

LIFE IS EASY

Original Screenplay

By

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"All the art of living lies in a fine mingling of
letting go and holding on."

- Henry Havelock Ellis

FADE IN:

EXT. CAR - NIGHT

A car wanders through back roads of the apple orchards above Wenatchee, Washington. A clear winter night. Moonlight radiates over the hills as the car's tires crunch on the snow-covered road. Country music plays on the radio.

INT. CAR - NIGHT - MOVING - CONTINUOUS

SPIKE JENKINS (30's) is at the wheel. A big, mean, son-of-a-bitch. It's easy to picture him crawling with the jackals through the underbrush.

LUCINDA MONROE (18) lies in a bloody mess in the back seat of the car. There's an innocent young girl in there somewhere, but it's hard to tell through the bruises on her face.

All she can manage is a blank stare and a tear.

Spike turns off the main road. They slither down a side street.

EXT. GABRIEL'S HOUSE - NIGHT

A shitbox in a godawful neighborhood.

Spike pulls up. Cranks the music. Gets out of the car.

Spike opens the back passenger side door and grabs Lucinda. He pulls her roughly out of the car and casually tosses her into a snow drift in the front yard.

Spike then gets back in the car, bears down on the horn, and speeds off.

Lucinda just lies there. No attempt to get up. She brushes away the snow, smearing blood across her face.

The door to the house opens and GABRIEL SALANGER (30's) wanders out. He looks like a rock star, but really he's just an asshole.

Gabriel sees Lucinda and runs to her side. He lifts her from the blood-soaked snow.

GABRIEL

Jesus.

ANGLE ON: Spike's car winds down the hill through the snow.

EXT. WENATCHEE - DUSK

A pickup wanders through those same hills, only now the snow is gone. The trees are heavy with apples. The Wenatchee Valley -- lit by the setting sun -- glows a soft orange.

SUPER: Six Months Later

In the orchards off the road, workers heft large bins of apples onto flatbeds. The road is full of trucks, all overloaded with fruit.

The pickup drives through town, then pulls up in front of the TWIN TEEPEES MOTEL.

REID MONROE (pushing 40) gets out and walks toward the front door. Reid is an inelegant man, partly burnished by a tie clipped to his short-sleeve shirt. Definitely a local.

INT. TWIN TEEPEES MOTEL - BAR - DUSK - CONTINUOUS

Just your regular old neighborhood hangout. Hasn't changed in thirty years and won't in the next thirty.

ASHLEY BANCROFT (40's) sits at the bar nursing a brown drink. Still a looker, but hardened by God-knows-what. Expensive-looking clothes. Probably not a local.

The door swings open and Reid walks in. He knows the other patrons. Shakes hands. Forces a smile.

Reid and Ashley secretly exchange glances as he ambles across the room.

Reid's friend, VERNON RULE (40's), a bear in a cop uniform, sits with a group of guys at a table.

Vernon grabs Reid's arm as he passes.

VERNON

You gotta hear this.

REID

Any news?

VERNON

Calm down. We're on it.

They're interrupted by JIM ALLWISH (50's). Looks like he just came from the orchards. He wears overalls, a baseball cap, and is sporting a big-toothed grin.

JIM

Vern here won't listen to facts. I say they made New Coke taste bad on purpose. So they could bring back the regular Coke with cheaper syrup.

VERNON

Don't make no sense. If they wanted to change the syrup, why not just change it?

JIM

'Cause people would notice.

VERNON

And nobody noticed 'cause of New Coke? Like they was distracted or somethin'?

JIM

Those people planned the whole operation. Start to finish.

VERNON

What people?

JIM

The Coke family.

VERNON

There's no family named Coke. Shit was named after cocaine.

JIM

I know that. They ain't named Coke, but they's still a family.

VERNON

(to Reid)

Help me here.

Reid laughs. The argument rages on as he walks to the bar. Sits next to Ashley.

The bartender sets a glass in front of Reid and fills it full of something brown. Reid knocks it back.

Ashley waits for the bartender to leave, then reaches into her purse and pulls out THREE PILL BOTTLES. She puts them on the counter.

Reid quickly covers them with his hand. He glances around the room to make sure nobody saw.

Reid drops the pills into his lap and reads the labels. He puts the bottles in his coat pocket. Pulls out some bills and slips them to Ashley under the counter.

She points to the ring on his finger. Raises an eyebrow.

REID

It's stuck.

Ashley smiles as she runs her finger across his hand.

Reid smiles back -- actually more of a smirk -- finishes his drink, throws some bills on the counter, and gets up.

Vernon watches suspiciously as Reid walks through the bar and quietly slips out the door.

INT. REID'S CAR/EXT. SANDRA'S HOUSE - NIGHT

Reid pulls up in front of a well-kept bungalow on a quiet street. He parks the car out front and watches the house.

Inside, his ex-wife, SANDRA MONROE (30's), wanders in front of the living room window. She's 100% small town. Maybe a cheerleader in high school, but all housewife now.

Sandra walks out of the room. Reid turns off the car and gets out. He heads for the house when, suddenly, the front door opens. Reid scurries back into the shadows.

A MAN walks out the front door. He turns to kiss Sandra goodbye.

The man gets into his car and drives away. Sandra closes the door. Reid slinks back into his own car.

Reid follows the other man's car through the neighborhood. Pulls up behind him at a light. He opens his door.

A beat.

The man's car drives away. Reid closes his door and just sits there.

INT. TWIN TEEPEES MOTEL - NIGHT

Reid storms down the second-floor exterior hallway overlooking the parking lot. He stops and pounds on one of the doors. No response. He pounds again.

The door opens. It's Ashley.

INT. ASHLEY'S MOTEL ROOM - NIGHT - CONTINUOUS

Reid bursts into the room and pushes her up against the wall. They kiss passionately.

EXT. SANDRA'S HOUSE - DAY

Reid sleeps in his car. Sandra startles him with a rap on the window. He struggles to wake up. Rolls down the window.

He looks like shit.

SANDRA
You look good.

REID
I'll take Grace to school.

Sandra just walks away. Reid gets out of the car.

SANDRA
Stick to the schedule.

GRACE MONROE (11) flies out of the house with her backpack. She's angelic, beatific. Think Amelie as a little girl.

She sees Reid and rushes past Sandra.

GRACE
Daddy! Daddy!

Grace jumps into his arms. She grabs Reid around the neck. She giggles as he tickles her and smothers her with kisses.

Reid looks to Sandra. She's livid. She turns in disgust and walks into the house.

INT. REID'S CAR - DAY

Grace buckles herself in. They look at each other for a moment, laugh, then shout in unison...

GRACE
Let's rock and roll!

REID
Let's rock and roll!

Reid pulls out onto the street. He turns up the radio, blasting a '70's-style country rock song through the car. They both start singing along.

GRACE & REID
(singing)
Ain't no way to bring it home,
If you leave it on the road.

GRACE & REID (CONT'D)

Find a way to send it on,
From the bottom of your soul.

Grace smiles, tickled pink. She looks over her shoulder to spot a big plastic bag.

GRACE

Are those presents?

REID

I guess we'll find out tonight.

GRACE

I'm pretty sure a bike won't fit in
that bag.

REID

You're not old enough for a bike.

Grace laughs. She punches Reid in the arm. They start singing again. The song ends. Grace turns down the radio.

GRACE

Is Mom coming?

REID

No. But Grandma will be there. And
maybe Vernon.

GRACE

What about Lucy?

REID

(hesitating)

I haven't been able to reach her.

The news doesn't sit well with Grace. She stares out the window. They ride along in silence for a moment. Then she sighs.

GRACE

It's okay.

REID

I'll make sure she's there.

Grace turns to look at Reid

REID (CONT'D)

I promise.

EXT. WENATCHEE - DAY

Trucks full of apples pull into the parking lot of a huge, concrete plant.

SIGN READS: *FRANKLIN PACKING -- APPLES, PEARS, CHERRIES*

The truck backs up to a loading bay. A forklift whips out of the building, deftly lifts a bin full of apples out the back of the truck and navigates through two immense steel doors.

INT. REID'S OFFICE - DAY

Reid stands in his office overlooking the packing line, surveying the action below.

Apples are unloaded into pools of water. They float through channels to a machine that measures and separates them by size.

The fruit passes through an inspection station where workers in white coats and hair nets quickly sort them, throwing the bad apples to the side.

Reid nods as everything seems to be working well. He returns to his desk.

He punches the speaker button on a phone and dials.

VERNON (O.S.)

Vernon Rule.

REID

Anything?

VERNON (O.S.)

She was seen an hour ago at the 7-11 on Crawford. Should have an address soon.

REID

Thanks.

VERNON (O.S.)

What happened last night?

REID

What?

VERNON (O.S.)

You were sitting at the bar. Then you just left.

Reid hesitates. He pops a CD into a player as he thinks. Then he hangs up without saying a word.

The CD starts to play. It's an amateurish, home-brew recording of a girl strumming a guitar and crooning an old-time blues number. An incredible voice...

GIRL (O.S.)
 (singing)
 I have a right to trust my baby.
 He always looks out for me.

Reid rummages through his desk drawer. Finds a bottle of bourbon. He pours some pills out on his desk, and uses the bottle to crush them.

He rolls up a bill and snorts the drugs, then takes a huge gulp from the bottle.

The singing continues...

GIRL (O.S.) (CONT'D)
 I have a right to trust my baby.
 He always looks out for me.

Reid turns up the volume as he listens to the girl's voice. Obviously consumed by something deep and dark.

Reid stands up and looks down on the action in the plant. He watches as the forklift driver unloads a bin of apples at the start of the line.

The singing continues...

GIRL (O.S.) (CONT'D)
 But that sweet hmmm hmmm.
 Whoa, it's so good to me.

Reid closes his eyes, wavering back and forth. He holds on to the corner of his desk as the drugs come on.

INT. PLANT STORAGE AREA - DAY

A worker, JASON STRUTHERS (20'S), stacks crates. Jason is a skinny runt with a pony tail tied in a bun. He looks ridiculous.

The foreman, ALEX WRANGLE (40's), pulls up in a golf cart. He's ex-military and an ex-con, and it's obvious to anyone who meets him.

ALEX
 (to Jason)
 Check the starch iodine index in
 rooms seven, eight, and nine.

Jason opens a locker, pulls out a gas mask and oxygen tank. Puts it on. He struggles with the controls but can't get it to work.

A woman DRIVER navigates the forklift across the floor.

Jason tosses the mask aside. He grabs a key off a hook on the wall.

Jason picks up a test kit and approaches a closed door. He takes several deep, long breaths, holds it in. He opens the door and enters, taking the key with him.

SIGN ON DOOR: *WARNING CONTROLLED ATMOSPHERE STORAGE*

The driver sees Jason enter. She hits the accelerator and hightails it across the plant floor. She screeches to a halt in front of Alex.

ALEX (CONT'D)
 What?

DRIVER
 Jason's scuba diving in room 7!

Alex runs to the door. Looks in the window. Reefs on the handle but it's locked.

ALEX
 Jesus.

He dashes across the aisle and hits a red button. Sirens wail throughout the plant. He picks up his walkie-talkie.

ALEX (CONT'D)
 Reid! Reid! I need the key to the
 CA rooms.

Nothing but static.

ALEX (CONT'D)
 Reid!

INT. REID'S OFFICE - DAY - CONTINUOUS

Reid is out cold. His head flat on his desk. He stirs as the siren wails. He hears the foreman's voice over the walkie-talkie and slowly sits up.

INT. PLANT FLOOR - DAY - CONTINUOUS

Alex tries in vain to get the oxygen mask to work. Finally gives up.

Jason appears in the window of the storage-room door. He's holding his breath.

ALEX
(yelling at window)
Open the door!

Jason is panicked in the window. He mouths the words, "It's jammed!" Eyes wide. Face red. Cheeks ready to burst. He pulls at the door but it won't open.

ALEX (CONT'D)
(on the walkie-talkie)
Reid! Reid! This is a fucking
emergency! I need that key!

INT. REID'S OFFICE - DAY - CONTINUOUS

The siren wails. Slowly Reid pulls himself together. He hears the alarm and manages to get up. He heads for the door, stops, returns to his desk to hide the pills and booze.

ALEX (O.S.)
(on the walkie-talkie)
Reid! Where are you?

INT. PLANT FLOOR - DAY - CONTINUOUS

Alex frantically pulls on the door handle, but it won't move. Reid appears at the top of the stairs.

REID
What the hell is going on?

Everyone turns to look. He realizes he's a mess and tucks in his shirt as he trundles down the stairs.

Alex glares, then he rushes up, grabs the keys off Reid's belt, and dashes back to the storage-room door. Jason is frantic in the window. Pounding on the door.

He manages to get the key into the lock. The door opens and Jason runs out, desperately purging his lungs in a rush.

Alex slams the door shut.

ALEX
(to Jason)
The hell were you thinking?

No answer. Alex sees Reid almost trip coming down the stairs.

ALEX (CONT'D)
(turning back to Jason)
You know the rules. Pull that stunt
again and you'll be pickin' at shit
with the chickens.

He crosses the aisle and switches off the alarm. He turns to Reid. Notices something on his lip. Gives him a nod.

Reid raises his hand to his lip. Rubs off the powder.

ALEX (CONT'D)
What the fuck?

REID
I was --

Reid's phone rings. He looks at the screen, which reads:
"Vernon Rule"

REID (CONT'D)
Gotta take this.

He brings the phone to his ear.

REID (CONT'D)
Anything?

Reid listens for a couple seconds. Snaps off the phone.

ALEX
Goddamn it. You need to --

Reid waves him off and runs out of the plant.

EXT. PACKING PLANT - DAY - CONTINUOUS

The back of the plant. Two LARGE TANKS inside a locked steel cage. Super secure.

A door bursts open and Reid stumbles out. He barrels into Gabriel. They both grunt awkwardly, then Reid trots down the hill to the parking lot.

Gabriel approaches the cyclone gate, interested in the tanks. He tries the lock on the gate. It's not going anywhere.

He runs his hand over a security keypad that controls the doors. Thinking. Plotting.

Reid reaches his truck and opens the door. He turns to see Gabriel behaving suspiciously. He shakes it off, gets in the truck, and tears off.

EXT. WENATCHEE STREETS - DAY

Reid drives through a suburban neighborhood. He sees a police cruiser parked on the street. He pulls up alongside. The cop points at the house across the street.

INT. GABRIEL'S HOUSE - DAY

Lucinda sits on a couch, watching a soap opera. She's a wreck. Strung out. Nothing like the sweet young girl she was just a few months ago.

There's a knock at the door. She somehow manages to get up and trudge across the room, then opens the door to see Reid standing there.

Lucinda just looks at him for a moment. There's that blank stare again.

LUCINDA

What?

REID

Hi.

Lucinda says nothing. She leaves the door open, turns around, and walks back to the couch.

She sits down. Reid watches as Lucinda lights a cigarette. She rocks back and forth on the couch. Won't look at him.

Reid looks around. It's a disgusting display. Trash and fast food wrappers everywhere. A beat-up guitar in the corner.

Graffiti scrawled across the wall in red paint reads:

Blood and Honor.

He picks up the remote and turns off the TV.

REID (CONT'D)

Grace's birthday party is tonight.

LUCINDA

I don't have money for a present.

Reid hesitates. Thinks for a minute. He reluctantly pulls out his wallet and gives her a few bills.

Lucinda brightens when she sees the money. Stands up, takes it and hugs Reid. It's awkward.

GABRIEL (O.S.)
Who the hell are you?

Reid turns to see Gabriel standing in the doorway. Lucinda jumps back from Reid.

REID
Her father.

Reid appears to recognize Gabriel from the run-in at the plant. He cautiously extends his hand, but Gabriel ignores the gesture.

GABRIEL
You're Reid Monroe.

Reid nods and pulls back his hand.

GABRIEL (CONT'D)
How's the apple business?

REID
Good.

GABRIEL
Never liked apples. Even when they look good, half the time they're mushy inside.

Reid clenches his fists. The two stand face to face.

GABRIEL (CONT'D)
I guess you're lucky most folks don't feel that way.

REID
I got some good ones at the house.
I'll give 'em to Lucinda tonight.

Reid turns and walks to the door. He stops to take one last look at Lucinda.

LUCINDA
I'll be there. I promise.

EXT. GABRIEL'S HOUSE - DAY

Gabriel and Lucinda stand on the porch. They watch Reid walk to the car. Gabriel glares at Lucinda.

LUCINDA

He invited me to come to Grace's
birthday party tonight.

Lucinda shows him the money. She gives Gabriel a big hug, her
back to the street.

Reid turns. Sees them hugging. Behind Lucinda's back, Gabriel
raises his arm and gives Reid the finger.

INT. REID'S PICKUP - DAY

Reid makes a call on the speakerphone.

VERNON (O.S.)

Vernon Rule.

REID

Do me a favor. Track down a license
number and run a background check.

VERNON (O.S.)

I can't do that.

REID

Bullshit.

VERNON (O.S.)

Who is it?

REID

That asshole, Gabriel what's-his-
name.

VERNON (O.S.)

No way.

REID

She's in trouble.

VERNON (O.S.)

You can't save her.

REID

Just check it out.

INT. GABRIEL'S HOUSE - DAY

Gabriel paces while Lucinda sits on the couch.

GABRIEL

You won't have to put up with these
hicks much longer.

LUCINDA

You wouldn't say that if you met Grace.

GABRIEL

I'm working on something big. Gonna set us up. We'll leave this shit hole and start over. Someplace new.

LUCINDA

Really? We can leave?

GABRIEL

Really. Forever.

Lucinda thinks for a moment.

LUCINDA

California.

GABRIEL

Where in California?

LUCINDA

A big city. Where we can disappear.

Gabriel sits next to Lucinda.

GABRIEL

Okay. It's settled. A big city. In California.

Lucinda sinks into Gabriel's protective arms. She smiles in anticipation as he pulls a kit out of his coat pocket.

He opens it and takes out a syringe.

EXT. WENATCHEEE MIDDLE SCHOOL - DAY

Grace sits on the stoop, her pack on her back. She wears a bright RED BINDI smack in the middle of her forehead.

INT. REID'S CAR - DAY - MOVING

Reid tears through a quiet neighborhood. He pulls up to Grace's school and screeches to a stop.

EXT. WENATCHEE MIDDLE SCHOOL - DAY - CONTINUOUS

Reid honks. Grace gets up and skips toward the car. She passes a GROUP OF BOYS AND GIRLS.

They point at the bindi on her forehead.

GROUP
 Hey Ghandi...Will you bless my
 cow?...Meet me at the Ganges!...

Reid watches with growing concern as a particularly big and mean bully named DRAKE (13) leads the crowd.

DRAKE
 Gather round! How much will thee
 bid for this fair maiden?

BOY 1
 Five hundred rupees!

BOY 2
 One thousand rupees!

Reid hops out of the car and scrambles toward the group.

The boys surround a frightened Grace and continue their taunts. She nervously pulls at the back of her dress.

DRAKE
 She picks her butt! Only two
 hundred rupees!

Reid shows up and shoves Drake. He flies to the ground.

Kids and teachers turn to look.

GRACE
 Daddy!

Reid glares at the kid. Grace pulls at his arm.

GRACE (CONT'D)
 Daddy!

Reid slowly pulls back. Takes a breath. The teachers approach. Before they get there, Reid pulls himself together, grabs Grace's hand and drags her toward the car.

Drake stands up. Brushes the dust off his clothes. He laughs and yells at Reid and Grace...

DRAKE
 OK! That's it! Only one hundred
 rupees!

INT. REID'S CAR - DAY - MOVING

Moments later. Reid drives Grace away from the school.

REID
Sorry. I lost my cool.

Grace smiles and takes his hand.

REID (CONT'D)
Those kids are jerks.

GRACE
They're just afraid.

REID
Of what?

GRACE
Things they don't understand.

REID
What's there to understand?

Grace points to the bindi on her forehead.

REID (CONT'D)
So why did you wear it?

GRACE
Today is picture day.

INT. REID'S KITCHEN - SUNSET

A grand log cabin on a bluff overlooking the orchards. A perfect family home, but it somehow seems too big and lonely.

Reid stares out the window. Vernon sits at a table.

REID
You got to do something.

VERNON
He has a sheet, but it's all penny ante shit.

Grace bounds into the kitchen. Vernon's eyes light up.

She wears a a red purse slung over one shoulder, and somehow manages to navigate while wearing huge, women's high-heel shoes. Also red. And the bindi, of course.

VERNON (CONT'D)
Come here, Gracie.

Grace is thrilled to see him. Full of anticipation.

Vernon digs his hands into his pocket and pulls out a bunch of coins. He bends over and rattles them in front of Grace.

VERNON (CONT'D)

Here's the deal. I'm gonna open my hands. Just for a few seconds. Give you a look at these coins. If you guess how much money there is, you can have it all.

REID

May as well give it to her now.

Vernon shakes his hands right in front of Grace's face.

VERNON

Ready?

GRACE

Ready!

He opens his paws to reveal a big jumble of coins.

VERNON

One. Two. Three.

He snaps his hands shut. No way anyone can count it that fast.

GRACE

Two dollars and twenty-seven cents.

VERNON

Sure you don't want to think about it?

GRACE

If I think about it, I won't know the answer.

Vernon shrugs and opens his hand. He carefully counts the coins. He looks up. Surprised as hell.

VERNON

Two dollars and twenty-seven cents.

REID

I warned you.

Grace smiles as Vernon gives her the coins. She carefully puts them into the purse, and snaps it shut.

Grace's GRANDMA (70's) comes into the room. She's full of sweetness, but you can tell from her weathered face. It hasn't been an easy road.

GRACE

I'm gonna look out for Lucy.

Grace runs out of the room.

INT. REID'S LIVING ROOM - NIGHT - LATER

Grace sits on a couch and looks out the window. Reid sits next to her. Strokes her hair.

REID

Something must have come up.

Grace scowls.

REID (CONT'D)

She told me she'd be here.

Grandma enters with the cake topped by eleven lit candles.

Everyone sings "Happy Birthday" but it's obvious that Reid and Grace are both upset.

Grace blows out the candles. Then she slowly removes each one and slurps off the frosting. Still pissed.

GRACE

Why is it okay to blow and spit on a birthday cake but not on other food?

GRANDMA

Try not to spit.

Grace gets up and walks to the stairs.

GRANDMA (CONT'D)

Don't you want some cake?

Grace ignores her. She turns and heads up the stairs. Reid gets up to follow. Grandma grabs him by the arm.

GRANDMA (CONT'D)

Let it go.

Reid ignores her and heads up the stairs. He stops when he hears his phone chime. Looks at the screen.

Vernon's radio squawks.

DISPATCHER (O.S.)
Fire at 1760 South Cove Avenue.

VERNON
(into radio)
Officer Rule. Seven minutes.

REID
(looking at phone)
Same call.

Reid looks up the stairs. Torn.

REID (CONT'D)
I'll ride with you.

EXT. FREEWAY - NIGHT

Vernon's car screams down the freeway. Weaves in and out of traffic, then takes an off-ramp at high speed.

INT. VERNON'S PATROL CAR - NIGHT

Moments later. Reid and Vernon pull up to a burning house.

EXT. FIRE SCENE - NIGHT - CONTINUOUS

Reid and Vernon jump out of the patrol car.

The fire truck arrives. Reid opens a panel on the side. Pulls out his helmet and asbestos jacket.

He jumps when an explosion blows out the side of the garage.

REID
Jesus.

The police chief, MICHAEL MINORA (60's) runs up to Reid and Vernon. He's chubby and red-faced. Worked into a lather.

MICHAEL
Tanks around back. Ten to one this
is a lab.

Reid and other firemen get to work. Spooling out hoses. Putting on respirators.

Vernon holds back the growing crowd. He sees a shadow in the window of the house. Runs for the front door.

VERNON
There's someone inside!

REID
Watch your back!

Vernon gets to the front door. Thinks for a minute. Pulls out his gun. Goes inside.

INT. BURNING HOUSE - NIGHT - CONTINUOUS

The room is full of smoke. Vernon advances slowly. Covers his nose and mouth with his handkerchief.

He crosses the living room. Peeks around a corner into a corridor. At the end of the hallway, barely visible through the smoke, he sees a SHADOW dash into a bedroom.

VERNON
Police!

No response.

VERNON (CONT'D)
You need to get out of here! This place is going up!

Dead quiet. He listens. Nothing.

Vernon chokes as he slips down the hall. The smoke is getting thicker. He bends down. Close to the floor. Creeps forward carefully.

VERNON (CONT'D)
Either walk out of there, or you can stay and burn to death! I really don't give a shit!

Nothing.

Vernon eases around the corner just as a figure bursts out, smashes him in the chest, and runs out of the house.

Vernon falls to the floor. Loses his gun.

Suddenly, another figure dashes by. Vernon grabs a leg.

Vernon stands up, lurches forward, and latches onto the assailant's waist. The two bang up against the wall, then fall to the floor.

Vernon uses his massive forearm to hold the perp's head against the floor as he snaps on a pair of handcuffs.

He spins the perp over to reveal Lucinda, covered in soot.

VERNON (CONT'D)
Goddamn it.

EXT. FIRE SCENE - NIGHT

The firemen have things under control. Just cleaning up.

Reid sees Vernon walk out with Lucinda in tow. He runs over to her. She's like a caged animal. Furious. Tries to break free but Vernon hangs on.

The police chief, Michael, walks up to Reid and Vernon.

MICHAEL
Definitely cookin'.

He points to Lucinda.

MICHAEL (CONT'D)
She the only collar?

VERNON
She was in the house. Don't know if she had anything to do with the lab.

REID
She's my daughter.

MICHAEL
Book her.

The chief walks away.

Reid grabs Lucinda's arm.

REID
What the fuck is going on here?

LUCINDA
It was just a party.

Vernon drags Lucinda toward his car.

REID
(to Vernon)
Don't do this.

VERNON
I'm sorry.

REID
Bullshit.

VERNON
You heard the captain.

REID
I'll take responsibility for her.

Vernon shakes his head, shrugs. He walks off with Lucinda in tow.

Reid scrambles after them. Lucinda squirms and fights, but Vernon manages to push her into the back seat of the cop car.

Reid momentarily blocks the door from closing.

REID (CONT'D)
(to Lucinda)
I'll get a lawyer. It's gonna be okay.

Reid just stands there and watches as they drive off.

GABRIEL WATCHES FROM ACROSS THE STREET.

EXT. COUNTY JAIL - NIGHT

A stark, grey building in a rural area. Surrounded by fencing and razor wire. More like a prison than a jail.

Reid arrives in his pickup. He walks up to a gate. Rings a bell. Looks up at a camera.

The gate slides open. It closes automatically behind him as he slinks through. A second gate opens and he walks into the yard.

INT. COUNTY JAIL SECURITY AREA - NIGHT - CONTINUOUS

An old, run-down waiting area.

A huge, male GUARD sits behind a glass window.

REID
I'm here to see Lucinda Monroe.

The guard nods and buzzes Reid through a door. Inside it's even older and more decrepit.

They stop at a metal detector. The guard motions to a bucket. Reid removes his watch and cell phone.

Reid walks through the detector. The guard returns his stuff.

The guard presses another button and a huge iron door clangs as the lock comes unhinged.

INT. COUNTY JAIL - INTERVIEW ROOM - NIGHT

They enter a small room. It's totally barren except for a table and a few chairs. The guard leaves and closes the door.

Sandra sits at the end of the table.

REID
You seen her?

SANDRA
Vernon said he'd bring her in a few minutes.

Reid sits down.

SANDRA (CONT'D)
Does Grace know?

REID
No. She's asleep.

SANDRA
Tell your Mom I miss her.

They sit for a moment in silence. Then loud BANGING comes from behind the door.

REID
Can you believe this shit?

They hear two men YELLING at each other in another room. Reid just shakes his head.

REID (CONT'D)
We're starting the harvest Monday.
The Grannie Smiths are incredible
this year.

SANDRA
I heard.

REID
Finding labor is hard these days.
I could use your help in the
office.

SANDRA
I'm not in the apple business any
more.

A side door opens. Vernon walks in with Lucinda in tow. She's dressed in a baggy, grey uniform with wide, yellow stripes.

She looks like hell. Sallow. Ashen. Weak.

Lucinda shuffles across the floor and sits down across from Reid and Sandra. She doesn't look up.

Reid runs his hand across Lucinda's forehead.

REID
You're sweating. You okay?

LUCINDA
Just a little sick.

REID
They feed you?

SANDRA
Can we stop the small talk?

LUCINDA
I can't stay here.

SANDRA
What's really wrong?

LUCINDA
I just don't feel well. Daddy, you got to get me out.

SANDRA
Daddy? Oh for Christ's sake.

REID
Can they get you a doctor?

SANDRA
What were you doing at a meth lab?

LUCINDA
It was just a party. I didn't know.

SANDRA
Are you using?

LUCINDA
God no.

Sandra looks to Vernon. He nods.

SANDRA
Let me see your arms.

LUCINDA
Jesus. Get a life.

Sandra gives her the stare of death. Lucinda thinks for a minute. Eyes darting around the room.

Suddenly, something roils within her. Lucinda pulls up her sleeve to reveal needle tracks up and down her forearm. She pulls up the other sleeve. Same thing. It's ugly.

A sly, menacing smile crosses her face.

LUCINDA (CONT'D)
(to Reid)
See what you did?

Sandra abruptly rises and slaps her across the face.

LUCINDA (CONT'D)
Bitch!

Lucinda stares defiantly at both of them as Vernon restrains her and leads her from the room.

Sandra sits silently as Reid hangs his head in his hands.

Vernon comes back and sits with them.

VERNON
She's goin' through withdrawal.

SANDRA
No shit.

REID
What happens now?

VERNON
Well, that depends. The captain wants to charge someone. We got a meth lab goin' up in flames in a nice neighborhood. He ain't happy 'bout it.

REID
What if she agrees to go to rehab?

VERNON
Maybe we could work it out.

SANDRA
Or maybe we should leave her here a few days.

Reid looks incredulous.

SANDRA (CONT'D)
She's been running off the rails.
This might reign her in.

REID
Did you see her? She's sick.

SANDRA
(to Vernon)
Will she die here?

REID
Jesus Christ.

VERNON
Comin' off meth ain't as dangerous
as heroin.

REID
You two lost your minds?

VERNON
We have a nurse that can check in
on her.

REID
She's eighteen years old.

Sandra shakes her head.

SANDRA
She's gotta hit bottom.

REID
Look around. This is the fucking
bottom!

SANDRA
Maybe. That's up to her.

REID
If it were really up to her, none
of this would have happened.

No response from Sandra. Kind of seems like she agrees.

REID (CONT'D)
She calls you. She comes by to
visit. Meanwhile, I gotta ask the
fucking police to track her down.

Reid gets up. Walks to a window covered with bars. Looks out.

REID (CONT'D)

Did I ever tell you my Mom told me
to never have children?

Sandra and Vernon say nothing.

REID (CONT'D)

It was one afternoon after Dad beat
the shit out of her. We were in the
bathroom. I was trying to help her
stop a bloody nose. She was
apologizing. Crying. Saying she
couldn't protect me. Then she told
me. Never have kids.

Sandra and Vernon just wait, listening.

REID (CONT'D)

You just love 'em too much. And you
can't stop loving 'em. Ever.

Reid turns back from the window to face Sandra.

REID (CONT'D)

I either want to save her. Or I
want to stop loving her.

SANDRA

This is the way to save her. You
get her out of this now and she'll
be back in a month. Or worse.

EXT. CASCADE MOUNTAIN PASS - NIGHT

Reid's truck drives through the mountains. The snow-covered
slopes and jagged peaks illuminated by a full moon. Vast,
beautiful, and lonely.

A mournful blues harmonica wails in the background.

INT. REID'S CAR - NIGHT - MOVING - CONTINUOUS

The blues song plays on the truck CD. Lucinda's guitar is
propped in the back seat.

Lucinda lies slumped to the side. Her face pressed against
the window. She watches the moon track across the mountains.

She's sweating and shivering. It's hitting hard now.

REID

Remember how we used to listen to
music driving to your soccer
tournaments?

No response from Lucinda.

REID (CONT'D)

This was one of your favorite songs.

(sings along)

"I have a right to trust my baby."

LUCINDA

I got a headache.

Reid turns down the volume.

REID

Remember that time you ran into a goal post?

LUCINDA

No.

REID

You came off the field holding your arm. Mom wanted to take you to the doctor but I said you were fine. At the end of the game your wrist was the size of a softball. Spent two months in a cast.

LUCINDA

Mom's usually right.

A beat.

REID

This place we're going to. It's supposed to be great. They'll help you beat this.

LUCINDA

Yeah. I hear it's easy.

They wind pass the ski runs at Snoqualmie Summit.

Lucinda is shaking now. She panics.

LUCINDA (CONT'D)

Pull over.

REID

What?

LUCINDA

Pull over!

REID
I can't here.

LUCINDA
I'm gonna throw up.

REID
Okay. Okay.

Reid slows down. Lucinda claws at the glove box.

LUCINDA
I need a bag or something.

REID
Wait.

Lucinda reaches into the glove box and rummages around.

REID (CONT'D)
Don't.

LUCINDA
I'm gonna puke!

Reid tries to close the glove box but it's too late. Lucinda pulls out a fist full of pill bottles.

Reid stops the car. Lucinda opens the door and wretches on the side of the freeway as cars scream by. Reid tries to steady her until she's done.

Lucinda closes the door. Pulls herself together.

Then she reads the labels on the bottles in her hand.

LUCINDA (CONT'D)
This shit'll fuck you up.

Reid takes the bottles from Lucinda.

LUCINDA (CONT'D)
Don't ever let Grace find out.

REID
No. No. I started taking these when
I sprained my back.

LUCINDA
Darvocet? Oxy?

REID
It was just for the pain.

LUCINDA

What pain? Because you didn't throw
that touchdown pass in high school?
Or because you knocked up Mom?

REID

I don't need this from you.

LUCINDA

That's where we're different.

REID

Don't twist my words.

LUCINDA

You're doing drugs. And you're
lying about it. Your words don't
need twisting.

Reid rolls down the window and flings the pills onto the side
of the road.

REID

Now we can go through withdrawal
together.

Reid pulls the car onto the highway. Turns on the radio.

SINGER (O.S.)

(on the radio)

I have a right to love my baby.
She always done right by me...

They drive on in silence for a moment.

REID

How the hell did you get into meth?

LUCINDA

Gabriel likes meth.

She raises her hands to her face, then slides her hands
sensuously through her hair. Throws her head back.

LUCINDA (CONT'D)

But heroin will always be the love
of my life.

INT. WENATCHEE BUS STATION - DAY

The following morning, SARGE (60's), a grizzled Vietnam vet,
sits in a wheelchair.

Garbiel slinks in through a side door. Flops onto a bench next to Sarge, who doesn't look up -- too busy clipping his fingernails. They zing across the room like shrapnel.

SARGE
Seventeen hundred dollars.

GABRIEL
Shit, man.

SARGE
I'll take half today.

GABRIEL
I got a proposition.

SARGE
I don't go into business with
tweakers.

GABRIEL
I'm clean, man.

SARGE
You remember your high school
science? The metabolic breakdown of
purine nucleotides forms ammonium
acid urate.

GABRIEL
Fuck?

SARGE
Meth heads all smell like cat piss.

GABRIEL
Forget that shit. You know people,
right? You can broker a deal.

No interest. Fingernails keep flying.

GABRIEL (CONT'D)
I got a line on 2,000 gallons of
anhydrous ammonia. And my buyer got
burned last night.

SARGE
Every unicorn dick in this valley
thinks the same thing. Those plants
are tied up like --

GABRIEL
I got someone on the inside at
Franklin's.

Sarge gives Gabriel a long hard look.

SARGE

I'm not getting in the middle of this. I do the introduction. You make your deal direct. Pay me what you owe, plus a nickel.

GABRIEL

Yeah. Right. That's great. You got a deal, man.

Sarge goes back to clipping his nails.

INT. REHAB FACILITY - PATIENT ROOM - DAY

Reid sits next to Lucinda, who lies asleep in a hospital bed. A NURSE adjusts an IV.

A SIREN can be heard in the distance.

NURSE

We're giving her Norpramin to alleviate the withdrawal symptoms, and Benzodiazepine as a tranquilizer. Her vitals are good. Mainly she'll just sleep.

REID

How long?

NURSE

Four to five days in detox.

Muffled shouts come through the door.

REID

Then thirty days for the full program?

NURSE

That's up to her.

The siren gets louder. The nurse leaves the room.

Lucinda looks better. Rested.

The siren sounds like it's right next door. Flashing lights illuminate the window. More muffled shouts.

Reid stands up. Leans over to whisper in Lucinda's ear.

REID

It's just a broken wrist.

He kisses her on the forehead.

The siren suddenly stops.

Reid turns to leave.

Lucinda opens her eyes and watches him walk away.

INT. REHAB FACILITY - GENERAL AREA - DAY - CONTINUOUS

Reid leaves Lucinda's room and steps into total mayhem.

A bathroom door across the aisle is open. Inside, DOCTOR SLOAN (30'S) and the nurse attend to a YOUNG WOMAN lying on the floor, clutching her two wrists.

Blood is everywhere. Pooled up under the young woman. Flowing into the corridor.

The young woman is weak. Barely hanging on.

DOCTOR SLOAN
You're gonna be okay.

YOUNG WOMAN
I wanna go home.

DOCTOR SLOAN
(to a nurse)
Somebody call her parents. Tell them she'll be at Harborview.

The young woman's eyelids flutter and close. Doctor Sloan checks her pulse. He listens to her heart with a stethoscope.

DOCTOR SLOAN (CONT'D)
Come on.

The medics burst in and get to work. They position a ventilator over her mouth and nose.

DOCTOR SLOAN (CONT'D)
She's Type 0 Negative.

Reid turns to see Lucinda, now standing in the doorway watching as the drama unfolds.

EXT. WENATCHEE MIDDLE SCHOOL - PLAYGROUND - DAY

A garden snake slithers through a field.

Grace sits alone on the porch at the school. Lost in her thoughts. She watches a butterfly on a leaf next to her.

She puts out her hand. A great calm descends across her face. She waits. And waits.

Suddenly, the butterfly jumps from the leaf to her finger. Her eyes brighten but she doesn't move.

The butterfly flaps its wings.

On the other side of the school yard, Grace sees Drake grab at the snake. He snatches it out of the grass and runs across the yard, laughing.

Grace watches the butterfly intently. Raises her other hand. The butterfly jumps across and flaps its wings.

She looks up to see Drake race up to a group of kids surrounding a rain barrel. He drops the snake inside.

The gang laughs as they all look in the barrel. Half a dozen snakes slither across the bottom.

Grace slowly extends her hand. The butterfly remains calm. She whispers. The butterfly flutters away.

A hand grabs her shoulder. Grace looks up with a sly grin.

Drake grabs her and drags her across the yard.

A teacher turns and sees them just as they reach the rain barrel. He heads their way but it's too late.

The gang turns Grace upside down to dunk her head in the rain barrel. Laughing. They let go and she tumbles in.

The teacher shows up and pushes the kids aside. He looks in the barrel. Grace sits there peacefully. The snakes are clustered in the corner. Avoiding her.

She looks up and smiles broadly.

EXT. CASCADE MOUNTAIN HIGHWAY - DAY

Reid's truck winds through the snow-laden pass along the Wenatchee river.

Reid pulls off the highway. Drives across a small bridge over the river and stops in the middle.

He gets out of his car and walks to the railing. He looks down to see rapids tumbling over the rocks.

Reid takes out two pill bottles. Opens them. Thinks long and hard. Extends his hand over the river. Then stops.

He pours half a handful of multi-colored pills into his palm and downs them. Closes the bottles and puts them back in his pocket.

INT. REHAB FACILITY - PATIENT ROOM - DAY

Lucinda opens her eyes.

She slowly gets out of bed, dragging the IV across the room. Jiggles the lock on the window. She doesn't hear Doctor Sloan enter the room.

DOCTOR SLOAN (O.S.)
It's bolted shut.

Lucinda turns to see him standing in the doorway.

DOCTOR SLOAN (CONT'D)
But there's nothing stopping you
from walking out the front door.

LUCINDA
Just need some air.

Doctor Sloan hits her with a million-watt smile.

LUCINDA (CONT'D)
(reading his name tag)
Doctor Sloan.

DOCTOR SLOAN
One and the same.

LUCINDA
I'm the newest degenerate in the
cell block.

DOCTOR SLOAN
Okay. Hop up on the bed. I'm
required to file a report on all
degenerates immediately after
incarceration.

Lucinda gets back up in bed. She smiles as Doctor Sloan checks her IV and takes her pulse.

LUCINDA
Do people fall for your bullshit?

DOCTOR SLOAN
Usually. Especially if they're
loaded up with Benzodiazepine.

Dr. Sloan motions for Lucinda to sit forward. He unbuttons the back of her gown. Sees a large, intricate tattoo across her shoulders: "Once is Enough."

He uses a stethoscope on her back.

LUCINDA

What happened to that girl?

DOCTOR SLOAN

Carol.

LUCINDA

She okay?

DOCTOR SLOAN

How long you been using?

LUCINDA

Maybe six months.

DOCTOR SLOAN

It'll be easy for a week or so.
You'll feel healthy for the first
time in a while. Then...You know...

LUCINDA

What?

DOCTOR SLOAN

Life.

They stare at each other for a moment. Dr. Sloan takes her hand and speaks with soft confidence:

DOCTOR SLOAN (CONT'D)

You do the work, you'll be okay.

Doctor Sloan picks up the guitar and gives it to Lucinda. He sits down on a chair. Waits for her to play.

INT. TWIN TEEPEES MOTEL - DAY

Reid is asleep in bed with Ashley.

Ashley slips from under the covers. She quietly removes Reid's computer from his briefcase.

She opens it and goes to work, watching Reid closely. She's up to something.

Reid opens his eyes. Spots her. Curious.

Ashley glances up. Quickly closes the computer. She prances across the room and slips back in beside Reid.

ASHLEY
Just checking e-mail. I don't have
my computer.

REID
What time is it?

ASHLEY
Almost two.

REID
Wow.

Ashley turns. Starts working on something we can't quite see.

REID (CONT'D)
I promised Lucinda I'd give up the
pills.

ASHLEY
Seems only right.

Ashley turns and proudly unveils a hand mirror with four lines of coke. She hands a rolled-up bill to Reid.

ASHLEY (CONT'D)
No more pills.

No reaction from Reid.

ASHLEY (CONT'D)
Don't be boring.

He sits up. Agitated. Gets out of bed. Starts getting dressed.

REID
I shouldn't be here.

ASHLEY
So why are you?

REID
You've got the best shit in the
valley.

Shaken, Ashley puts the platter down on the side table. She lies down and rolls over.

Reid sits down beside her.

REID (CONT'D)

I only had one job that mattered.

Ashley reaches up to take Reid's hand.

He looks at the coke on the platter. Thinks long and hard, then grabs it and takes a snort.

EXT. 7-11 - DAY

Lucinda in the store parking lot. Her guitar and bags next to her.

Gabriel pulls up in his old beater. Lucinda hops in the car and they drive off.

INT. TWIN TEEPEES MOTEL - DAY

Reid and Ashley go at it.

Reid's cell phone rings.

ASHLEY

No.

Ashley keeps writhing under Reid as he answers the phone.

REID

Yeah?

Reid listens for a few seconds. Then jumps out of bed.

REID (CONT'D)

What? Okay. Yeah. I'm coming. Right now.

Reid quickly gets dressed.

ASHLEY

What is it?

Without answering, Reid bolts out the door.

EXT. WENATCHEE MIDDLE SCHOOL - DAY

Reid screams up in his pickup. Slams on the brakes. Pulls up to the curb. Gets out and runs into the school.

INT. WENATCHEE MIDDLE SCHOOL - PRINCIPAL'S OFFICE - DAY

Grace and Drake sit opposite each other in the principal's waiting room.

Drake is pissed. Grace doesn't have a care in the world. She's enjoying the view out the window.

Reid barges into the office. Runs up to Grace.

REID
Are you all right?

Grace nods. She really does seem fine.

Reid glares at Drake, who's as defiant as ever.

He then walks into the principal's office. Closes the door.

Grace and Drake hear a muffled argument through the door.

Grace notices a bee buzzing outside the window. She turns to watch. Opens the window.

DRAKE
Close that.

Grace ignores him. She giggles as she watches the bee buzz in and out of the window opening.

The muffled voices amp up.

DRAKE (CONT'D)
Everyone says your Dad's a pussy.

Grace just watches the bee.

DRAKE (CONT'D)
You know he forgot to pick your sister up at a party. That's why she was raped.

Grace turns to stare at Drake. He just laughs.

Reid opens the door.

Grace turns to take one last look at the buzzing bee in the window opening.

The bee flies into the room. Grace watches it intently as it flies across the room and lands on Drake's shoulder.

Reid takes Grace by the hand, glares one last time at Drake, and walks out.

The door closes behind them. They start to walk down the hall.

From behind the door...

DRAKE (O.S.) (CONT'D)

Ouch!

Grace breaks into a Mona Lisa smirk.

EXT. AUTO WRECKING YARD - DAY

Gabriel walks through the yard with a grizzled OLD GUY in coveralls.

They come to a small, beat-up, old tanker truck.

OLD GUY

It runs. And the pump works fine.

GABRIEL

I'll need it for two days. Three max.

OLD GUY

Five hundred. In advance.

GABRIEL

I don't got it now. But I will after you rent me this truck.

OLD GUY

(shaking his head)

You bring me five hundred dollars, you drive this piece of shit off the lot.

EXT. WENATCHEE STREET - DAY

Lucinda waits in Gabriel's car. Gabriel walks out.

INT. GABRIEL'S CAR - DAY - CONTINUOUS

Gabriel opens the door and hops in. He holds it together for a minute then erupts. Pounds his hands on the steering wheel.

GABRIEL

Fuck! Fuck! Fuck!

LUCINDA

Hey baby.

GABRIEL.

I need to find five hundred dollars. Like right now.

LUCINDA

Why now?

GABRIEL
Everything's going down tomorrow
night.

LUCINDA
Tell those guys it will have to
wait.

GABRIEL
You don't tell these guys to wait.

LUCINDA
Come on. I'll help. We can figure
it out. What do we do?

Gabriel takes a deep breath and thinks.

He takes his kit out of his coat pocket. Opens it up. Starts
working the syringe. Lucinda smiles and sidles up to him.

GABRIEL
There's only one way.

LUCINDA
What?

Gabriel just looks at her. Lucinda recoils.

LUCINDA (CONT'D)
No.

GABRIEL
I know. You think I like it?

LUCINDA
I can't. No.

GABRIEL
It's the only way.

Now she's crying.

LUCINDA
Please. Please no. No.

GABRIEL
This is the last time.

Lucinda freaks out.

LUCINDA
No! No! No! I can't! Don't make me!
Please. Please.

Gabriel takes her in his arms.

GABRIEL.

Okay. Okay. We'll think of something.

EXT. SANDRA'S HOUSE - DAY

Reid pulls up in his truck. He waits as Grace gets out and runs into the house.

Sandra comes out and walks to Reid's car. She leans in the window to talk to him.

INT. TWIN TEEPEES MOTEL BAR - DAY

It's early so the place is half empty.

Reid and Vernon sit at a table.

VERNON

She's eighteen. You can't force her to go back.

Reid nods. Downs his beer in one gulp. Vernon takes a sip of water.

VERNON (CONT'D)

I could talk to her if you want. You know, I been there.

REID

This is drugs. It's harder.

VERNON

Never say that to an alcoholic.

Reid raises his glass to the bartender. Asks for another.

REID

Why would she listen to you?

The waitress fills Reid's beer.

VERNON RULE

I'll try to track her down tonight.

INT. REID'S KITCHEN - DUSK

Grandma stands at the stove. Reid bursts in. She takes a spoon from the pot and pushes it toward Reid.

GRANDMA

More salt?

Reid waves her off. He grabs a beer from the fridge and stomps across the room. Sits at the table. Grandma backs off and goes back to cooking.

REID
Lucinda left rehab.

Grandma just keeps stirring the pot.

REID (CONT'D)
Must be with that goddamn freak,
Gabriel.

GRANDMA
What you gonna do?

REID
No idea.

Grandma ladles some soup into two bowls.

GRANDMA
You're gonna get her and take her
back.

REID
Sandra told me to let it go.

She brings the bowls to the table and sits down.

GRANDMA
I like Sandra, but she's not like
us. She don't understand evil.

They sit and sip for a moment.

GRANDMA (CONT'D)
Don't matter how old she is.
Lucinda is your daughter. She needs
you to fight for her.

REID
I don't know.

GRANDMA
This is family. And when your
family is in trouble, you don't let
it go. You do what it takes. And
you don't let nobody stop you.

Reid sits there, simmering as the anger builds. Abruptly, he swipes his arm across the table. His soup bowl smashes into the wall.

GRANDMA (CONT'D)

Last time I saw you like this, you
beat the shit out of your father.

REID

I should've killed him.

Grandma thinks for a moment, then she opens a cupboard and
takes a box off the top shelf.

She puts the box on the table in front of Reid. It's locked.

Reid looks at the box, then looks at his mother.

Grandma rummages through her purse and pulls out a single
key. Places it on the table.

Reid stares at the box.

INT. VERNON'S POLICE CRUISER - NIGHT

Vernon sits alone in his car, parked half a block from
Gabriel's house. Eats a sandwich while he just watches.

He sees Reid drive up, get out of his pickup and walk up to
the house.

VERNON

Shit.

Vernon watches Reid knock on the door.

INT. GABRIEL'S HOUSE - NIGHT

Gabriel opens the door.

GABRIEL

Yeah?

REID

Where's Lucinda?

GABRIEL

Rehab.

REID

I'll come in.

GABRIEL

Not a good idea.

Reid shoves the door open and blows by Gabriel.

He looks around the room. Listens. There's nothing.

Gabriel takes a long drag on a bowl of dope.

GABRIEL (CONT'D)
You'll be the first one I call if I
see her.

REID
She left rehab this afternoon.

GABRIEL
No shit?

Gabriel offers Reid the bowl.

GABRIEL (CONT'D)
Grew it myself.

Reid shakes his head.

Reid wanders about the living room. Searching for something.
Anything.

GABRIEL (CONT'D)
I hear the apple harvest is good
this year.

No response. Tension rises with every second.

GABRIEL (CONT'D)
My Dad made me pick apples with the
spics every year. Fuckin' hated it.
Taught me one thing. Don't listen
to old men in the apple business.

Reid keeps moving around. Looking. Listening.

REID
Lucinda!

Gabriel freezes. You can cut the tension with a knife.

Reid listens for a second. Now louder...

REID (CONT'D)
Lucinda!

They both wait. But nothing happens.

Reid sits down.

REID (CONT'D)
I'll wait for her.

GABRIEL
I told you. She ain't comin'.

REID
You can just ignore me.

Gabriel moves toward Reid.

GABRIEL
Time to go.

A muffled sound comes from the hallway.

Reid leaps up and heads across the room. Gabriel jumps in front of him.

They both hear some banging down the hallway. Then a muffled cry.

Reid pushes Gabriel aside and heads for the door.

Gabriel grabs Reid by the collar and flings him across the room. He smashes through a coffee table and lands on the floor.

Gabriel picks him up. Blood gushes from a wound in Reid's forehead. Gabriel throws him toward the front door.

GABRIEL (CONT'D)
Adios, Senior Monroe

Reid turns suddenly and shoves a gigantic gun in Gabriel's face.

GABRIEL (CONT'D)
Whoa. Whoa. Whoa.

Gabriel back pedals as Reid advances with the gun.

They reach the door to the hallway. Reid motions with the gun and Gabriel moves to the side.

Reid runs down the hallway into a bedroom.

There, he sees Spike on top of Lucinda.

Reid explodes with rage. He fires the gun three times into the air over Spike's head.

Spike jumps up. Falls down. Gets back up. Scrambles into a corner. Pulls up his pants.

SPIKE
Take it easy, buddy.

Reid tenderly wraps a sheet around Lucinda. She looks up and cries uncontrollably.

LUCINDA

Daddy?

REID

It's okay. We're gonna go.

LUCINDA

I'm sorry. I'm so sorry.

Spike moves, but Reid halts him with the gun. A sudden shock of recognition.

REID

You're Spike Jenkins.

Spike doesn't say a word. Just stares at Reid.

Reid approaches. Raises the gun and points it at Spike's head. He's shaking. Ready to explode.

Spike raises his hands above his head.

SPIKE

Hey. Let's stay cool there, Mr. Monroe.

Reid's hand steadies. His finger wavers above the trigger.

SPIKE (CONT'D)

Now just put the gun down. You get your revenge. Then you get a life sentence.

LUCINDA

Daddy. Let's go.

Reid doesn't move.

SPIKE

I don't see you doin' well in prison.

LUCINDA

Please, Daddy.

Reid slowly lowers the gun. Turns to Lucinda.

REID

Let's get you out of here.

LUCINDA
I need to find Gabriel.

REID
We're going home.

Reid calms her down by stroking her cheek.

REID (CONT'D)
Does he have a gun?

LUCINDA
I don't know.

Reid puts his hand around her shoulder. Holds the gun at the ready and heads down the hall.

LUCINDA (CONT'D)
Where's Gabriel?

REID
Shhh...

He stops to listen at the entrance to the living room. Still. Quiet. They turn the corner and --

Whack! Gabriel smashes a piece of the broken coffee table against Reid's head.

Reid stumbles. He raises the gun but Gabriel kicks it out of his hand.

LUCINDA
Daddy!

Spike rushes into the room and hits Reid with a vicious kick to the stomach.

Reid doubles over and hits the ground. Spike brutally kicks him in the gut. Yells with each blow...

SPIKE
Fuck you, Daddy!
Fuck you, Daddy!
Fuck you, Daddy!

Reid rolls over. Coughs up blood. Lucinda runs to his side.

Spike picks up the gun. Aims it at Reid.

Just then, the door bursts open and Vernon runs in with his gun out.

VERNON

Police!

Vernon sees Reid and Lucinda on the floor and freezes.

Without warning, Spike fires at Vernon.

Vernon takes a shot in the shoulder. He spins and drops. His gun hits the floor.

Gabriel takes Lucinda by the arm and pulls her to the side of the room.

Spike points the gun at Vernon's head.

LUCINDA

No!

Vernon groans. Tries to talk but can't.

GABRIEL

He's a cop!

Spike is filled with rage. Shaking.

They hear a siren in the distance.

Gabriel grabs Spike's shoulder.

GABRIEL (CONT'D)

Every cop in eastern Washington
will be on your ass.

Vernon looks up defiantly at Spike. Blood gushing out of the shoulder wound.

Now two sirens are audible. Maybe three.

GABRIEL (CONT'D)

You'll fry. Fuck, we'll all fry.

Spike sticks the gun in Vernon's ear.

GABRIEL (CONT'D)

Leave him, Goddamn it!

Sirens getting loud now. Close.

GABRIEL (CONT'D)

Let's go!

Spike slowly relents.

They turn to leave. Gabriel pulls Lucinda along as they head out the back.

Reid looks across the floor to see Vernon moaning and wheezing. Reid crawls across the floor, wincing in pain.

Blood still spills from Vernon's shoulder wound. Reid presses his hand into the gash.

The sirens stop. They're right out front.

Reid raises his head. Something erupts from deep within and he screams at the top of his lungs.

Reid bends down. Face to face with Vernon.

REID
Come on, Buddy. It's okay.

Vernon grimaces in pain.

REID (CONT'D)
Hang on now. Come on.

INT. SPIKE'S APARTMENT - NIGHT

The door bursts open as Spike rushes in with Gabriel dragging Lucinda into the room behind him.

She's losing it.

LUCINDA
Shit! Shit! Shit! You killed
Vernon!

Gabriel grabs her.

GABRIEL
Calm down. He's not dead.

LUCINDA
There was blood everywhere!

SPIKE
Shut her up or I will.

Gabriel pulls Lucinda to the couch, where she collapses in tears. He tries to comfort her.

GABRIEL
He's gonna be okay.

Lucinda's entire body shakes, wracked with fear and anger.

LUCINDA
You said we could leave.

GABRIEL
I know. I know.

LUCINDA
I want out of here!

Gabriel looks up to see the Spike rushing around. He's packing up.

GABRIEL
Look baby. I promise. We're gonna go to California. A big city. Just like I said. We'll get lost. And we'll start over.

Gabriel cradles Lucinda's head in his arms.

Gabriel turns to Spike, who's stuffing clothes in a duffel bag.

GABRIEL (CONT'D)
What's goin' on?

SPIKE
Headin' for my cabin in the mountains.

Gabriel gently lays Lucinda against the couch and gets up.

GABRIEL
We can't leave now. We gotta get that ammonia.

SPIKE
We just left two guys alive who can ID us.

GABRIEL
All that money. Just sitting there.

Spike ignores him. He keeps packing.

Lucinda whimpers.

SPIKE
Tell her to shut the fuck up!

Gabriel tries to calm her, but gives up. She's out of control.

He turns back to Gabriel.

GABRIEL

Listen. We hide out for one day. I get the codes, and we hit it tomorrow night.

SPIKE

Forget it.

GABRIEL

It's fifty thousand dollars!

That gets Spike's attention. He stops.

SPIKE

You can get the codes tomorrow?

GABRIEL.

Yeah. Yeah. Absolutely. I just gotta meet my contact.

SPIKE

You're full of shit.

GABRIEL

I got someone on the inside.

SPIKE

Who?

GABRIEL

I can't tell you that.

Spike abruptly rushes Gabriel. Wallops him in the stomach. Lucinda screams and runs to Gabriel as he hits the floor.

Spike leans down to look Gabriel in the eye. He waits.

Gabriel struggles to get his breath. Doesn't say anything.

Spike grabs Lucinda and pulls her away from Gabriel. She struggles but he has her in an iron grip.

Gabriel looks up to see Spike leering at Lucinda as he holds her at bay.

GABRIEL (CONT'D)

Ashley Graham.

Spike can't help but chuckle.

SPIKE

You're kidding. Ashley Graham. The junkie?

Gabriel nods.

SPIKE (CONT'D)
How the hell would Ashley Graham be
able to get those codes?

GABRIEL
Reid Monroe is the plant manager.

SPIKE
So what?

GABRIEL
She's fuckin' him.

Lucinda is shocked.

Spike bursts out laughing. He turns to Lucinda.

SPIKE
Jesus. You got one hell of a
family.

INT. HOSPITAL - NIGHT

Reid sits on an examining table. Covered with cuts and
bruises. A DOCTOR wraps his ribs.

Reid pushes him away.

DOCTOR
I'm not finished.

Reid stands up, throws on his shirt, and storms out of the
room.

INT. HOSPITAL - HALLWAY - NIGHT - CONTINUOUS

Reid hurries toward the elevator.

He stops and looks into a room where Vernon lies in bed,
unconscious and hooked up to machines.

A young, determined-looking detective, Martin Simmons (35)
glances up as Reid walks away. He comes out of the room and
calls after Reid.

MARTIN
Reid Monroe!

Reid hears him but just keeps walking.

MARTIN (CONT'D)
Hey. Stop!

Reid pushes the elevator button. The detective catches up to him.

MARTIN (CONT'D)
Just wait, goddamn it.

REID
I told you everything.

MARTIN
Couple things I still don't get.

REID
What's there to get? You're not looking for Lucinda. I am.

The detective reads from his notes.

MARTIN
The neighbors heard three shots. They looked outside and saw Vern run to the house. He entered, and there was one more shot.

REID
So what?

MARTIN
What were the first three shots?

REID
Those guys were out of control, and I was terrified. I wasn't counting gunshots

MARTIN
Why were you there?

REID
I told you. Looking for Lucinda.

MARTIN
Whose gun was it?

REID
I don't know. It was Spike's, I guess. He pulled the trigger.

The detective writes in his note pad.

REID (CONT'D)
Are you holding me here?

MARTIN

No.

The elevator arrives and Reid steps in. The door starts to close but the detective blocks it at the last second.

MARTIN (CONT'D)

We are looking for your daughter.
We'll talk to every user or dealer
within fifty miles. We'll find her.

A glimmer of understanding in Reid's eyes as the detective releases his grip and the elevator doors close.

INT. TWIN TEEPESS MOTEL ROOM - NIGHT

Ashley is asleep. Pounding on the door wakes her up. She checks the clock. It's 2:30 a.m. She looks through the peephole then opens the door.

Reid bursts in. He's way out of control.

REID

I need to find Spike Jenkins.

ASHLEY

Who?

REID

I just need an address.

ASHLEY

Why would I know him?

REID

He's a drug dealer.

ASHLEY

I don't know every asshole in the
valley.

Reid loses it. He pushes Ashley up against the wall. Hard. She bangs her head against a shelf.

REID

They've got Lucinda. Now where the
fuck does he live?

Blood seeps from a gash in Ashley's head. Reid ignores it. He fights to control his anger. He pulls himself together and steps back.

Ashley simmers for a minute. Gathers her strength. Then explodes in rage, pushing Reid back across the room.

ASHLEY
What the fuck?

REID
I'm sorry.

ASHLEY
Don't ever pull that shit again.

REID
We need to --

ASHLEY
-- Get out!

Reid doesn't move. Ashley pushes him towards the door. She opens it.

ASHLEY (CONT'D)
Get out!

Reid gives up and turns to leave.

EXT. TWIN TEEPEES MOTEL - BALCONY - NIGHT - CONTINUOUS

Ashley stares defiantly as Reid walks away.

INTERCUT:

INT. SPIKE'S VAN - NIGHT - CONTINUOUS

Spike Jenkins watches the motel from inside his van. Gabriel and Lucinda in the back seat.

SPIKE
You're right. The old man is
fuckin' that bitch.

Lucinda grabs for the door handle. She gets the door open but Gabriel drags her back inside.

Spike laughs.

ON THE BALCONY

Ashley calls after Reid.

ASHLEY
You gotta let this go.

REID
(turning)
You been talking to Sandra?

Ashley thinks for a moment.

ASHLEY
My Dad chased after me for four years. Until he died of a heart attack at forty-eight.

REID
Did he cause your addiction?

ASHLEY
No.

REID
None of this would be happening if I hadn't been here with you that night.

ACROSS THE STREET

Spike and Gabriel watch as Reid runs down the motel stairs, gets into his car, and drives away.

EXT. GABRIEL'S HOUSE - DAY

Police patrol the perimeter of the crime scene.

The detective stands in the front yard. Thinking. Reads his notes. Appears to be completely stumped.

POLICE OFFICER (O.S.)
Detective. Over here!

The detective walks into an open field beside the house, where the police officer kneels next to a group of bushes.

The detective kneels down to peer under one of the bushes. He puts on latex gloves, reaches in, and pulls out a gun.

INT. TWIN TEEPEES MOTEL - DAY

CLOSE ON: A gun pressed against Ashley's cheek.

REVEAL: She sits on a chair in her kitchen. Scared as hell. Spike stands over her. Gabriel and Lucinda watch from across the room.

GABRIEL
You gotta help us. He's not fuckin' around.

ASHLEY

I can't get 'em today. He's not
comin' back.

SPIKE

This ain't gonna work.
Let's just get outta town.

GABRIEL

No. No. No.

Spike thinks.

SPIKE

This is easy. We just tell him he
can have his daughter back if he
gives us the codes.

ASHLEY

You're stupider than you look.
He'll think she's in on it.

GABRIEL

She's right.

SPIKE

Bullshit.

Gabriel thinks for a minute.

GABRIEL

There's another way.

SPIKE

What?

Gabriel glances at Lucinda, holds for a beat, then turns back
to Spike.

GABRIEL

Let's talk about it outside.

SPIKE

Let's talk about it now.

GABRIEL

No. This needs to wait.

Spike nods. Gabriel takes Lucinda by the hand and heads for
the door.

SPIKE

(lingering)
I'll be there in a minute.

Gabriel and Lucinda leave and close the door, leaving Spike in the room.

EXT. SANDRA'S HOUSE - FOYER - DAY

Sandra opens the door and is surprised to find Reid standing there. She can see he's upset about something.

SANDRA

I heard on the news. Is Vern okay?

REID

He's out of surgery. Still unconscious but he'll pull through.

Sandra waits for more. Reid just stands there. Distraught.

SANDRA

Coffee?

INT. SANDRA'S HOUSE - KITCHEN - DAY - CONTINUOUS

Reid follows Sandra into the kitchen. He looks around the room. It's obvious he's never been there.

Grace walks in. She sees Reid and runs to give him a hug. He hangs on forever. Just won't let go.

SANDRA

Go get your stuff. We'll leave in five minutes.

Grace peels herself away from Reid and runs into the other room.

REID

Listen. There's more.

Sandra pours some coffee.

REID (CONT'D)

They've got Lucinda.

SANDRA

Who?

REID

Gabriel and Spike Jenkins. They took her.

Sandra drops the coffee pot.

SANDRA

Spike Jenkins?

She slides slowly down the wall until she sits on the floor.

It's a slow build, but eventually Sandra lets out a loud moan.

Reid sits down next to her and puts his hand awkwardly on her shoulder. She doesn't push him away.

He envelopes her with his arm and she sinks into him as she cries. Reid comforts her until the sobbing stops.

Grace appears at the door. They don't see her quietly watching.

SANDRA (CONT'D)
Why would they take her?

REID
I was gonna take her back to rehab.
Spike was there. Vern came out of
nowhere. Then Spike shot Vern. It
was a fucking mess.

Sandra explodes in rage. Arms flailing as she attacks Reid.

He lets her hit him. Over and over. He grabs her arms. Slowly she relents. Flops back against the wall. Totally spent.

Reid sees Grace standing in the doorway wearing her backpack. She's strangely nonplussed.

Reid stands up. Sandra just sits there. Frozen in place.

REID (CONT'D)
I'll take Grace to school.

Reid gets up and takes Grace by the hand. They turn to leave.

SANDRA
She was safe in jail.

PRE LAP: A GUNSHOT RINGS OUT

CUT IN:

INT. POLICE DEPARTMENT - DAY

A FORENSICS EXPERT sets a gun on a table. He walks across the room and pulls the bullet from the padding.

He looks at the bullet under a microscope.

INT. REID'S TRUCK - DAY - MOVING

Reid and Grace ride along in silence. No music today.

Grace watches Reid closely. He's agitated. On edge.

GRACE

Was Lucinda kidnapped?

REID

No. No. Don't worry. She'll be okay.

GRACE

Is Lucinda the reason you and Mom got divorced?

REID

You don't need to worry about stuff like that.

GRACE

Does Lucinda still love us?

REID

Of course she does. Especially you.

Grace looks out the window. Watches the trees go by as she processes everything.

INT. POLICE STATION - DAY

The detective bursts into the office of the police chief.

MARTIN

The gun that shot Vern was registered to Reid Monroe's father.

EXT. WENATCHEE MIDDLE SCHOOL - PLAYGROUND - DAY

Reid drives Grace up to school.

As they pull up, they see a big commotion by the baseball backstop. Scores of kids screaming and yelling.

Reid stops the car. They get out and walk toward the group. He looks around but doesn't see any teachers.

Things seem out of control. Reid pulls Grace back, but she shakes loose and walks forward. He follows.

They hear a roar as they get close. The crowd screams.

Grace pushes through to the front of the group.

REVEAL: A mountain lion is trapped in the dugout. Angry and scared.

Drake and the gang torment the animal. Drake picks up a rock and throws it. The lion roars in defiance. The crowd of kids screams in terror and delight.

Reid grabs Grace. Tries to pull her away but she won't go.

Drake becomes bolder. He picks up a pile of rocks. Moves to the dugout opening and starts pelting the animal. One, two, three rocks.

GRACE

Stop it!

Drake laughs. He bends down to pick up another rock. Then the lion suddenly rushes him! Pulls up just short of striking. Drake panics and trips.

Now the lion has him cornered. Just a few feet away. Drake cowers in the corner, consumed by fear.

The lion wants out of the dugout, but Drake inadvertently blocks the way.

Drake whimpers. The lion hisses and bares its teeth. The crowd backs away in fear.

Reid backs up with the crowd, but doesn't notice Grace standing still. Finally, Reid sees her.

REID

(sotto)

Grace. Come back here.

Grace walks toward the dugout. Reid steps forward to stop her.

REID (CONT'D)

Grace!

It's too late. Grace is now just a few feet from the lion. Reid freezes. He can't get to her.

The lion turns to Grace and growls.

Now the crowd is dead silent. They watch for what seems like an eternity. Grace appears calm and peaceful. She stares at the lion with a slight smile.

The lion hisses one last time. Then it stops. After a moment, it sits down on its haunches.

Reid is transfixed by the sight. Then he panics, because once again Grace steps forward.

The animal doesn't react. It's totally calm.

Grace slowly approaches, until she's standing right next to the lion.

She says nothing. Just stands there peacefully.

The lion stands up. It follows Grace as she walks out of the dugout.

Drake scurries back and cowers in the corner as they pass.

The crowd parts. Grace and the lion walk between the other kids. Totally at peace.

Grace and the lion walk towards the tree line at the edge of the playground. Grace stops and watches the lion walk into the woods.

The kids look to Drake. They snicker when they see him sitting in a pool of his own urine. Then, they all slowly turn and walk away.

Grace walks up to Reid and takes his hand. He stares at her in wonder.

REID (CONT'D)

How did you do that?

GRACE

He just wanted to go back to the woods.

The two of them walk toward the school.

INT. REID'S HOUSE - DAY

Grandma stands in the kitchen with the detective. She watches as police rummage through her cabinets.

She walks into the living room. Same thing -- a thorough search.

GRANDMA

I'm calling my lawyer.

The detective nods.

Grandma moves away from the him and dials the phone.

REID (O.S.)
What's up?

GRANDMA
Don't come home.

Silence on the other end.

GRANDMA (CONT'D)
The police are here. They say Vern
was shot with your father's gun.

INT. REID'S TRUCK - DAY - MOVING - CONTINUOUS

Reid drives through the city streets of Wenatchee.

REID
Tell them I drove to Seattle for a
business meeting.

GRANDMA (O.S.)
Did you find Lucinda?

REID
Not yet.

INT. REID'S HOUSE - DAY - CONTINUOUS

Grandma hangs up the phone. She turns to the detective.

GRANDMA
He told me to ask for a copy of the
warrant.

INT. REID'S TRUCK - DAY - MOVING

Reid looks out carefully as he drives through town. He sees a police cruiser crossing the intersection in front of him. He pulls over to the side of the road, stops and waits.

Reid drives down the main drag. Suddenly, he hears a siren behind him. Then two sirens. He panics -- hits the gas and swings around a corner. The two cruisers blast past him, heading somewhere else in a hurry.

Reid pulls up half a block from the Twin Teepees Motel.

EXT. TWIN TEEPEES MOTEL - DAY

Moment later, Reid sees cop cars and an ambulance in the parking lot. There's a lot of commotion by Ashley's room on the second floor.

Reid gets out of his car. He inches forward, carefully hiding behind bushes and trees, watching for police.

Two medics leave Ashley's room carrying her -- lying prone -- on a stretcher, clearly in bad shape. Attached to an IV with a ventilator over her mouth and nose.

Reid steps back in shock. Falls into the bushes. He lies on his back and stares up to the sky. Lost.

EXT. HOSPITAL - DAY

Reid appears in the woods behind the hospital. He scans his surroundings as he slips across the parking lot.

Just as he approaches the building, a police cruiser rolls through the lot. Reid drops down behind a car as it passes.

He approaches a side door. It's locked. Reid slides along the side of the building. He rounds a corner and sees the front door to the hospital.

Just in front of it stands the detective, talking to two patrolmen.

He waits until the detective walks to his car and drives away. The two patrolmen sit down on a bench outside the door.

Reid retreats back around the corner. He sits down with his back against the wall.

Reid reaches into his pocket and pulls out two pill bottles. He empties some from each bottle into his hand and downs them.

He leans back against the wall and closes his eyes.

EXT. WENATCHEE MIDDLE SCHOOL - DAY

A van pulls up and parks across the street from the school.

INT. VAN - DAY - CONTINUOUS

Spike sits in the front of the van. Gabriel is in the back seat with Lucinda.

The two of them watch as kids start to come out the front door.

GABRIEL

(to Lucinda)

You're doing the right thing, baby.

Lucinda just stares straight ahead.

Gabriel puts a syringe back in his kit and zips it up.

Lucinda closes her eyes. She's wasted.

EXT. HOSPITAL - DAY

Reid lies asleep against the wall. He suddenly wakes with a start, looks around the corner. The patrolmen are gone.

Reid walks to the front door and enters the hospital.

EXT. WENATCHEE MIDDLE SCHOOL - DAY

Grace exits the school building. She joins a pack of kids waiting for rides by the curb.

INT. VAN - DAY

Gabriel nudges Lucinda. She opens her eyes. He points to the group of children.

Lucinda looks out the window. She sees Grace. She freezes.

GABRIEL
Which one, baby?

Lucinda can't speak.

GABRIEL (CONT'D)
(softly)
Lucy...

Lucinda falls back in her chair. Still stoned out of her mind.

LUCINDA
Yellow backpack.

Spike scans the crowd of kids.

SPIKE
I see her.

INT. HOSPITAL - RECEPTION AREA - DAY

Reid watches carefully as he passes the reception desk, keeping watch for police.

He approaches the elevator, then thinks better of it, heads for the stairs.

EXT. SCHOOL - DAY

Grace waits. Now there are only a few kids left on the sidewalk.

She looks across the street and sees the van.

INT. HOSPITAL - STAIRWELL - DAY

Reid trots up the stairs. He opens a door on the third floor. Peeks into the corridor. No cops.

He slips down the hall.

EXT. WENATCHEE MIDDLE SCHOOL - DAY

Grace now stands alone, looking back and forth. Waiting patiently.

INT. VAN - DAY

GABRIEL

Looks like Daddio ain't showing.

Spike pulls the van out of the parking space and heads across the street.

INT. HOSPITAL - PATIENT ROOM - DAY

Reid slips up to a room and peeks inside. He sees Vernon lying in bed. Hooked up to monitors and an IV.

He enters the room. Shuts the door.

Reid approaches the bed. Vernon is asleep.

Reid grabs his hand and holds on tight.

Vernon opens his eyes after a few moments. He sees Reid and smiles.

EXT. WENATCHEE MIDDLE SCHOOL - DAY

Grace watches as the van pulls up in front of her.

The door slides open.

Inside, Gabriel shakes Lucinda awake. She looks up and sees Grace.

LUCINDA

Hi Gracie.

Grace smiles. Almost eerily like, somehow, she knows.

INT. HOSPITAL - PATIENT ROOM - DAY

Vernon grunts, sitting up slightly.

VERNON
You shouldn't be here.

REID
They think I shot you.

VERNON
I told 'em it wasn't you. But you
ain't off the hook. It was your
gun.

REID
My father's.

Vernon laughs, then starts coughing. Reid helps him and wipes his mouth with a Kleenex.

VERNON
You're a goddamn fool.

Reid nods in agreement.

REID
You gotta help me.

VERNON
Anything.

REID
I need to find Spike Jenkins.

VERNON
No.

REID
He shot you.

VERNON
We'll find him.

REID
They got Lucinda.

This one stops Vernon. But only for a moment.

VERNON
Smith knows what he's doing. You
can trust him.

Reid just stares at Vernon. It's obvious he's not turning back.

VERNON (CONT'D)
I ain't helpin' you get killed.

EXT. VAN - DAY

The van rumbles along a country road.

INT. VAN - DAY - MOVING - CONTINUOUS

Spike drives. He adjusts the rear-view mirror so he can see into the back seat.

Grace sits in the back on a jump seat across from Lucinda and Gabriel. She's totally at ease. Looks out the window at the passing countryside.

She turns to Lucinda and smiles.

Lucinda smiles meekly. Obviously tortured with guilt. But so stoned it hardly matters.

EXT. VAN - DAY

The van pulls into a driveway and rumbles up to Spike's mountain cabin.

Everyone gets out.

Grace looks around. She turns to Lucinda with a penetrating stare.

LUCINDA
Daddy is gonna pick you up later tonight.

Grace squints. Then smiles.

She notices some ducks in a small pond and walks over to see them.

INT. HOSPITAL - HALLWAY/PATIENT ROOM - DAY

Reid walks down a hallway, looking in each room. He stops when he sees Ashley lying in one of the beds.

He walks in. Sits down and watches her.

EXT. SPIKE'S CABIN - DAY

Lucinda brings some bread to Grace and they start feeding the ducks in the pond.

Spike walks up to Lucinda and hands her a cell phone.

INT. HOSPITAL - PATIENT ROOM - DAY

Reid walks into Vernon's room, sits, and stares out the window.

Vernon lies in bed.

Reid's cell phone rings and he answers.

REID

Yeah?

(listens)

Baby, are you okay? Where are you?

EXT. SPIKE'S CABIN - DAY - CONTINUOUS

Holding the phone, Lucinda looks at Gabriel. Pleads with her eyes. His pointed look prods her to keep going.

LUCINDA

Wait a sec. Okay?

(to Grace)

Grace. Come here!

Grace runs to Lucinda's side. Lucinda gives her the phone.

LUCINDA (CONT'D)

It's Daddy.

Grace puts the phone to her ear.

GRACE

Hi Daddy!

INT. HOSPITAL - PATIENT ROOM - DAY - CONTINUOUS

Reid spins around. In shock.

REID

Gracie? Is that you?

EXT. SPIKE'S MOUNTAIN CABIN - DAY - CONTINUOUS

Grace's eyes light up.

GRACE

I'm with Lucy!

Gabriel takes the phone from Grace.

GABRIEL

Hey there, Daddio.

INT. HOSPITAL - DAY - CONTINUOUS

Reid freezes.

REID

You've got no fuckin' idea what
you've done.

Vernon looks up from his bed.

REID (CONT'D)

You're dead.
(listens)
What do you want?
(listens)
That's it?
(listens)
After I get Grace back.
(listens)
I don't trust you.

EXT. JENKIN'S PLACE - DAY - CONTINUOUS

GABRIEL

No. We don't trust you.
(listens)
This is what's gonna happen. We
meet you behind the plant at
midnight. You open the gates to the
tanks. Once we've off-loaded the
ammonia, we give you your precious
little girl.
(listens)
We'll have guys watching every road
heading into the plant. If any cops
show up...Well, you've met Spike
Jenkins, right?

Gabriel hangs up. Spike smiles and nods.

GABRIEL (CONT'D)

Midnight.

INT. HOSPITAL - PATIENT ROOM - DUSK - CONTINUOUS

The sun sets outside the window.

Reid sets the phone down.

He turns and sits next to Vernon.

Vernon waits for him to say something. He sees Reid's
agitation.

VERNON

What?

Reid keeps looking out the window.

REID

They have Gracie.

VERNON

Why?

REID

(turning back to Vernon)

You're not with me on this.

Vernon picks up the phone. Starts to dial. Reid jumps up and pulls the cord out of the wall.

VERNON

I'm with you. But you have to bring
in the police.

Reid flops into the chair. Overcome with indecision.

INT. SPIKE'S CABIN - LIVING ROOM - NIGHT

Grace watches a tap dance number in an old musical on TV. She seems happy to be there.

Spike sits at the kitchen table eating a sandwich.

He watches Grace carefully.

Everything seems unusually calm and normal.

INT. SPIKE'S CABIN - BEDROOM - NIGHT

Lucinda lies on top of the bed covers. In a drug stupor.

She slowly pulls herself up. Stumbles out of the room.

INT. SPIKE'S CABIN - LIVING ROOM - NIGHT - CONTINUOUS

Grace still watches TV, but now she sits on Spike's lap as he gently rocks her back and forth on his knee.

Still normal. But deeply disturbing.

Lucinda wanders in. She rushes across the room, grabs Grace, and runs to the kitchen.

Spike laughs.

INT. SPIKE'S CABIN - KITCHEN - NIGHT - CONTINUOUS

LUCINDA
 (to Grace)
 You all right?

Grace isn't agitated at all.

GRACE
 When is Dad coming?

LUCINDA
 (calling back to Spike)
 Where's Gabriel?

SPIKE (O.S.)
 Running an errand.

EXT. TRUCK RENTAL YARD - NIGHT

Gabriel counts off \$500 and gives it to the old man.

He gets in the pumper truck and drives away.

INT. HOSPITAL - PATIENT ROOM - NIGHT

Reid is still in the chair. Frozen.

VERNON
 What do they want from you?

REID
 The codes to the gates for the
 ammonia.

VERNON RULE
 So just tell 'em.

REID
 Not 'till I get Gracie back.

VERNON
 They'll kill you if you meet up
 with them.

REID
 I gotta fix this fucking mess.

Vernon shakes his head. Looks Reid straight in the eye.

VERNON RULE
 The things we hold onto are the
 things we lose.

Reid drops his head into his hands. But just for a moment. Then, he looks up.

REID
Keep you AA bullshit to yourself.

EXT. SPIKE'S CABIN - NIGHT

Lucinda holds Grace's hand as they walk to the van.

Gabriel hops into the pumper truck.

Spike opens the back door of the van, waits for Lucinda and Grace to get into the back seat. He closes the door and hops into the front.

The van and truck fire up and glide down the long driveway toward the street.

INTERCUT:

EXT. WENATCHEE STREETS - NIGHT

Reid's truck drives through central Wenatchee. He pulls on to the freeway entrance.

EXT. COUNTRY ROAD - NIGHT

Spike's van and the pumper truck wander through the hills above Wenatchee.

INT. REID'S CAR - NIGHT - MOVING

Reid stoically drives down the freeway.

EXT. COUNTRY ROAD - NIGHT

Spike's van and the pumper truck pull off the road to an overlook above a valley.

INT. SPIKE'S VAN - NIGHT

Spike turns to Lucinda..

SPIKE
Wait here.

LUCINDA
I want to be with Gabriel.

SPIKE
Don't fuckin' move.

He gets out of the van.

EXT. VALLEY OVERLOOK - NIGHT

Spike walks to the edge of a cliff and looks down.

Below him sits Franklin Packing. Desolate and quiet.

Spike pulls out binoculars and scans the plant. Sees nothing. Waits.

EXT. WENATCHEE FREEWAY - NIGHT

Reid's car pulls off the freeway and heads up into the hills.

EXT. VALLEY OVERLOOK - NIGHT

Spike keeps observing with the binoculars. He sees a truck approach the plant.

EXT. COUNTRY ROAD - NIGHT

Reid's truck pulls up to the gate in front of the plant.

Reid gets out of the vehicle. He looks around but sees nothing. Uses his key to unlock the gate.

Reid pushes the gate open, gets back inside his car, and drives inside the plant grounds.

EXT. VALLEY OVERLOOK - NIGHT

Spike watches through the binoculars as Reid's truck winds through the parking lot and pulls around to the back of the plant.

Spike is startled to find Gabriel right beside him.

GARBIEL

Let's go.

SPIKE

Not yet. Back in the truck.

He raises the binoculars again.

INT. REID'S TRUCK - NIGHT - CONTINUOUS

Reid pulls up to the two large tanks at the back of the plant.

He waits a moment. Scans the hillside above the plant. It's dead quiet.

He gets out of the truck.

EXT. PACKING PLANT - NIGHT - CONTINUOUS

Reid walks over to the gate surrounding the tanks. He punches a code into the security system. The gate clicks unlocked. He pushes the door open.

Reid stands to the side and scans the area. Still nothing.

He walks to a door to the plant, unlocks it and steps inside.

EXT. VALLEY OVERLOOK - NIGHT

Spike makes one long, careful sweep of the area with the binoculars. Then puts them down.

SPIKE
(to Gabriel)
It's time.

He gets in the van and pulls out, heads down the hill toward the plant.

Gabriel follows in the pumper truck.

INT. PACKING PLANT - NIGHT

Reid sits on a chair just inside the door. Checks his watch.

He hears the sound of an engine in the distance.

Reid takes out his cell phone and punches in a number.

EXT. PACKING PLANT - NIGHT

Moments later, Reid walks outside, leaving the door open, and peers into the darkness.

The van pulls up behind the plant, headlights off. It stops about fifty yards away. Gabriel pulls up in the pumper truck.

Reid watches but nothing happens.

After a few moments the van pulls forward and comes to a stop just ten yards away from Reid.

The door opens and Spike steps out.

SPIKE
You're real prompt.

REID
Where's Grace?

SPIKE
Business first.

Reid steps to the gate, shows it's open. Then slams it shut.

REID
Where's Grace?

Spike thinks, chuckles to himself and walks to the van. He opens the door. Lucinda and Grace step out.

GRACE
Daddy!

Grace tries to run toward Reid but Spike grabs her arm and pulls her back. Hard.

SPIKE
Lucinda was real helpful. We
couldn't have pulled this off
without her.

Lucinda hangs her head. Ashamed.

REID
Gracie. Don't worry. I just got to
do some business with these men and
then we can go home.

GRACE
(doesn't appear worried at
all)
Okay.

Spike waves to Gabriel, who spins the truck around and backs up to the gate.

Spike steps forward. He pulls out a gun and points it at Reid.

LUCINDA
No!

Grace looks on. Not so calm anymore.

SPIKE
Open it.

GRACE
You can't trust him, Daddy.

Spike turns to Grace and lets out a belly laugh. Then he screams and points the gun at her.

SPIKE
Shut the fuck up!

Grace doesn't react. She's oddly calm.

Spike turns the gun back toward Reid.

Reid and Grace exchange a long look. Grace nods.

Spike turns back to Reid.

SPIKE (CONT'D)
Open it.

Reid hesitates. Still looking at Grace.

Spike aims the gun at Grace and Lucinda.

SPIKE (CONT'D)
Open the fucking door!

Reid slowly taps in the code. The door clicks open. He swings it ajar and stands back.

Spike turns and yells to Gabriel.

SPIKE (CONT'D)
Bring the hose!

Gabriel jumps down from the truck. He unwinds a long hose from the side of the truck and walks it toward the tanks. He passes Reid and Spike as he heads through the open door.

Reid glances at Grace. Now she's grim. Determined.

Gabriel struggles to attach the hose. Can't get it done.

Spike waves the gun at Reid.

SPIKE (CONT'D)
Do it.

Reid walks into the cage and quickly attaches the hose to one of the tanks. He spins a knob several turns.

REID
It's ready.

SPIKE
(to Gabriel)
Start the pump.

Gabriel runs back to the truck. Hops inside to start the motor. Then jumps down, hits a switch on the side of the truck to turn on the pumper.

It's loud.

They all wait a moment. Reid looks at a dial on the tank.

REID
It's working.

SPIKE
How long?

REID
Maybe ten minutes each tank.

REID (CONT'D)
(turning to Grace)
Gracie. Come here.

SPIKE
Forget it.

REID
We're done.

SPIKE
We got one more tank.

The pumper truck still fills the air with a terrible racket.

Spike waves Reid aside with the gun. Goes into the cage, dragging Grace with him.

He uses the gun to keep Reid at bay. Checks the dial on the tank.

SPIKE (CONT'D)
Progress.

Spike turns to walk out of the cage.

Grace pulls away.

GRACE
Now!

Reid slams the door on Spike's arm. The gun falls to the ground.

Reid pushes the door again. Spike falls back into the cage.

SPIKE
Son of a bitch!

Reid opens the cage door, leaps for the gun.

Spike rolls over and kicks it away.

Reid scrambles across the ground and Spike kicks him violently in the back. Stops him cold.

Spike jumps on top of Reid and starts pummeling him with blows to the kidney.

Grace turns her attention to the woods. Looking for something.

Reid suddenly wrenches around and smashes Spike in the face with a stiff jab.

Gabriel rushes in and grabs the gun.

GRACE
Daddy!

GABRIEL
That's it. Stop!

Reid sees Gabriel with the gun. He stands up.

Grace still looks into the woods. Then she smiles.

GABRIEL (CONT'D)
(to Reid)
You've caused enough trouble.

He points the gun directly at Reid's head

LUCINDA
No!

Out of nowhere, a shadow streaks past Spike, Lucinda, and Grace. It's the mountain lion!

The lion leaps and viciously attacks Gabriel from behind.

Reid stumbles back as the beast rips into Gabriel's neck.

Gabriel tries to fight it off but it's no use. The mountain lion viscously rips and tears at him.

Everyone is frozen as they watch Gabriel try to fend off the attack. It's hopeless. He succumbs quickly. Falls to the ground, moaning, his face covered in blood.

The mountain lion stands over Gabriel, breathing hard.

A beat.

The animal turns and walks back into the woods.

Gabriel is still now. Torn to pieces.

Lucinda runs to Gabriel. She lifts his head. Tries to comfort him. It's obvious he's not going to make it.

LUCINDA (CONT'D)

Oh, Baby.

There's no reaction from Garbiel. Lucinda drops her head into his chest.

SPIKE (O.S.)

Well that was entertaining.

They turn to see Spike holding the gun on all three of them.

SPIKE (CONT'D)

Never liked the idea of sharing
this haul with that assbucket.

Reid, Lucinda, and Grace stand between Spike and the truck.

He motions them to the side with the gun. He inches past them.

He watches Reid closely. He doesn't see Lucinda quietly get up. She picks up a pipe lying on the ground next to her.

SPIKE (CONT'D)

(motioning with the gun)
Back to work, Mr. Monroe.

Out of nowhere, Lucinda rushes forward and clobbers Spike's arm with the pipe. The gun flies off into the bushes.

Reid rushes forward and wallops Spike with a fierce right cross.

Spike stumbles back. Then he rushes forward, slamming his shoulder into Reid's body.

The two tumble to the ground. They grapple in the dirt until Spike manages to whack Reid on the ear.

Reid gets up. Stumbles back. Disoriented. He shakes it off. He sees the pipe at his feet, picks it up, and charges Spike.

Spike turns to escape and runs through the open door into the plant.

INT. PACKING PLANT - CONTINUOUS

Spike runs down a steel gangway over the apple sorting machine. Reid chases him with the pipe.

EXT. PACKING PLANT - CONTINUOUS

Grace runs into the plant.

LUCINDA

Grace! No!

INT. PACKING PLANT - CONTINUOUS

Spike turns to run down some stairs. Reid launches himself off the gangway. He collides with Spike. The two of them fly off the stairs and land in the water of the sorting machine.

They fight in chest-high water. Reid drops the pipe. Spike head butts Reid and he floats backward.

Spike rushes him. Gets him in a headlock and holds him underwater.

Grace watches from the top of the stairs.

Reid struggles to escape. His head underwater. No way to breathe.

Spike laughs.

Reid finds the pipe with his feet on the bottom of the pool.

As Spike holds him tighter, Reid manages to carefully lift the pipe between his feet and bring it to his hands.

With one swift motion, he swings it over his head and whacks Spike on the arm. He misses his head, but it's enough.

Spike lets loose of Reid, grabbing his arm in pain.

Reid coughs and spits out water.

Spike climbs out of the pool and runs down a corridor. Reid follows with the pipe.

Grace chases after the two of them.

Reid turns a corner, where Spike waits. Hits him square in the jaw. Reid drops the pipe and falls back against the wall.

Grace watches from across the corridor. She's standing next to the door to the controlled atmosphere storage.

Reid and Spike go at each other. They're tiring, but neither one is going to give up.

Grace looks at the door of the storage. She runs across the corridor, grabs the keys off the wall, and heads back to unlock the door. She turns to look at her Dad.

Reid and Spike stand a few feet apart. Both bloodied.

SPIKE

Looks like a standoff.

GRACE

Daddy!

Reid looks to Grace. He sees her holding her hand on the storage room door. Doesn't get it.

SPIKE

(laughing)

Your move, old man.

Grace gently turns the handle.

Reid shakes his head.

A beat.

Reid thinks, then nods.

Grace opens the storage room door.

Reid rushes forward. He pushes Spike toward the open door.

Spike sees what's happening. Knows what's next.

SPIKE (CONT'D)

-- Fucking crazy!

Spike holds on to the door jam, but Reid rams him hard and they fall backward. They both take big breaths as they stumble into the room.

Grace closes the door.

INT. CONTROLLED ATMOSPHERE STORAGE - NIGHT - CONTINUOUS

It's dark. The only light comes from the small window in the door. Huge bins of apples are stacked 30 feet into the air.

Reid and Spike are on the floor. Hands around each other's necks.

Both hold their breath. Both try to strangle the other.

Spike knees Reid in the stomach. He leaps up and runs for the door. It's locked. No escape.

INT. PACKING PLANT - NIGHT - CONTINUOUS

Grace stands in the corridor. She watches the door.

INT. CONTROLLED ATMOSPHERE STORAGE - NIGHT - CONTINUOUS

Spike fights with the door. Reid grabs him from behind and slings him across the room. He bangs into the bins.

They're now struggling to hold their breath. Panic grows in both their eyes.

Spike rushes forward. Reid tries to block a punch, but Spike flies to the ground, slams into Reid's knees, and knocks him off his feet.

Reid is on his stomach. Spike jumps on his back. Puts Reid in another choke hold

INT. PACKING PLANT - NIGHT - CONTINUOUS

Grace watches the door.

INT. CONTROLLED ATMOSPHERE STORAGE - NIGHT - CONTINUOUS

Spike is on top of Reid. They're both shaking. Eyes bugging out. They've been in there over a minute. Can't last much longer.

Spike tightens his hold on Reid, who now looks like he's going to pass out.

At the last minute he swings around and punches Spike in the stomach.

Spike loses it. He takes a big breath. His body goes rigid. He lets go of Reid.

He flies backward onto the floor. Reid turns to watch.

Spike's entire body shakes with violent convulsions as the poisonous gas fills his lungs. His face contorts in agony. It's over in seconds.

Reid struggles to his feet.

INT. PACKING PLANT - NIGHT - CONTINUOUS

Grace watches the door.

She sees Reid's face in the window. Rushes to unlock the door with the key.

Reid stumbles out. He turns to close the door, then lets out an enormous breath. Choking. Breathing hard.

He recovers. Sees Grace. Grabs her tight, tears flowing down his face.

EXT. PACKING PLANT - NIGHT

Moments later, Reid and Grace walk out the door. Lucinda sits on the ground where they left her. Next to Gabriel's body.

She looks up. Doesn't move.

They hear sirens in the distance. Reid looks up the hill to see flashing lights as three police cruisers scream down the road to the plant.

The police cars pull up. The detective gets out to find Reid and Grace holding hands.

Reid looks to Lucinda. She turns away.

PRE LAP: The same mournful blues tune plays..."I have a right to love my baby..."

ENTER MONTAGE:

The music continues...

- Reid's truck winds through the mountains.

- It flies down the foothills, just as the sun rises over Seattle

- And pulls up in front of a low-rise suburban building.

EXIT MONTAGE:

INT. REID'S TRUCK - NIGHT

Reid and Lucinda in the front seat. Grace in the back with Lucinda's luggage and her guitar.

LUCINDA

Will Dr. Sloan be there?

REID
He's waiting for you.

Reid opens his door.

LUCINDA
I can't do this.

Reid closes the door.

REID
Sure you can.

LUCINDA
I know I can. But I don't want to.

REID
This is the only way.

LUCINDA
Not really.

REID
You need this.

Lucinda looks around.

LUCINDA
This is a big city. Everything I
need should be easy to find right
here.

Lucinda opens the door.

Reid grabs her arm.

Lucinda tries to shake him loose. He hangs on tight, with
both arms now.

LUCINDA (CONT'D)
Let go!

REID
Lucy! This is stupid!

Lucinda starts fighting. Reid won't let go. It's getting
ugly.

GRACE
Daddy!

They stop fighting. Reid looks to the back seat.

Grace looks back at Reid in the way only she can. Her face full of serenity.

Reid stares at her. He thinks. For a long time.

Finally, he lets go.

Lucinda gets out of the car. Reid does the same.

He stands next to the car and watches as Lucinda opens the back door. She reaches in to grab her bag. Leans down to talk to a wide-eyed Grace. Concerned but still at peace.

GRACE (CONT'D)
Don't forget your guitar.

LUCINDA
I don't need it. You can have it.

Lucinda kisses Grace lovingly on the cheek. Then she grabs her, squeezes and holds on tight.

She stands up. Reid and Lucinda face off across the hood. Reid walks toward her but Lucinda backs off. He stops.

She picks up her bag, smiles meekly, turns around, and walks off into the morning light.

Grace watches with her face pressed up to the windshield.

FADE TO:

INT. CIRQUE DU SOLEIL - BACKSTAGE - NIGHT

CLOSE ON: Grace Monroe's face (now 19). She looks around in wide-eyed wonder.

SUPER: Eight Years Later

She smiles as a woman in a colorful leotard walks by on stilts.

She jumps just a bit and lets out a yelp when a gymnast flashes by executing rapid-fire back-flips.

She can't help but giggle when a tall clown dressed as a doctor pulls the heart out of a clown patient in a flowing white gown.

She's just thrilled to bits.

INT. CIRQUE DU SOLEIL - LOBBY - NIGHT

Reid shuffles forward as the line moves. He shows his ticket and is escorted into the theater.

INT. CIRQUE DU SOLEIL - THEATER - NIGHT

The usher leads Reid into the theater.

He passes Sandra and her new husband, WAYNE (50's) sitting on the aisle.

REID

Hey.

Wayne hops up to shake Reid's hand.

WAYNE

Reid.

REID

Good to see you.

WAYNE

Kind of exciting.

REID

Yeah. I'm nervous.

Sandra stands up and gives Reid a warm peck on the cheek.

SANDRA

How you doing?

REID

Good. Good. Busy. You know.
October. It's always the same.

They smile.

REID (CONT'D)

Heard anything?

SANDRA

Jim and Laurie were in Seattle.
They think they saw her working
behind the counter at Macy's.

REID

Really? That's a positive sign.

SANDRA

It's good news.

The usher tugs at Reid's sleeve. He turns to leave.

WAYNE

We're having dinner with Grace after. You want to join?

REID

Thanks. Uhh...I'm meeting some guys later. And I'm gonna see Grace for breakfast tomorrow morning.

WAYNE

Okay. Well. If you change your mind...

REID

Thanks. I appreciate it.

Reid moves on to find his seat.

INT. CIRQUE DE SOLEIL - BACKSTAGE - NIGHT

Grace is still bedazzled by the craziness surrounding her.

A group approaches. GUY LALIBERTE, founder of Cirque du Soleil, is accompanied by a SYLVIA BELANGER (35). Followed by a gaggle of hangers-on.

SYLVIA

(french accent)

Hello, Grace.

Grace smiles but doesn't stand up.

GRACE

Hello, Mrs. Belanger.

SYLVIA

Grace. This is Guy Laliberte. He founded Cirque du Soleil.

Guy waits for Grace to stand. She just smiles and sits there. He extends his hand and she awkwardly shakes it.

GRACE

Hello, Mr. Laliberte.

GUY

Bonsoir, Mademoiselle Grace. Madame Belanger tells me you have a wonderful performance planned for tonight.

GRACE

I hope so.

GUY

She insisted I fly all the way from Toronto to see it.

GRACE

Oh my.

GUY

Are you nervous?

GRACE

No. Are you?

Guy can't help but chuckle at that one.

GUY

No. I'm not nervous.

GRACE

Oh good.

GUY

Is your family here?

GRACE

No. They're sitting in the audience.

GUY

Okay. Well, good luck tonight.

GRACE

Thank you. And good luck to you too.

Guy smiles and leaves, followed by the rest of his entourage.

Sylvia turns to give Grace the thumbs up. Grace seems perplexed by the gesture. Sylvia shrugs and turns.

Grace heaves a deep sigh. She smiles. Stares straight ahead.

INT. CIRQUE DUE SOLEIL - THEATER - NIGHT

Lucinda sneaks into the theater.

She is completely transformed. Now in her late twenties. She looks healthy and happy. Dressed well. Smiling.

She slides along the side of the theater. Looks over the audience carefully. Searching.

She sees Reid just as he sits down.

Lucinda just watches. Overcome with emotion.

She takes a step forward. Then stops.

INT. CIRQUE DU SOLEIL - BACK STAGE - NIGHT

Grace waits patiently.

A STAGE HAND runs up to her. All business.

STAGE HAND

Five minutes.

Grace shivers with excitement.

INT. CIRQUE DU SOLEIL - THEATER - NIGHT

Lucinda slides along the row high up at the back of the theater. She takes her seat and waits.

The lights go black.

Murmurs and rustling as the audience settles.

After a moment, a single white spot lands on the center of the stage.

Nothing happens.

IN THE AUDIENCE

Sandra and Wayne share anxious glances.

Reid leans forward.

ON THE STAGE

It's dead quiet now. Soft footsteps echo across the stage. They grow closer. Louder as...

Grace steps into the spotlight.

Two more spots come on, illuminating two large black boxes, one stage left and one stage right.

Two gymnasts in white leotards walk on to the stage, one from each side. They share a look, then dramatically remove the lid from the boxes. They wait expectantly.

Nothing happens.

The two gymnasts run off the stage with the lids.

IN THE AUDIENCE

Reid is nervous as hell.

ON THE STAGE

Grace takes a white hanky out of her waistband and blows her nose. She smiles, puts the hanky back, and shrugs.

Then...

The first notes of Stravinsky's "Rite of Spring" play.

Grace listens to the music. She sways rhythmically from side to side. As the prelude ends, she gracefully extends her right arm, palm upturned.

From the box to her right, a single white BUTTERFLY emerges. It flies about the box for a moment then lands on the edge. Grace turns her head away from the butterfly. Keeps her arm extended.

The butterfly flies across the stage and lands quietly on Grace's hand. She keeps her head turned away. The butterfly stays there, fluttering its wings.

Grace extends her left arm. Same thing. A single butterfly comes from the other box and lands on her hand.

Grace lifts both arms. As the music builds, the two butterflies fly about the theater. Over people's heads. Into the rafters.

Grace lowers her head and her arms. The two butterflies fly back to the boxes and disappear inside.

Grace stands there with her head down and her arms at her side.

The music slows. A quiet passage with beautiful strings.

Tension builds.

IN THE AUDIENCE

Reid shakes with nerves.

ON THE STAGE

Suddenly, Grace raises her head with a big smile and throws her hands over her head.

The music erupts into a wild passage as THOUSANDS OF WHITE BUTTERFLIES burst out of the boxes.

They fill the stage above Grace's head. Fluttering about as she watches them.

Grace spins slowly. The mass of butterflies begin to spin above her. Slowly at first.

Grace spins more quickly. She raises her arms above her head. The butterflies follow. Spinning quickly.

The music builds to a giant crescendo. Grace stops. Then she runs to the audience. Stops at the edge of the stage and squeals with delight.

The butterflies fly in formation out over the audience. They sweep and swoop in time to the music.

IN THE AUDIENCE

Everyone is overcome with joy as they're surrounded by thousands of butterflies.

Reid laughs.

Sandra and Wayne smile and kiss.

Lucinda stands up. She reaches out to the butterflies, laughs and begins to sob.

ON THE STAGE

Grace waves her arms rhythmically to the music. Every time she moves her arms, the butterflies roll and shimmer in great waves over the audience.

Eventually the music slows. Grace turns and walks back to the center of the stage.

The butterflies follow. They mass together over the two boxes.

The music comes to a thundering end with giant drums and timpani.

At the last moment, on the last note, the butterflies fly back into the boxes.

The two gymnasts run out and cover the boxes.

IN THE AUDIENCE

It's dead silent. People are stunned.

Suddenly, everyone jumps up at the same time. Thunderous applause. Shouts. Screaming. It's total bedlam.

Reid, Sandra, Wayne, and Lucinda are laughing and crying.

ON THE STAGE

Grace is thrilled. She smiles. She bows. She waves.

Then she runs to the curtain.

At the last minute, she turns and opens her hand to release a single butterfly.

Grace looks up to the top of the theater. She smiles and waves. As if she knows Lucinda is there.

The single butterfly heads out over the audience.

IN THE AUDIENCE

Everyone is still on their feet. Applause and shouts go on and on.

Lucinda looks up. She sees the butterfly approach. She holds out her hand and the butterfly gently lands on her fingertips.

It flaps its wings.

And the lights go out.

INT. HOTEL CASINO - NIGHT

Reid looks bored sitting at the blackjack table.

He's dealt two 8's. He splits the cards. One draws a 10, the other a 3. He doubles down on the 11 and draws another 10. The dealer busts. He pays off Reid -- three times his original bet.

DEALER

Your lucky night.

Reid shrugs. Collects his winnings and gets up.

EXT. TAXI STAND - NIGHT

Reid stands in the taxi line. Bored. Distracted. Surrounded by happy couples, drunk bros, and laughing groups of young women.

INT. TAXI - NIGHT - MOVING

Reid looks out the window at the lights. The Belaggio fountains erupt as they enter the driveway approaching the hotel.

EXT. BELAGGIO TAXI STAND - NIGHT

Reid's taxi pulls up. A doorman opens the door. Reid gets out and walks into the hotel.

INT. BELLAGIO CASINO BAR - NIGHT - CONTINUOUS

Reid sits at the bar nursing a drink.

An attractive YOUNG WOMAN (20's) slides over next to him. Reid offers a weak grin.

YOUNG WOMAN
Looking for a date?

REID
Not tonight.

YOUNG WOMAN
Maybe tomorrow?

REID
We'll see.

She smiles and moves over to talk to another guy at the other end of the bar.

INT. BELLAGIO HOTEL HALLWAY - NIGHT

The elevator doors open. Reid exits and walks down the longest, quietest, loneliest hotel hallway in the world.

INT. REID'S HOTEL ROOM - NIGHT - CONTINUOUS

The door opens. Reid shuffles slowly into the room.

He wanders over to the window and looks out at the lights. Shoulders slumped. Devoid of energy or life.

Reid takes off his watch, pulls his wallet out of his pants, and throws them both on the desk.

He sees the message light on the phone. Pushes the button.

MAN (O.S.)
Hello Mr. Monroe. This is the front desk. Confirming your car will be ready to take you to the airport at 2:00 p.m. tomorrow. Please let us know if there's anything else you need.

Reid pushes the button again. There's a moment of silence, then a click.

He pushes it again. Another moment of silence, followed by a click.

Reid sighs and pushes the button one more time.

There's a long moment of silence. Then he hears an acoustic guitar playing a simple shuffle rhythm. It's slow and hauntingly beautiful.

Reid freezes. He turns up the volume on the phone.

The guitar continues.

Then he hears a woman singing. Her voice is strong, confident, and clear. Full of life.

LUCINDA (O.S.)
(singing)
I have a right to trust my baby.
He always look out for me.

Reid stumbles as he walks to the window.

Lucinda's voice gains power and dimension...

LUCINDA (O.S.) (CONT'D)
I have a right to trust my baby.
He always look out for me.

She's older, stronger. There's depth to her voice...

LUCINDA (O.S.) (CONT'D)
But that sweet hmmm hmmm.
Whoa, it's so good to me.

Reid looks across the vast city of lights. Searching.

The music holds for a second. Then Lucinda charges into the second verse. Somehow she manages to put a decade of pain into every word...

LUCINDA (O.S.) (CONT'D)
Every time my baby talks.
Chills run all over the place.
Every time my baby talks...

He puts his hand on the glass.

Reflected in the window...

Reid's face. Full of hope, fear, joy, and remorse.

FADE OUT