



HOME

written by

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REVISED NETWORK DRAFT
July 15, 2015

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

16MM FILM: But, the lens is out of focus so all we see are HALOS OF COLOR. Like you just got out of the pool, chlorine stinging your eyes. IT FEELS DISORIENTING. DISCONCERTING...

A GHOSTLY SILHOUETTE comes into focus. This is...

DR. LEONARD ALTMAN. LEO. 35.

Leo films himself in a MIRROR. His HORN-RIMMED glasses perched on his forehead. His face HALF-HIDDEN by the CAMERA. LIKE A MASK. But we see Leo's DEVIOUS SMIRK. A kid with a new toy.

Leo steps back, panning the camera around to reveal we're --

1 INT. ALTMAN HOUSE - 1974 - DAY

1

You can taste the nostalgia. SHAG RUGS. MACRAMÉ ART. CANVAS CURTAINS diffuse the AMBER sunlight. Leo heads into --

A BEDROOM. Under construction. Tarps on the floor. Finding:

HELEN ALTMAN. 30.

PASTING an adorable YELLOW WALLPAPER with TEAL NIGHTINGALES. Focused on making sure the BIRDS are meticulously aligned.

LEO
Say hello, Helen.

HELEN
"Hello, Helen."

Helen doesn't even look at Leo to know what he's doing --

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

LEO
Gotta test it out. Give us a smile.

HELEN
I'm too fat to smile.

Helen reveals her BABY BUMP to camera, 7-MONTHS PREGNANT.

LEO
You look just radiant.

HELEN
I don't even have my face on.

(CONTINUED)

1 CONTINUED:

1

Helen walks past Leo -- going out of focus. Leo adjusts -- following Helen through the HOUSE (this is all one shot).

DOWN A HALLWAY FILLED WITH FAMILY PHOTOGRAPHS.

LEO

You're missing an opportunity to talk to the future.

THROUGH THE FORMAL DINING ROOM, LEO BUMPS INTO A CHAIR.

HELEN

You're gonna trip and break your toy with your eye stuck in that thing.

LEO

Hey, this isn't some ordinary camera. It's a time machine.

HELEN

And I thought the paste was thick.

THEY STOP IN THE KITCHEN. Helen elbows on the faucet so she can wash her hands. The PASTE is so THICK, she has to use the dull side of a KNIFE to get it off. SCHCK. SCHCK. SCHCK.

LEO

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

Leo pushes in on Helen. She tries to swallow her smile. Can't.

HELEN

I'm so happy.

Helen keeps fastidiously cleaning. SCHCK. SCHCK. SCHCK. And it's awkward. Being on camera. Helen's smile evaporates into a hint of sadness. SCHCK. SCHCK. SCHCK. WE CROSS FADE TO:

TODAY. NOW IN TRADITIONAL PHOTOGRAPHY. ON --

ROSE ALTMAN. 30.

Natural sun-kissed skin and sweating. Exhaling a contented sigh because Rose is making love to her husband --

JOE ALTMAN. 40.

Muscular. Joe holds Rose tight. The sex is impulsive. Skirt hiked and blouse opened to the bra. Pants around ankles and ass out. We reveal we're actually still inside:

2 INT. KITCHEN - ALTMAN HOUSE - TODAY

2

Rose and Joe fuck on the new caesarstone counter. Everything has been exquisitely updated. Kitchen porn. Sub Zero fridge. Fireclay apron sink. Subway tile backsplash.

ROSE LEANS HER HEAD BACK, SEEING:

A WEB IN THE CORNER OF A WINDOW.

The SPIDER still weaving the intricate construction. The wispy tendrils blow in the air conditioned breeze, catching the sunlight just right. But, it bothers Rose. Staring.

Joe takes Rose's face in his hands, bringing her gaze back to him. As Rose bites Joe's thumb --

3 INT. LIVING ROOM - ALTMAN HOUSE - ABOUT FIVE MINUTES LATER

3

Rose fixes herself up in the MIRROR above the fireplace (same as Leo.) Buttoning her blouse. But, Rose's eye is drawn to:

A FRAMED PHOTO OF LEO AND HELEN. 1973. Helen in a yellow gown. Leo in a wide lapel suit and tie. Dancing at a wedding. Rose focuses on Leo with her inquisitive eye --

ROSE

Hey, do you have your dad's tie from this picture? I love the print.

JOE (O.S.)

What, the picnic cloth thing?

ROSE

It's gingham.

JOE (O.S.)

It's ugly.

ROSE

You're wrong. Everything old is new. I could make it into a cool fabric.

ROSE WALKS THROUGH THE HOUSE. WE SEE MORE OF THE REFURBISHED HOME. HARDWOOD FLOORS. SCONCES. IN THE KITCHEN SHE FINDS:

Joe -- shoes off and standing on the counter?! Rose squares him. Eyebrows up. I mean, come on dude. The hell? Joe cleans off the SPIDER WEB. He knows Rose so well.

JOE

You think I wouldn't notice you noticing it?

(CONTINUED)

3 CONTINUED:

3

As Joe is about to SQUASH the spider, Rose stops him. She gently scoops the bug in her hand -- setting the spider free outside the window. The key difference between them...

Joe puts his arm around Rose. Drinking in the house.

JOE (CONT'D)

My mom will adore what you've done.
The house is perfect...

ROSE

It's all perfect.

Rose leans her head onto Joe's shoulder when:

WE PRELAP A VOICE SPEAKING WITH THE HONESTY AND BIAS ONLY A TEENAGER CAN EXUDE. THIS IS --

NATE (V.O.)

It's August. 2016. It's stupid hot.
The world is probably gonna end soon.
Either from global warming or Iranian
nukes or -- zombies. But, the Altmans
are moving into our old family home...

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

4

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

ROSE

Welcome back home, Helen.

We find HELEN. Now 70. But that warm smile hasn't changed. As Helen ogles her redesigned home the camera gets closer --

NATE (O.S.)

So Grandma, why are we moving in?

HELEN

The Altman men and their cameras.

NATE (O.S.)

I'm making a documentary.

HELEN

My left side is my good side.

Joe gives his mother a kiss on the right side.

JOE

A toast, yes?

(CONTINUED)

4 CONTINUED:

4

ROSE

Prosecco is in the fridge.

NATE (O.S.)

So, Grandma -- why did we move in?

HELEN

....Since your Grandpa... passed...
the house is too big for me and I
didn't want to sell it so, thankfully --
we have a designer in the family.

Helen displays Rose to the camera -- linking arms...

HELEN (CONT'D)

It's all just exquisite Rose-dear.

ROSE

I know you wanted the ivory.

HELEN

You were right to go with eggshell.

JOE (O.S.)

Uhhhm, wine glasses?

ROSE

Must still be in a box.

The camera pushes in on Rose... but whispering secretly --

NATE (O.S.)

Dad and Rose got married like just
last year. I so hope she made the
walls hella thicker, they keep us up
at night trying to get her pregnant.

PK

You're the perv who listens.

PK ALTMAN. 17. Crosses into frame. PK is overflowing charisma
and athleticism, currently munching on a BANANA --

NATE (O.S.)

The simian is my brother, PK.

PK

What're you saying about me now?

NATE (O.S.)

Do you snort Adderall so you can be
so stupid perfect all the time?

(CONTINUED)

4 CONTINUED: (2)

4

PK shakes head -- ever amused by Nate.

NATE (O.S.) (CONT'D)
See, I think the secret reason we
moved is because of me --

**THE IPHONE PANS TO SECURITY CAMERAS MOUNTED THROUGH THE HOUSE.
WE CUT TO THE SECURITY CAM ANGLE ON:**

NATE ALTMAN. 14. Blue punk hair and a snarky-smile --

**[A NOTE: THIS SHOT ESTABLISHES OUR VISUAL STYLE. INTERCUTTING
VARIOUS CAMERAS WITH TRADITIONAL PHOTOGRAPHY. EACH CAMERA
AND FORMAT WILL BE INDICATED WHEN IN USE.]**

NATE (CONT'D)
Note the security cams? Dad says
they're for a piece of a peace of
mind, but I know they're for me. Dad
says I'm delinquent and a compulsive
liar. I say, I'm a filmmaker. He
says, filmmakers don't get expelled
for hitting their history teacher.

THE PROSECCO POP brings our attention back to --

JOE. Pouring into a variety of glasses. Handing them out to
Helen. Rose. Even PK and Nate. They get a sip. Joe raises
his glass... Getting a little misty...

JOE
To... Dad. You were always looking
out for us. Thank you for building
our home on Septo Street. We miss you --

CHEERS. CLINK. A touch of sadness with the joy. As Nate's
camera pans around we might catch that... ROSE FAKES A DRINK.

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

5

NATE'S IPHONE FINDS: Rose leading Helen and Joe inside. It's
the same room Helen was working on in 1974 --

ROSE
And here's your bedroom...

HELEN
I love this room... this was your
nursery, Joe. Remember --

Helen runs her fingers across the new, dark wallpaper. Though
Rose's work is immaculate, Helen can't help noticing...

(CONTINUED)

5 CONTINUED:

5

HELEN (CONT'D)

The wallpaper... it's off isn't it?

ROSE

I don't think so.

HELEN

Yes. Here. See.

Helen's finger picks at the NEW WALLPAPER, like peeling a SCAB. And for a beat, we wonder -- is she drunk?

NATE

Rose, you are so busted --

ROSE

Helen...

TRANCELIKE, Helen doesn't answer. Compelled to PICK at the wallpaper. Slowly at first, but then more vigorous.

NAILS CRACK AGAINST THE WALL.

SPLINTERS PIERCE FLESH.

NATE

Grandma stop. DAD?!?

BLOOD SMEARS AS HELEN SCRAPES ONE LAYER. AND ANOTHER.

SCHCK. SCHCK. SCHCK. SCHCK.

JOE

What're you doing, Mom? MOM?!

Rose and Joe are STUNNED. What the hell is Helen doing? They stop Helen just as she reaches:

A SWATH OF THE YELLOW WALLPAPER WITH TEAL NIGHTINGALES.

JOE (CONT'D)

Mom...? Are you feeling okay?

BUT, Helen acts as if nothing happened -- as if BLOOD weren't trickling down her FINGERS! Speaking in that very same blissful tone we heard in 1974:

HELEN

I'm so happy.

END OF TEASER

ACT ONE6 INT. ALTMAN HOUSE - NURSERY - 1974

6

16MM FILM: THE YELLOW WALLPAPER HAS BEEN INSTALLED. A NEW CRIB AWAITS A BABY. Leo films Helen, 7-months pregnant, PAINTING A CANVAS -- A WATERCOLOR of a PANDA wearing RED CONVERSE HIGH-TOPS. It's sweet and melancholy. But --

LEO

All this work is bad for the baby.

HELEN

The baby doesn't have deadlines. The publisher already scheduled the Phantom Panda book tour. 10 cities. Can you believe it? For my book?

While Helen beams pride. Leo's pause is judgmental.

LEO

Helen, the first year is so crucial for mother/child bonding... Attachment theory is proven and necessary. Honey.

Helen stares at Leo -- right down the barrel of the camera.

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.

7 INT. ALTMAN HOUSE - HELEN'S ROOM - NOW - MIDDLE OF THE NIGHT

7

SAME ROOM, 40 YEARS LATER -- A SURVEILLANCE CAM: Rose, in pajamas, blots Helen's blood from the YELLOW WALLPAPER. Rose wets the towel with VINEGAR. Rose can't let the STAIN sit. She needs to fix things. For Rose, this is therapeutic.

Even if it is sopping up BLOOD...

But strangely. The liquid makes some old children's CRAYON SCRAWL appear on the wall. It's one word...

MAMA.

Rose traces the letters with her finger. Curious. When --

A HAND GRABS HER FROM BEHIND! ROSE JUMPS, STARTLED.

BUT IT'S JUST -- JOE.

(CONTINUED)

7 CONTINUED:

7

He didn't mean to scare her. Apologizing with a smile. Pulling her into a hug. PALM ON HER BELLY.

JOE

It's 3 AM...

And Rose is wide awake. Haunted. Confessing.

ROSE

It was so scary. And for Helen. Shit.

JOE

I know. I already made an appointment with the doctor. We'll be okay...

While Rose is the cement that keeps the family together. Joe is the bricks. You need both to make a house. They help each other. They HOLD each other. But then, Rose glances over to:

A SHARD OF HELEN'S FINGERNAIL.

GOUGED IN THE WALL. POLISH AND ALL.

8 INT. KITCHEN - ALTMAN HOUSE - MORNING

8

IPHONE CAM: NATE FILMS BREAKFAST WITH THE ALTMANS. Pancakes. Eggs. Orange juice. But Helen is NOTICEABLY ABSENT. HER CHAIR EMPTY. It is eerily quiet. Tense. Then...

NATE

Seth Zwicker's grandma had dementia. One day fine. The next. Poop lipstick.

Rose whispers caution at gossiping behind Helen's back --

ROSE

She might not be asleep....

PK

Should we be, I don't know what?

JOE

Let the neurologist give us an informed opinion.

NATE

But you're a psychologist --

Expectant eyes are on Joe for answers. But --

JOE

I don't know.

(MORE)

(CONTINUED)

JOE (CONT'D)

Grandpa died six months ago. She's in mourning. It could be complicated bereavement or a fugue.

Joe's big words don't help ease anyone's fears. Munching their breakfast in the silent conversation gaps.

PK

Pancakes taste weird.

ROSE

We're going gluten free.

PK

I'm carb-loading for swim try outs.

JOE

We'll have pasta for dinner.

The Altmans have been together for a long time. Rose is the new piece trying to figure out HOW to fit into their puzzle.

Now sensing the discomfort. Trying to make things better.

ROSE

This is your old home, Joe. But this, all of it, it's new to us.

Rose is right. And Joe only wants to provide for his family.

JOE

I know moving isn't easy even if it is 30 miles. New neighborhood. Starting a new school. But, we'll figure it out. Okay? Questions?

NATE

How can someone who touches so much evil in a super max prison wear so many polo shirts?

PK throws a pancake at Nate. Nate eats it off his face. It's the kind of Spielbergian intimacy. Rose loves it.

NATE (CONT'D)

Can I get the wifi password?

ROSE

Did you break down those moving boxes?

NATE

There's like fifty hundred.

(CONTINUED)

8 CONTINUED: (2)

8

PK
I did my half.

NATE
Gold star for robot boy.

JOE
No internet until you finish your
chores. Rules are rules.

Rose presses with Nate. Bonding. Creative types.

ROSE
Real artists use their adversity.

NATE
It's just cardboard, Rose.

Nate storms out. Rose is left with a bad taste. Literally --

ROSE
These pancakes are terrible.

Rose tosses the entire stack of pancakes in the trash. But seeing her breakfast in the garbage... it feels a lot like a FAILURE. Suddenly, the POWER flickers... AND THEN GOES OUT.

9 EXT. ALTMAN HOUSE - MORNING

9

FROM BLACK A SURVEILLANCE CAM FRITZES ON TO: CASSIE PAPPAS.
25. Bay Area butch. Rose's business partner. Rose and Cassie
check the home's VINTAGE 20-AMP CRYSTAL FUSE BOX.

CASSIE
Security system is draining juice.
Are the cameras totally necessary?

Rose nods yes... and look this is kind of -- delicate.

ROSE
You know those grad students who
died during Leo's psych class...

Everyone knows about Leo's psych class.

CASSIE
Come on, that was like 30 years ago.

ROSE
Small town people hold a grudge.
There's been... incidents.

(CONTINUED)

9 CONTINUED:

9

Rose looks off at the front porch -- considering her family's troubled past. WE INTERCUT QUICK CUTS OF:

GRAINY VHS TAPE - 1986: *Leo films as he opens the front door to reveal -- A GROCERY BAG ON THE PORCH.*

CASSIE

Like leaving flaming dog shit?

Leo zooms on the bag. Dark LIQUID staining the paper, like after cooking a THANKSGIVING TURKEY.

ROSE

That's not the part they left.

Rose looks back to Cassie --

ROSE (CONT'D)

Can you imagine? Growing up with that? Joe is -- protective.

Cassie turns back to the fuse box, trying to find a solution.

CASSIE

You shoulda let me gut the whole house is the truth.

ROSE

Cassie, you and I built our business around restoration. How'd it look if I didn't do the same in my own home?

CASSIE

Some things can't be saved.

ROSE

This house is part of the family. And the good memories far outweigh the bad. We made a centerpiece of our work here. It's gonna land us the Krieger pitch.

Rose's strength is infectious. Even Cassie is sold.

CASSIE

I can rig the cameras to a generator.

Rose smiles a thank you. As they dig into the fuse box, pulling wires. Fixing what's broken --

10 INT. LIVING ROOM - ALTMAN HOUSE - DAY

10

The sunlight reflects off the SWIMMING POOL -- dancing across Nate's face as he looks outside the window to see:

JOE COACHING PK IN THE SWIMMING POOL. That's the kind of dedication Joe has. Never standing on the sidelines.

As PK finishes his butterfly. Joe hits his stopwatch. Nate EAVESDROPS on their muffled conversation through the glass:

JOE

Twenty three seconds.

PK

I'll never be as good as you.

JOE

I dug this pool with your Grandpa.
He said we had to do it ourselves. I
think he just saw Karate Kid, but --
I took state that fall. You will too --

Nate's eyes briefly flash with jealousy.

But, since Joe is distracted --

NATE TAKES THE OPPORTUNITY TO SNEAK INTO JOE'S BRIEFCASE --

Nate's fingers search for the wifi password. Like tiny thieves careful not to leave a trace. Passing over bills, receipts and while there's no sign of the password, Nate does find:

THE PAROLE FILE OF JOE'S PATIENT: VICTOR "BIRD" TRULLIO.

Nate can't control his curiosity, peering inside to see:

CRIME SCENE PHOTOS.

This is Joe's job. Prison psychologist. Joe COMPARTMENTALIZES his work from family. Hoping to hide the horrific violence in the confines of the leather satchel. But --

Twisted... Nates studies the photos. Infatuated with -- THE SOULLESS CORPSES. DOTTED WITH BLOOD. MOUTHS AGAPE.

But that's not the most disturbing bit.

NATE TAKES OUT HIS IPHONE AND FILMS HIMSELF IN THE MIRROR.

Mimicking the cadaver's lifeless expressions. Nate might just be the most disturbed kid you've ever met...

11 INT. ROSE'S CLOSET - ALTMAN HOUSE - DAY

11

In bra and panties, Rose scrutinizes a pant suit when she is --
 STARTLED BY HELEN. Standing against the blinding sunlight.
 All silhouette and ominous. Rose feels... vulnerable --

ROSE

Morning. Joe had to go to work, I'm...
 I'm trying to pick an outfit for my
 pitch, if you wanna help?

Helen doesn't answer. Is she having another episode?

ROSE (CONT'D)

Helen? How are you feeling?

Helen steps inside, revealing she's fine. Full of faculty.
 Merely ogling Rose's pant suit with a discerning eye.

HELEN

You're an artist, Rose. Be an artist.

Helen pulls a YELLOW BUTTON DOWN SHIRT from Joe's side...

ROSE

I think that's Leo's old shirt.

HELEN

Put a belt on and it's a dress.

Helen seems so much better, so much like herself.

Rose takes the shirt. Trying it on. It's like a mother helping
 her daughter get ready for a dance. When Helen notices --

A PRESENT. WRAPPED AND EVERYTHING. HIDING IN THE CLOTHES.

ROSE

It's a move-in gift. I was gonna
 give it to you yesterday, but...

Rose hands the present to Helen with a little "Ta-dah" to
 liven up the moment. Helen unwraps the paper to reveal:

AN ORIGINAL HELEN ALTMAN WATERCOLOR. THE PHANTOM PANDA.

The completed art we saw Helen painting in 1974. (*SEE ACT
 ONE BREAK FOR ART REFERENCE*). Helen's breath is taken away.

ROSE (CONT'D)

You make me feel like I'm your
 daughter. It means a lot...

(CONTINUED)

11 CONTINUED:

11

Rose finishes getting dressed. Belting up Leo's old shirt, and Helen was right. Rose looks amazing.

HELEN

I'm so jealous of you, Rose-dear.

Rose is kind of honored and confused. Eyebrowing, "Me?"

HELEN (CONT'D)

My career was 32 pages long. I wanted to write, draw another book --

ROSE

So why didn't you?

HELEN

I woke up one day and I just -- I -- wanted to be a mom. It was expected and I don't regret it, but you, you don't have to make the same choice. You won't confuse aspiration with responsibility. You work so hard at everything. With PK and Nate. Nate especially can go so... dark.

ROSE

I wish I could help him.

HELEN

So what's stopping you?

ROSE

.....I'm the step-mom.

As in one step removed. Helen understands --

HELEN

Those boys love you even if they don't know how to show it just yet.

Assuring, Helen takes Rose's hands. She feels Helen's bandages. The gauze stained an acrid brown with dry blood.

HELEN (CONT'D)

Yesterday is all just blank, but if I said anything harsh, I'd hate myself if you thought I didn't adore you.

Rose isn't only aping Joe's optimism, but subscribing herself --

ROSE

We'll be okay.

12 EXT. SWIMMING POOL - ALTMAN HOUSE - DAY 12

PK swims hard. Arms piston. But he's distracted by:

NATE.

Sneaking out his bedroom window and climbing onto the roof. PK is jealous. While PK follows rules -- Nate thumbs his nose. So what trouble is Nate getting into now?

13 EXT. ROOF - ALTMAN HOUSE - DAY 13

PK SPIDER-MANS UP THE DRAIN PIPE. PULLING HIMSELF UP TO SEE -- An awesome view of the neighborhood but...

THERE'S NO SIGN OF NATE. LIKE... VANISHED. GONE.

But, PK oddly sees:

NATE'S COMPUTER. Jacked into the CABLE WIRE anchored under the RAIN GUTTER. On the screen is a livestream of:

A WOMAN. NOT SIMPLY IN BONDAGE, SHE HAS A BIT IN HER MOUTH AND WEARS A SADDLE.

As PK watches repelled and entranced --

NATE LEAPS OUT FROM BEHIND THE CHIMNEY! SCARING THE SHIT OUT OF PK -- HIS FEET GETTING DANGEROUSLY CLOSE TO THE EDGE.

NEARLY PLUMMETING OFF THE ROOF. ONLY SAVED BY --

NATE. Catching his brother. Squaring eyes. PK is unamused.

PK

You're gonna get in trouble. Ass.

Nate doesn't really give a shit. Attitude for days.

PK (CONT'D)

(re: computer)

This is the porn you watch?

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

NATE

This is 1172 Cragmont. That house there. I'm meeting the neighbors.

PK

Why is she wearing a saddle?

(CONTINUED)

13 CONTINUED:

13

NATE

People show you who they really are
when they think no one is watching.
Thing is, today, someone always is.

PK

This is illegal, init?

NATE

Well, yeah. I'm turning on the camera
in their phones and computers.

PK

You have to stop this shit. Next
year, I won't be here to help --

PK is a damn good big brother and Nate appreciates it.

NATE

Sorry I got expelled. It sucks you
having to go out for swim team again --

PK

We moved for Grandma. Understandably.

Nate feels a pang of regret.

NATE

I don't want her to be sick. I don't
even know a Seth Zwicker.

PK

I know.

NATE

You really want me to turn this off?

Nate shows PK his computer, toggling to a different window --

IN A BEDROOM WE SEE: A BEAUTIFUL GIRL. 18.

She's breaking in a pair of blue ballet POINTE SHOES. PK and
Nate watch. Voyeuristic. A MODERN REAR WINDOW. Spying --

14 EXT. 1010 TWAIN AVENUE - MOMENTS LATER

14

A FINGER PUSHES THE DOORBELL. DING... DONG. PK and Nate stand
outside. When: The BEAUTIFUL GIRL from the computer opens
the door. PK beams that charming smile.

PK

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

(CONTINUED)

14 CONTINUED:

14

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

DANICA

Danica. So, you're Dr. Boogeyman's grandkids then? My mom always made us skip that house at Halloween.

Nate flinches at Leo's reputation.

NATE

He was just Grandpa Boogeyman to us.

DANICA

That's cool. Hey, I just got some 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?

15 INT. SAN QUENTIN PRISON - DAY

15

Joe sits across from VICTOR "BIRD" TRULLIO. 20. Gang ink on his neck and face. Wearing a prison jump suit.

BIRD

I wanna kill.

Joe responds with one single word --

JOE

No.....

BIRD

Luis shot my brother, he should bleed.

JOE

No.....

BIRD

I could stab his fucking eyes out.

(CONTINUED)

15 CONTINUED:

15

JOE

No.....

Joe turns as we reveal this session is taking place before:

A THREE MEMBER PAROLE BOARD. CLIP BOARDED AND OFFICIOUS.

JOE (CONT'D)

It's called operant conditioning.
Mr. Trullio tells me his darkest
desires -- like confession.

THE BOARD IS SUPERVISED BY THE PRISON WARDEN - DOM AZZOLINO
(50s). Narrow eyed, narrow minded and fatalistic.

WARDEN AZZOLINO

Mr. Trullio admitted he was violent.

JOE

It's not illegal to have violent
thoughts. Thoughts. Not actions.
Otherwise we'd all be locked up.

FEMALE PAROLE MEMBER

And repeating the word "no"?

JOE

My voice acts as his conscience,
when his own wouldn't.

WARDEN AZZOLINO

What happens when you're gone?

JOE

I'm not. I'll continue our sessions,
tracking his progress for my research --

BIRD

Lamento lo que yo era.
He cambiado.

JOE

(translating)
I regret who I was. I've
changed.

BIRD

Because of Dr. Altman.

Joe appreciates Bird's endorsement, but he doesn't know if
it has convinced Warden Azzolino and the others.

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

16

Rose is back, trying to get the BLOOD STAIN off the wall so
she can help Helen move back in, maybe even get her painting
again. Rose stares at the wallpaper, warped from the VINEGAR --

(CONTINUED)

16 CONTINUED:

16

-- THERE IS SOMETHING...

-- UNDERNEATH THE NIGHTINGALES.

-- ROSE RIPS AWAY THE REST OF THE WALLPAPER TO DISCOVER.

A SMALL DOOR BUILT INTO THE WALL.

In the exact spot Helen clawed. Is that a coincidence?

HESITANTLY, ROSE CRACKS OPEN THE DOOR. STRUGGLING. THE HINGES RUSTED. THE WOOD WARPED. THE DOOR CRACKS OPEN.

Rose peers inside, but can't see a damn thing. She takes out her own phone. Turning on the cameras as we cut into:

IPHONE POV: We extend past the wallpaper, through the door in the wall and descend into the pitch blackness --

There's something, but we can't quite make it out. Too dark.

Rose turns the flashlight on revealing --

A CARVED WOODEN PUPPET?!

The camera jumps as Rose is shocked, but she settles --

Looking again, panning from the EERIE MARIONETTE to find stacks of old FILMS and PICTURES. BURIED INSIDE THE WALLS.

17 INT. HELEN'S BEDROOM - ALTMAN HOUSE - MINUTES LATER

17

Nate sets up a projector -- threading one of the films. Rose pulls out more and more handing them to Helen, who is absolutely stunned to discover the trove of memories.

NATE

There's hundreds of movies...more.

ROSE

Do you think maybe, I don't know, maybe you were looking for these?

HELEN

I had no idea they were even here.

Nate turns on the projector, on the screen we see:

16MM FILM - 1981: An image of Leo. STARING into the LENS. Horn-rimmed glasses on.

Helen's overwhelmed. Seeing her husband look so young and handsome. Memories flooding back. Nate goes to his Grandma.

(CONTINUED)

17 CONTINUED:

17

Putting a comforting arm around her. They miss Leo --
Helen turns back to Rose.

HELEN (CONT'D)
Thank you for finding this...

IN THE FILM: Leo's gaze is fixed on the lens. As if he's
staring right at us. We hear Leo's **WARBLED VOICE** --

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

Leo keeps repeating that one word over and over and over.
This is the same technique we just saw Joe use...

ROSE
But, what'd we find...?

END OF ACT ONE



ACT TWO

8MM SILENT FILM: A CARD COMES UP READING:

**PHANTOM PANDA BOOK SIGNING. FOR PROMOTIONAL USE ONLY.
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CUT TO: OUTSIDE CITY LIGHTS BOOK STORE. We pan down a long line of children. Boys and girls stand with their parents. Eager faces. All of them clutching their own copy of --

THE PHANTOM PANDA.

We follow the line inside the Book Store. Snaking all the way to a desk where we find...

HELEN. SIGNING COPIES OF HER BOOK.

Talking to each child. Writing a personal note in their book. But while Helen works, in the background we notice --

LEO. HOLDING A CRYING BABY JOE.

Leo tries to calm Baby Joe. But... he can't. While Helen keeps signing her book. Oblivious...

THE FILM ABRUPTLY ENDS. BLACK.

WE HEAR A BLOOD CURDLING SCREAM AS WE SMASH TO:

18 INT. SAN QUENTIN PRISON - CELL BLOCK - DAY

18

INMATE-9856, an ARYAN BROTHERHOOD asshole, fights Joe and TWO GUARDS trying to get him back in a cell. Inmate-9856 CLAWS at Joe. Spits in his face. And still:

Joe's temper never flares. He never acts out of malice. Calmly forcing Inmate-9856 into his cell... This is the shit Joe has to deal with every day. It's hell.

As Joe recovers, he bumps into --

WARDEN AZZOLINO

You've got some blood on your face.

Joe fingers off the blood. Nods "thanks."

WARDEN AZZOLINO (CONT'D)

Bird has been paroled. Congratulations on nothing. He'll be back in a month.

JOE

Every prisoner deserves rehabilitation --

(CONTINUED)

18 CONTINUED:

18

WARDEN AZZOLINO

Sociopaths are dogs. They only need better cages.

JOE

1 in 25 people is a sociopath. Few are criminals. Most are exceptional. Surgeons. Lawyers. Wardens...

Joe's not-so-subtle dig only pisses off Azzolino.

WARDEN AZZOLINO

I checked... your conditioning. That's the method your father developed.

It's been years and people still won't let Joe forget Leo's "crime." The stain on his family name and reputation.

JOE

My father was a pioneer in psychiatry. A good, decent man.

WARDEN AZZOLINO

When you publish your research -- and go on lectures or Oprah -- the blood won't wipe off your dad's name as easily as your face.

(then off Joe)

And I'll still be here minding the kennel. So I need to know exactly what you're doing with my prisoners.

Joe doesn't balk at Azzolino's intimidating stare.

JOE

I have doctor patient confidentiality.

19 INT. ALTMAN HOUSE - NIGHT

19

SECURITY CAM: Joe walks in. Exhausted. Long day. He'd like to be greeted with a pipe, slippers and martini. Except --

THE HOUSE IS EMPTY! He hears... LEO'S VOICE. ECHOING. STRANGE. HE FOLLOWS IT THROUGH THE HALLWAY AND INTO --

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

20

Joe enters to see a film playing on the screen:

16MM - 1974: Joe and Helen (from the teaser) --

(CONTINUED)

20 CONTINUED:

20

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

Rose, Nate, PK and Helen sort through piles of photographs and films. Joe walks up behind Rose --

JOE

What is all this?

ROSE

Found them in the walls...

Joe picks up the EERIE THERAPY PUPPET... AMAZED. He had no idea. Nate shows Joe a picture --

JOE. AGE 16. 1990. IN SPEEDOS POSING WITH A LARGE TROPHY.

PK

Swim champ -- flocka-seagulls hair.

NATE

That is going on my TBT.

ROSE

Cowboy Joe is my winner.

JOE. AGE 3. 1977. IN COWBOY HAT, CHAPS AND NOTHING ELSE.

JOE

These were here this whole time?

*HELEN**You know Dad. Always putting things places. All those Valentines I found after he died. A whole closet full --*

Helen smiles a frown. She loved Leo. Leo loved her. Rose comforts Helen. Maybe Helen's episode was a woman in mourning.

*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?**HELEN**I'm so happy.*

ON ROSE. She heard Helen say those words before. A coincidence? Maybe. But before she can say anything. Nate has threaded another film -- watching:

(CONTINUED)

20 CONTINUED: (2)

20

8MM SILENT FILM: A HAWAIIAN VACATION! Leo and Joe (age 6) are in matching trunks, playing in the surf. In the background is A GIRL (age 6) in a BLUE DRESS building a sand castle.

Helen, PK and Nate are delighted. But, Joe watches Rose watching his family films. She's... SOMETHING ELSE.

21 INT. ROSE AND JOE'S BEDROOM - NIGHT

21

Rose and Joe are in bed. Watching but not watching The Daily Show. Rose is on her cell, Joe is going over case files --

ROSE

You wanna gimme a foot rub? Thanks.

Joe puts down his folder and thumbs Rose's foot. Rose enjoys her massage when she finally notices --

ROSE (CONT'D)

You got a cut on your face.

JOE

It's nothing... you're so stressed.

ROSE

Less now.

JOE

You're gonna nail the Krieger pitch.

ROSE

No doubt. I'm visualizing my success.

JOE

Where'd you get that nugget?

ROSE

My pilates instructor's license frame.

(off Joe)

We design Krieger's house. And then his friends are all, "Dude. I'm like opening a restaurant in the Haight. I so need your designer."

JOE

All your impressions sound like valley girls.

ROSE

Shut up. In a year I'm opening a hotel in Vegas. Mic drop.

Joe's hand reaches up, rubbing Rose's calves.

(CONTINUED)

21 CONTINUED:

21

ROSE (CONT'D)

What I'm stressed about is your Mom.
I wish we knew what was going on...

JOE

I think it's hard being here without
dad. Maybe those films will help --
help remember the good times.

Then -- Rose thinks about the elephant in the wall. WE
INTERCUT QUICK CUTS OF LEO'S FACE FROM THE "NO" FILM.

The image haunts Rose. Although she tries to play it off --

ROSE

Your dad's research is freaky though.
Puppets? Do you do that...? "No...."

Joe doesn't like his father's therapy being mocked. Especially
after Azzolino's painful insinuations --

JOE

Don't, alright.

ROSE

"No...."

JOE

I'm being serious --

ROSE

"No...."

JOE

I saw the way you looked at my family
movies. It must make you feel...

Whoa. Rose was kidding around. Quickly feeling provoked.

ROSE

What? Sad? Because poor Rose, her
mom died when she was six and dad
was too strung out to take pictures?
(off Joe)

Your childhood wasn't all luaus. We
all have our things...

Rose knows she went too far. Joe was only trying to help.
Joe still rubs Rose's feet. But now... he's the tense one.

22 EXT. SWIMMING POOL - ALTMAN HOUSE - NIGHT

22

SECURITY CAM: Joe goes for a swim. Getting rid of stress --

(CONTINUED)

22 CONTINUED:

22

SUDDENLY THE LIGHTS IN THE POOL AND BACKYARD GO OUT. DARK.
Did the power go out again? Didn't Rose and Cassie fix that?
But it's not the power. It was --

ROSE. STEPPING OUT OF THE HOUSE AND SLINKING INTO THE WATER.

She swims over to Joe. Wrapping her arms around his neck and --

WHISPERS SOMETHING IN HIS EAR. SOMETHING THAT MAKES HIM SMILE.
SOMETHING THAT MAKES HIM KISS HER DEEPLY --

23 INT. BATHROOM - ALTMAN HOUSE - MORNING

23

IPHONE CAM: We spy on DANICA -- applying LIPSTICK. Lips
pursed. Sexy. When. A KNIFE comes into view. Ominous. And:

SLITS HER THROAT! DANICA SCREAMS UNTIL SHE CAN'T! BLOOD
FILLING HER ESOPHAGUS! AND THEN --

Rose comes into frame, visible in the mirror.

ROSE

That fake blood stains, Nate.

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

NATE

Dude, you ruined the shot!

ROSE

I thought you were making a
documentary, it's nice to meet you...

DANICA

Danica.

NATE

It's not horror without blood.

ROSE

(aside)

It's just with your Grandma --

Absently, Nate tilts his knife so BLOOD drops -- staining
the carpet. Hard to say if it was on purpose or not.

Joe enters, quick to intervene:

JOE

Apologize to Rose. Right now.

(CONTINUED)

23 CONTINUED:

23

NATE

It was an accident.

ROSE

It's fine. I have to go...

Rose wants her place in this family, not for Joe to force her to fit in. Rose exits. As Joe follows her -- Nate and Danica don't know what to say --

PK enters. Wearing a track suit.

NATE

You're playing the jealous boyfriend,
jealous boyfriends wear flannel.

PK

I'm late for tryouts. Next-time-okay?

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. HIPSTER WAITING ROOM - DAY

24

There's exposed filament bulbs illuminating a wall filled with original vinyl pressings of some of the best albums ever recorded. Nirvana. Beatles. White Stripes. Styx.

ROSE

Slovak designed this place --

CASSIE

It looks like a hipster barfed.

KRIEGER (O.S.)

Actually, I passed it rectally.

Rose turns to find --

ALEX KRIEGER. 25. Tech entrepreneur. Which means he's a little geeky, but has made enough money to hire a stylist.

KRIEGER (CONT'D)

Sorry to keep you but, unfortunately,
I just hired Slovak. He doesn't
normally do homes so I had to leap --

But Rose isn't ready to give up without a fight.

(CONTINUED)

ROSE

Well sure. The Museo Pacheco. The Reef Hotel. Slovak's work is singular.

KRIEGER

You know your stuff.

ROSE

I grew up in the shittiest apartment in the shittiest part of Modesto. The only thing Modesto has going is the mini-golf and an Ikea. Instead of going home after school -- I'd do my homework in the fake Ikea show rooms. Pretending I was in a Manhattan loft with my high powered lawyer parents. Or a Paris pied-a-terre --

Rose makes her difficult childhood sound romantic.

ROSE (CONT'D)

Houses are an outward expression of our inner desire. It's so hard to share ourselves with others. We keep our guards up and doors locked. But when you let someone in your home. You show them your ideal world. Color. Furniture. They represent you. Slovak will make your Victorian rad. But it will be his work. His soul. Not yours.

(off Krieger)

We appreciate your consideration.

Rose takes Cassie and walks away. Cassie doesn't understand why they're leaving. Rose was doing so well. Rose strides forward. As they reach the elevator.

KRIEGER

Mrs. Altman... your portfolio.

Rose turns to see Krieger holding her portfolio. He's thumbing through the pictures. Did Rose leave it behind on purpose? So Krieger would pursue her? If so... looks like it worked.

Joe works at his simple desk. Lamp. Calendar. And an anachronistic pair of GLASSES. HORN-RIMMED. We recognize them as LEO'S. There's a KNOCK. Joe looks up to see:

BIRD

Hasta la proxima.

25 CONTINUED:

25

Joe crosses -- it's that awkward move between a hug and a handshake. Joe is extremely encouraging.

JOE

Estaras bien. Muy bien. Okay?

Bird nods a smile. Then exits with two GUARDS.

Joe's looks back at his desk. At Leo's glasses. Azzolino is of course correct. Joe is trying to redeem his father's reputation. One prisoner at a time. Then. Oddly.

Joe puts on Leo's glasses. Looking at himself in the mirror.

26 INT. SUPER MARKET - AISLE 10 - BEVERAGES - DAY

26

A crunchy over priced trendy market (I'm not judging, I shop there too.) Rose and Helen walk down the aisle. Rose notices --

ROSE

That woman is staring at you. You should give her an autograph.

Helen follows Rose's gaze... seeing THE WOMAN. 50s. Her stare could thaw the Birds Eye Peas three aisles over. Intense...

HELEN

That's Jodi Lasker.

Helen says "Jodi Lasker" as if Rose knows who it is. Sometimes Helen forgets Rose doesn't know EVERY detail.

HELEN (CONT'D)

She was in Leo's Psych 271 class --

Now Rose gets the AWKWARDNESS. Whatever happened at the university -- some of the students survived, and from the looks of Jodi, that might be worse. It haunts the Altmans.

HELEN (CONT'D)

You get used to the staring.

But tonight, Helen intends to forget the past and look forward to the future -- she grabs a bottle of WINE.

ROSE

That's, no, that's way too expensive.

HELEN

We celebrate in this family. You landed a big client, right?

(CONTINUED)

26 CONTINUED:

26

Helen knows this isn't like Rose. Something else is going on. Something... Then spitting it out as she even thinks it:

HELEN (CONT'D)
Oh-my-god-you're-pregnant.

Rose tries to play it off. But Helen fixes her gaze on Rose. Rose relents with a smile and nod. Giddy happy. Mother and daughter stand in the middle of the aisle. Basically crying --

ROSE
We're not telling the boys yet. Until we get past the scary part.

HELEN
It's all the scary part. You need more protein and not your quinoa. Quinoa? Buh. I'm making lamb. Be a dear and ask Ned to cut it, the others literally butcher the meat.

As Rose goes off to get the lamb.

We stay with Helen. Celebratory, yet still a MOM and FRUGAL -- she takes a COUPON from an automatic dispenser. The RED LIGHT flashes, WHIRRS and spits out another COUPON.

Helen stares at the machine and oddly takes another COUPON.

The RED LIGHT flashes, WHIRRS and spits out another COUPON.

Helen takes that COUPON. The RED LIGHT flashes, WHIRRS and spits out another COUPON. As Helen takes another --

27 INT. SUPER MARKET - MOMENTS LATER - WE CUT BETWEEN

27

ROSE. Waiting for her turn at the butcher while on:

SECURITY CAMS: There's no audio. We watch Helen meander down an aisle. Looking... searching for something...

THWACK! A CLEVER CUTS THROUGH A BLOODY RACK OF LAMB.

SECURITY CAMS: Helen finds -- A BABY. Its carrier placed in a cart. The mother is distracted, picking out FROZEN DINNERS.

ROSE WATCHES THE BUTCHER WRAP THE TOMAHAWK LAMB CHOPS (Not unlike a parent swaddling a newborn.)

SECURITY CAMS: Helen looks down at the baby. Staring... what the hell is she thinking? What is she going to do!?!?

As Rose takes the lamb chops from the Butcher she hears --

(CONTINUED)

27 CONTINUED:

27

A WOMAN SHOUTING. SCREAMING. "HELP!"

Anxious, Rose searches aisle after aisle finding...

HELEN.

HELEN HOLDS THE CRYING BABY. ROCKING. SOOTHING THE NEWBORN WITH A SHHHHHHHH. The baby's MOTHER is flipping out. Panicked. While the STORE MANAGER intervenes --

MOTHER

She just took my baby outta the car seat. She's fucking insane!

ROSE

What's going on?

STORE MANAGER

Do you know this woman?

ROSE

She's my mother. Let me just --

Rose feels the stares, she has to take care of this and right now. Rose approaches Helen. Carefully.

ROSE (CONT'D)

Helen... give... give me the baby.

As Rose reaches out to try to delicately take the baby from Helen, like a mouse trying to filch a piece of cheese from a trap, Helen snaps on Rose. As if she doesn't recognize her --

HELEN

NO! YOU CAN'T TAKE AWAY MY BABY!
IT'S MY BABY! DON'T TAKE MY BABY!

END OF ACT TWO

ACT THREE

28 INT. ROSE'S CAR - DAY

28

Parked outside the super market. Helen is in the passenger's seat. Staring forward. Outside the back window we can see:

ROSE -- TALKING WITH THE STORE MANAGER AND BERKELEY COP.

Helen's face sinks. Becoming more embarrassed the more she's forced to wait for Rose. Ashamed is a good word.

The Store Manager leaves Rose. Rose takes out her cell and makes a call. But she obviously didn't talk long. Hanging up. Rose takes a moment to gather her thoughts and then heads back to the car.

Rose gets in. Starts the car. THE SEAT BELT INDICATOR DINGS...

ROSE

The woman isn't pressing charges. I tried Joe, but he didn't answer. I think we need to go to the hospital.

Helen shakes her head. No.

HELEN

Please don't tell Joe. Please --

Rose loves Helen, like her own mother. But even so --

ROSE

You can't ask me to do that.

HELEN

You'll understand... when you have your baby.

ROSE

Something is wrong with you.

HELEN

And I'm going to the doctor.

ROSE

Next week. You need help now.

HELEN

Please, Rose. Please...

THE SEAT BELT ALARM GETS MORE INTENSE AS ROSE THINKS...

(CONTINUED)

28 CONTINUED:

28

ROSE

Would you keep a secret from Leo?

HELEN

I did. And I know he kept them from me too. It's what you do to protect the people you love the most.

Rose doesn't answer Helen. She has no idea how to handle this. Confused and conflicted.

WE PRELAP A GUN SHOT AS WE SMASH TO:

29 INT. BERKELEY HIGH SCHOOL - SWIMMING POOL - DAY

29

PK dives off the starting block. Competing against other hopefuls in the 50 METER BUTTERFLY. His arms spread like wings. Pulling ahead. Winning his heat. He sees --

JOE. Cheering from the bleachers. Giving a whistle. Proud. Joe is joined by PRINCIPAL KEN CONNAGHAN. 30.

PRINCIPAL CONNAGHAN

Apple didn't fall far.

JOE

Well, PK works hard Principal Connaghan. He's a good kid.

Connaghan can't disagree about PK, however...

PRINCIPAL CONNAGHAN

I wonder if we can talk about Nate?

Joe's heard this before. Not entirely unexpected...

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

I've seen his scores. Unfortunately, we may not be off to a great start...

ON PK IN THE POOL --

Watching Joe talk to Principal Connaghan. Whatever Nate did, Joe is getting agitated...

Winded, PK struggles to get out of the pool. A muscular swimmer wearing MIRRORED GOGGLES offers PK a hand up.

(CONTINUED)

29 CONTINUED:

29

PK

Thanks.

MIRRORED GOGGLES

Keep it up. You're doing great --

Mirrored Goggle smirks, half-way between FRIENDLY and FLIRTY. PK watches Mirrored Goggles takes his place on the block. Diving into the water. On PK feeling unsettled.

30 INT. DANICA'S BEDROOM - DAY

30

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 a true love story. Boy meets girl. Boy kills girl. Vengeance demon raises girl from the grave.

Danica takes a hit off a joint. Sucking in. Ember glowing.

DANICA

I wish there were more guys like you at school. All anyone gives a shit 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 with someone like me.

NATE

You're a paranoid high.

DANICA

You watch --

NATE

So who do you hang with?

DANICA

I don't. I only go to class when nes. Otherwise I'm studying ballet -- weed helps the pain of ronde jambes.

(CONTINUED)

30 CONTINUED:

30

Danica licks her joint as she bends her leg, demonstrating just how flexible she is.

Nate grabs his camera -- filming: Slowly focusing on her body. Studying the bends of her flesh. It's suggestive. A little sexy. Nate's camera ogles Danica. This is his first time in a girl's room. Danica feels and feeds the tension --

DANICA (CONT'D)

You miss anyone from your old school?

NATE

Didn't have many friends.

DANICA

Well, you got me.

31 INT. HELEN'S BEDROOM - ALTMAN HOUSE - DAY

31

Rose wants to HELP Helen. But Rose is no doctor -- her superpower is organizing. So Rose sorts the films and photographs for Helen. Creating a timeline. When she finds:

AN AUDIO CASSETTE. LABELLED 11/19/74.

It's the only cassette in the pile. Huh?

MOMENTS LATER

Rose pops the CASSETTE into a WALKMAN. Earphones on. Thumb pressing REWIND. Reels spin. Then CLICK. Rose pushes PLAY:

A BABY CRYING. LOUD.

The sound immediately raises Rose's blood pressure (true fact). It's fucking weird. WHY IS THERE A TAPE OF A BABY CRYING? Rose fast forwards. Hits play. MORE CRYING.

BUT UNDERNEATH THE BABY, ROSE HEARS A WHISPER.

She thumbs up the volume. The crying grows louder. Deafening. But yes, there is definitely a MAN SPEAKING. Mumbling. Unintelligible. ROSE TURNS IT LOUDER. LOUDER. UNTIL SHE HEARS:

A VOICE WHISPERING

Focus on the children. The children.

The children. Focus on the children.

32 EXT. ALTMAN HOUSE - BACKYARD - DUSK

32

IPHONE CAM: Nate films through a garden of BLUE HYDRANGEAS, we find Danica's "horrific" face. The monster.

(CONTINUED)

32 CONTINUED:

32

NATE

You need to be deader, like --

The camera swings onto NATE. Mimicking the lifeless corpse from Joe's file. That's what he was doing earlier. It was all Zombie research for his film.

Suddenly, the CAMERA is GRABBED -- VIOLENTLY:

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

JOE

Did you hack your biology teacher?
Did you steal tests?

Seeing the fracas, Rose rushes into the backyard --

ROSE

What's going on? Nate...?

JOE

The school doesn't have proof yet,
but they suspect. Are they wrong?

Nate looks up, lips narrowed in an angry sneer.

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...

Nate is humiliated. All eyes on him. Especially Danica's. Joe can keep his calm with a raging prisoner, but with his own son -- the anger reveals itself in his clenched jaw...

JOE (CONT'D)

No screens for two months --

NATE

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

JOE

Three months.

ROSE

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

Rose takes Joe -- leading him inside. Nate's left with Danica.

(CONTINUED)

32 CONTINUED: (2)

32

DANICA

I 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...33 INT. KITCHEN - ALTMAN HOUSE - NIGHT

33

SECURITY CAM: Rose and Joe cook together. Making lamb chops
in a saute pan. The vent fan WHIRRRS --

JOE

Mom usually makes the lamb chops.

Rose considers and decides she needs to tell Joe...

ROSE

I gave her a Valium... She had another
episode. I made Dr. Lanier move her
appointment to tomorrow.

Joe's baffled. Processing the news --

JOE

You're telling me this now?

ROSE

She asked me not to at all.

JOE

And you listened to her?

ROSE

Obviously not. I'm worried sick I...
I hoped she'd tell you herself --Joe tries to understand why Rose would do this. He's angry,
yes, but it's tempered with compassion.

JOE

I know it's hard coming into a family.
But, you can't just cave so Helen --
or Nate or PK will like you more.

ROSE

Please don't talk to me like that.

JOE

I'm not trying to analyze you here --

(CONTINUED)

ROSE

Nate or PK won't ever respect me if you don't let me earn it.

JOE

Look, I'm sorry I steam rolled over you this morning.

ROSE

It was a snow plow, Joe.

JOE

Being a parent is the hardest job in the world. You have to be firm.

ROSE

Because that's working out so well for you and Nate --

JOE

If I give that kid enough rope, he'll hang someone with it...

ROSE

Nate has a beautiful soul.

JOE

He stained the carpet in open defiance of you --

ROSE

It was an accident.

JOE

You don't really think that's true.

ROSE

He expresses himself in movies... and you took it away.

JOE

Movies are not a drive.

ROSE

Not like PK --

JOE

PK is on a path to get a scholarship and go to a great college. I see what happens to kids who make the wrong choices every day. Every day.

(CONTINUED)

33 CONTINUED: (2)

33

This is why Joe can be such a hard ass. Rose understands that, but there is one thing she can't understand.

ROSE

But... you don't know what it's like to grow up without a mom. Nate does. I do. It sucks. That's all I'm saying.

Joe only wants what's best for his family. In control. But it feels like sand slipping through his fingers...

34 INT. HELEN'S BEDROOM - ALTMAN HOUSE - NIGHT

34

Joe scrolls through his LAPTOP. CHECKING SECURITY CAMERAS. Quiet. Empty. Rooms. And then he clicks on:

NATE'S BEDROOM -- FROM THE SURVEILLANCE CAM WE SEE: Nate lies on his bed. Rose brings Nate dinner (**NOTE: we only see this one angle.**) Nate doesn't respond. As Rose heads out...

NATE

Grandpa wasn't a bad guy... in case you ever hear otherwise.

Rose closes the door for PRIVACY, oblivious to Joe spying:

ROSE

You guys were real close, huh?

NATE

When I was "having trouble" in junior high, Grandpa gave me a box of candy bars. Baby Ruth and shit. Giving 'em away reeks of desperation, but Grandpa said selling the candy shows people I'm confident. And... it worked --

ROSE

What would he tell you to do now?

NATE

That I'd be better off with candy than selling stolen test answers if I didn't want to sit alone at lunch.

JOE TURNS THE LAPTOP OFF. Kind of jealous. Nate talked to Rose and not to him. Joe looks down at:

The films and photographs Rose organized. A collage of his childhood. He spots a VHS TAPE. WE JUMP TO:

VHS -- 1990: Joe, age 16, swims in the State Championship Meet (from the picture we saw earlier.)

(CONTINUED)

34 CONTINUED:

34

The same Berkeley High School pool PK was just swimming in. Joe comes off the dais, HUGE TROPHY in hand, being embraced by Leo and Helen.

As Joe watches the video. Fondly reminiscing. The most amazing song comes on the soundtrack as we cut through a montage of:

PK -- walking home through their QUAIN T NEIGHBORHOOD.

ROSE -- looking at BABY NAMES on the iPad.

NATE -- headphones on, story boarding ZOMBIE-DANICA.

HELEN -- lying in bed, staring at the PHANTOM PANDA ART.

At a time when the family should be together, we see them apart. Individual parts of the whole. WE RESUME ON:

JOE. Watching the SWIM MEET. Inside every man is a boy who misses his dad. AND THEN:

THE POWER CUTS OUT. AGAIN. THE MOVIE AND SONG STOP.

JOE
(calling out)
I thought you fixed the power?

There's no answer. A long beat. It's dark. The wind rustles outside. And as Joe begins to worry --

ROSE ENTERS....

But when Joe begins to talk, Rose puts a finger to her lips. Shushing him. Speaking in whispers. OPENING HIS LAPTOP:

ROSE
Someone is in the house --

THE SURVEILLANCE CAMERAS STILL WORK: GREEN NIGHT VISION MODE. JOE SEES A MAN LURKING IN THE GARAGE. HE TURNS TO THE CAMERA --

IT'S BIRD. A KNIFE IN HIS HAND.

Joe doesn't know what Bird wants, but he knows one thing.

JOE
Get out...

END OF ACT THREE

ACT FOUR35 INT. ALTMAN HOUSE - NATE AND PK'S ROOM - NIGHT

35

NIGHT-VISION SURVEILLANCE: Nate's in his room, ALONE. Headphones on and sketching. Not giving a shit about the power outage. He doesn't know what we know, he doesn't see:

-- HIS DOOR OPENS.

-- A SHADOW CREEPS IN BEHIND HIM...

-- A HAND GRABS NATE. HE JUMPS STARTLED AS WE DISCOVER:

IT'S ROSE. SHE'S WITH HELEN.

ROSE

There's someone in the house. You both have to get out --

NATE

What do you mean? Where's my Dad?

Rose doesn't answer. She opens Nate's window --

ROSE

Go. Keep your Grandma safe.

Nate helps Helen climb out the window and onto the ledge. It's sturdy enough. But, somehow when he was on the roof it didn't seem like such a long drop. And then --

Rose closes the window behind them. Locking it. Keeping them out of harms way. Helen looks back at Rose through the glass --

HELEN

Rose? What're you doing?

ROSE

I'm not leaving Joe.

Banging on the window would just alert the intruder, Nate and Helen can only watch as Rose disappears into the house --

36 INT. KITCHEN - ALTMAN HOUSE - RIGHT NOW

36

Joe creeps through the house. Bravely trying to find Bird... This is his patient. This is his responsibility. He's going to fix it. SPEAKING IN SUBTITLED SPANISH.

JOE

Bird? Let's talk. Okay?

(CONTINUED)

36 CONTINUED:

36

We hear Bird's voice echoing through the house, hard to tell where it's coming from --

BIRD

You taught me how to say the right things. To look sad and repent. You didn't go deep enough on the inside.

JOE

You're not a criminal anymore.

BIRD

I have the devil in my heart and he tugs my veins like puppet strings.

37 EXT. ALTMAN HOUSE - NIGHT

37

Nate and Helen stand on the ledge. Despite his love of gore, when faced with actual violence -- Nate is terrified.

Helen takes Nate's hand. Regaining her wits and strength. She isn't the cowering victim. Convincing Nate --

HELEN

We have to get help.

Nate doesn't respond. He's just too scared.

HELEN (CONT'D)

I know you climb onto the roof. Show me how you do it...

Helen is using Nate's rebelliousness to save them. Nate nods. Okay. He'll show her. Taking a deep breath.

-- NATE LEADS HELEN TO THE DRAIN PIPE.

-- THERE'S A TRELIS HELEN CAN CLIMB DOWN.

-- AS THEY START DESCENDING.

38 EXT. 1010 TWAIN AVENUE - MOMENTS LATER

38

BAM! BAM! BAM! Helen and Nate POUND on Danica's door! THE DOOR OPENS. Nate sees Danica with --

PK

Nate? Grandma?

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

(CONTINUED)

38 CONTINUED: 38

HELEN

Call 911!

BIRD (PRELAP)

*My family looks at me in fear. They
don't love me. How could they?*

39 INT. ALTMAN HOUSE - SECOND FLOOR HALLWAY - NIGHT 39

Rose uses the IPAD to navigate the dark corridor. Using the iPad as her EYES. Tracking any movement in the inky blackness. Rose's breath is sharp. Focused. Checking the cameras --

BIRD

You can't change me, Dr. Altman.

Just ahead -- she sees a SHADOW. Is it Joe...? Or Bird?

40 INT. LIVING ROOM - ALTMAN HOUSE - NIGHT 40

NIGHT-VISION SURVEILLANCE: Joe hears... CREAKING. Footsteps. Coming from upstairs. Joe cautiously heads upstairs --

BIRD

You can't change a monster.

41 INT. HELEN'S ROOM - ALTMAN HOUSE - CONTINUOUS 41

Joe finds Rose. Standing oddly still...

JOE

Rose?

And then he sees why Rose isn't moving -- there's a KNIFE under her chin. BIRD is using Rose as a shield.

BIRD

*Didn't you see I wasn't ready to
leave prison? You pushed me out --*

JOE

No.....

BIRD

*You made me go to prove you're right
about your "psychology."*

JOE

No.....

BIRD

I'll show you how wrong you are.

42 EXT. ALTMAN HOUSE - CONTINUOUS

42

Helen, 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

He's inside the house --

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

43

THE RED LIGHTS FROM THE POLICE CARS FLASH THROUGH THE WINDOW. Bird's BLADE edges into Rose's skin. One wrong move could end Rose. Bird's SWEAT drips onto Rose's skin. Intense --

ROSE

Please don't... Please...

BIRD

I'm going to slit her throat.

JOE

No.....

BIRD

And you're going to watch.

JOE

No.....

BIRD

And at my trial, you'll testify.

JOE

No.....

BIRD

And they'll put me back in prison.

JOE

No.....

BIRD

STOP SAYING THAT!

But as Rose waits for Joe to spring into action -- to get all alpha, he maintains his calm -- still repeating the same word, just like we saw Leo do in the research film --

JOE

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

Rose's eyes drift toward --

(CONTINUED)

43 CONTINUED:

43

LEO'S THERAPY PUPPET. THE STRANGE SMILING FACE.

Suddenly -- Bird slowly removes the blade from her skin. The tension is slowly, barely, evaporating.

JOE (CONT'D)
How are you feeling?

And then -- transformed. Bird answers plainly. As if BRAINWASHED. As if he didn't just break into their house -- speaking just like Helen in the teaser:

BIRD
(untranslated)
Estoy dichoso.

THE POLICE BURST IN.

BIRD LETS GO OF ROSE. ARMS IN THE AIR.

JOE GRABS ROSE, HOLDING HER TIGHTLY.

Rose buries her head in Joe's shoulder. She can't stand to look at Bird as the police escort him out.

JOE
It's okay. It's over...

Rose looks down to see...

BLOOD. DRIPPING ON THE FLOOR.

Rose pushes away from Joe to reveal --

A CRIMSON STAIN BLOSSOMING IN THE CROTCH OF HER DRESS.

JOE (CONT'D)
Did he hurt you?

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

ROSE
No. It's much worse...

END OF ACT FOUR

ACT FIVE44 INT. ALTA BATES MEDICAL CENTER E.R. - NIGHT

44

Rose sits in bed. Wan. Joe at her side.

ROSE
I lost the baby.

JOE
We don't know that yet.

But Rose knows. A gut feeling because --

ROSE
Maybe it's for the best...

JOE
Why would you ever say that?

Rose fidgets with the HEART BEAT MONITOR on her finger --

ROSE
I have this great husband. His family
loves me. My career is taking off.
Everything I ever wanted, but --

In the silence we hear the monitors beeping. Rose confesses:

ROSE (CONT'D)
I feel like I'm still playing house.
What do I know about being a mom?

Joe takes Rose's hand -- gently squeezing.

JOE
When PK was born, I don't think I
ever told you this but, PK was
jaundiced. I thought he just had a
nice tan and the doctors said it
would go away. Only. It didn't. A
baby's liver can't filter these things
called bilirubins and the excess
turns the skin orange. So when PK
started looking like a football the
nurses rushed him into the NICU...

Joe cringes at the memory. Reliving the past --

JOE (CONT'D)
They put him in this plastic, cage,
under purple UV lights.
(MORE)

(CONTINUED)

44 CONTINUED:

44

JOE (CONT'D)

He was crying so hard and I wasn't allowed to hold him because the UV light decreases the bilirubins. PK was at a 17. And when it reaches 21 -- he could've had permanent brain damage. Every test the count went up. 18. 20. I have never felt so powerless... I just wanted him to be okay. And he was. But the fear, Rose -- the fear -- it never goes away.

(off Rose)

I'm trying to hold it all together... to be a good man, a good father. I certainly understand the psychology of it, but I fuck up all the time.

Then, gritting his teeth. Admitting to the love of his life:

JOE (CONT'D)

I almost lost you and it was all my fault. It'll never happen again...

Joe holds Rose. Rose whispers in his ear --

ROSE

You saved me. You saved me. You...

45 INT. ALTA BATES MEDICAL CENTER - E.R. WAITING ROOM - NIGHT

45

IPHONE CAM: Nate films PK and Helen. Helen anxiously scrapes at her STYROFOAM COFFEE CUP. SCHCK. SCHCK. SCHCK. PK grabs at Nate's camera --

PK

Why do you have to be so morbid?!

HELEN

Boys!

But Nate keeps secretly filming, catching:

Joe wheels Rose out in a wheel chair.

Rose can't believe the family waited. It's nearly 2 AM. She has stayed so strong, but now she just crumbles. Can't stop the tears. Our collective hearts sink -- fearing the worst.

Rose shakes her head and then --

ROSE

The baby's fine... just perfect.

(CONTINUED)

45 CONTINUED:

45

Tears fall into smiles. Overwhelming elation. Nate continues filming as we cut through a montage of shots:

IN THE PARKING LOT. Wheeling Rose out of the HOSPITAL.

IN THE CAR. WINDOWS DOWN, wind blowing through hair.

PULLING INTO THE DRIVEWAY. Seeing the HOUSE.

NATE (V.O.)

This is the story of when the Altmans moved back into our old family home.

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

46

IPHONE CAM: Nate films himself. He should be asleep. He's not. He can't. He pans the camera over to PK --

NATE

You awake?

PK

No.

NATE

Do you think she thinks about us?

PK knew this was coming --

PK

I went over to Danica's looking for you and it just kind of happened.

NATE

I stood up for you. I told her you were different. Whatever...

Nate sniffles back his feelings.

NATE (CONT'D)

That's not who I'm talking about...

PK sits up. Wondering who Nate is talking about.

NATE (CONT'D)

Did Mom leave because she hated Dad? Or because she hated us? Or me?

Painful questions. And PK's honest answer is:

PK

I try not to think about it much.

(CONTINUED)

46 CONTINUED:

46

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. She's gonna be an awesome mom...

ADJUST TO FIND:

ROSE, IN THE HALLWAY --

Eavesdropping. Feeling a little less step-mom. She hears:

HELEN (O.S.)

It's okay to spy. All parents do...

Rose sees --

HELEN, IN THE BATHROOM. Putting new band-aids on her fingers.

ROSE

I told Joe about the supermarket. You are way too important to me.

HELEN

I shouldn't have asked you to lie. I'm sorry.

Rose helps Helen with the band aids --

HELEN (CONT'D)

Aren't we the pair?

Helen notes Rose's neck... They stand together. Two women at such different points in their lives. Rose is starting her journey into motherhood. And Helen...

Rose looks at Helen looking into the bathroom mirror. SEEING TWO VERSIONS OF HELEN. THE WOMAN AND HER REFLECTION.

47 INT. ROSE AND JOE'S BEDROOM - ALTMAN HOUSE - LATER

47

Earphones on, Joe listens to the CASSETTE TAPE Rose found. We can hear a muted Leo saying, "Focus on the children. The children." Over and over and then Joe hits stop.

(CONTINUED)

47 CONTINUED:

47

JOE

It's just some hypnosis tape.

ROSE

Hidden in the walls. Made right when
your mom stopped working --

Joe understands Rose's accusation. Defensive --

JOE

My Dad would never manipulate my Mom --

A long beat. Tense. Rose treads lightly. Sensitive.

ROSE

Dischoso means happy, right? Bird
said, "I'm so happy." Is that part of
your therapy? Your father's therapy?

JOE

Whatever rumors you heard about Psych
271, and around here you will hear a
lot more, but my Dad, he is not the
monster everyone made him out to be.

ROSE

I'm not... I'm not judging him -- or
you... but your mom said, after she
tore the wallpaper, she said --

JOE

-- I'm so happy.

ROSE

So what if the answer why is in those
films? We only have to look --

Rose grasps Joe's hand. Joe nods. Okay. In this together.

48 INT/EXT. ALTMAN HOUSE - NIGHT

48

SURVEILLANCE CAMS: We cut around the house. The front yard.
The swimming pool. Kitchen. Living room. All empty. Rose and
Joe sleep. PK and NATE too. But, Helen's bed...

Helen's bed is empty. We don't see her in the house...

49 INT. GARAGE - ALTMAN HOUSE - NIGHT

49

Helen has the FRAMED PHANTOM PANDA PAINTING on a work bench.
Removing the screws. Taking off the glass. Removing --

THE PHANTOM PANDA ART.

(CONTINUED)

49 CONTINUED:

49

Helen brings her ART to a WORK LAMP. Holding the FINE WATERCOLOR PAPER over the BULB. Inspecting her every brush stroke. The bulb warms the PAPER. REVEALING:

AN INVISIBLE MESSAGE.

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

"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)

50 INT. ROSE AND JOE'S BEDROOM - ALTMAN HOUSE - SAME TIME

50

SURVEILLANCE CAM: Joe tosses and turns. A nightmare? Maybe. He stirs. Sitting up. Walking dazed out of his bedroom --

51 INT. HALLWAY - ALTMAN HOUSE - CONTINUOUS

51

SURVEILLANCE CAM: And while we think Joe is going to find Helen in the garage. Instead he turns into --

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

52

SURVEILLANCE CAM: Joe threads a reel. Maybe he's reminiscing. Or maybe he's thinking about Rose's theory? But Joe seems to be out of it. Sleepwalking. Hands on auto-pilot.

He turns the projector on. We see:

16MM - 1981 - LEO'S RESEARCH FILM: Leo STARES into the LENS. Through the old speaker we hear Leo's WARBLLED voice.

LEO (ON THE FILM)

No.....

Joe stares at LEO in a trance-like haze -- and then, even stranger, Joe picks up the THERAPY PUPPET and TALKS to the film, actually SPEAKING to his dead father --

JOE

Can I go out to play?

LEO (ON THE FILM)

No.....

Joe is on the other side of the operant conditioning. Revealing his inner desires. They're juvenile:

(CONTINUED)

52 CONTINUED:

52

JOE
Can I have a knife?

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

JOE
Or matches?

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

JOE
Sometimes I wanna hit my friends.

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

JOE
Sometimes I wanna hurt my friends.

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

JOE
I think I'm gonna hurt someone.

AND THEN WITHOUT AN ANSWER -- 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.

END OF SHOW



DON'T
FORGET
JULIE