOOR BUILT INTO THE WALL. NAILED SHUT! SOMEONE DIDN'T WANT ANYONE GETTING INSIDE.

ROSE (CONT'D)
Did you know this was here?

NATE
Not a clue. Do you think there's a
talking lion inside?

QUICK CUTS: Rose and Nate CLAW nails from the DOOR with a HAMMER. Fighting rust. Finally yanking the last nail...

HESITANTLY, ROSE CRACKS OPEN THE DOOR. A putrid stench escapes with an exhale of trapped air. Rose and Nate peer into the darkness. They can't see a damn thing.

ROSE
Hand me that flashlight.

Nate hands Rose the light. She shines the beam into the pitch blackness -- expecting the worst -- ILLUMINATING:

STACKS OF FILMS AND PHOTOGRAPHS - BURIED IN THE WALLS!!!

NATE
Holy sh--

17 INT. SAN QUENTIN PRISON - CELL - DAY 17

SECURITY VIDEO FOOTAGE: JOE is in therapy with an INMATE. VICTOR "BIRD" TRULLIO (20s). Joe is intense. Laser focused on BIRD. Joe's fluent SPANISH is subtitled.

JOE
¿Cómo se siente? Your drive-by hit a birthday party. How does it make you feel, Mr. Trullio?

BIRD
Me llamo Bird, Dr. Cabrón --

JOE
How does it make you feel?

Joe shows BIRD graphic crime scene photos. Shredded, bloody streamers. A dead girl, maybe 7. Bird SPITS on the photo. Sneering primal. Violent. WE PULL BACK TO REVEAL WE'RE IN:

18 INT. SAN QUENTIN PRISON - PAROLE BOARD - DAY 18

Joe shows the VIDEO to a 3 PERSON REVIEW COMMITTEE. Testifying on behalf of BIRD. Bird sits beside Joe. Older now. CALM. His defiance has been TAMED.

JOE
The methodology is repetitive operant conditioning -- negative reinforcement breeds remorse, elicits regret.

JOE (ON THE TV)
How does it make you feel?

ON THE VIDEO: Joe pushes pause on Bird's cold face.

JOE (CONT'D)
Bird was jumped into his Oakland gang at age 10. He was destined to end up in some detention facility.
(MORE)

JOE (CONT'D)
(then off Bird)
Through intense therapy, I believe Bird has not only confronted his demons -- but conquered them.

PAROLE COMMITTEE MEMBER
Your methodology, I'm curious -- it seems similar to your father's...

On Joe -- knowing it is, but hoping his father's past doesn't negatively impact Bird's future. AS WE SMASH TO:

19 *INT. ALTMAN HOUSE - NURSERY - 1974* 19

16 MM FILM: Leo films Helen as she hangs the YELLOW WALLPAPER (it's the same film from the teaser.)

LEO
Come on give us a smile, Helen. Pretend you're Faye Dunaway.

ADJUST TO FIND: Rose and Nate watching in the same exact room 40 years later. DUST dancing in the projector light:

NATE
He looked so young. I miss him --

It's a crumb, but Rose is touched Nate shared it with her...

ROSE
You and your dad both. Maybe you could tell him?

Rose wants to mend fences, but Nate holds his grudge. Silent.

LEO
Our children, our children's children will watch this and tell the story of when we bought the house on Septo Street. Tell them how you feel --

HELEN
I'm so happy.

The film ends. Rose and Nate look at each other, that's the same thing Helen said yesterday... kinda sorta very freaked --

Nate checks the stack of films inside the wall...

NATE
16 millimeter. Silent 8. There must be hundreds.

Rose threads another film --

16 MM FILM - 1981: *Leo STARES directly into the LENS. His horn-rimmed glasses seem STERN. UNNERVING. Through the old speaker we hear Leo's WARBLED VOICE repeating one word:*

LEO (ON THE FILM)
No.....

Frightening. Rose and Nate are transfixed --

NATE
What is this?

LEO (ON THE FILM)
No.....

ROSE
I don't know. I think this could be what your Grandma wanted us to find --

LEO (ON THE FILM)
No.....

Rose stares directly at Leo in the film. Almost antagonistic. Determined to find out what "HE" did.

END OF ACT ONE



ACT TWO

20 *EXT. WAIKIKI BEACH - 1980* 20

8 MM FILM -- AN ALTMAN VACATION: *SILENT, Leo and Joe (age 6) are in adorable matching trunks, playing in the waves. In the background we spot:* ***A GIRL (age 6) in a BLUE DRESS builds a sand castle nearby. Can't say for certain if she's part of the film or not.*** Pull back to reveal we're in --

21 INT. ALTMAN HOUSE - HELEN'S ROOM - NIGHT 21

The projector reels spin as Rose, Joe, Nate and PK watch. Like family movie night. Only far more fucked up.

ROSE
Maybe this is what your Mom was looking for, Joe. What if whatever Leo did is on one of these films?

JOE
(earnest)
What did my father do exactly?

But the family history is the elephant in the room.

NATE
You're not saying Grandpa would hide evidence of his role in the Berkeley Massacre? I mean. Would he...?

PK
Rabe still says he has no memory of murdering anyone. 30 years later --

JOE
The Massacre was not Grandpa's fault.

ROSE
I know you love your dad, but that weird film of your dad saying "no" -- that's not nothing.

Joe's seen films like this before. Weird to us. Not him.

JOE
He documented his research. Most is at the university, but you know what a hoarder he was. All those TV Guides --

ROSE
Did you know these films were here?

JOE
No. But, let's say my Mom did. It only supports what we thought. She's in grief. There is no mystery here... I'm sorry. There's not.

PK knows when his father is ending a discussion, he takes Nate and leaves. But, Rose isn't letting this go. Arms folded. She knows she's onto something. Joe has a thought.

JOE (CONT'D)
You've been in here all day. Grab your coat, I wanna show you something.

Off Rose's apprehension --

22 EXT. GOLDEN GATE PARK - NIGHT 22

Joe's flashlight hunts a path into a thicket of trees -- leading Rose by the hand. Rose's trepidation escalating --

ROSE
Where are we going?

Joe won't answer. Eerie. Then, Joe shines his light on: TWO SMALL RED APPLE TREES. Out of place. Almost dreamlike.

JOE
I planted one tree when PK was born. The other for Nate. I come out here once a month. Donate the fruit --

And even though it is beautiful, Rose is kind of stunned --

ROSE
Why wouldn't you share this with me?

JOE
It was my thing to remind myself to be patient with the kids -- the family --

ROSE
(gets the metaphor)
You think I'm overreacting about Helen?

JOE
We'll figure out what happened to her. I'm more worried about you --
(off Rose)
With the home and your job and now this thing with my mom. This stress, isn't good for you... or our baby.

Rose is PREGNANT! Joe digs in his pocket and removes -- AN APPLE SEED.

JOE (CONT'D)
This was my thing. Now it's ours... Everything is gonna be fine.

Rose adores Joe. Together, they dig through the soil. PLANTING THE SEED. Rose kisses Joe, smearing dirt across his face. Getting filthy...

23 INT. ALTMAN HOUSE - BATHROOM - MORNING 23

IPHONE CAM: We see DANICA -- primping in the bathroom, applying LIPSTICK. Lips pursed. Sexy. When. Quietly, A KNIFE comes into frame. Ominous. Gleaming. And:

STABS DANICA! SHE SCREAMS! BLOOD SPURTS! AND THEN --

Rose comes into frame, visible in the mirror.

NATE
Rose, dammit, you ruined the shot!

WE REALIZE NATE IS FILMING. Making a slasher movie. Retractable knife. Fake blood. Danica is perfectly fine.

ROSE
That fake blood stains, Nate. But, it's very nice to meet you...

DANICA
...Danica.

NATE
It's not horror without blood.

ROSE
Ease the back talk, Mr. Tarantino.

NATE
You make a more convincing friend than parent, Rose.

Shit that stings. As Rose is ready to dig in --

ROSE
Nate, I --

Joe enters hot, quick to intervene:

JOE
You disrespect her, you disrespect me. These cameras go to my iPad. I've always got eyes on you.

But, that isn't what Rose wanted. Rose wants her place in this family, not for Joe to cut her off.

(CONTINUED)

It keeps her outside. The step-parent. Rose exits, pissed. As Joe follows her -- Nate and Danica share an eye roll...

NATE
PK! I need you for the next scene --

PK enters. Wearing a track suit, munching a PROTEIN BAR.

NATE (CONT'D)
Jealous boyfriends wear flannel.

PK
I'm late for tryouts. Next-time-okay-swear-sorry.

PK's already out the door without a second glance. Nate's disappointment is palpable. Danica offers a smile, suggesting --

DANICA
You could play the boyfriend.

Nate blushes. Nods. You could fry an egg on his face.

24 INT. ALTMAN HOUSE - LIVING ROOM - MOMENTS LATER 24

ON THE SURVEILLANCE CAM: Rose fishes for her keys as Joe enters. Hiding her anger so life can go on.

ROSE
My interview might run late so you should order a pizza from Zachary's.

JOE
Can I say something?

ROSE
You want Thai? I'm not eating sushi --

JOE
I steam rolled right over you in there. I'm sorry.

ROSE
Sorry is a good start. I had it under control.

JOE
I know.

ROSE
Nate will never respect me as a parent -- or PK -- not in this house -- if you... if you don't let them.

Rose grabs her portfolio... ready for her interview.

JOE
It's a big day. Focus on your pitch. I can't wait to spend the night with you in your hotel. Won't that feel amazing...?

Joe gives Rose a kiss goodbye, but her eye lingers on --

THE PHANTOM PANDA PAINTING... Helen's art. Rose stares. Sighing. We feel Rose's conflict. Too much unresolved. Too many questions. Torn between her work and her family.

25 INT. SAN QUENTIN PRISON - JOE'S OFFICE - DAY 25

FROM THE MULTIPLE SECURITY CAMERAS WE SEE: Joe works at his simple desk. Lamp. A calender. And an anachronistic pair of GLASSES. HORN-RIMMED. We recognize them as LEO'S.

The eerie inmates chair, fixed with SAFETY RESTRAINTS to BIND VIOLENT OFFENDERS, is empty.

Joe studies APRIL LANGFORD'S FILE -- the abducted girl. Staring at her face, when -- there's a KNOCK. Joe looks up to see WARDEN MICHAEL AZZOLINO -- narrow, fatalistic eyes.

WARDEN AZZOLINO
Busy...?

JOE
FBI asked me to consult on the April Langford case. Clock's ticking. Hopefully, she's still alive --

WARDEN AZZOLINO
Good good. Listen, the parole board ruled and -- Bird has been released.

JOE
That's great... Thank you.

WARDEN AZZOLINO
Yeah, well -- congratulations on nothing. He'll be back in a month.

JOE
I have a three member panel says you're wrong, despite the recidivism --

WARDEN AZZOLINO
I know what you're doing. I mean, you keep his glasses on your desk --

Joe looks at Leo's glasses... sitting in memorial.

WARDEN AZZOLINO (CONT'D)
No matter how many inmates you get released it won't prove your father's therapy works... it won't erase his name from that blood-soaked day. You can't save a sociopath. Prisoners are dogs. They only need better cages.

Despite the accusation, Joe is unflinching.

JOE
1 in 25 people is a sociopath. Few are criminals. Most use their exceptionalism as surgeons. Lawyers. Wardens... Hope enough for anyone.

Azzolino exits. But Joe wonders... is he right? Is Joe trying to salvage his father's reputation? Strangely:

Joe TRIES on Leo's glasses. Staring at himself. He looks so much like LEO in the film saying, "NO. NO. NO." JOE'S PHONE RINGS. He doesn't recognize the number.

JOE (CONT'D)
Hello?

PRINCIPAL CONNAGHAN (ON THE PHONE)
Dr. Altman? This is Principal Connaghan from Berkeley High. I hope I'm not interrupting, I need to talk to you about your son, Nathan.

JOE
Nate can't be in trouble already. School hasn't even started.

PRINCIPAL CONNAGHAN (ON THE PHONE)
It's best if we talk in person.

Off Joe, what has Nate done now...

26 EXT. PLAYGROUND - DAY 26

Rose watches as parents push toddlers on swings. Kids fall off monkey bars and into the sand. Families. Rose takes out her phone... face-timing with Cassie:

CASSIE
I'm in line at Caffe Strada, you want me to grab you something fizzy?

Rose shakes her head, hesitating before admitting:

ROSE
I can't do the pitch. I'm sorry.

CASSIE
What's going on? You okay?

ROSE
I can't compartmentalize my family -- I can't flirt up a sales smile when Helen is all alone in the hospital. Leo did... he did something.

CASSIE
You think there's something with those films?

ROSE
Even if Joe doesn't. Maybe the Berkeley Massacre, maybe I don't know what. But Helen does. What kind of daughter would I be if I did nothing? I have to help her.
(off Cassie)
Tell me you understand?

Cassie is obviously disappointed, but understanding:

CASSIE
I really hope you find what you're looking for, Rose. I love you.

As Rose hangs up, we reveal the park is across from:

THE PSYCHIATRIC HOSPITAL. Rose came to visit HELEN. Despite Joe's warnings.

27 INT. PSYCHIATRIC HOSPITAL - ROOM - DAY 27

The DRUGS have made Helen into more of a mannequin than a person. Vacant. Rose hangs something, hiding it --

ROSE
I know Joe said we shouldn't visit, but Dr. Xiang thinks you're making good progress. And I had to bring something to liven up the room --

Rose reveals THE PHANTOM PANDA ART with a touch of "ta-da" --

ROSE (CONT'D)
Wasn't easy to find. Your publisher auctioned off all your art. I've only been a part of your family for a few years, but I feel like you've been watching over me my whole life.

Rose sits by Helen's side. Like a daughter. Sharing:

ROSE (CONT'D)
My mom read The Phantom Panda to me every night. I was 5 when she died. I've forgotten so many things about her, but never that --

Tears blossom in Rose's eyes, threatening to mar her mascara.

ROSE (CONT'D)
I put my copy in her casket. But then I had no book. Silly kid, right? So in 2nd grade, I hid the library's Phantom Panda behind the encyclopedias -- so I could read it whenever I wanted.

It's hard, but Rose had to share her mom's death. Helen's importance. Helen looks at Rose. Emerging from her haze.

HELEN
You're pregnant.
(off Rose's ?)
A mother can tell.

And of course Rose has to come clean. Offering a smile.

ROSE
We're not telling anyone. PK and Nate included. There were so many problems... miscarriages. We want to get past the first trimester. Past the scary part --

HELEN
It's all the scary part, Rose-dear.

Helen sounds more like herself. Rose decides to push further --

ROSE
Do you remember putting your home movies in the wall?

HELEN
We never took any home movies.

ROSE
Of course you did. Hundreds.

Helen grimaces, pained -- as if her soul was being crushed.

HELEN
You know that feeling when you can't think of a word, but you know exactly what you want to say? That's how I feel all the time now. It's hell.

ROSE
You said, "I know what he did." Did Leo do something in those films? Something about his work..?

Helen tries to remember the MOVIES -- as she recalls:

28 ***INT. ALTMAN HOUSE - NURSERY - 1974 - 16 MM FILM FLASHBACK*** 28

The memories are fractured. SNIPPETS. IMPRESSIONISTIC. Some we've seen before. Helen pastes wallpaper. Smiling...

HELEN
I'm so happy.

29 ***INT. ALTMAN HOUSE - NURSERY - 1974 - 16 MM FILM FLASHBACK*** 29

Helen paints the PHANTOM PANDA. The watercolors seeping into the canvas. THE EERIE THERAPY MARIONETTE... And then --

30 ***INT. DELIVERY ROOM - 1974 - 8 MM FILM FLASHBACK*** 30

THE FILM IS SILENT. Helen is in labor. Screaming. A RED ALARM FLASHES. Something's wrong. Leo puts the camera DOWN. Doctors cross frame, but we see NOTHING until:

A BLOODY SCALPEL IS PLACED IN FRONT OF THE LENS. WE PRELAP THE SOUND OF A HEART MONITOR BEEPING AS WE SMASH BACK TO:

31 INT. PSYCHIATRIC HOSPITAL - ROOM - RESUME 31

Helen's monitors blare. Blood pressure spiking. Helen yanks out her IV. But instead of attacking a wall like in the teaser -- HELEN CLAWS AT ROSE. ATTACKING HER!

HELEN
It's my baby! Don't take my baby!

Orderlies rush in and pull Helen off Rose. Trying to sedate her violent outburst. As Helen BITES one of the orderlies --

32 INT. ALTMAN HOUSE - HELEN'S ROOM - DAY 32

Distressed, Rose hunts through the FILMS. She knows there is an answer in here. Something about the Massacre... Rose threads the reel. WE INTERCUT BETWEEN ROSE AND THE FILMS:

8 MM FILM - CANDLESTICK PARK - 1975: *Leo and Joe (age 1) watch the Giants vs. Dodgers. Joe's first baseball game. Leo raises baby Joe's arms in victory. So cute.*

16 MM FILM - ALTMAN HOUSE - BACKYARD - 1981: *JOE'S 8TH BIRTHDAY. Helen presents ICE-CREAM CONE CLOWNS to cheering kids.*

(And yes, that is the SAME EXACT GIRL in the BLUE DRESS from Waikiki amongst the other kids...)

And then --

16 MM FILM - ALTMAN HOUSE - NURSERY - 1974: *Helen is 9-months pregnant. There's a strange, intermittent FLASHING RED LIGHT on Helen's face. Maybe it's from Christmas Lights? Leo films. We hear his voice and perhaps catch a reflection.*

LEO
I know you're anxious about the baby. I am too. I just want to help.

HELEN
I know...

LEO
You're going to be a great mother -- devoted to your children.

Leo puts the camera down to reveal the light is coming from:

A HYPNOSIS INDUCTION DEVICE. A small metal box. Like a metronome, but with A RED BULB. RHYTHMICALLY, SLOWLY FLASHING. ON. OFF. ON. OFF. Leo is HYPNOTIZING Helen...

Leo uses the same repetitive operant conditioning Joe employed, but it's not his patient -- it's on his own wife:

LEO (CONT'D)
Devoted to your children. Devoted to your children. Devoted to your children and not your career.

<u>ON ROSE.</u> Helen was never referring to the Berkeley Massacre, she was talking about herself. This is why she had her psychotic break. This is why she mysteriously retired.

This is what Leo did...

HYPNOTIZED HER! CONTROLLED HER! MANIPULATED HER!

Rose walks into the light of the projector. Helen's FACE is projected onto her body...

LEO (CONT'D)
Your children and not your career. Your children and not your career. Your children and not your career.

<u>END OF ACT TWO</u>

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ACT THREE

33 INT. PSYCHIATRIC HOSPITAL - LAB - DAY 33

TIGHT ON HELEN. As ORDERLIES place a MOUTHPIECE between her teeth and harness it around her face, like BRIDLING a horse. It's awful. Dr. Xiang supervises --

DR. XIANG
We can't have another biting incident. Try to relax. This won't take long...

We pull back through the OBSERVATION WINDOW to discover:

JOE. Watching his mother. Joe tries to remain strong despite the horrifying image. But the cracks are definitely forming. OFF HELEN'S FACE, WE CUT TO:

34 INT. ALTMAN HOUSE - HELEN'S ROOM - DAY 34

16 MM FILM: *HELEN. AGE 30. Her face illuminated in the flashing red light as we saw before. And then:*

Rose turns the projector off, having shown the film to CASSIE.

ROSE
At first I thought Leo did something in the Berkeley Massacre, but Helen was talking about herself. Leo manipulated her. His own wife... I think this is why she stopped working.

How messed up is that? Cassie is startled...

CASSIE
Did you tell Joe?

ROSE
Not yet no. He was so, cold, when I told him what happened to Helen today.

CASSIE
Good, cause you shouldn't at all.

That wasn't exactly the reaction Rose was expecting.

CASSIE (CONT'D)
This accusation is serious. It's a bomb. Like finding a parent cheating. Worse. This could damage everything you've worked so hard to create here.

ROSE
I know Joe reveres Leo... but I'm not gonna lie to my husband.

(CONTINUED)

CASSIE
It's 30 seconds of film. You don't know what it is or what preceded it. What if Helen asked Leo to do this?

ROSE
Why would Helen ask to be hypnotized to give up her career?

CASSIE
It was a different time, maybe she needed help, maybe she decided family came before her career. Pot calling kettle, didn't you do the same today?

ROSE
It's not the same at all.

CASSIE
My old friend Rose Flaxton would've killed for that gig. Rose Altman is a wife. A mom. You're... different.

ROSE
I'm still me.

CASSIE
No... You're happier. So you better be damn sure before you do anything.

And Rose knows, Cassie is right. Rose looks at the canister, LABELLED WITH A MASKING TAPE "M" --

ROSE
There's so many films missing here -- and mislabeled. The university has Leo's research. Maybe... maybe there's some real evidence there --

Off Rose, determined to see this through.

35 INT. BERKELEY HIGH SCHOOL - GYM - DAY 35

Rubber shoes squeak against the wood floor as young hopefuls try out for Boys Varsity Basketball. Shirts vs. Skins. PK gives it every inch. Kid's got game. He doesn't see:

JOE. Watching from behind the TROPHY CASE. Joe spots an OLD PHOTO. All city champions 1991. And is that, a 16-year-old Joe Altman leading the charge? Much simpler times.

VOICE
Apple didn't fall far.

Joe turns to see PRINCIPAL KEN CONNAGHAN (mid-30s). Young for a principal. He shakes Joe's hand --

PRINCIPAL CONNAGHAN
Principal Connaghan. Thanks for coming, Dr. Altman. About Nathan --

Inter-cutting with the basketball, the irony isn't lost on Joe, watching PK's achievement while discussing Nate's flaws.

JOE
I know Nate's record isn't glowing... He has Oppositional Defiant Disorder. Antisocial, compulsive liar, ADHD -- it's the flip side of being so smart.

PRINCIPAL CONNAGHAN
Yes. I've seen his scores.

JOE
I think this school's curriculum is the challenge Nate needs to thrive.

PRINCIPAL CONNAGHAN
Unfortunately, we're not off to a great start. Maybe it's best if we talk more in private --

Principal Connaghan is serious. As Joe follows him out, wondering what the hell Nate did -- we stay with the game:

PK breaks for the net when he gets his ass knocked to the ground by #22. Handsome, muscular and a damn good sport -- offering PK a hand up. As palms clasp -- muscles flex:

PK
Thanks.

#22
Keep it up. You're doing great --

#22 smirks, half-way between FRIENDLY and FLIRTATIOUS. Throwing PK a knowing glance. PK watches #22 hustle off, feeling -- unsettled -- then rejoins the game...

36 INT. DANICA'S BEDROOM - DAY 36

Nate transforms Danica into a MODERN FRANKENSTEIN. Applying different colors of rotted flesh to her skin. Shoe laces for stitches. Tim-Burton-eat-your-heart-out.

NATE
This movie is really a love story. Boy meets girl. Boy kills girl. Demon raises girl from the grave.

Danica takes a hit off a joint. Sucking in. Ember glowing. Clicking through her laptop, she sees a ton of INSTAGRAM posts on APRIL LANGFORD. Missing posters.

DANICA
If you squint, your mom looks hella like April Langford.

NATE
Step-mom.

DANICA
When you rang my doorbell, I thought you were so gonna abduct me.

NATE
How do you know I'm not?

Danica exhales a smirk --

DANICA
I wish there were more guys like you at school. All anyone gives a shiv about is sports. Dudes like PK.

NATE
He's not like that.

DANICA
He's exactly like that.

NATE
PK is solid despite his DNA.

DANICA
He'd never be seen with someone like me. You watch --

NATE
So who do you hang with? Stoners?

DANICA
Hey, the weed is prescription.

NATE
For getting high.

Danica playfully hits Nate. Flirty fun.

DANICA
I'm studying at the Oakland Ballet, you ass. You don't know the pain of grand jetés and ronde jambes.

Danica bends her leg, showing just how flexible she is. Distorting her body, but it's also -- kinda -- suggestive.

Nate grabs his camera -- Filming: His hand touches her leg. Electric. Nate's never been in a girl's room. Danica feels the awkward innocence, she offers Nate a hit --

DANICA (CONT'D)
You miss anyone from your old school?

NATE
(declining the weed)
Didn't have many friends.

DANICA
Well, you've got me.

As Nate slowly zooms in on Danica's face we MATCH CUT TO:

37 EXT. UC BERKELEY - SPROUL PLAZA - DAY 37

APRIL LANGFORD. A whole kiosk full of MISSING POSTERS. FLOWERS. The warnings are ominous. LOCK DOORS. MAKE SURE YOU'RE NOT BEING FOLLOWED. We catch ROSE walking past to --

38 INT. TOLMAN HALL BASEMENT - PSYCH DEPARTMENT - DAY 38

A SECURITY GUARD escorts Rose past a graveyard of psychiatric equipment: Electroshock therapy. Lobotomy tools. Scary.

SECURITY GUARD
This one is Dr. Altman's storage.
Find me when you're done...

They reach a large, metal door. The Guard unlocks it and leaves. Rose tries the switch. But the bulb is out. She turns on her phone's FLASHLIGHT. Looking inside:

IT'S A MESS. Mildewy papers. Lecture notes. Yellowed copies of Psychology Today. Even a stack of TV GUIDES.

ROSE FINDS A BOX OF AUDIO CASSETTES. Shuffling through, she finds one labeled "PATIENT M." SAME AS THE FILM. Rose pulls an old DICTAPHONE from the box. Pops the tape in. PUSHING PLAY. Leo's voice crackles through --

LEO (ON THE TAPE)
What're you afraid of...?

Rose continues looking when she hears another voice. But while she expected Helen... it's a MAN. Young. Quivering.

PATIENT M (ON THE TAPE)
I don't think the hypnosis is working.

LEO (ON THE TAPE)
What're you afraid of...?

PATIENT M (ON THE TAPE)
In my dreams, I'm a knife. I taste metal every time I swallow.

Rose's light hunts through the darkness suddenly shining on:

MARIONETTES. Leo's therapy dolls. Dozens of wood chipped, disfigured faces. Glassy eyes staring. Scaring the shit out of Rose. She DROPS her phone. In pitch darkness.

LEO (ON THE TAPE)
What're you afraid of...?

Rose kneels... scouring the ground for her phone --

PATIENT M (ON THE TAPE)
Only one thing a knife is good for, Dr. Altman. One thing I'm good for.

Rose is chilled, how dark and twisted was Leo's research into the minds of sociopaths?

Rose finds -- THE HYPNOSIS INDUCER. The same one from the film. Small metal box. She tries to turn it on, but -- THE RED BULB IS GONE. It's broken. It's nothing. A dead end.

39 EXT. ALTMAN HOUSE - BACKYARD - DUSK 39

IPHONE CAM: Nate films through a garden of calla lilies, we find Danica's "horrific" face. The monster. Suddenly, the CAMERA is GRABBED -- VIOLENTLY:

NATE RECOVERS TO SEE JOE. Holding his camera. Fuming.

JOE
The hell were you thinking? Hacking your biology teacher? Stealing tests? I had to convince them not to file charges. It's criminal what you did --

NATE
Not my fault my insipid bio teacher's password is osmosis.

JOE
You obviously don't need to cheat. So help me understand here...

Rose rushes into the backyard, returned from the university --

ROSE
What's going on? Nate...?

Nate is humiliated. All eyes on him. Especially Danica's. And since Nate won't respond. Joe will...

JOE
No screens. No computer. No camera. Not for two months --

NATE
This is so stupid boring, you know I'll just find a way around it.

JOE
Three months.

ROSE
Okay... okay. Come on inside, I need your help with dinner --

Playing referee, Rose gently takes Joe by the arm -- leading him inside. Nate's left with Danica.

DANICA
I still wanna know how the movie ends --

Nate's cold. Flat. Makes it all the more eerie.

NATE
You decapitate the people who hurt you and bowl a 285 with their heads...

40 INT. ALTMAN HOUSE - ROSE AND JOE'S BEDROOM - NIGHT 40

Joe scrolls through the IPOD. Checking the different SECURITY CAMERAS. Quiet. Empty. Rooms. And then he clicks on:

NATE'S BEDROOM -- FROM THE SURVEILLANCE CAM WE SEE:

Nate lies on his bed. Staring at the ceiling. Angry eyes. Rose knocks on the door. Poking her head inside.

ROSE
Dinner's ready in five.

Joe watches, spying -- the voyeur...

ROSE (CONT'D)
You can talk to me if you wanna. I won't be judgy. Promise.

Nate doesn't respond. And so Rose heads out...

NATE
Grandpa Leo would never hurt Grandma. He only wanted to help people...

Rose closes the door for privacy. Allowing for an intimate moment. Oblivious to Joe's prying eyes -- watching:

NATE (CONT'D)
When I was "having trouble" in junior high, Grandpa gave me this box of candy. Baby Ruth. 100 Grand. Like that. Giving them away reeks of desperation, but Grandpa said selling the candy shows people I'm confident. And it worked --

ROSE
(understands)
You were gonna sell the test answers you stole?

NATE
I didn't wanna eat lunch alone on the first day of school.

It breaks Rose's heart... Joe turns the IPAD OFF. Kind of, yeah -- jealous that Nate talked to Rose and not to him.

41 INT. ALTMAN HOUSE - DINING ROOM - NIGHT 41

The table is set for an Italian feast -- Caprese salad with a sprig of basil. Buccatini with bolognese. Whole lotta food for two people. Rose and Joe sit with TWO EMPTY SEATS.

ROSE
I don't think Nate is coming down.

JOE
He'll come when he gets hungry. PK is just running late from tryouts.

An awkward silence. Then...

ROSE
The movies Nate makes are the only way he knows how to deal with his pain. He needs his camera, Joe.

JOE
He's playing you. And you're falling for it. Stop, ya know --

ROSE
What?

Although Joe's voice never raises, there's anger in his words. No couple is perfect. Arguments are inevitable.

JOE
I told you, don't visit Helen. I couldn't have been clearer. Who knows what damage you may've caused?

Ah, that's what this is really about. And Rose knows she went against his wishes. But --

ROSE
I was trying to help.

JOE
I'm handling it.

Joe's doing it again. Putting a barrier between Rose and the family. After everything she's done, it pisses her off --

ROSE
Well, you're doing a hell of a job.

Oddly -- Rose responds by heaping pasta on her plate.

ROSE (CONT'D)
One kid is petrified of disappointing you. The other won't talk to you. And your mother is in an asylum!

JOE
What's going on with you?

ROSE
I'm starving. My blood sugar is flat-lining so I'm eating, I'm eating because I'm caring for my baby.

JOE
Nate can hear you --

ROSE
Our baby shouldn't be a secret. It should be a celebration.

JOE
Everything is fine. Just calm down.

Unknowingly, Joe's evoking Leo's ghost. The manipulation.

ROSE
Stop trying to control how I feel...

JOE
I'm not. I wouldn't... I don't understand where this is coming from.

ROSE
I don't need your permission to visit Helen. Or to talk to Nate. I know what he's going through. I know what it's like to have your mom disappear on you. I'm part of this family and I am doing everything to make this house a home for our baby.

SUDDENLY, THE POWER GOES OUT. BLACK!

Rose is exasperated. This is just fucking perfect!

JOE
I thought Cassie fixed it.

The only light is from the red LEDs on the security cameras.

ROSE
She did. The cameras are still working. I can use the iPad to see...

The tension and anger are still thick as Rose searches for and finds the IPAD. Powering it up. She hits the security access app. On the screen we intercut with:

SURVEILLANCE CAMERAS. IN NIGHT VISION MODE. GREEN. Rose clicks through the cameras. Seeing themselves in the dining room. Nate is in his bedroom. And then --

THERE IS A MAN -- LURKING IN THE GARAGE.

ROSE (CONT'D)
Someone's in the house...

We don't see the INTRUDER'S FACE, but the KNIFE IN HIS HAND is clear. This isn't a power failure. It's a home invasion!

END OF ACT THREE

ACT FOUR

42 INT. ALTMAN HOUSE - DINING ROOM - NIGHT 42

Blanketed in darkness, Rose checks the iPad to see where the INVADER is lurking. Clicking through the NIGHT VISION SURVEILLANCE. Joe quickly shuts off the IPAD. Whispering --

JOE
He'll see the light.

ROSE
(fighting fear)
Who is it...? The guy who took...?

April Langford? Joe doesn't know -- doesn't want to know.

JOE
I'm gonna find my phone, call the police. You get Nate and get out --

Joe squeezes her hand. No time to argue. Not now.

43 INT. ALTMAN HOUSE - NATE AND PK'S ROOM - NIGHT 43

NIGHT-VISION SURVEILLANCE: Nate's in his room, ALONE.

NATE
Dad? Rose...?

NO ANSWER. He looks at his CLOSED DOOR. Should he stay in? Go out? He has no idea what we know. WHEN HE SEES THE DOOR KNOB... SLOWLY... TURNING...

If it were Joe or Rose, they would knock. Right? Nate grabs PK's BASEBALL BAT. As the door creaks open and --

ROSE ENTERS. Nate exhales. Baffled.

NATE (CONT'D)
What's with all the ninja?

ROSE
We have to go, okay. Right now. There's someone in the house.

NATE
What do you mean? Where's my Dad?

44 INT. ALTMAN HOUSE - KITCHEN - NOW 44

Joe dials his PHONE -- attempting to cover the screen, but it shines through his fingers like a kid catching a firefly.

OPERATOR (ON THE PHONE)
911 what's your emergency?

45 INT. ALTMAN HOUSE - NATE AND PK'S ROOM - RESUME 45

Rose opens Nate's window --

ROSE
Use the ledge to get to the drain pipe and climb down.

Nate looks out the window. Somehow when he was on the roof it didn't seem like such a long drop.

NATE
Wait. What about you?

ROSE
I'm not leaving your Dad. Go!

Nate is so impressed by Rose's bravery as we smash to:

46 INT. ALTMAN HOUSE - KITCHEN - NIGHT 46

Joe hangs up the phone. He can't see a thing. Stealthily opening the drawers. Fingers fumbling inside. He doesn't know where Rose has put everything yet. Egg timers and wood spoons in one drawer. Zip lock bags in another. Until --

JOE OPENS A DRAWER AND PULLS OUT ROSE'S HAMMER.

47 EXT. ALTMAN HOUSE - NIGHT 47

Nate's feet inch across the ledge -- almost to the drain pipe when... HE SLIPS. GRABBING HOLD OF THE CABLE WIRE. NEARLY PLUMMETING TO THE CONCRETE. As Nate hangs on he sees --

A DARK FIGURE IN THE WINDOW. Looking outside. The MAN can't see Nate. And Nate can't see the man's face. Inches away from each other. Nate. Doesn't. Breathe.

Sweat drips down his face. Desperately clinging to the wire. His fingers... slipping. And then:

A MOORING SNAPS! Nate's weight is pulling the wire off the HOUSE. If one more anchor breaks, Nate will drop. As Nate watches the wire slipping... The MAN finally moves off! Nate exhales as he grabs the DRAIN PIPE --

48 EXT. 1010 TWAIN AVENUE - MOMENTS LATER 48

BAM! BAM! BAM! Nate POUNDS on Danica's door! Looking over his shoulder to his darkened doorway. Dreading what's going on inside. THE DOOR OPENS. Nate sees Danica with --

PK
Nate?

PK cinches his track pants. Hair tousled. Fairly obvious what they've been doing. And although Nate seethes jealousy:

NATE
We need to get help!

49 INT. ALTMAN HOUSE - LIVING ROOM - SAME TIME 49

Joe peers out the curtain to see Nate with PK and Danica across the street. Safe. Thank God. But, there's no sign of ROSE. Damn it. She must have stayed behind. As Joe clenches his hammer, moving into the house --

50 INT. ALTMAN HOUSE - SECOND FLOOR HALLWAY - NIGHT 50

Rose uses the IPAD to navigate the pitch corridor -- scanning for the INTRUDER. IT'S SURREAL. Using the iPad as your EYES. Tracking any movement in the inky blackness. Rose's breath is sharp. Focused. Checking the cameras --

And then -- just ahead -- she sees a SHADOW. Is it Joe...? Or someone else...?

51 INT. ALTMAN HOUSE - STAIRCASE - NIGHT 51

NIGHT-VISION SURVEILLANCE: Joe creeps up the stairs. Hammer in hand. Listening. He hears... CREAKING. Footsteps. Coming from the third floor. As Joe cautiously ascends --

52 INT. ALTMAN HOUSE - HELEN'S ROOM - CONTINUOUS 52

Joe finds Rose. Standing oddly still...

JOE
Rose?

And then he sees why Rose isn't moving -- as a CHEF'S KNIFE is placed under her chin. The INTRUDER is using Rose as a shield. Joe angles to see Rose's assailant:

IT'S BIRD! The inmate. His parolee. Desperate...

BIRD
Necesito una sesión, Dr. Altman.

53 EXT. ALTMAN HOUSE - CONTINUOUS 53

Nate, PK and Danica stand on the curb as a POLICE CRUISER PULLS UP. RED LIGHTS FLASHING IN THE DARKNESS. As the police get out, hands on guns --

NATE
Someone broke into our house. My parents are still inside --

54 INT. ALTMAN HOUSE - HELEN'S ROOM - SAME TIME 54

THE RED LIGHTS FROM THE POLICE CARS FLASH (evocative of Leo's hypnosis inducer). Bird's BLADE edges into Rose's skin. Joe cautiously puts his HAMMER down. One wrong move could end Rose. They speak in SPANISH WITH ENGLISH SUBTITLES.

JOE
How are you feeling, Bird?

BIRD
My... My sister showed me pictures of everything I missed in prison. Her wedding. My niece's quinceanera. I didn't feel happy or sad or nothing.
(then, accusatory)
Why can't I feel nothing? What'd you do to me, Dr. Altman?

ROSE
Joe, what's he saying?

Joe doesn't answer Rose. Focused on Bird. Asking again:

JOE
How are you feeling?

BIRD
I feel... homesick. I want to go back to prison. If I kill your pretty wife -- they'll lock me away forever.

Bird's sweat drips onto Rose's skin. Intense --

ROSE
Please don't... Please...

But as she waits for Joe to spring into action -- to get all alpha, he maintains his calm -- still repeating:

JOE
How are you feeling?

BIRD
Stop saying that! STOP!

ROSE CLOSES HER EYES. Scared. We stay tight on ROSE. She hears Joe repeating the same phrase over and over, just like she heard Leo. Joe is just like his Dad. Repeating:

JOE
¿Cómo se siente? ¿Cómo se siente?
¿Cómo se siente? ¿Cómo se siente?

And then -- the blade slowly moves away from her skin. The tension evaporates. Rose opens her eyes as:

Bird lowers his knife. Completely calm. As if nothing happened... as if he were BRAINWASHED -- just like Helen:

BIRD
(untranslated)
Estoy muy dichoso.
(then to Rose)
Please forgive me...

THE POLICE BURST IN. Bird lets go of Rose. ARMS IN THE AIR. Joe takes Rose, holding her tightly. She can't stand to look at Bird as the police escort him out.

ROSE
What just happened? What did you say to make him stop?

JOE
It's okay. He's gone.

ROSE
No. No it's not okay. What'd he say to you Joe? What'd he say...?

JOE
It's over. It's all over...

Rose tries to pull away from Joe. But Joe holds on. Rose looks down to see... BLOOD. DRIPPING ON THE FLOOR. Rose pushes away from Joe to reveal --

HER DRESS IS STAINED -- CRIMSON.

JOE (CONT'D)
Help! We need help! Did he hurt you?

Rose pales, her face crumbling in dread -- cradling her belly --

ROSE
No. It's much worse...

END OF ACT FOUR

The Benefits of Puppet Therapy

by Dr. Jeffrey Bernstein

Published on June 22, 2013 by Jeffrey Bernstein, Ph.D. in Liking the Child You Love



Therapists use puppets to create distance between a patient and his problem. Psychologists use puppets or dolls in emotional role-playing situations. If a patient lives in an abusive household, for example, a therapist might have puppets act out the roles of family members. Another method uses a puppet as a surrogate therapist, when a patient is having trouble opening up.



Puppets can even be used to represent particular sides of a patient's personality. A 2009 paper in the Journal of Mental Health Counseling describes a patient whose therapist used puppets as a treatment for uncontrollable anger. The patient studied a puppet lineup and chose the one that looked most like his problem—a large bug. Then the patient would speak as the puppet—"I like to sting." According to the principles of narrative therapy, this would allow him to "externalize" his problem, and thus make it easier to overcome.



ACT FIVE

55 INT. ALTA BATES MEDICAL CENTER E.R. - NIGHT 55

ON ROSE. Mascara marring her beautiful face. EMTs crash her gurney down the hall. DOCTORS bark orders. But Rose can't HEAR anything. In shock. *(Mirroring Helen's flashback)*

56 INT. ALTA BATES MEDICAL CENTER E.R. - ROOM - LATER 56

Rose lies in bed. Joe at her side. Keeping vigilant watch. Rose shakes her head sadly --

ROSE
It's just terrible...

JOE
We'll get through this.

ROSE
I don't know... it was a damn good bolognese sauce. Ruined.

They smile. Or try to. But then --

ROSE (CONT'D)
I lost the baby.

JOE
Doctor Kring will have the results back soon. Keep a good thought --

There is one thought nagging at Rose --

ROSE
What does "dischaso" mean?
(off Joe)
Bird said, he said "dischaso?"

JOE
(correcting her)
Dichoso. It means, uhhhh -- blissful. Fortunate. Content.

ROSE
(you mean like...)
Happy? He said, "I'm happy." Why...? How did he say the same thing as your mother...? Joe?

Joe shakes his head. It freaks the shit out of them both --

JOE
I don't know. I used this... relaxation technique.

(CONTINUED)

ROSE
Like your dad?

JOE
I was so afraid I was gonna lose you. I was so afraid, Rose...

Rose sees Joe's vulnerability...

JOE (CONT'D)
Remember when we met? I was giving that talk on understanding the criminal mind. I didn't see your pretty face for a full hour, just that ponytail of yours -- bobbing as you took notes. I thought, this poor girl is gonna get carpal tunnel. What could be so important, ya know?

Rose is fond of the memory. The day they met.

JOE (CONT'D)
Even after everything your dad put you through, you still wanted to help him. I love you because your heart is so big, it finds forgiveness even when there should be rage. You make everything better. Our house. Our family. I was an ass at dinner tonight. I'm sorry. I can't do any of this without you. I love you --

And Rose loves him too. So damn much.

As Dr. Kring pulls aside the curtain -- ready to deliver the fate of Rose and Joe's baby, we cut to:

57 INT. ALTA BATES MEDICAL CENTER - WAITING ROOM - NIGHT 57

Joe wheels Rose out. She looks NUMB. Our collective hearts sink -- fearing the worst. Then Rose sees:

NATE AND PK. Uncomfortably sprawled across the waiting room chairs. They snap up seeing Rose and Joe.

Rose can't believe the boys waited. It's nearly 2 AM. She has stayed so strong, but now she just crumbles. Can't stop the tears. Nate and PK rush to her side, fearful:

NATE
Is the baby...?

Rose swallows hard and then --

ROSE
....Fine. The baby is just perfect.

Tears fall into toothsome smiles. Hugs. The Altmans faced their worst fear tonight and came out the other side with a victory. Supporting each other. That's what a family does.

58 INT. ALTMAN HOUSE - PK AND NATE'S ROOM - NIGHT 58

Nate and PK both stare at the ceiling. They should be asleep. They're not. An uncomfortable anger lingering --

PK
You awake?

NATE
No.

PK sits up. He wants to talk --

PK
Listen about Danica...

NATE
You know how I felt.

PK
Did you really think it could happen?

NATE
I stood up for you. I told her you were different. I was wrong.

PK
I went over there looking for you and it just kind of happened.

Nate senses PK's lie. Nate sniffles back his feelings. Shaking his head angry.

NATE
Does she think about me?

PK
Danica?

NATE
Our Mom. Do you think she misses us?

Nate sits up. That's what Nate's really thinking about -- their biological mother.

NATE (CONT'D)
Did she leave because she hated Dad...? Or because she hated us?

Painful questions. And PK's honest answer is:

PK
I try not to think about it much.

NATE
I hope she's suffering, lying in her own vomit or working at Denny's --

PK
You're disgusting.

PK lies back down. Nate follows. Still not sleeping --

NATE
I'm glad Dad married Rose.

PK
Me too.

NATE
That's one lucky baby. She's gonna be an awesome mom.

ADJUST TO FIND: Rose, in the hallway - eavesdropping. Caught between a tear and a smile.

59 INT. PSYCHIATRIC HOSPITAL - ROOM - NIGHT 59

HELEN SLEEPS. Joe stands at her side -- seeing the UGLY PURPLE BRUISES from where Helen yanked out her IV. It breaks Joe's heart to see his mother go from pillar of strength to weak and infirm. Joe whispers:

JOE
Get better soon, Mom. Come home --

Joe kisses Helen on the forehead and then exits. We stay on Helen, pushing in slow when -- HER EYES SNAP OPEN.

60 INT. ALTMAN HOUSE - KITCHEN - NIGHT 60

ON THE SURVEILLANCE CAM: Rose cleans. The woman can't leave a dirty dish. The TELEVISION keeps her company.

As Rose wipes the VINTAGE OVEN she notices: THE RED LIGHT. It looks EXACTLY like the one from the HYPNOSIS INDUCER. Has it been here the whole time? Or is she making it up?

On the news broadcast -- we see a photo of APRIL LANGFORD. Rose turns up the volume --

LOCAL ANCHOR
This video was made moments before April Langford's abduction. A warning, these images are disturbing --

ON THE TV: *We see a SKYPE of APRIL (19). She flirts with an unseen BOYFRIEND as she opens a PLAIN WRAPPED SHOE BOX --*

APRIL LANGFORD (ON TV)
...I got your gift... is it something sexy? Something crotchless...? How did you even sneak into my room?

April opens the box. IT'S A WOODEN MARIONETTE. A therapy puppet. Just like Leo's. April's frightened -- upset...

APRIL LANGFORD (ON TV) (CONT'D)
What is this thing...?

AND THEN -- A MAN, WEARING A FEATURELESS WHITE MASK IS ABOUT TO GRAB APRIL WHEN THE NEWS IMAGE FREEZES.

LOCAL ANCHOR
The police believe this is the man who abducted April Langford.

Rose stares at the PUPPET. What is the connection? Leo's machinations are so much bigger than their family...

Rose HEARS Joe's car parking in the garage. She turns off the TV. Joe comes inside, surprised Rose is still awake --

ROSE
I need to show you something.

61 <u>INT. ALTMAN HOUSE - HELEN'S ROOM - NIGHT</u> 61

Rose shows Joe the HYPNOSIS film. Knowing the impact it could have. Rose had to show him. Joe watches HELEN, bathed in the RED light. Leo repeating the phrase:

LEO (ON THE FILM)
Your children and not your career.
Your children and not your career.
Your children and not your career.

JOE SHUTS OFF THE FILM... Stunned silence. Darkness. Rose confronts Joe with her suspicions, despite the consequences --

ROSE
I think this is what your mother wanted to find. Why she retired. Not because of you, Joe. Your Dad -- he... manipulated her. Changed her -- the reason for her psychotic break...

Joe is.... quiet. Is he going to deny what he's seen? Then:

JOE
I think you're right. This is his method. This is my Dad...

And now -- it gets so much worse...

ROSE
Why did April Langford get Leo's therapy doll before she was grabbed?

Joe shakes his head, this is news to him --

JOE
It must be why the FBI asked me to consult on the case... I have no clue what it means except maybe...
(deeply disturbed)
Maybe my dad wasn't so innocent... Some psychiatrists listen. Leo's experiments took a more active role.

Rose looks at the stacks and stacks of films.

ROSE
He made hundreds of films. Did he do something else to Helen? Or the family? To the man who abducted April Langford? What was he really researching? What more did he do?

They're both scared. This is a REAL ghost story.

JOE
I don't know... We'll figure it out -- We'll figure it out together.

Rose holds Joe's hand. Taking on this task together --

62 INT. PSYCHIATRIC HOSPITAL - ROOM - NIGHT - INTERCUT 62

Helen turns on her bedside LAMP. A soft amber glow. She walks over to the FRAMED PHANTOM PANDA PAINTING -- staring at it and then --

-- SMASHES THE GLASS WITH HER PALM --

Helen removes the ART and walks over to the LAMP, removing the SHADE. Helen holds the CANVAS over the BARE BULB. We watch as the bulb SLOWLY HEATS the paper. REVEALING:

AN INVISIBLE MESSAGE. Written in lemon juice, like a child's treasure map -- hidden words revealed by heat. The little girl in the painting says in a word bubble:

"DON'T FORGET JULIE."

Helen stares at the message, ***"DON'T FORGET JULIE.*** " THE PAINTING CHARS -- BURNING IN THE HEAT. DESTROYED. Helen's secret is more than giving up her career. WHO IS JULIE? WHY DID HELEN FORGET HER? (SEE END FOR ART REFERENCE)

63 INT. ALTMAN HOUSE - NIGHT 63

NIGHT-VISION SURVEILLANCE CAMS: Kitchen. Dining room. Living room. All empty. PK and NATE sleep. Joe and Rose are passed out. And then -- Joe sits up. SLEEPWALKING...

-- Out of his bedroom --

-- Down the hall --

-- Up the stairs --

64 INT. ALTMAN HOUSE - HELEN'S ROOM - MOMENTS LATER 64

Joe puts on a reel. Turning on the projector. The light bulb glows. As the movie starts, we see:

16 MM FILM - 1980 - WAIKIKI BEACH: *But it's not Joe or Helen or even Leo -- IT'S THE GIRL IN THE BLUE DRESS (AGE 6.) She's doing the HULA. Waving those hands. Shaking those hips. Uncoordinated, but all kinds of happy in her smile.*

And then -- the film reel jumps to:

LEO'S RESEARCH FILM: *Leo STARES into the LENS. HIS RESEARCH FILM. Through the old speaker we hear Leo's WARBLED voice.*

LEO (ON THE FILM)
No.....

Joe stares at his FATHER, in a trance-like haze -- and then, even stranger, Joe TALKS to the film --

JOE
Can I go out to play?

LEO (ON THE FILM)
No.....

Scary, Joe is TALKING to his dead father. Filling in the other half of the conversation. Almost... Juvenile...

JOE
But, I want to --

LEO (ON THE FILM)
No.....

JOE
Sometimes I wanna hit my friends.

LEO (ON THE FILM)
No.....

JOE
I want to play with matches --

LEO (ON THE FILM)
No.....

JOE
Can I have a knife? Can I hunt?

LEO (ON THE FILM)
No.....

JOE
I want to kill an animal --

LEO (ON THE FILM)
No.....

JOE
Can I kill...?

AND THEN WITHOUT AN ANSWER --

JOE (CONT'D)
Can I kill...?

-- THE FILM ENDS.

Joe stands -- flooded in the bright white light of the bare bulb. The man we were so sure was a loyal son. A dedicated father. A loving husband. Who is Joe really?

The film strip CLACKS against the projector as it strikes the metal over and over again.

CLACK.

CLACK.

CLACK.

CLACK.

CLACK.

END OF SHOW


DON'T
FORGET
JULIE

click on the photo



password : panda