

THIS IS WHAT HAPPENED TO BABY MARVIN

Written by

Laurie Kirk

A Psychological Horror Film

After several earth-shattering revelations on his 18th birthday,
a former child star's other half emerges and together they take a
bloody journey towards revenge

THELAURIEKIRK@GMAIL.COM



There's good and evil in everyone.
Both just need a reason to come
out.

IN DARKNESS

GIGGLING BABY, MAN'S HEAVY BREATHING, WALKING ON GRAVEL

FADE IN:

EXT. MARVIN'S HOUSE - NIGHT

The Pocono Mountains of Pennsylvania. Soaked after a rainstorm. Sparsely populated forested area.

Imposing, isolated Victorian house at the end of a long, twisting, gravel driveway.

FULL MOON

LAUGHING BABY'S FACE, STREAKED WITH BLOOD.

Looking over the left shoulder of the MAN carrying him, the six month old baby gleefully coos and giggles.

They walk past a three acre pumpkin patch.

AREA OF DISTURBANCE in center. Pumpkins SMASHED.

SHOVEL leans against hastily parked red pickup truck with open bed.

Right hand gripping a GORY AX, the man with the BABY pushes open the front door of the home.

INT. MARVIN'S LIVING ROOM - NIGHT

MARVIN DAMON (18, dark wavy hair, green eyes), covered in blood, enters the exquisite house.

An old bloodhound lazily looks up from the couch and wags his tail.

SMASHED FRAME 1950 movie poster-HARVEY (Jimmy Stewart film), amidst scattered formal government documents on floor.

Marvin gently sets the baby down on the floor, while still balancing the ax. The dog ambles over and licks the baby.

Marvin STARES at the AX--SHOCK then RESIGNATION.

MARVIN

I did it.

MALE VOICE (O.S.)
We did it.

BLACKOUT

SUPER: BEFORE

INT. MARVIN'S BEDROOM - DAY

BUZZING ALARM. Bright sunlight streams through the window.

Marvin wakes and gazes out at the autumn-tinged forest beyond an expansive yard. Although he's the man from the prologue, Marvin still has his innocence on this day.

He smiles at the date on the calendar (October 29, 1968) next to his bed. Circled with a smiley face and "18" in red.

HIS 18th BIRTHDAY.

Rising and stretching, he's over six feet tall, and movie star handsome, he puts on a plain t-shirt, green.

A poster of THE MONKEES pop band dominates the wall behind his bed.

Movie posters--*THE GREAT ESCAPE. PSYCHO. YOU ONLY LIVE TWICE.*

Other walls and desk covered with sketches of furniture ideas and detailed plans for other woodworking projects.

Poster of former PRESIDENT EISENHOWER WITH FOUR YEAR OLD MARVIN in front of the WHITE HOUSE hangs on wall next to dresser--

"SAFE DRIVING DAY 1954-PRESIDENT EISENHOWER WELCOMES BABY MARVIN"

Four year old Baby Marvin has large dots on his CHEEKS (two inches in diameter) and one on the end of his NOSE (one inch diameter) giving him an adorable clown-like appearance.

ANNETTE (O.S.)
Come on down, Precious Pumpkin! I
have a surprise for you!

BRIEF DIZZINESS on hearing her voice.

Marvin stares at his reflection for a moment-joy, confusion, revulsion, anger, then back to a big smile.

The REFLECTION confuses Marvin for a split second.

SOMEONE ELSE looking back with his face but with sadistic grin.

Marvin closes his eyes, shakes his head and looks. Reflection is his again.

INT. HALLWAY - DAY

Marvin slowly heads down the long hallway towards the stairs. Noticing the four other empty bedrooms as he passes.

He's alone.

EXT. MARVIN'S HOUSE - DAY

House from the PROLOGUE.

Pumpkin patch is undisturbed.

AX (black handle) stuck in a chopping block outside of a detached wood shop.

No red pickup. Only car is an old Buick, well kept in spite of its age.

ANNETTE (O.S.)

MARVIN!

MARVIN (O.S.)

Coming!

INT. KITCHEN - DAY

ANNETTE SINCLAIR-DAMON (40) badly makes pancakes. A stunning beauty, she possesses old Hollywood glamour and would be at home sitting and chatting with Joan Crawford. She smokes a cigarette with great flair. Always playing a role.

SAFE DRIVING DAY 1954-PRESIDENT EISENHOWER WELCOMES BABY MARVIN

Huge poster for Safe Driving Day hangs in the living room. She smiles at it before her gaze falls on-

MOVIE POSTER for HARVEY starring Jimmy Stewart next to it.

"Annette, Best Wishes, James Stewart"

ANGER. She opens her prescription bottle, nearly empty. She takes one pill out, tosses it down the drain as she hears her son rushing down the stairs to her.

As he enters she pretends to take a pill, then beams at Marvin and throws up her hands.

ANNETTE

Happy birthday! I'm making your favorite, pumpkin pancakes.

Marvin takes the cigarette from her and stubs it out in the ashtray much to Annette's chagrin. She starts to light another but his intense deadpan expression stops her.

MARVIN

Thanks Mama.

ANNETTE

I can't believe you're 18 already. Thank God you're done with that school. I'm sorry you had to spend the last few years there.

MARVIN

I graduated months ago, you're beating a dead horse. Besides, I enjoyed going to school.

Marvin sits at the end of an enormous dining table that could easily seat twelve. Only one place setting.

Annette carefully puts an unappetizing plate in front of him and launches into her usual diatribe as she sits at the far end of the table with no plate of her own.

ANNETTE

I couldn't afford a private tutor anymore. Times being what they are.

Always a reminder that she's broke.

MARVIN

(eyes darkening)
Mr. Gray treated me like something was wrong with me.

ANNETTE

He came highly recommended.

MARVIN

As did Hermann Goring, I'm sure.

This is NOT how Annette wanted the morning to proceed. PIVOT.

ANNETTE

What would you like to do today?

MARVIN

I'm getting my driver's license.

ANNETTE

Absolutely not, darling. Those streets are not safe. Why, I barely escaped a collision just yesterday.

(beat)

And I have no idea where your birth certificate is anyway.

She's LYING. He KNOWS. Brief stand-off.

MARVIN

I'm buying a truck for my business. It's time.

ANNETTE

Your business? Don't call it that, Marvin. It's just a temporary means to an end until you get your break. I'm going into New York to meet with my agent at some point and I intend to speak to him about you again.

MARVIN

I enjoy wood-working, creating things with my hands. I've become quite successful. And I plan to expand the farm stand as well.

Annette scoffs.

ANNETTE

With your talent? Furniture? Gardens? Nonsense.

MARVIN

It keeps the lights on.

Annette waves off the unpleasant conversation, in complete denial about who actually keeps them from being destitute.

Marvin checks his watch.

MARVIN (CONT'D)

Carey is coming by to get me.

Shoveling the edible sections of pancake into his mouth, he waits for the explosion but Annette is oddly calm. She's sensing a dynamic change. Always calculating.

ANNETTE
Never liked that "boy".

MARVIN
That's rude, Mama.

ANNETTE
I'd prefer you not spend time with
a mentally deranged person.

MARVIN
Then I guess I should leave.

He heads to the door as Annette stares dumbfounded. She reaches out to stop him.

ANNETTE
Wait, I--

Marvin stops, daring to hope for an apology about his best friend. But predictably, her smile belies her intentions.

ANNETTE (CONT'D)
I need money.

Marvin pulls out his wallet and hands her cash.

ANNETTE (CONT'D)
I'll need more than this.

Marvin calmly puts his wallet back and walks out.

MARVIN (O.S.)
That's plenty. How many peignoirs
does a person need?

SHOCKED by her son's newfound attitude, Annette lights a cigarette then casually glides to the drink cart in the living room.

SCOTCH AND A CIGARETTE. Grandfather clock chimes nine in the morning.

Perturbed silence before tucking the money into her bra.

EXT. MARVIN'S WORKSHOP - DAY

Marvin gleefully strides towards his workshop, his sanctuary. A detached two-car garage has been converted into a large wood-working shop.

Piles of freshly chopped logs rest next to his long-handled ax, which is stuck in a chopping block.

He lifts the ax and reaches for a small pumpkin from a pile next to the chopping block. With a smile, he tosses the pumpkin into the air with his left hand.

SWISH. With one hand, he slices it cleanly in half with the ax. Should be sharper.

He brings it with him into the workshop.

He raises both doors by hand and turns on the interior lights. They flicker and only come on with difficulty. Marvin notices and sighs. He checks the corner of the shop for more of the long fluorescent bulbs but the box is empty.

INT. MARVIN'S WORKSHOP - DAY

A 20'x30' room with an 8 foot ceiling. Everything that a professional would need to craft furniture. Table saw, chisels of every size. Clamps hold pieces of wood in place.

A lathe has a baseball bat held in its grip.

Another ax (red handle) hangs inside the door next to a--

PLAGUE DOCTOR MASK.

He heads to the back of the shop with the black handle ax. Passes by--

LARGE METAL TUB hooked up to a STEAMER mechanism for shaping wood. Marvin turns it off, the LOUD HISS of steam escaping.

He opens the lid too quickly and the escaping steam burns his hand, but not seriously. He grimaces and shakes his hand.

The wood pieces inside are nicely curved and he's very pleased. He removes them and places them with a stack of similar pieces.

Bags of lye for soap-making. Dozens of bars of soap are curing, waiting to be cut with the wire soap cutter, carefully hung nearby. He quickly inspects them.

Quick sharpening of the ax on the grinding jig.

Happy with the newly sharpened ax, he heads toward the door.

Focused on his hand, he knocks over the huge floor fan that he uses to clear out the sawdust. He sets it right again.

Headed out the door, he stops and touches the plague doctor mask.

FLASHBACK - INT. MARVIN'S LIVING ROOM - DAY

12 year old Marvin wearing a party hat. Sitting alone on the sofa. Eyes closed.

ANNETTE (O.S.)
Don't open your eyes.

MARVIN
I won't.

A package is placed on his lap. He opens his eyes and rips into it.

ANNETTE (O.S.)
Happy 12th birthday!

A PLAGUE DOCTOR MASK. Marvin lifts it out, somewhat confused.

ANNETTE (O.S.) (CONT'D)
You said you needed a mask for dust
and dirt or something. For your
workshop. Is this alright?

Marvin smiles and puts it on. Completely delighted

MARVIN
(muffled)
It's perfect.

END FLASHBACK

INT. MARVIN'S WORKSHOP - DAY

Marvin shakes his head at the mask, smiles, shuts off lights.

EXT. MARVIN'S HOUSE - DAY

Marvin vigorously swings the newly sharpened ax into the chopping block.

Taking a leaf from an aloe plant next to the wood shop, he rubs the burn with the salve from the leaf. He blows on the burn.

MARVIN
(to self)
Gotta turn that steamer down.

He walks the long, gravel driveway. Smiling and inhaling the fresh air. He's at home in nature, a part of it.

This and his workshop bring him peace. His confrontation with his mother is forgotten.

He notices two young deer standing motionless near the pumpkin patch. They lock eyes with him and all three of them are still.

DIZZINESS briefly comes over Marvin again.

CAR HORN, deer scatter. Marvin hurries to meet the V.W. Bug pulling up.

CAREY(18, black) is a young man with a head full of dark wavy hair and light eyes. He has a warmth and sweetness that exudes from every pore. Marvin jumps in the car.

CAREY

Your mother know where you're going?

Marvin shoots him some side-eye.

CAREY (CONT'D)

Well, you need your birth certificate.

Marvin reaches behind him and pulls out an envelope that was tucked in his pants, hidden since he dressed this morning.

MARVIN

Ta da!

Carey produces a small box.

CAREY

Happy birthday.

Marvin opens it to find a small gold angel on a chain.

MARVIN

Is this--

CAREY

--Michael. The protector. Also the divine judge of humanity. You'd know that if you went to church.

MARVIN

Do you really think your grandmother didn't teach me everything about the Bible? I'd like to have gone to church with you but--

CAREY

--Your mother would spit nails if you went to a colored church.

MARVIN

Doesn't matter anymore. I can go where I please.

Marvin puts the necklace on, he loves it.

MARVIN (CONT'D)

And now I'm protected.

INT. DMV - DAY

A BARE-BONES WAITING AREA.

Carey nudges Marvin and points to an old poster of four year old Marvin smiling with the words "Slow Down, Dad!" at the bottom. Marvin rolls his eyes.

FEMALE CLERK (42, bleached beehive) motions him up. She's chewing gum and smoking. Seeing the poster on the wall behind him, she looks hard at him. Marvin puts on the same cheesy grin as his younger self and gives a thumbs up.

MARVIN

Slow down, Dad!

The clerk stares and chews as she hands him his documents.

Marvin turns and sees his young face on the wall. Remembering.

FLASHBACK - INT. AUDITION ROOM - DAY

SMALL CROWDED ROOM, "1954 SAFE DRIVING DAY AUDITIONS"

A dozen mothers fussing over their young children.

Annette enters with four year old Marvin and removes her head scarf and sunglasses with great flair.

HOW DARE THESE *PEOPLE* NOT RECOGNIZE HER!

MARVIN IS IN AWE. He never interacts with groups of children.

The friendly children notice Marvin and wave. He waves back and starts to go play with them until Annette leans down close to his ear.

ANNETTE

These aren't your friends, darling.

Annette checks in with the beleaguered female CLERK(30) at a folding table, then sits with Marvin as the other children play together.

Annette SCANS the room. WORRIED briefly then--

An IDEA. She pulls Marvin into the restroom.

INT. AUDITION ROOM - DAY

CLERK

Marvin! Marvin Damon!

RESTROOM DOOR OPENS.

Clerk's shocked face.

INT. SMALLER AUDITION ROOM - DAY

MARVIN'S FACE. RED DOTS ON HIS CHEEKS AND NOSE.

CASTING DIRECTORS surprised and delighted.

Marvin offers his hand to each of them. It's a done deal.

INT. RESTROOM - DAY - MOMENTS BEFORE

Annette frantically digs in her purse. She finds her lipstick. Gold tube, raised lettering.

REVENGE RED.

Humming, Annette puts the red dots on Marvin's face. He turns and looks in the mirror.

ANNETTE

This is what success looks like.

Marvin smiles.

END FLASHBACK

EXT. MISS JEZZY'S HOUSE - DAY

MISS JEZZY(65, black), her cane propped next to her, sits in her rocker on the wraparound porch.

When she leans down to scratch her leg, her name can be seen carved clumsily into the back of the rocker. MISS JEZZY.

On closer inspection, the rocker is sturdy but not professionally made.

Withered, but feisty, her thick glasses emphasize the all-knowing brown eyes that warm everyone's hearts. Her smile hides the sharp tongue that she weaponizes.

A small house, tidy and well-kept. Vegetable garden in the side yard has recently been harvested. All windows and doors stand open. Safe neighborhood.

Massive conjoined oak trees next to the road with an old tire swing. "Marvin" carved on one, "Carey" on the other.

Black-eyed Susans everywhere you look, all around the house and in a vase next to Miss Jezzy.

Eggs for sale on porch next to her.

WELCOMING.

THEODORE, the old bloodhound from the prologue is at her feet. Mostly blind and deaf.

The V.W. slowly pulls up the short driveway, scattering a few chickens, with Marvin driving and Carey in the passenger seat. Miss Jezzy stands.

MISS JEZZY

Now don't tell me that's my Marvin driving that car. I never seen such a thing.

Marvin parks, rushes her on the porch, sweeping her into a big hug. He pets the dog as Carey gets out of the car.

MARVIN

Finally! Now I can buy that pickup truck from your neighbor.

(notices the rocker)

I wish you'd let me make you a new rocking chair.

MISS JEZZY

Don't you dare touch that chair! That was the first project you ever made in that wood shop of yours. You were only a baby. I'm keeping it forever.

Marvin shows her his new license.

MISS JEZZY (CONT'D)

I can't believe that woman let you do this.

MARVIN

I found my birth certificate and did it myself.

(pause)

It's my 18th birthday, you know?

Miss Jezzy waddles slowly into the house.

MISS JEZZY (O.C.)

You can go on and plant me when I quit knowing things.

Carey playfully takes the keys from Marvin who threatens to keep them. Miss Jezzy immediately comes back out with a beautiful hand-made sweater.

Marvin STUNNED.

MARVIN

Miss Jezzy. You didn't make this?

CAREY

Yes she did. Took her months and months with her eyesight. But she wanted to do something for you.

MISS JEZZY

Carey, run on in and get Marvin a jar of that piccalilli.

Carey runs into the house as Marvin smiles.

MARVIN

My mom hates that stuff.

MISS JEZZY

Oh that's right.

(to Carey)

BRING TWO JARS!

Then she smiles at Marvin and hugs him, noticing his angel necklace. She pats it.

MISS JEZZY (CONT'D)

You're a good boy, Marvin. You should be on your own now. Get away from that woman. She don't deserve you. She's a nasty bitch, always has been. I should know.

MARVIN

Is this what being an adult is?
Getting the whole unvarnished
truth?

Miss Jezzy chuckles as Carey emerges with the jars. Marvin slings the sweater over his shoulder and takes the jars.

MISS JEZZY

There's a lot of truth in this
world for you to learn. My years in
that house were a blessing, in
spite of your mother. Taking care
of you, watching you and Carey grow
up together for those years. I
hated leaving you alone after that
but I had no choice in the matter.

Miss Jezzy takes Marvin's face in her hands, Carey is slightly confused by the INTENSITY of his Grandma's actions.

MISS JEZZY (CONT'D)

You're a wise old soul, Marvin.
That's why I talk to you real. Like
a friend.

CAREY

Grams, you don't have any friends.
You keep outliving them.

MISS JEZZY

I don't need friends, I have the
two of you.
(serious)
And I want to talk--

SPEEDING BRIGHT GREEN CAR approaches.

JOHN CARTER(18) and ROGER CARTER(15) skid to a stop. Brothers rocking the greaser look, an unattractive combination of anger and dimwittedness ruin the James Dean vibe.

They yell through open windows.

JOHN
HEY FAGGOT!

ROGER
NIGGER FAGGOT!

JOHN (CONT'D)

Hey Baby Marvin! Clown boy! You a
faggot too?!

Marvin's eyes DARKEN WITH RAGE. He's proud of his past as Baby Marvin.

LOUD PULSING HEARTBEAT SOUND. BRIEF DIZZINESS.

MALE VOICE (O.S.)
(whispers)
Do it.

A jar ROCKETS towards the car.

ONE IN A MILLION SHOT.

Shattering on the dashboard, spraying both boys with glass and the vinegar-soaked concoction. John clutches his eye.

THEY SCREAM IN PAIN AS MARVIN SMILES.

JOHN
You're dead clown faggot! All of
you are.

Miss Jezzy grabs the second jar from Marvin.

MISS JEZZY
Careful, mother fuckers, we got
another jar right here! Or should I
get my shotgun.

The injured boys speed off, spraying gravel. Carey, big-hearted in spite of everything.

CAREY
Maybe if they'd had a mom when they
were young--

MISS JEZZY
--Nonsense! You never had a mama
and look at you! And Marvin's mama
is a nasty piece of work. Look at
him!

MARVIN
Their mom didn't die all that time
ago.

WHAT? Carey and Miss Jezzy stare dumbfounded.

MARVIN (CONT'D)
She took one look at their ugly
faces and ran off. Been hiding ever
since.

The mood has lightened. They all laugh.

MISS JEZZY

Those two better hide cuz if they show up around here again, they're gonna get an ass full of buckshot.

MARVIN

Don't do that Miss Jezzy. The sheriff is a decent man but still-

MISS JEZZY

He'll haul me off.

MARVIN

Something like that. Even in 1968.

CAREY

This is my fault. They're after me.

Miss Jezzy softens, she ADORES her grandson.

MISS JEZZY

Well now, which is it? They had no mom, you're different or it's Tuesday? Lord almighty.

She rumples Carey's hair.

MISS JEZZY (CONT'D)

If it wasn't you, they'd go on terrorizing somebody else. You're just an easy target.

CAREY

Perhaps they're coming to grips with their own latent homosexuality.

Marvin laughs as Miss Jezzy shoves Carey into the house.

MISS JEZZY

Go get started peeling those potatoes! No more of them psychology classes!

(to Marvin)

Trying to explain everything. Goddamn nonsense. Evil is evil.

MARVIN

There's good and evil in everyone. Both just need a reason to come out.

MISS JEZZY

Well it better not come out at my house.

Marvin heads off down the steps with the remaining jar and his sweater.

MARVIN

You go rest before you have a heart attack or something.

Miss Jezzy scoffs and walks into the house.

MISS JEZZY (O.S.)

Piffle, Imma outlive all of ya.

INT. MARVIN'S TRUCK - DAY

Marvin waves as the MAN (35) who sold him the truck disappears into his house. He then glances at the rearview mirror.

IT'S NOT HIM STARING BACK. IS IT?

REFLECTION HAS A SLIGHT SMILE.

Another wave of dizziness. He recovers and looks around him.

MALE VOICE (O.S.)

(whisper)

You did good, Marvin.

NO ONE THERE. He touches his angel necklace.

INT. DOCTOR'S OFFICE - DAY

DR. REEVE (60) peruses patient charts at his massive oak desk. A robust country doctor, he possesses both knowledge and compassion for the people he's looked after for over 30 years. He truly loves his patients, well, *most* of them-

Annette sweeps in with her usual flair, annoying him.

DR. REEVE

You're ten minutes late.

ANNETTE

Am I?

DR. REEVE

You're not my only patient, Annette.

(MORE)

DR. REEVE (CONT'D)

I have people to visit and you've set my schedule back. Next time, I'll leave your medicine out on the sidewalk.

FLUSTERED, she sits.

ANNETTE

I'm rattled. Marvin was simply horrendous to me this morning.

Dr. Reeve looks up briefly from the chart.

DR. REEVE

Marvin? Marvin was horrendous?

He looks back down.

DR. REEVE (CONT'D)

I sincerely doubt that.

ANNETTE

Well, I beg your pardon, but he certainly was. Turning 18 has him full of vinegar.

Now she has Dr. Reeve's full attention.

DR. REEVE

He's 18 today?

(off her nod)

It's time he was evaluated. He's old enough now to understand your condition and what it might mean for him.

ANNETTE

He's fine.

DR. REEVE

No symptoms?

ANNETTE

No.

DR. REEVE

Would he tell you if there were?

ANNETTE

Well I'm his mother. Who else would he tell?

Dr. Reeve stares at her, pondering.

ANNETTE (CONT'D)

May I have my medicine now, please?

Dr. Reeve reaches into a drawer and retrieves a brown paper bag and hands it to her.

DR. REEVE

I mean it, Annette, I want to talk to Marvin.

Annette snatches the bag abruptly and rises.

ANNETTE

I can promise you, Dr. Reeve, there is absolutely nothing wrong with Marvin.

She leaves as the doctor stares after her.

EXT. MARVIN'S HOUSE - DAY

Just after dawn. The rural dirt road has several houses on large parcels of land. Upper middle class area. Marvin's house is the largest on the street and surrounded by tall hedges, isolated.

Farm stand next to the driveway. Vegetables set up for sale. Herbs. Jars of honey. Eggs.

Bars of home made soap.

Several jars labeled "Miss Jezzy's Piccalilli"

Carey arranges the stand as Marvin approaches with a wheelbarrow full of pumpkins that he places to the side.

Carey takes some money from a WOMAN (40), smiles and hands her a paper bag full of items. The woman waves as she leaves. Dr. Reeve approaches casually.

DR. REEVE

Hello, Carey. Marvin.

Both boys wave in greeting.

CAREY

Don't usually see you at the stand, Doctor. Did Grams forget to tell me you called to have an order delivered?

Dr. Reeve waves off the suggestion.

DR. REEVE

No. Nothing like that. Just wanted to stop by. Happy belated birthday, Marvin.

ANNETTE in the background passes by a window in the house.

STOPS WHEN SHE SEES DOCTOR. STARES. ANGRY.

MARVIN

Thank you.

DR. REEVE

Been a while since you had a checkup.

MARVIN

Well I appreciate your concern but I'm fine.

Something occurs to him.

MARVIN (CONT'D)

You saw my mother yesterday, did she say something?

DR. REEVE

Only that you're 18 now. An adult. You can make your own decisions. Including when you want to see a doctor.

MARVIN

Well, I'll come in if I feel bad, I promise.

DR. REEVE

Very good.

(to Carey)

Carey, my boy, bag me up 3 jars of your grandma's piccalilli. My wife loves it. And a dozen eggs.

As Carey conducts the exchange, MRS. BONILLA (30, mixed-race) and BOBBY (5, mixed-race) get out of their car and approach. Marvin brightens. Dr. Reeve nods in greeting.

MARVIN

Hello, Mrs. Bonilla. Hi there, Bobby.

MRS. BONILLA

Hello, Marvin. Carey. Doctor Reeve.
Bobby said you have a present for
him. Bout talked my ear off the
whole drive.

Marvin leans down and grins playfully. Dr. Reeve observes quietly.

MARVIN

Gosh, did I say that?

BOBBY

Yes you did, Mr. Marvin!

Marvin walks behind the stand, picks up something and hides it behind him as he walks back to Bobby.

MARVIN

Close your eyes.

Bobby does. Marvin pulls a brand new wooden baseball bat out from behind his back. Mrs. Bonilla gasps which causes Bobby to open his eyes. Bobby squeals with delight and reaches for it, jumping up and down.

MARVIN (CONT'D)

Now, hold on. I made this for you
and I want you to be the best
baseball player in the world. But,
it's important to be careful with
it. You could hurt someone with
this. You can't go swinging it
around without your mother's
permission, you understand?

Bobby nods enthusiastically. Marvin hands him the bat.

MARVIN (CONT'D)

Now if I hear that you're not
treating this bat with respect,
I'll come and take it back. Right,
Mrs. Bonilla.

MRS. BONILLA

Absolutely right. What do you say
Bobby?

BOBBY

Thank you, thank you, Mr. Marvin.

MRS. BONILLA

I have to pay you something for
that Marvin, the amount of work.

As Dr. Reeve leaves, he tips his hat to Mrs. Bonilla and smiles at Bobby.

MARVIN

I'd have never thought to use my lathe for bats if it hadn't been for Bobby. I was just making boring old chair and table legs.

MRS. BONILLA

Well, you're too kind. Bobby, go on and pick out a pumpkin. Carey, please bag me up two dozen of those eggs.

CAREY

Yes, Ma'am.

Bobby heads to the wheelbarrow. Marvin stops him, takes his hand and leads him toward the pumpkin patch in the front yard.

MARVIN

Special customers get to pick one right out of the patch.

Annette still glares out of the window of the house, irritated that *this* child is on her property. Marvin notices then puts his arm around Bobby while looking directly at her. He smiles.

INT. KITCHEN - DAY

Marvin and Carey enter cautiously.

MAYBE SHE'S UPSTAIRS?

NOPE.

Annette drinks "iced tea" and sits at the table. Marvin takes two glasses from the cabinet and fills them with water for him and Carey. Carey takes one glass. Silence looms as Annette stares at them both.

CAREY

Hello, Mrs. Damon, how are you?

ANNETTE

Fine as wine, Carey. And how's business today?

CAREY

Very good day, Ma'am. Marvin's a natural with people, you should be very proud.

ANNETTE

I couldn't be more thrilled, Carey. Honestly, to have my only child, the most talented and handsomest boy in the entire state of Pennsylvania, the son of not one but two movie stars making a living selling pumpkins and soap. It's just simply more than I can fathom.

Marvin watches in silence.

CAREY

Yes, Ma'am. I should go.

Annette leaps up, slightly drunk. She takes Carey by the shoulders, feigning affection.

ANNETTE

But you already know he's a handsome boy, don't you, Carey? You've always known, hanging around here all these years. Watching.

MARVIN

That's enough. Leave him alone.

Annette laughs and sits back down.

ANNETTE

There's no future for you, Carey, not like this. Not here. Maybe in New York where they're more degenerate.

Marvin drags Carey toward the door. He reaches into his pocket and hands Carey cash from the stand.

MARVIN

(to Carey)

I'll see you later, take a pumpkin to Miss Jezzy and we'll carve it.

Carey solemnly leaves as Annette wails.

ANNETTE

How marvelous! A real family!

She gulps more of her beverage.

ANNETTE (CONT'D)

That woman was always trying to take you away from me. All those years she worked here, plotting against me. That's why I finally fired her.

Marvin takes her glass and pours it down the drain.

MARVIN

Miss Jezzy is the best person I've ever known. And Carey is the brother I always wanted. Living in this large house, just you and me, it's been awful.

Annette notices his necklace in spite of her haze.

ANNETTE

What is that around your neck?

MARVIN

A gift. The angel Michael.

ANNETTE

The angel of death? Charming.

MARVIN

Among other things. Including divine judgment. You might want to keep that in mind. Stop drinking.

He rushes out the door as she pouts.

She unsteadily gets up and heads to the phone. Dials it wrong. Hangs up angrily. Watches Marvin out the front window race down the driveway.

He's going to catch up with Carey. Dammit!

DEEP BREATH. Dials again, correctly. Waits a moment. Someone answers.

ANNETTE

Max, It's me.

(pause)

ANNETTE!

EXT. MARVIN'S HOUSE - DAY

Marvin sprints and catches up with Carey next to the pumpkin patch.

MARVIN

Wait!

Carey stops and turns, tears in his eyes.

MARVIN (CONT'D)

Don't listen to her. She's especially hateful when she drinks.

Carey breaks down sobbing. Marvin hugs him as Carey weeps into Marvin's shoulder. Annette watches from a window in the background as she talks on the phone.

CAREY

I don't want to lose your friendship. It's the most important thing in the world to me.

MARVIN

Why would that happen? That's silly talk.

CAREY

I don't want you to think I feel-- about you--that I--

MARVIN

I know how you feel about me. We're like brothers. Been bonded our whole lives. Nothing and no one breaks that bond.

CAREY

But your mother--

MARVIN

My mother is a lost soul. And no longer my problem.

CAREY

I just wish I was normal, like you.

MARVIN

Like me? I spent a year of my life hanging out with the President of the United States traveling the country made up like a tiny clown.

This brings a smile to Carey's face.

CAREY

I don't know how to love anyone being like this.

MARVIN

The same way anybody else loves.
The right person will come along.
And he'd better treat you well or
I'll kill him with my ax and bury
him in my pumpkin patch.

Carey laughs in spite of himself. Marvin picks up a small pumpkin from the patch. He holds it in his left hand and raises his right hand, taking an oath.

MARVIN (CONT'D)

I swear on this pumpkin that we'll
be best friends forever.

Carey smiles and places his hand on the pumpkin.

CAREY

I swear too.

MARVIN

And I swear that we will both find
our happiness. We may not know what
it will look like, but we'll find
it. Together.

The boys hug as Annette glares at them, drink in hand.

SOMEONE moves in the shadows behind her.

INT. RURAL POST OFFICE - DAY

Marvin surprised to see GABRIEL (45, Hispanic).

MARVIN

Where's Mr. Williams?

GABRIEL

Retired.

MARVIN

That suddenly? He didn't say
goodbye.

GABRIEL

I'm Gabriel. I'll be here from now
on. What's your name, Son?

MARVIN

Marvin. Marvin Damon.

GABRIEL

Mr. Williams left you something.

Gabriel ambles to the back room, with a slight limp.

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

Hold on a moment.

Boxes shuffling. He comes back with a brown paper package and hands it to Marvin, along with some loose pieces of mail.

"MARVIN DAMON" written in a shaky hand on the package.

Confused, Marvin takes the mail and heads to the door, then turns.

MARVIN

Thank you. Gabriel, you're my
second angel today. God's
messenger.

GABRIEL

Doing God's work by delivering His
will from the post office.

INT. ANNETTE'S BEDROOM - DAY

Annette lounges on her black rococo chaise lounge next to the window. Several headshots from over the years cover the table behind her.

"Slow Down Dad" close-up of Baby Marvin hangs behind her, like the one at the DMV.

Wearing only her black slip she gropes around to the table.

SCARS on her back, OLD CIGARETTE BURNS.

An exquisitely manicured hand finds a glass of scotch as her gaze falls on her headshots.

RAGE. She grabs two of the framed headshots and flings them across the room, shattering them.

On the floor is a TELEGRAM.

"...sorry to have to release you from your contract at this time..."

Marvin storms in with the PACKAGE, but stops when he sees his mother is drinking. Annette's scars are visible to him for a moment before she groggily notices him.

HE KNOWS HER PAST HISTORY so he calms himself. Always considerate and big-hearted, our Marvin.

ANNETTE

Who set your hair on fire? Rushing
in like that.

MARVIN

I thought the house was falling
down.

Annette gestures to the letter, GULPS the scotch.

ANNETTE

My career is officially over, my
darling. And naturally, yours.

She yells down at the letter, nearly toppling off the chaise.

ANNETTE (CONT'D)

Couldn't even tell me in person!
Cowards! Bastards!

MARVIN

I don't care.

Annette's eyes widen. As she escalates, Marvin de-escalates
automatically. He's used to dealing with her. He carefully
sets the package on her dresser.

ANNETTE

How can you say that?

He glances at his four year old face on her wall and smiles.

MARVIN

I had fame for a brief period of
time. I met a lot of really
wonderful, interesting people. It
was fun, actually, but it was
fleeting. You're the one who wanted
me to have a career in show
business.

ANNETTE

I wanted you to follow in my--

MARVIN

--footsteps? What footsteps? It's
time you admitted that you never
had much of a career.

ANNETTE

HOW DARE YOU! I WAS IN--

MARVIN

--HARVEY with Jimmy Stewart. An extra, no lines.

HORRIFIED by her son's change in behavior, Annette REELS.

MARVIN (CONT'D)

You tried, you really did. I commend you for that. You were a hard worker. And talented. But nothing came of it. Nothing. It's time to move on.

ANNETTE

Nothing? Nothing. What do you call this house? Your lifestyle?

MARVIN

My father's money. Until you spent it all. On nonsense.

He opens her massive closet, and gestures to the racks and racks of garments.

ANNETTE

I need those things.

He pulls out a red gown.

MARVIN

For what? The Oscars you aren't invited to?

He tosses it on the floor. Pulls out a green one.

MARVIN (CONT'D)

The auditions that never come in?

Tosses it, roots around until he lands on a mink coat.

MARVIN (CONT'D)

Maybe the parties that Jimmy Stewart never invites you to because he has no idea you even exist?

Marvin tosses the coat on the floor, then grabs a handful of others and yanks them off the rack. Still oddly calm he kneels at her side and takes her hand.

MARVIN (CONT'D)

Do you know how old I was when you started putting all of the bills on my desk? 13 years old. That's when I became the adult in this house.

Annette chokes back a reply. Marvin regards her with a calculated tilt of his head.

MARVIN (CONT'D)

Why didn't you tell me about my trust fund?

Annette SNAPS back to sobriety and sits up abruptly, snarling. He stands slowly and retrieves his package.

ANNETTE

What are you talking about? You know about that.

MARVIN

It's due now. Not when I'm 22.

CAUGHT, she thinks as she rises, stumbling, cocktail in hand.

ANNETTE

You're blaming me for a clerical error?

MARVIN

Was it a clerical error when you lied about my father being dead? He's tried to contact me over the past couple of years. You had Mr. Williams hold back the letters. I can only imagine what you said to him to make him do it.

ANNETTE

You're actually going to believe some nig--

Marvin glares and holds up his hand to her. She steps back.

ANNETTE (CONT'D)

Your father abandoned us when you were a baby. So-basically dead. It was the best thing for you.

MARVIN

You denied me a chance to get to know my father.

ANNETTE

Father?

Annette drops her glass, grabs Marvin's hand and forces him to touch her scarred back.

ANNETTE (CONT'D)

THIS?! THIS IS A FATHER!

Marvin pulls his hand back, straightens up.

MARVIN

That was *your* father. Not mine.

Annette thinks a mile a minute, grasping.

ANNETTE

He went along with it. Staying away. You don't want to know him.

(thinking)

Mental illness runs in his family.

Marvin sits on her chaise lounge.

STARES DAGGERS AT HER.

MARVIN

His family? I will be moving out shortly. I got my license and a truck.

ANNETTE

You can't do that! How did you get a license? You need--

MARVIN

--my birth certificate? Took me a while but I found it.

ANNETTE STRICKEN WITH PANIC.

This level of hysteria confuses Marvin, it's not like her to be THIS hyperbolic, even when she drinks.

Marvin leaves.

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

Sit down. Before you pass out.

INT. MARVIN'S BEDROOM - DAY

Marvin closes his door and sits on his bed with the package. He slowly pulls the dozens of envelopes out. All addressed to-

"MARVIN DAMON, 170 SULLIVAN LANE, REEDERS PENNSYLVANIA"

Return address-"JACKSON FISHER AND ASSOCIATES, 245 PARK AVE,
NEW YORK, NEW YORK"

He opens the most recent, dated October 1, 1968. It's a
statement for his trust listing the amount as-

"\$500,000 due on October 29, 1968".

Large envelope contains six letters. Earliest dated in 1966
from-

"MAX DAMON C/O JACKSON FISHER AND ASSOCIATES, 245 PARK AVE,
NEW YORK, NEW YORK 10003"

A shaky handwritten note from MR. WILLIAMS (former postal
clerk).

*"Dear Marvin, Please forgive me. I
was forced to hold these back from
you. You're a kind person. You
deserved better. I hope these help
you find happiness."*

He pulls a legal document from the envelope containing his
birth certificate that was on his bed.

COMMITMENT FORM to *Psychiatric Center of California* dated
December 10, 1950. Annette Sinclair-Damon committed by
husband, Maxwell Damon for "rest and evaluation".

Annette committed to an ASYLUM shortly after Marvin's birth.

DIZZINESS, he clutches his head, then panics.

SOMEONE IS IN THE ROOM WITH HIM. Frantically looks around,
realizes he's alone.

MAYBE OUTSIDE?

He rushes to the window, looks out, sees no one.

Unseen by Marvin, his mirror image appears BEHIND HIM, fully
formed and corporeal. An absolute copy of Marvin, same
clothes but not the necklace. Marvin still stares out the
window, unaware of him.

MARVIN

(to self)

What's happening to me?

MIRROR MARVIN smiles and walks out of the room, vanishing
through the closed door as Marvin continues to look out the
window.

ANNETTE (O.S.)
I'm going out, Marvin!

He turns to the sound of her voice.

EXT. DRIVEWAY - DAY

Annette loudly storms out the front door leaving it open, keys in hand. Heads to her car, mostly sobered up. Marvin rushes out after her.

MARVIN
Should you be driving?

ANNETTE
I'm fine now.

He crosses his arms and leans against a pillar on the front porch, oddly casual.

MARVIN
You're sure?

ANNETTE
Yes.
(beat)
Marvin, I regret our conversation earlier. I had been drinking and I wasn't myself. We can have a discussion about things later when I get back.

She begins to get into the car.

MARVIN
I know.

She stops, calculates, turns to him.

ANNETTE
What is that, dear?

MARVIN
The asylum. The pills you've pretended to take all these years.

She gets near him. Looks at him closely. He's not acting right. She starts to touch him, stops. She goes back to her car.

INT. ANNETTE'S CAR - DAY

Annette watches in her rear view mirror as Marvin casually walks toward his detached workshop, hands in his pockets. She shivers uncontrollably, then focuses on the driveway in front of her.

ANNETTE

I need a drink.

EXT. MARVIN'S HOUSE - DAY

Marvin rushes out the front door, headed to his workshop. Both of the roll-up workshop doors are closed.

He opens them.

SOUND OF MOVEMENT IN THE BACK OF THE ROOM. Marvin freezes.

He turns the lights on. Fluorescent lights flicker, worse than before.

MIRROR MARVIN in the back corner for a brief moment. Still.

Marvin closes his eyes.

IN DARKNESS.

MARVIN (O.S.)

The Lord is my shepherd, I shall
not want. He maketh me to lie down
in green pastures. He leadeth me
beside the still-

His eyes open.

MIRROR MARVIN is right in front of him.

MIRROR MARVIN

Don't be afraid.

Marvin screams.

EXT. RURAL ROAD - DAY

Carey drives slowly up the road to Miss Jezzy's house. Mostly wooded area, Miss Jezzy's house is isolated. Nearest neighbor is half a mile away.

SOMEONE WATCHING FROM THE WOODS, FOLLOWING.

EXT. MISS JEZZY'S HOUSE - DAY

SOMEONE WATCHING. BREATHING HEAVY, SNAPPING TWIGS.

Carey pulls into the driveway, gets out of the car and heads to the house, carrying a pumpkin. Light is fading.

INT. MISS JEZZY'S HOUSE - DAY

Carey thoughtfully enters the small, well-kept house and places the wad of money on the table next to the door. Miss Jezzy snoozes in a recliner with the bloodhound at her side on the floor. Both snore with vigor.

Carey shakes his head, smiling. Going to the fridge for a cold drink, he opens it and knocks a picture with a magnet onto the floor. He picks it up.

A picture of him and Marvin, arms around each other, smiling at the farm stand. He gazes at it for a moment, then notices that the sun is going down.

LOUD SHATTERING OF GLASS. Brick through the front window.

JOHN (O.S.)

I know you're in there! Come on out!

Miss Jezzy stirs but Carey gestures her to stay where she is.

ROGER (O.S.)

Want another broken window?!

Carey heads to the door but Miss Jezzy leaps up to stop him.

MISS JEZZY

Call the sheriff.

Carey doesn't move. She shoves him toward the phone.

MISS JEZZY (CONT'D)

Go on now, do it.

She pulls a shotgun out from the front closet.

FRONT DOOR KICKED IN. John storms in, wearing an eyepatch and has cuts and bruises from the thrown jar. Drunk.

MISS JEZZY (CONT'D)

I warned you bastards before! You get on outta here!

Roger skulks in from the back door, unseen.

JOHN
Go on old lady, we don't want you!

CAREY
Grams! The sheriff is coming!

John turns on him, unsteady.

JOHN
He won't make it in time, faggot.

Roger pulls a knife out of his pocket and rushes Carey, grabbing him from behind. Miss Jezzy turns at the sound and John descends on her, shoving her hard out of the way. She stumbles in the doorway, dropping the shotgun.

As John turns to Carey, he gestures to his eye patch.

JOHN (CONT'D)
You're gonna pay for this, faggot.
Then your little clown boyfriend is
next.

John reaches for Carey and-

A WARNING SHOT RINGS OUT from Miss Jezzy.

Roger drops his knife. John turns his fear and rage on Miss Jezzy, grabs the gun and tries to wrestle it from her. The other barrel goes off.

BOOM. Silence.

Wide-eyed John is unhurt. Roger puts his hands to his face, also unhurt, but near hysterics.

CAREY FALLS UNCONSCIOUS. SHOT.

Miss Jezzy screams as John hits her in the head with the butt of the shotgun. He drops it and the two brothers scramble through the open front door.

Miss Jezzy can't get up, she grabs her chest, blood running down her face from the head wound.

HEART ATTACK.

EXT. MISS JEZZY'S HOUSE - NIGHT

John and Roger stumble out. John grabs Roger as he tries to run.

ROGER
No, no, no! This wasn't—we were
just—

John smacks him upside the head, hard.

JOHN
It's why we came here! Fucking
moron! Stop! We have to burn the
house, hide everything.

ROGER
What?! We need to run!

John pulls a lighter from his pocket. He sets the front room
drapes on fire through the broken window. They catch slowly.

Sirens close in. Roger is hysterical.

ROGER (CONT'D)
BUT THEY MIGHT BE ALIVE! WE SHOULD—

JOHN
Not for long, let's go.

ROGER
The dog!

JOHN
It's a fucking dog, who cares.

THE BOYS RUN OFF INTO THE WOODS.

INT. SHERIFF'S CAR - NIGHT

SHERIFF MCLEAN (52) screeches up to Miss Jezzy's house. He
leaps out of the car.

INT. MARVIN'S HOUSE - NIGHT

Having just come downstairs, Annette sees Marvin walking up
the driveway with Theodore the dog and opens the door for
him. She's genuinely emotional as he and the dog enter.

ANNETTE
I heard what happened. I'm so
sorry.

MARVIN
Would you please get him a bowl of
water?

She quickly gets the bowl of water, wanting to help.

ANNETTE

I may have said some things in the past but that doesn't mean I wanted-

MARVIN

Some things? Some things. Some. Things. Mentally deranged. Faggot. Fairy. Pervert.

ANNETTE

Marvin--

MARVIN

And Miss Jezzy? Who came here everyday for years because you're a fucking pathetic, self-absorbed drunk. Let me remember. Ah yes. Nigger maid. I think that was your favorite.

ANNETTE

Marvin--

MARVIN

Let me tell you something mother. That faggot and nigger maid were both worth ten of you.

He gestures to the dog.

MARVIN (CONT'D)

His name is Theodore. He's mine now. Be wonderful to him or you'll regret it.

Annette nods, truly afraid of her son.

MARVIN (CONT'D)

I have to go to the hospital now.

Marvin leaves through the open front door.

INT. HOSPITAL HALLWAY - NIGHT

Marvin stands outside of an ICU room looking through the glass at Carey, hooked up to numerous tubes and monitors. MALE NURSE (25, gentle) tends to him. Dr. Reeve walks up to Marvin.

DR. REEVE

He's in a coma, can't believe he's even alive. Gun shot like that. He had this in his hand.

The doctor gives Marvin the picture that Carey had knocked off the fridge of the two of them. Marvin takes it gently.

DR. REEVE (CONT'D)

Miss Jezzy was my patient for many years. A good woman, this is horrible. Sheriff got them both out of the house and got the fire out thankfully but it was too late. She's gone. She had you and Carey listed as next of kin. She thought a great deal of you, Marvin.

MARVIN

When will Carey wake up?

DR. REEVE

It's unlikely that Carey will ever wake up. But that's my medical opinion. I have to tell you that.

MARVIN

I understand.

DR. REEVE

I know you've had an ordeal tonight but I'd like to see you in my office as soon as possible. There are some things you and I need to discuss now that you're an adult.

MARVIN

Alright.

The doctor pats his arm and leaves him alone, watching his best friend through the window. The male nurse exits the room. Nametag reads "Jackson". He touches Marvin's arm.

JACKSON

We'll take good care of him.

He smiles at Marvin and heads off down the hallway.

MARVIN'S FACE.

LOUD HEARTBEAT SOUNDS.

BABY CRYING THEN ABRUPTLY CUT OFF.

Hallway is empty, it's late at night. Mirror Marvin appears right behind him. Marvin has no fear.

MIRROR MARVIN
(whispers)
Kill those bastards.

Marvin closes his eyes, inhales deeply and smiles. Mirror Marvin vanishes.

MAX DAMON (45) comes around a corner and slowly approaches Marvin. Obviously his father. Same thick wavy hair and light eyes. Very tentative.

MAX
Marvin?

Marvin turns slowly, somehow knowing who it is before laying eyes on him. He just stares at his father, exhausted.

MAX (CONT'D)
Hello, Marvin.

INT. MAX'S CAR - NIGHT

Max sits in the driver's seat of his expensive sports car with Marvin in the passenger seat. Marvin hangs his head, defeated.

MAX
I'm sorry to just show up like this, Marvin. I went by the house but your mother told me what happened. That you said you were coming here.

Slight confusion on Marvin's face.

MAX (CONT'D)
Miss Jezzy was a good woman, the best. She didn't deserve this. And Carey seems like a good young man.

MARVIN
You don't know him.

MAX
Well I knew Miss Jezzy. She would never tolerate bad behavior.

MARVIN
(smiles)
No, she wouldn't.

MAX

Do you--

MARVIN

--Why are you here?

MAX

Your mother called me. She's concerned about you.

MARVIN

Where have you been all of these years?

MAX

New York City. I gave up on Hollywood after--everything happened.

MARVIN

But why would you abandon me?

MAX

It seemed the best thing for you at the time. I couldn't raise you, no court would give me custody over your mother. And I hired Miss Jezzy to care for you.

MARVIN

And then washed your hands of me.

MAX

No, I never did that. Your mother made it impossible to negotiate any sort of visitation. I thought that being around that type of hostility would harm you in the long run. I began to reach out when you turned sixteen. I thought you were old enough for me to explain myself. But you never replied. And I set aside trust money for you--

Marvin turns to him.

MARVIN

I'd rather have had a father. All these years I've had to take care of her. I was the grown up. And I was alone in that house once Miss Jezzy and Carey stopped coming every day.

MAX

I'm sorry, Marvin. I can make it up to you. Give me a chance.

He hands Marvin a piece of paper.

MAX (CONT'D)

I rented a cabin for a few days. It's near your house. Here's the address and phone number.

Marvin takes it and nods.

MAX (CONT'D)

Can I give you a ride home?

Marvin shakes his head as he slowly gets out of the car. Max watches his son cross the parking lot and get into his truck.

It's dark but the streetlight shines in the driver's side window. The passenger side is pitch black.

He can see Marvin sit still for a moment, turn to his right and talk to himself briefly, then drive away.

EXT. MISS JEZZY'S HOUSE - NIGHT

Middle of the night. Police tape, some fire damage to front room but not extensive. Marvin pulls up in his truck and slowly gets out.

Hesitant, he finally goes inside the house. Blood in family room and kitchen. His friends were attacked here.

He remembers.

MARVIN

Oh no. Poor Theodore.

He looks for the dog, afraid of what he'll find.

MIRROR MARVIN (O.S.)

He's fine.

Mirror Marvin emerges from the darkened back of the house.

MARVIN

Who are you?

MIRROR MARVIN

A friend.

Mirror Marvin points to the kitchen floor.

KNIFE, dropped by Roger. Marvin picks it up, recognizes it.

INITIALS "R.C."

MARVIN

I caused this. By hurting them.

MIRROR MARVIN

They just wanted an excuse. It would have happened eventually.

MARVIN

I should give this to the sheriff. Then they can go to jail.

MIRROR MARVIN

Is that what you want? For them to go to jail?

Marvin stares at the knife. Ponders.

MARVIN

No.

MIRROR MARVIN

What do you want?

He pulls out the photo of him with Carey and shows it to Mirror Marvin.

MARVIN

I want them dead.

Mirror Marvin smiles.

EXT. MAX'S CABIN - NIGHT

Small bungalow completely surrounded by woods. Very private.

Annette knocks on the door. No answer. She knocks harder.

ANNETTE

Max! Open the door!

Max appears, in a bathrobe. He shushes her.

MAX

For Christ's sake, Annette, it's late. What do you want?

ANNETTE

That's all you have to say to me? We haven't seen each other since--

She stops herself.

MAX

I'm aware of the sequence of events, Annette. What do you want?

ANNETTE

Well to talk about Marvin, obviously.

A baby cries from inside the cabin. Annette blanches.

ANNETTE (CONT'D)

Dear God. At your age? Pathetic. When do you plan to abandon that baby?

MARY DAMON (25) appears next to Max. Her picture is right next to the word "gold-digger" in the dictionary. Much too young, garish make-up (hastily applied?) and expensive nightgown. And she's chewing gum.

She speaks like a flapper from an old mob movie.

MARY

Maxy, who's this?

MAX

Go back to--

Annette thrusts her hand forward, smiling broadly.

ANNETTE

I'm Annette. And you are--?

MARY

Mary.

ANNETTE

Mary, my goodness. Aren't you simply--adorable. Is that your baby I hear?

MARY

Yeah.

A pause.

ANNETTE

Adorable and loquacious.

MARY

What?

MAX
(to Mary)
Will you please go check the baby.

MARY
Ok, Maxy.

It hadn't occurred to her to check on the baby. She walks away, chewing and popping her gum.

ANNETTE
Charming. When does she graduate high school?

MAX
It's late, Annette. And I have no interest in talking to you. I met with Marvin already and I'll let him reach out to me. We need some time to talk. Without you.

Annette stares for a long moment, then turns to leave.

ANNETTE
Well, maybe tomorrow? I'm going to New York for the day, a meeting with my agent, I'll likely stay the night. You could use the house. That way you can meet with Marvin privately without me or your prom queen present.

MAX
That sounds like a good idea.

She turns back to him, smiling.

ANNETTE
Of course, I'll need money for a hotel.

Max closes his eyes and sighs, leaning his head on the doorframe.

INT. MARVIN'S LIVING ROOM - NIGHT

Marvin slowly enters from the back door followed by Mirror Marvin. Marvin assumes his counterpart can shut the door behind him. Mirror Marvin reaches for the knob. Unsure.

HE SHUTS IT. He smiles and looks at his hand.

GETTING STRONGER. Marvin faces him.

MARVIN
What's your name?

Mirror Marvin walks over to the *HARVEY* poster and lingers there as he answers.

HARVEY
Call me Harvey.

He slightly moves the poster, making it uneven.

Marvin looks at the poster too. There's something--

Harvey distracts him.

HARVEY (CONT'D)
You need some sleep, we'll talk tomorrow.

A sound startles Marvin. Theodore waddles over from a makeshift bed assembled for him. He wags his tail at Marvin, who is thrilled and drops down to hug him.

CAR DOOR SLAMS. Harvey vanishes.

Annette saunters in a moment later. Seeing the dog.

ANNETTE
I had no idea where he would sleep. He didn't seem capable of handling the stairs.

She gestures at the bedding on the floor.

ANNETTE (CONT'D)
Is that alright?

MARVIN
Yes, thank you.

ANNETTE
He's actually quite sweet. I was never allowed a dog as a child.

Marvin heads to the stairs.

MARVIN
Neither was I.

ANNETTE
Marvin?

Marvin stops but doesn't turn.

ANNETTE (CONT'D)

I'll be going to New York in the morning. Staying the night there. I have business. Will you be alright alone? Considering everything?

MARVIN

Yes.

He proceeds to go upstairs slowly. Annette glances at the HARVEY poster, approaches slowly.

SLIGHTLY ASKEW, did someone touch it? CONCERNED.

She straightens it, then follows him upstairs.

EXT. MARVIN'S HOUSE - DAY

Annette walks out of the house, suitcase in hand. She puts the suitcase in her trunk and gets in the car.

As it heads down the driveway, Marvin watches from a window on the first floor. After she turns onto the road, Marvin moves away from the window.

Marvin and Harvey both exit the house and head to the work shop. Harvey with his hands in his pockets.

EXT. MARVIN'S HOUSE - NIGHT

Marvin walks slowly from the house to his work shop, hands in his pockets. He opens one of the doors and goes in pulling the door down behind him.

INT. MARVIN'S WORKSHOP - NIGHT

Marvin stands pensively near the doors.

PLAGUE DOCTOR MASK IS MISSING. He doesn't notice.

MOVEMENT in the back of the dark room.

A new bat is in the lathe.

Marvin turns the lights on. As they flicker halfway to life, John and Roger stand up from where they were crouched behind a long wooden crate (6'x 2') on the work table.

Marvin expected this.

JOHN
Hey clown boy.

Marvin is silent.

JOHN (CONT'D)
You hear me?

Marvin nods.

JOHN (CONT'D)
You're dead.

Marvin smiles and shakes his head.

MARVIN
Ironic.

John moves a bit closer, gesturing to his eye patch.

JOHN
First I'm taking your eye. Maybe
both of them.

Marvin has a hint of a smile. He puts his hands over his eyes
for a moment. Removes his hands-

HIS EYES ARE GONE, ONLY BLACK CAVERNS REMAIN.

John and Roger are terrified and frozen in place.

ROGER
It's a trick, it has to be. JOHN (CONT'D)
How'd you do that, Marvin.

Marvin puts his hands over his empty sockets again. Removes
his hands, eyes are back to normal. Does Ta-Da motion like a
magician.

MARVIN
It's not a trick.

LONG DELIBERATE PAUSE. SIGH.

MARVIN (CONT'D)
And I'm not Marvin.

LOUD FAN NOISE churns up SAWDUST from the floor. It consumes
both John and Roger.

BLINDED. Fan shuts off.

The real Marvin, wearing the PLAGUE DOCTOR MASK, right in
front of them.

John and Roger cough and grope for the doors. John's hand lands on the ax hanging by the door. He lifts it off the pegs but Roger accidentally slams into him and the--

AX CLATTERS TO THE GROUND.

LOCKED. THEY'RE TRAPPED.

The brothers beat on the door and yank on it yelling. Harvey walks up behind them with the baseball bat. They sense him and get very still.

They turn, thinking it's Marvin. He's unbothered by the dust.

ROGER

Hey, we were just messing around.
Gonna maybe break something. That's all.

HARVEY

Break something?
(pause)
OK.

He swings the bat and breaks the arm that John raises to protect himself. John screams and falls to the ground. Roger runs to the back of the room to hide. Terrified.

Harvey stands over the whimpering John. Marvin steps in next to him, still wearing the mask as the dust settles. Already in pain, John can't comprehend what he's seeing. Two Marvins.

JOHN

What the fuck? How--?

The bat comes down toward his head.

BLACKOUT

John laying in a wooden box, looking at the flickering ceiling lights.

HEAD HURTS, BLURRY VISION

MUFFLED SCREAMING. Pounding on metal? ROGER?

Marvin leans over him, his plague doctor mask hanging loose around his neck. Distracted by something off to his right.

MARVIN

Turn it on.

HARVEY (O.S.)

Why so quick?

MARVIN
He felt remorse.

Sound of high pressure steam. Pounding stops. Steam released.

Another Marvin leans in?! WHAT?! HOW?!

HARVEY
It's done.

Harvey reaches into John's pockets until he finds his car keys. He makes great show of dangling them in front of John and smiling. Then he tosses the keys to Marvin who puts them in his pocket.

INT. MARVIN'S WORKSHOP - NIGHT

Harvey walks to the front of the shop to grab a shovel. He notices the dropped red-handled ax that John had grabbed.

HARVEY
Well, well, well. This makes my job easier.

Gingerly, he picks it up by the blade, smiles and places it out of sight in the corner.

EXT. MARVIN'S HOUSE - NIGHT

John. Head hurts, arm throbbing.

He's moving, engine sounds, a radio?

He pulls his lighter out.

HE'S SEALED IN A WOODEN COFFIN.

He pushes against the lid with his good arm but it won't move. Someone sitting on it?

Abrupt stop, engine dies, door opens.

MUFFLED WHISPERS. Two of them.

LIFTED then dropped hard on ground. Brief quiet.

Thin spaces between the boards allow him to see. Bright full moon lights up the night. Pumpkins?

Shuffling sound then--

SHOVELING. JOHN STRICKEN WITH TERROR.

Sees someone digging.

JOHN
(whimpers)
Marvin?

Shoveling stops. Lid opens on hinges.

Marvin stares down, emotionless.

JOHN (CONT'D)
I--Please.

Noises of happy children distant and approaching.

CHILDREN'S VOICES (O.S.)
Trick or treat!!

Marvin puts the mask back on and places the shovel blade next to John's face to keep him quiet. He kneels down out of sight by the truck.

Gestures to someone unseen to go handle the kids.

HARVEY (O.S.)
Hi kids! Hang on, I'm coming!

CHILD'S VOICE (O.S.)
What are you doing, Mr. Marvin!

HARVEY (O.S.)
I'm burying a body. What else would
I be doing on Halloween?

He and the children laugh.

JOHN
(to self)
It's Halloween.

Marvin reaches into his pocket and pulls out a Tootsie Roll.
He tosses it into the box.

MARVIN
(muffled behind mask)
Trick or treat, asshole.

CHILD'S VOICE (O.S.)
Who is it?!

HARVEY (O.S.)
A really bad guy. So we'll all be a
lot better off without him!

CHILDREN (O.S.)
 YEA!! No bad guys!! Yea!!

Crinkling of candy wrappers, giggling.

CHILDREN (O.S.) (CONT'D)
 Thank you!

HARVEY (O.S.)
 You're welcome. Now go have fun and
 be good or you'll end up in my
 pumpkin patch too.

Children laugh and move along. Harvey appears next to Marvin,
 who removes his mask. They stare down at John.

JOHN
 How are there two of--

Marvin looks at Harvey.

MARVIN
 This is my guardian angel.

JOHN
 Please let me go, I'll leave town.
 You'll never hear from me ever
 again. I'm so sorry.

MARVIN
 You haven't even asked about your
 brother. You ruined him, he might
 have had hope if it wasn't for you.

JOHN
 (hesitant)
 Where is he?

Marvin gestures towards his truck.

JOHN (CONT'D)
 Roger!

HARVEY
 (jovial)
 I'll get him.

Harvey moves out of sight. Only crickets sound until--

ROGER FALLS ONTO JOHN.

EYES WIDE IN DEATH. THIRD DEGREE BURNS COVER HIM.

JOHN SCREAMS. HYSTERICAL. TRYING TO GET OUT FROM UNDER HIM.

MARVIN

It was quick. For him.

John remembers his brother's muffled screams.

Muffled by METAL?

THE STEAMER

CUT TO:

FLASHBACK - EXT. MARVIN'S WORKSHOP - NIGHT

John and Roger skulk up to the closed doors.

ROGER

John, can we--?

JOHN

Will you shut up?

ROGER

Please. We can leave town.

John quietly raises one of the unlocked doors.

JOHN

We will. After we handle clown boy.

INT. MARVIN'S WORKSHOP - NIGHT

They enter, closing the door behind them. Using a flashlight to look around.

Light lands on large metal tub with sealed lid attached to stove.

JOHN

The fuck?

END FLASHBACK

EXT. MARVIN'S HOUSE - NIGHT

John cries as he realizes what happened to his brother. And what's happening to him.

Marvin wavers a bit. Harvey puts his hand on Marvin's shoulder, looks him in the eye and goes to the truck. Music starts from the radio.

"DAYDREAM BELIEVER" by the Monkees.

Marvin remembers.

FLASHBACK - EXT. MISS JEZZY'S HOUSE - DAY

Bright, sunny day. Marvin and Carey sit on the porch with Miss Jezzy, all eating popsicles.

"Daydream Believer" begins to play on the radio next to Marvin. He turns it up full blast and gets up dancing. Carey laughs and joins.

Marvin imitates Davy Jones dancing from the Monkees TV show.

Miss Jezzy laughs as Theodore barks. One of a thousand happy memories with them.

END FLASHBACK

EXT. MARVIN'S HOUSE - NIGHT

Remembering what he's lost, he glares down at John.

Marvin kneels down and touches John's head wound, takes some blood. He recreates the Baby Marvin dots on his cheeks and nose. He reaches in again and puts the dots on Harvey. Harvey understands and stays still for this.

Tears stream down Marvin's face smearing John's blood. He gestures at his face.

MARVIN

This is what success looks like.

Harvey slams the lid shut. He takes the shovel from Marvin and digs as Marvin does the Davy Jones dance in the pumpkin patch under the moonlight amidst muffled screams.

FADE TO BLACK.

EXT. FIRST BAPTIST CHURCH - DAY

Miss Jezzy's funeral. Small church with white wood walls.

Cemetery attached to church, surrounded by white picket fence. Serene and beautiful fall day.

Light breeze scatters fall leaves, crystal clear sky.

Sun is just rising.

Several dozen white chairs arranged in front of the casket. Faces of all colors, mostly black. Dr. Reeve, Sheriff McLean and Mrs. Bonilla are among the mourners.

PASTOR HIGGINS (60, black) faces the congregation. A warm, friendly, comforting presence.

Perfect balance between solemn and celebratory in spite of the horrible circumstances. The people here have seen tragedy before.

Marvin sits solemnly in the front row, wearing a black suit and black tie. He is comforted by other folks grieving around him. He holds a bunch of Black-eyed Susans with a yellow ribbon around them.

The pastor finishes his eulogy.

PASTOR

Now as we close, brothers and sisters, we continue to lift up our sister Jezebel's precious grandson, Carey, and keep him in our prayers. I also want to extend our hand in love to Marvin--

Marvin looks up, teary-eyed.

PASTOR (CONT'D)

Miss Jezzy never suffered the burden of minding her own business as we all dearly know.

Soft laughter from everyone and a smile from Marvin.

PASTOR (CONT'D)

She spoke of you, Marvin, often and with great affection. I know she ministered to you and that certain circumstances kept you from worshipping with us in the past. But you need to know that you have a home here with us whenever you need it. A family.

(to crowd)

Amen!?

CROWD

AMEN!

PASTOR

Now go in peace and remember Miss Jezzy on this day. Love up on everybody you meet.

(MORE)

PASTOR (CONT'D)

And somebody better get me that
piccalilli recipe.

Everyone stands amidst more soft laughter. Marvin walks to
the open casket and places the flowers on Miss Jezzy's chest.

MARVIN

Goodbye Miss Jezzy.

As others come to view her, several congregants greet Marvin
with warm smiles and hugs. One woman straightens his tie and
smooths his hair.

He has a new family.

Pastor Higgins approaches and puts his arm around Marvin as
they walk towards the church.

Harvey watches in the distance. He wears a black suit, just
like Marvin's. He smiles and nods peacefully, then vanishes.

INT. MARVIN'S HOUSE - DAY

Marvin thoughtfully enters the kitchen through the back door.

PHONE RINGS.

He casually goes and answers.

MARVIN

Hello.

ANNETTE'S VOICE

Marvin. Darling.

Marvin rolls his eyes.

MARVIN

Hello Mother.

ANNETTE'S VOICE

I just wanted you to know that I'll
be in New York for one more night.
It's so early--I--where were you at
this hour? I've called three times.

MARVIN

Miss Jezzy's funeral. She always
wanted her funeral at sun rise.

Long pause.

ANNETTE'S VOICE

Oh--dear. I'm sorry. Was it a lovely service?

MARVIN

I have to go. I'll see you tomorrow.

ANNETTE'S VOICE

Alright, I--

Marvin hangs up. He notices Harvey sitting on the couch in the living room, still in his suit.

MARVIN

It was a nice service, wasn't it?

Harvey nods. Marvin removes his tie and jacket and slings them over the kitchen counter.

MARVIN (CONT'D)

The way she died. All alone like that. It's--

Marvin begins to break down. Harvey leaps up and puts his arm around him.

HARVEY

No, Marvin. Listen, there's something--

A knock at the front door, off the living room. Harvey vanishes. Marvin pulls himself together and opens the door to find Sheriff McLean.

SHERIFF

Hello Marvin, can I come in?

Marvin steps aside and the Sheriff enters, hat in hand.

Not an OFFICIAL visit?

MARVIN

What can I do for you?

SHERIFF

I know it's tough, Son, but I need to ask you about what happened to Miss Jezzy and Carey. Do you have any idea who might have done this horrible thing? I know how close you all were.

Marvin begins to speak but Harvey appears several feet behind the sheriff and shakes his head "no".

MARVIN

Not for sure. No.

SHERIFF

Even a guess at this point would help, Son. I'm just investigating. If you have any idea at all, you can tell me. I'm not locking anybody up unless I have evidence.

MARVIN

I don't know anyone who would do this. There's some trouble-makers around--

SHERIFF

The Carter boys? John and Roger?

MARVIN

Yeah, but I doubt they'd go this far. They're ones to yell and call names but that's about it.

SHERIFF

You're sure?

MARVIN

I can't be sure about anything. But I do know they're cowards. I scared them off by throwing a jar of piccalilli at them one time.

The Sheriff chuckles as satisfied Harvey vanishes.

SHERIFF

Well now that doesn't sound like any sort of criminal masterminds to me. 'Sides they would have come after you, not these folks.

MARVIN

Exactly.

SHERIFF

Well, thanks Marvin. You take care of yourself. And listen, you and Carey were her only family so you can go on over and take care of the house anytime if you want. It's yours now, until Carey wakes up.

Both know this won't happen. The Sheriff hands Marvin a card.

SHERIFF (CONT'D)

This lawyer is handling Miss
Jezzy's affairs. I've talked to
him. Good egg. He expects to hear
from you.

They shake hands as the Sheriff begins to leave. He stops and
stares out the front window towards the pumpkin patch. Marvin
gets nervous.

SHERIFF (CONT'D)

Pumpkins are looking really good
this year. What's your secret?

MARVIN

(smiles)
Fertilizer. Secret formula.

The Sheriff puts his hat on, laughs and leaves.

Harvey reappears as the phone rings again.

HARVEY

It's like Macy's switchboard in
here.

Marvin answers.

MARVIN

Hello?

MAX'S VOICE

Marvin, it's--it's your dad.

MARVIN

Hello.

Marvin and Harvey watch as the Sheriff walks down the
driveway towards his car.

MAX'S VOICE

Listen, I wanted to know if you'd
be--

Relief as the Sheriff finally drives away.

MAX'S VOICE (CONT'D)

--willing to speak with me today. I
could come by the house.

Marvin looks at Harvey who shrugs.

MARVIN

Ok.

MAX'S VOICE

I know your mother went out of town, is she back? Because it would probably be best if--

MARVIN

She's still gone. Come by after noon.

Marvin hangs up. He and Harvey look at each other. Harvey walks away dancing and singing lyrics from "Daddy's Song" by The Monkees.

HARVEY (O.S.)

*Years ago I knew a boy,
He was his daddy's pride and joy.
But when the daddy went away, it
was such a rainy day...*

The Monkees version of the song continues to play as Marvin shakes his head.

Marvin looks out at the pumpkin patch again.

EXT. MAX'S CABIN - DAY

Max strides out the front door with Mary clinging to him. As always, she's popping gum.

MARY

Don't leave me alone here. I can't take care of that baby by myself.

MAX

He's your baby. Of course you can take care of him.

MARY

Why didn't you let me bring Estelle?

MAX

There was no time. And this place is too small to house her too. And you wanted to come with me for some reason.

MARY

Some reason? You're my husband, Maxy.

(MORE)

MARY (CONT'D)

You coming out here to see that bitch and her son, of course I wanted to come protect what's mine. When we got together you said they wasn't gonna be a problem.

MAX

They're not a problem, Mary. Marvin is grown now and I don't need to deal with Annette. And I will have a relationship with him, I've told you that. Seth will like having an older brother. It's time I was a father to Marvin.

SOMEONE WATCHES THEM FROM THE WOODS.

MARY

Well I thought we was your priority.

MAX

Goddammit! I spend 24 hours a day with you! What more do you want?!

The baby begins to cry.

MARY

Well now you woke him up. Great!

MAX

Get in there and take care of my son!

He walks away quickly to his car.

MAX (CONT'D)

(quietly)

Fucking bitch.

Mary slams the door as he drives away, spraying gravel. Harvey emerges from the woods, having watched the scene. He puts his hands in his pockets.

HARVEY

Fucking bitch does seem to be your type, Max.

He walks towards the back of the cabin.

INT. MARVIN'S LIVING ROOM - DAY

Marvin and Max sit across from each other, both unsure of how to proceed. Max's gaze keeps falling on the *HARVEY* poster. Curious.

He focuses on Marvin again. Awkward silence.

MAX

Marvin, I don't know if your mother told you, but--I have a--you have a little brother.

Marvin registers shock while brightening somewhat.

MARVIN

Really? How old is he?

MAX

He's 6 months old. Looks just like you as a matter of fact. His name is Seth.

MARVIN

(thoughtful)

Seth. His name means anointed. God sent him to Adam and Eve to replace Abel after Cain murdered him.

MAX

Mary liked the name. I doubt she knows the meaning.

MARVIN

Mary--your wife?

Max expresses zero joy at this fact.

MAX

Yeah, all of this, the baby and everything was a shock.

INTERCUT WITH:

EXT. MAX'S CABIN - DAY

Harvey watches through the bedroom window as Mary puts the crying baby in the crib and stares down at him.

MAX (V.O.)

I never wanted to have another child. But Seth has been a blessing.

MARY. BITTER. ANGRY. She grabs a prescription bottle off of the bed table and takes a tablet out.

MAX (V.O.)

Every time I look at him, I see you
and have regrets at how you were
raised. I promise that Seth will
have better. He'll be raised with
love and stability.

Mary grinds it to dust with the bottom of a crystal tumbler. Puts powder in bottle with Seth's milk and feeds him until he goes to sleep.

MAX (V.O.)

Mary is a wonderful mother, always
doting on him. She's a natural.
You'll love her.

Mary walks out of the bedroom. Harvey vanishes from outside and appears next to the crib, looking at the baby with no expression.

He reaches in.

INT. MARVIN'S HOUSE - DAY

Marvin is emotionally moved by his father's story.

MAX

I wasn't a father to you so I had
no right to be a father to anyone.

MARVIN

I read the letters you sent me. Mr.
Williams, the postal worker had
held them back because of Mother.
But he finally left them for me
when he retired.

MAX

I meant every word Marvin. I don't
blame you if you don't want me, I
don't deserve you or your love.

MARVIN

Why did you send my mother to an
asylum?

Max, taken aback, stammers.

MAX

You know about that?

Marvin nods.

MAX (CONT'D)

She had--um, difficulties after you were born. She couldn't take care of you. She has a condition that we weren't aware of. She heard voices, saw things.

Marvin takes this in and realizes the implications. Some level of concern shows through. Max leans forward.

MAX (CONT'D)

But I got her help. She was diagnosed and put on medication. Surely you've seen her taking it.

Marvin nods, then smiles, fully understanding.

MARVIN

And it's genetic.

MAX

Not necessarily.

MARVIN

Dr. Reeve has been acting strange, wanting me to come in for an exam.

MAX

He knows that it's possible that you suffer from the condition too. It's called schizophrenia.

Marvin digests everything while thinking about the last couple of days.

Max, very sure of himself.

MAX (CONT'D)

But I'm confident that you're fine.

Marvin smiles, wondering why he's so sure.

MARVIN

You're right, I'm fine. Maybe I take after your side of the family.

Max slaps his knee, smiles and gets up as the phone rings. Marvin trots over to answer.

MARVIN (CONT'D)

Hello?

MARY (O.S.)
Can I speak to Max please? This is
his wife.

Marvin holds the phone out to Max.

MARVIN
It's your wife. I'll just give you
some privacy.

Max takes the phone as Marvin heads upstairs. Max waits until
he's gone.

MAX
What the fuck, Mary?! I've only
been gone an hour!

MARY (O.S.)
That baby has been crying
constantly. You have to come home.

MAX
Have you held him?

MARY (O.S.)
Yeah, but he don't like me as much
as Estelle.

MAX
I'll be back shortly. I'm speaking
to Marvin, it's going well.

MARY (O.S.)
Did you ask about the trust fund
yet?

Max quiets his voice so Marvin can't hear him.

MAX
No Mary, I didn't.

MARY (O.S.)
Well we need that money, Maxy.

MAX
Because you've nearly bankrupted
us.

MARY (O.S.)
Marvin don't need that money, he's
been OK all these years. Me and
Seth need it. We're your family
now.

MAX

I can't just ask him to give it all back already, Mary. We're only just getting to know each other.

MARY (O.S.)

Well hurry up. And sure, give him a little something.

MAX

You're too generous. It won't take much to convince him to give up most of that money. He's starting to bond with me and I was an actor, remember?

MARY (O.S.)

Yeah, but you was never that great. No Cary Grant.

MAX

Goodbye, Mary!

Max hangs up hard.

INT. UPSTAIRS HALLWAY - DAY

Marvin, having listened on the extension, hangs up gently. Devastated, he wipes tears from his eyes, shakes off his gloom and heads downstairs.

INT. MARVIN'S LIVING ROOM - DAY

Marvin comes back down, and peeks around the corner with a smile. Max recovers from the phone call and puts on a smile.

MAX

I need to get back. Mary--struggles with the baby on her own. He can be fussy sometimes. Can you come by later? Meet them both?

Marvin nods and offers a handshake. Max hugs him instead. Marvin glares over Max's shoulder, then puts on his smile when Max releases him.

Max leaves and Marvin watches him out the front window as he drives away. Tears run down Marvin's face.

Harvey appears behind Marvin, putting his hand on his shoulder as thunder booms. Day is fading and the sky is darkening quickly.

HARVEY

We have to talk. It's time.

LIGHTNING ILLUMINATES MARVIN'S TEAR-STREAKED FACE.

Harvey ominously points at the far wall in the living room, Marvin's gaze falls on--

THE HARVEY POSTER beckoning Marvin. He approaches slowly at first, stands in front of it.

He reaches toward it. There's always been something *off* about this poster--

LIGHTNING FLASH AND THUNDER.

MARVIN'S FACE-EYES GO WIDE.

BRIGHT FLASHES OF A CHILD'S MOBILE THEN PITCH BLACK.

HEARTBEAT SOUNDS under *LULLABY MUSIC.*

FLASHBACK 1950- INT. MARVIN AND HARVEY'S BEDROOM - DAY

MARVIN'S VIEW FROM A CRIB--MOBILE turns and plays music.

CRYING NEXT TO HIM. MUFFLED. CRYING STOPS.

YOUNG ANNETTE LEANS OVER MARVIN, THE PILLOW COMES CLOSER.

MAX (O.S.)

ANNETTE, MY GOD, WHAT ARE YOU
DOING?!

END FLASHBACK

INT. LIVING ROOM - NIGHT

Marvin remembers.

His primal screams drown out the thunder as he rips the poster off of the wall shattering the glass frame.

Harvey stands by, calm as Marvin rips the back off.

A LARGE ENVELOPE falls out, contents spilling. Marvin picks them up.

First document--

A **BIRTH CERTIFICATE** for HARVEY JAMES DAMON.

Born-OCTOBER 29,1950; Sex of child-MALE

Single, twin, triplet, other:

TWIN

Number in order of birth-FIRST

Second document--

A **DEATH CERTIFICATE** for HARVEY JAMES DAMON.

Died-December 5, 1950; Cause-**Unknown**.

Sobbing uncontrollably, he leans on the man he now knows as his twin brother.

MARVIN

I had it in my hand. My birth certificate. It said *twin* right there and I didn't notice it! That's why she was so hysterical to see me with it!

Harvey takes Marvin's face in his hands.

HARVEY

You've always known. You just weren't ready to remember. I've always been with you, you just couldn't see me. It's why you've always felt so alone. You weren't supposed to be.

MARVIN

You're a ghost.

Harvey nods and smiles.

HARVEY

Something like that.

(beat)

Everything is going to be alright. Truth opens doors, Marvin. When you started to learn the truth, I just had to walk through. The more you learned, the stronger I got. Annette and Max took everything from us. They have to pay.

Marvin quietly rises and goes into the kitchen, opens a drawer and removes a large knife.

He sits back down with Harvey amidst the debris of the poster, cuts his own palm and uses the blood to make the Baby Marvin dots on his face, then he makes them on his brother's face as Harvey sits quietly.

INT. MAX'S CABIN - NIGHT

SEVERE THUNDERSTORM. LIGHTNING STRIKES CLOSE.

Max sees car headlights against the living room wall. Looking out the window he sees a bright green car slowly pull up.

Confused. He thought Marvin had a pickup truck.

The car stops and a tall figure gets out of the driver's side.

IS SOMEONE ELSE IN THE CAR? Lightning flashes and illuminates the car. No one in the passenger side after all.

It *is* Marvin, he's carrying something long.

Max opens the door as Marvin edges up onto the covered porch. Max steps backwards HORRIFIED.

MARVIN IS SOAKING WET WITH BABY MARVIN DOTS ON HIS CHEEKS AND NOSE. RED RUNS DOWN HIS FACE.

RAGE. AX. BANDAGED HAND.

MAX

Marvin, I hoped you'd reconsider coming out in this storm. The phone is out, I would have called.

(scared)

You're soaked, let me get you--

He turns to walk back into the cabin but--

MARVIN IS IN FRONT OF HIM IN THE HOUSE? And he's dry, the Baby Marvin dots intact. Smiling.

Terrified and confused he stops and turns back.

MARVIN IS STILL ON THE PORCH AND ALSO IN THE HOUSE? Max holds his head in his hands, overwhelmed and scared. He turns back and forth trying to get his bearings. The world spins then stops.

Harvey's face.

HARVEY

Hello, Dad.

Marvin hits Max with the black ax handle, knocking him out.

INT. MAX'S CABIN - NIGHT

Max comes to, head throbbing and sees his twin sons standing before him. Harvey--dry and pristine. Marvin--soaked and disheveled.

MAX

How? It's not possible. Harvey?
Harvey died. He--

MARVIN

Died?

HARVEY

Died? Died? Really?

HARVEY (CONT'D)

I was murdered by my mother and you covered it up! You put her in a country club asylum for--
(to Marvin)
What was it?

MARVIN

(monotone)
Rest and evaluation.

HARVEY

Rest and evaluation! That's it.

Harvey gets close to Max.

HARVEY (CONT'D)

It says "unknown" under cause of death on my death certificate. Did you know that?

Max, weeping now, nods.

MAX

I didn't know what to do. She had killed you and was about to kill Marvin. My boys. She had issues after your birth. She developed--

HARVEY

Schizophrenia? No she didn't. You're both liars. She never had any mental condition. She's just a selfish, fucking cunt. She never wanted children. Was afraid it would interfere with her imaginary career. And you knew it.

(MORE)

HARVEY (CONT'D)

You knew she was lying about
 (dramatic impression)
 Hearing voices! Seeing things!
 (regular voice)
 You both made it up to keep her
 from going to jail!

MARVIN

That's why you were so sure I was
 fine, there's no condition to
 inherit.

Max starts to rise. Harvey shoves him down.

HARVEY

Sit the fuck down!

The baby starts to cry.

MAX

My wife. My son. Please--

HARVEY

Your wife? Speaking of fucking
 cunts--

MAX

Now just a minute.

HARVEY

Oh please, save the chivalrous
 bullshit for somebody else. Did you
 know she's been drugging that baby?

MAX

What?!

HARVEY

I dropped by here earlier today.
 The baby was crying and she ground
 up one of her pills--
 (leaning close)
 By the way, what is it with you and
 broads on medication? Honestly.
 Anyway, she put the ground up pill
 in his bottle and fed it to him and
 he's been out for hours. And I have
 a sneaking suspicion this isn't the
 first time she's done this.

Max attempts to connect with Marvin, who has been strangely
 quiet. Harvey frightens him with his intensity.

MAX

I didn't know. I'll get the baby away from her. I'll do for him what I wasn't able to do for you. I'm sorry I let Annette dictate how--

HARVEY

You left Marvin with that woman. A woman who murdered me in cold blood and covered it up.

MAX

I hired Miss Jezzy to help with Marvin. For stability. I knew she'd take care of him.

The mention of Miss Jezzy brings Marvin to full attention.

MARVIN

She and Carey were the only decent things in my life. Now they're gone.

He looks lovingly at Harvey.

MARVIN (CONT'D)

But I have my brother back. I have to focus on that.

MAX

Marvin, listen, I--

MARVIN SLICES THE AX THROUGH THE AIR, ONE-HANDED, TAKING MAX'S HEAD OFF. His headless corpse falls over onto the couch.

Harvey picks up the head, talking to it directly.

HARVEY

I did have a few more things to say. Oh well.

Harvey tosses the head aside and vanishes. Car trunk is heard opening and closing. He reappears with the red handled ax, holding it carefully by the blade.

Smearing Max's blood on it he drops it on the floor.

HARVEY (CONT'D)

Oh John, you've been a very bad boy. Look what you did. Remind me to thank him for putting his prints on this ax--oh wait, I can't.

MARVIN

What about the wife?

HARVEY

Terrible accident. She ground up about a dozen of those pills of hers into a glass of bourbon. Such a tragedy. The idea of going to jail for abusing a baby was quite motivational for her. I'm sorry you didn't get to meet her. Such a peach. Where's the knife? It's going in her black heart.

Marvin pulls Roger Carter's knife out of his pocket. Harvey takes it, wipes it on his shirt and goes into the bedroom for a moment. The baby has been crying the entire time. Harvey pokes his head out of the bedroom.

HARVEY (CONT'D)

What about the baby?

MARVIN

I'm coming.

INT. MAX AND MARY'S BEDROOM - NIGHT

BABY SETH. view from crib. He's crying.

Ceiling-animal mobile.

HARVEY AND MARVIN APPEAR OVER HIM.

MARVIN HOLDS A BLANKET AND GETS CLOSER AND CLOSER TO SETH.

EXT. MARVIN'S HOUSE - NIGHT

FULL MOON

LAUGHING BABY, STREAKED WITH BLOOD.

Looking over Marvin's left shoulder, 6 month old Seth gleefully coos and giggles, wrapped in his blanket.

Harvey walks several feet behind them, shaking a teddy bear at the baby causing the laughter. He has a bag slung over his shoulder bulging with baby items and carries a suitcase.

They walk past a three acre pumpkin patch.

AREA OF DISTURBANCE in center. Pumpkins SMASHED.

SHOVEL leans against hastily parked red pickup truck with open bed.

Right hand gripping a GORY AX, Marvin pushes open the front door of the home. Harvey follows and closes the door behind them.

INT. MARVIN'S LIVING ROOM - NIGHT

Marvin, covered in blood, enters the exquisite house.

Miss Jezzy's dog, Theodore, lazily looks up from the couch he lays on and wags his tail.

1950 movie poster-HARVEY, SHREDDED, amidst Harvey's birth and death certificates.

Marvin places Seth on the floor, still balancing the ax. The dog ambles over and licks the baby.

Marvin STARES at the AX.

SHOCK--RESIGNATION--SATISFACTION.

MARVIN

I did it.

Standing by the front door, giving his brother some space, Harvey puts the luggage down and folds his arms.

HARVEY

We did it.

MARVIN

Did we miss anything?

HARVEY

No. Roger's knife, an ax with John's prints on it, their puke green car. Max's expensive car missing and all that money he brought with him.

MARVIN

Where's Da--Max's car?

HARVEY

I drove it into the river, it's long gone. Everyone will think those assholes did this for the money and the car.

MARVIN

Oh, I--

Marvin hangs his head. Harvey puts his hands on his shoulders.

HARVEY

You've been through a lot, Marvin.
Just take a minute. I've thought of
everything. Now we only have
Annette to deal with.

Marvin looks up at the mention of their mother's name. The giggling of the baby catches their attention.

MARVIN

He's a cute little guy. Looks like
us. I'm glad we didn't--

HARVEY

No, no. That was never an option.
Innocence, Marvin, innocence is
sacred. He's our brother, we'll
raise him. The right way.
(off Marvin's smile)
There's something I wanted to tell
you earlier. About Miss Jezzy.

FLASHBACK INT. MISS JEZZY'S HOUSE - NIGHT

Right after the attack by John and Roger.

Harvey rushes in the open front door, seemingly out of
nowhere. He kneels next to Miss Jezzy as flames spread in the
next room.

He's not strong enough yet to touch anything or do anything.
He cries, feeling helpless.

Miss Jezzy looks at him, confused briefly, then smiles
through the blood running down her face. He smiles back.

MISS JEZZY

Harvey.

He nods and she dies, still smiling. Harvey, glances over at
the confused, wandering bloodhound, Theodore.

EXT. MARVIN'S HOUSE - NIGHT

Marvin's truck is parked by the farm stand. He gets in and
drives off down the road, in no hurry.

After he drives away, Harvey emerges from the woods by the road followed by Theodore. They walk up the long driveway towards Marvin's house.

END FLASHBACK

INT. MARVIN'S HOUSE - NIGHT

Marvin collapses in tears onto the floor. Harvey kneels down next to him.

MARVIN
She didn't die alone.

HARVEY
No she didn't. Find peace with that. And I have a feeling she's around, keeping an eye on us.

MARVIN
She knew about you?

HARVEY
Yes. Now don't be upset with her. She was gonna tell you about me now that you're grown. She didn't know how I died or she would have done something about that years ago.

MARVIN
She'd be disappointed in me. In what I've done. She was a good, forgiving woman.

HARVEY
She was also smart enough to know who doesn't deserve forgiveness.

Seth gets fussy.

HARVEY (CONT'D)
Go clean up, I'll watch him.

Marvin starts to head upstairs still holding the ax.

HARVEY (CONT'D)
Leave the ax in the kitchen.
(to Seth)
We'll clean it up, won't we, buddy?
Yes we will. Yes we will.

He gives Seth kisses and nuzzles his neck amidst baby giggles.

INT. MARVIN'S LIVING ROOM - NIGHT

Overwhelmed with shopping bags, Annette struggles to get in the door. Upon entering, she drops them and pauses.

She flicks the wall switch but the lights don't come on. A nearly full moon provides some illumination.

Something isn't quite right?

Everything seems in order but--

THE HARVEY POSTER IS GONE!

Annette begins to panic when Marvin joyfully enters the room.

MARVIN

Hello Mother! How was your trip?

ANNETTE

(cautious)

Fine.

MARVIN

I have some bad news. Your poster fell off of the wall during that terrible storm last night. I cleaned up the broken glass, cut my hand on it.

He holds up his bandaged hand.

MARVIN (CONT'D)

I put the poster in your room so you can decide what to do with it. I know someone who can get some new glass for it in town.

ANNETTE

Oh. Alright. Thank you.

Annette RELIEVED.

MARVIN

I'm sorry, I know what that poster means to you. Thankfully it's not ruined.

He goes to the drink cart and pours her a drink.

MARVIN (CONT'D)

Here, you've had a long trip. It's not for me to decide whether or not you drink.

He hands it to her.

MARVIN (CONT'D)

You're a grown woman after all.
Responsible for your own decisions.

Stunned by her son's turnaround in behavior, she takes the drink and downs it in one gulp. Grimaces and looks at the glass. Marvin smiles. She kisses his cheek.

ANNETTE

Well let me unpack, I bought you
something in New York, you'll love
it.

Marvin lights a candle and hands it to her in a holder so she can see on her way upstairs.

MARVIN

Of course I will.

INT. ANNETTE'S BEDROOM - NIGHT

Annette opens her door and gasps. Two dozen candles are lit throughout the dark room. Room tilts slightly. Her record player is playing (like "YOU ONLY HURT THE ONES YOU LOVE" by The Mills Brothers).

The music sounds wrong, slowed down, she shakes her head.

CRIB has been set up. Mobile is playing but music sounds echoey, she holds her head.

She cautiously approaches and grasps the side unsteadily.

SOMETHING UNDER THE BLANKET, UNMOVING.

Gathering herself, she rips the blanket out of the crib.

A stuffed bear the size of a baby.

Harvey's birth and death certificates carefully displayed beside it.

She swoons with dizziness. Panics. Baby Marvin's face smiles down from the wall, fading in and out. Is he laughing?

SOMETHING WAS IN THE DRINK.

SOMEONE BEHIND HER. She turns. Marvin comes into focus.

ANNETTE

Marvin?

He's wearing the red dots on his face. Her vision blurs, doubles. Two Marvin's?

She falls back on the bed. Marvin sits next to her.

A baby is crying? One of the Marvin's leaves. Crying stops.

She tries to get up.

MARVIN

Don't try to get up.

The other Marvin enters with a BABY and puts it in the crib.

ANNETTE

What's going on?

Marvin touches his angel necklace.

MARVIN

Justice.

ANNETTE SHOCK. BLACKNESS.

INT. MARVIN'S LIVING ROOM - NIGHT

Marvin casually picks up the phone and dials while looking out the front window. He's holding the baby.

Harvey carries Annette's body to her car and places her in the passenger seat.

He looks at Marvin and nods, then gets in the driver's seat. Marvin prepares to perform, smiling at baby Seth.

OPERATOR (O.S.)

Hello?

MARVIN

(out of breath)

Sheriff McLean please.

INTERCUT WITH:

INT. ANNETTE'S CAR - NIGHT

Harvey drives slowly with the windows down, enjoying the fresh air. Annette lolls in the passenger seat. The radio plays song from The Mills Brothers era.

MARVIN (V.O.)
Sheriff, it's Marvin Damon, I'm--I
didn't know what else to do.

Harvey smiles over at Annette as she regains consciousness.

MARVIN (V.O.)
My mother was drinking heavily and
taking some pills and--
(fake crying)
She got upset and ran out. I tried
to stop her but she got in her car--

Annette realizes where she is. She looks over at her son.

ANNETTE
Marvin, what are you doing?

Harvey looks at her and smiles.

She senses something, shaking her head. Realizes suddenly and
remembers--

SMASH CUT TO:

FLASHBACK EXT. DRIVEWAY - DAY

Confrontation on the driveway after the document argument.
Annette heads to her car.

HARVEY
I know.

She stops, calculates, turns to him.

ANNETTE
What is that, dear?

HARVEY
The asylum. The pills you've
pretended to take all these years.

SMASH CUT TO:

FLASHBACK INT. MARVIN'S HOUSE - NIGHT

Harvey has just arrived with Theodore the dog after Miss
Jezzy's murder.

HARVEY

Let me tell you something mother.
That faggot and nigger maid were
both worth ten of you.

Harvey leaves through the open front door.

END FLASHBACK

INT. ANNETTE'S CAR - NIGHT

Speedometer climbing on dark country road.

Harvey steps on the gas, stares daggers at her.

Hazy images of Harvey's birth and death certificates in the crib.

Images of Marvin with angel necklace intercut with images of Harvey from the flashbacks without it.

WIDE-EYED, ANNETTE KNOWS.

ANNETTE

HARVEY!

MASSIVE CONJOINED OAK TREES.

BLACKOUT

SCREAMING, CRASH, GLASS BREAKING, METAL SCREECHING

SCREAM CUT OFF BY ENORMOUS THUDDING SOUND. SILENCE.

MARVIN (V.O.)

Sheriff, I'm afraid of what may
happen. She's been so depressed
since I turned 18. Please hurry.

EXT. COUNTRY ROAD - NIGHT

Annette's rag doll body sprawled in the fork of the double oak tree.

Car wrapped around tree. Harvey slowly approaches with his hands in his pockets.

Three hundred year old oak is mostly unharmed. Old tire swing hangs from a branch on the back side of the tree.

Harvey leans close. "Marvin's tree" and "Carey's tree".

Miss Jezzy's house barely visible in background. Harvey places his hand on his brother's name and closes his eyes.

He nods his head and leans down close to Annette's ruined face.

HARVEY
Goodbye, Mother.

He walks back in the direction they came from before vanishing into thin air.

Sirens in the background.

FADE OUT

EXT. FIRST BAPTIST CHURCH - DAY

Pastor Higgins pats Marvin's arm and leaves him next to three graves, freshly dug. Mounds of dirt, no headstones yet.

Markers indicate "Mary Celeste Damon", "Maxwell Marvin Damon" and "Annette Sinclair-Damon".

Harvey lingers several yards away next to a tree, unseen by the pastor. Marvin faces his mother's grave.

MARVIN
I had them put you next to Miss Jezzy. I know she wouldn't mind, she's always been forgiving. Especially now, I think. Besides, I doubt you're in the same place.

Marvin pauses with a look to his brother. Harvey nods.

MARVIN (CONT'D)
I want you to know that I forgive you, Mother. For my own sake. The things that we've--
(glance at Harvey)
--that I've done, all of that's over now. I told Miss Jezzy that we all had good and evil in us, turns out I was right. I don't consider my actions to be evil, I consider them just. But like I said, it's done now. Your actions were evil, Mother. Killing my brother, keeping me from the person who could have brought me joy during my childhood.
(MORE)

MARVIN (CONT'D)

I always had Carey but it wasn't the same. I always felt empty, a hole in my heart and I might have understood it if you'd told me the truth.

WOMAN (55, black) approaches holding baby Seth. She hands him off to Marvin.

WOMAN

He's been wanting his brother.

MARVIN

Actually, I'll be raising him as my son.

WOMAN

That's likely the best course. He doesn't need to know all these terrible things that happened to your Daddy.

She pats Marvin's arm, kisses the baby and walks away.

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

Some things are best kept secret. For everybody's sake.

Marvin ponders the irony. He faces the grave again.

MARVIN

You had your own demons, Mother. I leave you to them.

Marvin and Seth walk towards a smiling Harvey.

FADE OUT.

SUPER-SIX YEARS LATER

EXT. MARVIN'S HOUSE - DAY

The same Victorian house but refreshed. New paint, Black-eyed Susans around the front. Late summer.

Large hedges surrounding the property are gone, more open and inviting. Not isolated.

Large panel truck rumbles down the driveway towards the street.

BABY MARVIN'S FINE FURNITURE

Cartoon of Baby Marvin's red-dotted face on the truck.

Playground equipment next to the pumpkin patch. Slide and swing set.

Expensive Marble Gravestone off to the side of the front porch surrounded by colorful wildflowers. Carving of a bloodhound on it.

THEODORE

Beloved friend and companion 1955-1972

INT. BABY SETH'S BEDROOM - DAY

Marvin adjusts Seth's outfit. The spitting image of Marvin and Harvey, handsome Seth has dark wavy hair and light eyes. He wears a striped t-shirt and shorts with suspenders.

Seth wears the angel Michael necklace that had belonged to Marvin.

The expensively decorated room has everything that a child could want or need. Bright blue walls are covered with Seth's drawings of animals and nature. Altogether, the room of a happy, well-adjusted child but not spoiled.

Marvin's old room.

SETH

Daddy, what if they don't like me?

Marvin gets a tube of vintage red lipstick off of the dresser and opens it while looking at Seth adoringly.

REVENGE RED.

HARVEY (O.S.)

Don't be silly. Everyone loves you.

Harvey enters and hugs his beaming nephew. Gestures at lipstick.

HARVEY (CONT'D)

And maybe you don't need those?

Marvin ignores his brother and applies the dots to Seth, who quietly stands motionless for this ritual.

SETH

Daddy, why do I wear these dots?
The other kids don't.

MARVIN

Well, first of all, we don't worry about what other people are doing, we worry about ourselves. And second of all--

Marvin pauses, seeming to reconsider until his eyes fix on a poster next to the mirror.

SAFE DRIVING DAY 1954-PRESIDENT EISENHOWER WELCOMES BABY MARVIN

Marvin smiles and regains his confidence. Harvey pensively observes.

MARVIN (CONT'D)

This is what success looks like.

EPILOGUE MISS JEZZY'S HOUSE - DAY

Miss Jezzy's house has been restored and renovated into a gorgeous cottage. Someone obviously lives there. Flowers still grow everywhere.

An old rocking chair on the front porch next to a table with two chairs. MISS JEZZY scrawled by then 12 year old Marvin.

A television interview set-up. Marvin (in the sweater Miss Jezzy made) sits with SHARON (35, redhead) at the porch table.

DIRECTOR (50, handsome, sleazy) indicates 3-2-1 with his fingers.

SHARON

Good morning Pennsylvania. I'm here with a young man you may not quite recognize.

(to Marvin)

Although I have to say, I can see that little boy in your face. But without the red dots.

She and Marvin both smile, genuinely enjoying the interaction.

She holds up a small poster of Marvin with President Eisenhower.

SHARON (CONT'D)

Baby Marvin, the face of President Eisenhower's Safe Driving Day.

(MORE)

SHARON (CONT'D)

It's been 20 years. Tell us what you've been up to.

MARVIN

Quite a lot actually. I own a furniture company-

SHARON

Baby Marvin's Fine Furniture. I have a few pieces myself. Beautiful. Now, why did you want to have this chat here and not at your factory or your home?

MARVIN

(stands)

I wanted to show you the very first piece that I ever made. I was 12 so it's not perfect.

He indicates the rocker. Sharon walks over to it.

SHARON

Well I think it's wonderful. And I know it was a gift for someone very special who's no longer with us.

MARVIN

Miss Jezzy raised me. I offered to make her a better version of this chair when I got older but she wouldn't have it.

(imitates her)

Go on and leave my chair alone!

(regular voice)

But I named my rocking chair line after her so she lives on.

SHARON

And what else are you doing?

MARVIN

I also founded Precious Pumpkin foods. Our pumpkin pie mix is our best seller.

SHARON

It's wonderful, I always use it at Thanksgiving. I was curious though and I have to ask. I know you met President Nixon when he was Vice-President all those years ago. What do you think about the Watergate scandal?

MARVIN

President Nixon was a very kind,
nice man when I met him and I leave
it at that.

(thoughtful pause)

Judging people takes you to very
dark places.

SHARON

Well, that's a very healthy
attitude. Where does that come
from?

MARVIN

All that I am I owe to my parents.
(direct to camera)
They are fully responsible for the
man you see before you.

SHARON

Such a tragedy, losing them both so
close together. You must miss them
a great deal.

SOMEONE watches from behind the cameras.

It's not Harvey.

MARVIN

I think of them everyday. But my
main focus is raising my son.

He looks out toward the cameras, Sharon's eyes follow.

SHARON

Oh there he is, come on over
sweetheart.

Seth cowers against someone's leg. It's--

CAREY! He's alive! No sign of his injuries.

CAREY

(quietly)

Go on now, be a big boy and go see
Daddy.

Seth runs over and jumps in Marvin's lap.

SHARON

Well, thank you Marvin for stopping
in to chat for a minute. Viewers
were very interested in you.

(direct to camera)

(MORE)

SHARON (CONT'D)

So to answer your question, dear viewers, *this* is what happened to Baby Marvin.

Sharon laughs as Marvin smiles.

MARVIN

Thank you so much.

DIRECTOR (O.S.)

Cut.

Sharon stands as the director rushes her.

DIRECTOR (CONT'D)

Listen, hot stuff, you need to get your makeup redone. Gorgeous gal like you doesn't need so much.

He winks and pats Sharon's butt as she walks away, humiliated.

The director turns on a dime and slaps Marvin's arm in a friendly gesture. A real charmer.

DIRECTOR (CONT'D)

Thanks, Pal. Appreciate it. Great idea doing it here. Nice location.
(to Seth)
Come here, little guy.

He wants to hold Seth but Seth hides his face. The director leans in and pets his hair, sniffing it as well. He's laser focused on Seth. Almost hypnotized.

DIRECTOR (CONT'D)

Nice looking boy.

Marvin steps back a bit, Seth's face still buried in his chest.

MARVIN

Sorry, he's timid around strangers.

The director comes closer and pets Seth's head again.

DIRECTOR

That's OK, Buddy. We'll just have to become friends.

(to Marvin)

Good looking kid like that, he can go places. I know people, I'd be happy to--

MARVIN

--thank you but no. One child star
in the family was enough.

DIRECTOR

I remember you and that campaign.
You were quite a looker as a kid
too. There's just something so
appealing about fresh-faced little
ones. Innocent, not jaded by the
big bad world.

He laughs as Marvin remains stoic.

As equipment begins to be disassembled, the director begins
to leave. He turns back.

DIRECTOR (CONT'D)

Let me know if you change your mind
about accepting my help. Or maybe
I'll just stop by sometime since I
know where you are. To chat. Get to
know this little guy better.

He leaves with a self-satisfied grin on his face.

Marvin stands solemnly as Carey approaches. Sensing how upset
Marvin is at the behavior Carey pats his arm, reassuring.

MARVIN

What a fucking asshole. I'd never
let him near my son.

CAREY

Don't worry about it, let's go have
lunch.

Carey takes Seth and starts into the house. Jackson, the male
nurse who had taken care of Carey in the hospital meets them
at the door. He puts his arm around Carey fondly.

CAREY (CONT'D)

(to Seth)

Come on now, Uncle Harvey is
waiting for us. He made your
favorite macaroni and cheese.

SETH

Yea!!

Jackson and Carey take Seth further into the house.

Marvin follows them but stops and stares back out the open
front door.

He watches the director interacting with other people on the crew, leering, touching the younger men. He looks back at Marvin and winks then walks away.

Marvin's face, that RAGE is back.

MARVIN

Someone should do something about him.

Harvey leans in right next to Marvin and puts his arm around him, both looking out the door after the director.

HARVEY

You're right, brother.

Marvin and Harvey both grin sadistically.

BLACKOUT

"I'M NOT YOUR STEPPING STONE" by The Monkees play over credits.

THE END