

"DEVIANT PSYCHOLOGY"

FADE IN: INT. MOTEL - SEATTLE - PRESENT DAY (SUMMER)

A bulging duffel bag is on the unmade bed. Two books rest on the night stand. A thick paperback novel and a second larger book.

CLOSE ON: "The National Audubon Society's Guide To Poisonous Plants Of North America".

The duffel is picked up by, KYLE, tall, blond, early twenties, intensely beautiful with a stunning body. She wears g-string panties and matching lace bra. Her hair is in a bun and she wears glasses.

Kyle sets the duffel next to her large suitcase, then puts on a very conservative ladies pants suit and flat shoes, as if trying to down play her looks and appear older. She sits on the bed and cuts off her long manicured fingernails and removes the polish.

Kyle puts the "nature" book in her suitcase, grabs the duffel and leaves the room.

EXT. MOTEL ROOM - DAY

Kyle opens the trunk of a mint-condition 1975 Buick with Oregon plates, puts her things inside and slams it shut.

INT. MOTEL OFFICE - DAY

The CLERK sits in a chair watching TV and knitting. Kyle enters the office holding the paperback novel and places the key on the counter. A nearby shelf is piled high with stacks of magazines and paperback novels.

CLERK

Ready to check out?

KYLE

Uh, huh. Here's your book back.  
Thanks.

CLERK

Oh, thank you...

Kyle watches the clerk tuck her knitting into a canvas bag.

CLERK  
 (continuing)  
 ... Most people just leav'em in  
 the room or try and flush em' down  
 the toilet.

The clerk walks up to Kyle and picks up the book.

CLERK  
 (continuing)  
 I knew you wouldn't have time to  
 read it. You keep it.

CLOSE ON: Kyle opens a change purse containing a thick wad of  
 hundred dollar bills.

KYLE  
 That's all right. I finished it.

The clerk tries not to stare at the money.

CLERK  
 In one night?

KYLE  
 I'm kind of a voracious reader.  
 It's my one bad habit.

INT. BUICK - DAY - LATER

Kyle drives on the interstate.

She removes the glasses, opens the glove box and takes out  
 two cassette tapes by Perry Como and Mel Torme. Frowning,  
 Kyle puts them back and tries to find a station on the radio.

She passes the "Welcome to Idaho" sign.

EXT. REST AREA - DAY

Kyle is next to a trash bin tearing up several photographs.  
 She takes a second look at one.

INSERT: In the photo, a black haired, Kyle, stands next to  
 the classic Buick wearing a wedding dress with her new, much  
 older husband beside her.

EXT. IDAHO - SNAKE RIVER GORGE - DAY

Kyle is parked at a scenic overlook where she and several  
 tourists look down into the Gorge.

People take pictures and film with Camcorders. Kyle turns her face not wanting to be filmed.

A TOURIST with a camera around his neck turns to Kyle.

TOURIST

I've hiked to the bottom of this thing and it's really strange. There's wrecked cars that have actually driven off the highway. Some of them have been down there more than twenty years.

KYLE

Are the people still in them? I'd kinda like to see a skeleton with a camera around its neck.

INT. BUICK - DAY - LATER

Kyle drives on the interstate. A Highway Patrol car is behind her with it's lights on. She pulls over and opens her wallet.

INSERT: She has three drivers licenses with her picture on them, but different names. She keeps one out and hides the other two down the front of her pants.

INSERT: The license has a picture of Kyle with brown hair and the name Melissa Baker, from Portland Oregon.

The officer walks up to the car.

KYLE

Hi, there. What did I do?

OFFICER

Hello. May I see your driver's license, please?

He takes it, glances at her picture, then turns it over.

OFFICER

(continuing)

Reason I stopped you, your driver's side tail light is out.

KYLE

It is?

He thinks a moment.

OFFICER

You look like an honest person,  
and I see you're from out of  
state, so we'll use the honor  
system.

(hands back license)

Now that you know, just promise me  
you'll take it to a station. Have  
it fixed, first thing.

KYLE

Oh, sure. Thank you. I will.

OFFICER

Another thing. Your license says  
you wear glasses. I don't see them  
on.

KYLE

Right. Sorry.

She puts on the glasses.

OFFICER

You take care, now. Nice car by  
the way.

Kyle smiles sweetly and watches him get into his patrol car  
and drive off.

INT. MOTEL ROOM - RENO NEVADA - DUSK

An open newspaper is on the bed.

Kyle paces restlessly. She glances out the window. The lights  
from a casino are in the distance. The motel's neon sign  
flashes on.

Kyle takes her chewing gum out of her mouth and tears a page  
out of the night stand Bible and wraps the gum inside, then  
sits on the bed and gazes intently at the newspaper article  
she was reading. After a moment, she folds the newspaper and  
puts it at the bottom of her suitcase.

INT. MOTEL ROOM - NIGHT - LATER

Fresh from the shower, Kyle has a towel around her head as  
she lies on the bed talking on her mint green colored cell  
phone.

KYLE

Because, I've never been to Reno-

(Beat)

Huh uh, I'm just seeing what's up,  
then-

(Beat)

No, Vegas is too far.

(removes towel)

You know, you're real lucky you  
didn't get probation, Shane. I  
think this August we should rent  
a motor home and drive all over  
the country. When it starts to get  
cold, we'll go to Australia for  
awhile.

INT. BUICK - DAY

Kyle slowly drives past a Dodge/Chrysler dealership in Reno,  
Nevada.

INT. RENO - GAS STATION BATHROOM - DAY

Digging through her suitcase, Kyle reveals contents not seen  
at first. Wigs, various types of clothing, stiletto heels,  
and additional eye glasses. She takes out a dark brown wig  
and puts it on her head.

EXT. DODGE/CHRYSLER SHOWROOM - DAY

Kyle parks the Buick and gets out. A salesman walks outside.

SALESMAN

Hello. Last of the old fashioned  
gas guzzlers, huh?

(peeks inside)

Nice. Looks like you just took it  
out of the garage for the first  
time.

KYLE

Sort of. My father just recently  
died after a long illness.

(shakes hands)

My name's Melissa. I'm interested  
in buying a new car.

(still holding his  
hand)

I'd like to pay cash.

EXT. NEVADA INTERSTATE - DAY - LATER

Kyle, now out of disguise, enters the interstate driving a new black Dodge Charger with a temporary tag on the windshield.

INT. KYLE'S NEW CAR - DAY

Kyle speeds along the interstate. Several new music CD's are on the passenger seat. Music blasts from the car stereo.

The sky is full of dark clouds. Thunder rumbles.

INT. KYLE'S NEW CAR - NEVADA - NIGHT

Kyle drives along a dark rural road barely able to see out the windshield as rain comes down in sheets.

She passes a sign stating: "Lake Tahoe 12 miles".

Kyle drives onto an old wooden bridge with no guard rails built over a wide river that empties into a small lake and continues on. Kyle drives too close to the edge. The right front tire leaves the bridge. The car is stuck. She gives it too much gas. It fishtails and tips over the side falling into the river on it's roof, where it's carried along by the current until it sinks quickly in the choppy water and rights it's self, coming to a rest on the lake floor ten feet below the surface.

INT. CAR - NIGHT

Kyle undoes the seatbelt as water rises over her lips, stopping momentarily at her nostrils as a small air pocket forms. Kyle takes a deep breath and goes under. She gropes for the door handle and sees through the windshield a woman's dead body illuminated by the car's high beams.

It floats amongst gnarled branches and is weighted down with chains and a concrete parking block with the words: EMPLOYEE OF THE MONTH" printed on it.

The dead woman appears to be in her late fifties and wears a torn evening dress with a rhinestone broach pinned to it. A large kitchen knife is stuck in her chest. Several fresh stab wounds, still seeping blood, surround the knife.

Kyle rises up and re-enters the air pocket, which is nearly gone. Water rises over her head and Kyle pulls a gun from her purse and fires, shattering the drivers side window.

Water rushes in as Kyle swims through the shattered glass cutting her face and arms. One of her shoes comes off.

EXT. SURFACE OF LAKE - NIGHT

Reaching the surface, Kyle swims to shore and crawls onto the muddy bank. She looks over the water frustrated she can't get to her possessions in the car.

KYLE

Fuck!

Kyle yanks off her other shoe and throws it aside, causing it to roll under a bush. She walks barefoot back to the road, which continues up a steep incline. Reaching the top, she makes out what appear to be lights from a lone house, a mile in the distance. A car speeds away from the home, turns left onto the road Kyle is on and drives off. Kyle walks toward the home.

EXT. RURAL ROAD - NIGHT - LATER

Kyle reaches an open fence where a short dirt road leads to a huge two-story log cabin style home. A guest apartment and corral adjoin it. A new Mercedes is parked out front.

Reaching the house, Kyle peers through beveled glass panels in the front door. MARTIN BELZER, mid-fifties, sits on the couch holding his head, obviously worried and distraught. Kyle knocks and Martin answers as if expecting someone.

MARTIN

Did you get it?

Kyle stands before him soaking wet, covered with mud, her face bloody. Martin rears back, very startled. He composes himself and stares at Kyle, who looks at him strangely now.

KYLE

I need to use a phone.

MARTIN

My God. Are you all right? You're bleeding. Here, come inside. Get out of the rain.

INT. MARTIN'S HOUSE - NIGHT

He guides her across the hardwood floor passing a 70 inch flat screen TV. Kyle notices a well stocked wet bar, and that the beautifully decorated room is in slight disarray.

A smashed lamp is next to a trash bag in the adjoining kitchen. Kyle stares at a knife holder on the kitchen counter. The various sized slots have room for six knives.

CLOSE ON: The slot made to hold the largest knife is empty.

Headlights from a new Jeep Cherokee flash behind Kyle in the yard outside.

MARTIN

How did you get out here? Did someone do this to you?

KYLE

No, no. I was in a-

The front door flies open. VICKI, short, petite, busty, early forties, with big frosted hair, hurries inside holding a paper sack.

VICKI

God, Martin. It's raining like hell out there.

Vicki spots muddy footprints on the floor and looks up seeing Kyle across the room. She gasps loudly, dropping the sack. Kyle watches them suspiciously. They're both ready to jump out of their skin.

VICKI

(continuing)

Jesus, what's going on, Martin? Who is she?

MARTIN

She... Dear, I don't know your name.

KYLE

It's Kyle.

MARTIN

Kyle, I'm Martin. This is my fiancée', Vicki. Do you need to go to the hospital?

KYLE

No, I'm okay.

VICKI

What the hell happened?



Kyle looks at Martin and speaks timidly.

KYLE

It was my boyfriend... Is it all  
right if I use your bathroom?

INT. BATHROOM - NIGHT

Kyle takes off the thick vest-style top that goes with the pants suit. The thin white blouse underneath is soaked now, clinging to Kyle's perfect breasts. She unhooks her lace bra and pulls it out through the arm holes of the short sleeved blouse and puts the vest back on, tucking the bra into the pocket.

INT. KITCHEN - MARTIN'S HOME - NIGHT

Kyle and Vicki are at the table. Martin stands. A bottle of Pepto Bismol is next to the empty sack on the counter.

KYLE

He was really mad at me. Calling  
me names and...

(fights back tears)

... We were in the middle of  
nowhere and he pushed me out of  
his van. I stood and screamed come  
back, but he just kept going.

VICKI

Is there someone you can call?

KYLE

Just my brother, but he lives in  
Minnesota. I really don't have any  
friends. My boyfriend didn't like  
me hanging out with people. We  
traveled most of the time and  
slept in his van. I guess he just  
got sick of me.

Kyle wipes her forehead as if she's too warm and removes the vest. Vicki can't help but notice Kyle's perfect bare breasts pressing against the wet see-through blouse. Martin's eyes have already locked onto them.

He quickly looks away knowing Vicki caught him.

VICKI

Let's take her to a motel, Martin.  
(looks at Kyle)  
We'll pay a couple nights for you.  
How's that sound?

Kyle remains oblivious to her distracting attributes. She looks at Vicki and bursts into tears.

KYLE

I don't know what to do. I can't believe he did this.

MARTIN

Listen to me. You can stay here for the night. We have a room upstairs.

Vicki shoots Martin a look.

INT. UPSTAIRS HALLWAY - MARTIN'S HOME - NIGHT - LATER

The door to the guest bedroom opens and Kyle walks into the dark hallway wearing a bathrobe Vicki lent her. She quietly walks downstairs seeing a door open in the kitchen that leads to the basement, where a dryer is heard running.

Kyle hurries back upstairs and looks across the house to a door that is ajar at the opposite end of the spacious second floor. She heads for this new room.

INT. BASEMENT - NIGHT

Vicki is at the washer and dryer folding clean clothes. Her cigarette is in an ashtray. She takes a quick drag, then resumes folding. Martin walks out of the bathroom holding his stomach and wincing.

VICKI

Feel any better?

MARTIN

Just dry heaves now. I know it's my nerves.

Vicki looks away not wanting to discuss what has made him nervous. She picks up the pants suit Kyle was wearing.

VICKI

God, she has no style at all. One hundred percent polyester. I think she's an Anal Retentive Avon lady. Her clothes were sopping wet and she folded them, anyway.

MARTIN

Sometimes in a crisis people do something trivial to keep their wits about them. Like there's still normalcy in their lives.

Vicki sets down the pants suit.

VICKI

Gimme a break with your psychoanalyzing every little thing. You're the one who told me what Anal Retentive means. And it's weird to fold dirty clothes. What's the point?

Vicki feels something in the pocket of Kyle's pant suit. She pulls out the lace bra and looks at it quizzically.

INT. UPSTAIRS ROOM - MARTIN'S HOME - NIGHT

Kyle looks around the room that Martin uses as an office. A computer and printer are on a desk. A large shelf is filled with hundreds of books. Two big leather chairs are in the corner. Dark wood paneling lines the walls.

Several degrees are on the wall. Kyle sees that Martin was a psychiatrist. An 8x10 photo shows Martin at his retirement party with his arm around Vicki, surrounded by several older colleagues.

She notices another set of double doors in the room and tries to open them but they're locked. Kyle looks through several books on the shelf, which range from the classics to several on psychiatry and psychiatric conditions.

INSERT: She takes a book off the shelf entitled "Dark Recesses" a book on psychiatry. Kyle pushes the rest of the books together to cover the empty space, then looks through the desk drawers finding a small loaded revolver.

After examining it a moment, Kyle puts it up, closes the drawer and opens another where she finds a pen flashlight.

She puts it in the bathrobe pocket and leaves the room with the book.

EXT. MARTIN'S HOME - NIGHT - LATER

It's raining very hard.

INT. MARTIN'S BEDROOM - NIGHT

Vicki and Martin are in bed. The room is dark. Martin has tears in his eyes.

MARTIN

It's really starting to sink in.

VICKI

(whispers)

It would've never stopped. We had no choice. Things got out of control.

MARTIN

I know I can't act on my initial guilt. I would possibly turn myself in... or take my own life, even. But I know how the mind works. I just have to wait it out. And in time -

VICKI

Shhh...

Vicki looks up at the ceiling as the guest room is directly above them.

INT. GUEST ROOM - NIGHT

Kyle is in bed reading the psychiatry book with the pen light. She yawns, tucks the book and penlight between the mattress and lies down to sleep.

INT. MARTIN'S HOME - NEXT DAY

Vicki walks upstairs wearing high heels, shorts and a top that are too tight. She knocks on the guest room door with one of her knuckles as her nails are very long. Getting no response, Vicki knocks again.

VICKI  
 You up? It's Vicki.  
 (knocks again)  
 You okay?

Kyle sleepily call out:

KYLE (O.S.)  
 Can I please sleep some more?

Vicki sighs.

VICKI  
 All right. I'll come back.

INT. GUEST ROOM - DAY

A wide awake, Kyle, sits up in bed listening to Vicki walk away. She goes back to the book on psychiatry.

INSERT: The book is open to a chapter on Obsessive/Compulsive disorders.

INT. LIVING ROOM - DUSK - LATER

Vicki smokes as she looks out the window. The Mercedes and Jeep are parked side by side outside. She glances back hearing Martin walk out of the kitchen and approach the stairs.

VICKI  
 It's finally clearing up out there. You going up?

Martin nods and heads upstairs. Through the window, an old truck is seen parking in front of the guest house. Their handyman, NED, a tall skinny cowboy in his late forties, gets out holding a small suitcase.

VICKI  
 (continuing)  
 Ned's back.

Vicki walks outside and waves at Ned. Martin walks upstairs and knocks on the guest room door.

INT. GUEST ROOM - DUSK

The shades are closed. Kyle reads the psychiatric book. Hearing Martin knock again, she pauses and sleepily calls out:

KYLE

Yes?

MARTIN (O.S.)

Hello, it's me.

Kyle tucks the book and penlight under the sheets and pulls the covers over her.

KYLE

Come in.

Martin enters the dark room. Kyle sits up rubbing her eyes and yawning as if she just woke up.

MARTIN

Just wanted to check on you. You okay?

KYLE

I can't seem to wake up. Is it all right if I sleep a little longer, please?

MARTIN

Sure. How 'bout I bring you up some dinner in awhile?

Kyle nods and Martin leaves the room. Kyle takes out the book and continues reading.

INT. KITCHEN - MARTIN'S HOME - DAY

Martin is at the table in his pajamas. Vicki, clad in her bathrobe, plops scrambled eggs on his plate.

VICKI

What's with her? She hasn't budged since you stuck her in there. I forgot what she looks like, Martin. Least you managed to make it inside.

MARTIN

She's in shock. Actually, oversleeping is probably helping. Give her a little more time.

VICKI

Then what?

INT. UPSTAIRS HALLWAY - NIGHT - LATER

Vicki stands outside the guest room holding a t-shirt and shorts for Kyle. Vicki knocks, waits a moment, then knocks again. Vicki wearily calls out.

VICKI  
It's Vicki. You up? Hello.

She knocks again. There is silence.

VICKI  
(continuing)  
Shit.

Vicki walks away and heads down stairs. Martin is on his way up.

MARTIN  
How's Karen doing?

VICKI  
"Karen". Her name is Kyle. Now that was a Freudian slip, as you call it.

MARTIN  
Touche'. Their names are very similar. She awake yet?

Vicki hands the clothes to Martin.

VICKI  
You find out. My shift's over. But she's been holed up in there for two days, now.  
(walks away and calls out)  
If you get a chance, tell her the beds at Motel-6 are just as comfortable.

Vicki stops at the bottom of the stairs and watches Martin knock on the guest room door.

MARTIN  
Dear, you awake?

KYLE (O.S.)  
Yes, come in.

Vicki walks off in a huff. The doorbell rings. She turns, seeing a very SKINNY MAN, late 30's, standing outside in the dark.

VICKI  
Oh, God.  
(shouts)  
Martin... Martin...

INT. GUEST ROOM - NIGHT

Kyle sits up in bed looking at the t-shirt. Martin stands nearby.

VICKI (O.S.)  
Martin!

MARTIN  
Excuse me.

Martin quickly leaves the room.

INT. LIVING ROOM - NIGHT

Vicki is in a panic at the bottom of the stairs. Martin hurries down, seeing the man outside.

MARTIN  
Stay here. I'll take care of it.

Martin slips out the front door and pulls it partially closed behind him.

INT. UPSTAIRS HALLWAY - NIGHT

The guest bedroom door opens a crack and Kyle strains to hear what's going on. For a moment there's a muffled exchange of anxious conversation from downstairs. The skinny man begins to yell.

SKINNY MAN (O.S.)  
You fork out a little extra. This isn't the Price is Right, dude. I want more money. I had to walk twenty-five fucken miles at night till I got to Vegas, then wait three hours for a goddamn bus back here.



The man lowers his voice and Kyle can't hear what's being said. The front door is heard opening again, then is slammed shut.

Kyle pulls the guest room door shut.

INT. GUEST ROOM - NIGHT

Kyle hurries to the window, opens it, and leans out for a better look. She watches the skinny man walk up the dirt path, then cross the road and walk a few feet before his view is blocked by several tall pine trees.

Several seconds pass. Kyle listens intently. A loud engine starts and Kyle sees a very small car drive off.

EXT. CORRAL - MARTIN'S HOME - DAY

Vicki stands next to Ned, who throws a chunk of hay over the fence for the horses.

NED

How's the new boarder doing?

Vicki shoos away a gnat.

VICKI

I'm still waiting for her to squeeze me in for an appointment.

INT. LIVING ROOM - MARTIN'S HOME - NIGHT - LATER

Martin and Vicki sit on the couch watching TV and drinking. Vicki laughs at something and Martin stares intently in the direction of the stairs. Vicki looks over to see what he's gawking at. Kyle makes her grand entrance into the room looking absolutely gorgeous.

Her thick straight hair is down and Vicki's little shorts and t-shirt, which Kyle has knotted in the front to show off her midriff, fit her perfectly. Martin's eyes feast on her perfect, tanned body. He sets down his drink. Vicki is shocked at just how beautiful Kyle really is.

KYLE

Hi. I can't sleep. May I sit down?

Martin stands, trying not to appear too eager in front of Vicki.

MARTIN

Yes, of course. Sit.

Kyle lowers herself into the chair. Martin smiles

MARTIN

(continuing)

You look very... rested. I'm glad to see you up and around.

KYLE

I'd like to thank both of you again. I feel as if you saved my life in a way. You've given me an inner strength by showing me such kindness. Thank you.

Vicki looks away and takes a drag off her cigarette.

INT. MARTIN'S BEDROOM - NIGHT

Vicki and Martin lie in bed staring at the ceiling, listening as Kyle walks back and fourth across the floor. Water is running in the guest bathroom above them.

MARTIN

Maybe she's washing out some clothes in the sink.

Vicki throws back the covers in disgust.

MARTIN

(continuing)

Vicki, no. Leave her be. She'll go to sleep.

VICKI

I wanna know why she has ants in her pants at one in the fucking morning. She's gonna wear a hole in the floor.

INT. UPSTAIRS HALLWAY - NIGHT

Hurrying upstairs, Vicki stops at the guest room door and puts her ear to it. She knocks and enters the room. Eyeballing the bed, Vicki sees several dozen wadded up balls of toilet paper, wash clothes and towels piled on the covers.

Kyle comes out of the bathroom. Her hands and arms are covered with soap lather. She reaches for Vicki.

KYLE

I can't stop. Help me!

Vicki dashes out of the room.

INT. GUEST BEDROOM - NIGHT

Martin sits close to Kyle on the bed.

MARTIN

Yes, of course. I'm very familiar with OCD. I'm certain being abandoned like you were triggered a relapse.

KYLE

Martin, I'm so afraid now. I can't believe after so long it came back. All my medication and my sleeping pills were in my boyfriend's van. What if he's looking for me right now? Maybe I should just go wait by the road.

Kyle leans against Martin. Her bathrobe opens slightly and he spies one of her breasts.

MARTIN

I know you don't believe this now, but you're better off if you never see him again. He did you a favor. He sounds like a cruel, insensitive, young man.

KYLE

Oh... He's not that young.  
(Sits up)  
He's nearly fifty.

Kyle lays against Martin and curls up in a ball, placing her hand on his leg, precariously close to his crotch. Martin watches her curiously and strokes her hair to comfort her.

INT. KITCHEN - MARTIN'S HOME - NIGHT - LATER

Martin is at the kitchen table. A plate with a half eaten meal is in front of him. Vicki leans against the counter in her bathrobe, haggard from lack of sleep.

VICKI

You picked a helluva time to start a home for wayward girls. And now you offered to treat her? Why? Not being able to stop washing your hands never killed anyone.

MARTIN

That's not true. Stress generated from compulsive disorders can drive people to suicide.

VICKI

Martin, her problems are none of your business. How does she intend to pay you, anyway? Take it out in trade?

MARTIN

Vicki, please. I wouldn't expect her to in the first place. I'm even thinking of letting her stay until the end of the week.

VICKI

No!

(lowers voice)

Take her into town. Any place but here. You can't just let a stranger stay in your house. You don't know who the hell she is.

MARTIN

I know she's very gentle and full of self-doubt. Women like her don't lash out. They internalize their pain.

VICKI

I don't care, Martin. She's got to go.

Vicki snatches the plate off the table. Martin stands and gently takes her arm.

MARTIN

My mind is made up. Listen to me. We've done something terrible and we aren't behaving like it. We acted on impulse, like animals.

(more)

MARTIN (cont'd)  
This is an opportunity for  
redemption. Not entirely, but to  
where I can possibly live with  
myself.

INT. GUEST ROOM - NEXT DAY

Kyle lies on the floor with her ear to the vent trying to  
hear what Vicki and Martin say from the master bedroom below.

INT. MASTER BEDROOM

Martin sits on the bed buttoning his shirt. Vicki stands  
nearby in her bra and panties applying lotion to her ample  
cleavage. Her burning cigarette is in a nearby ashtray.

VICKI  
Just what I said. Let me listen.  
Hide a tape recorder in your  
office.

MARTIN  
No. Absolutely not. How could you  
ask me that?

VICKI  
It's not like she's a regular  
client, Martin. Don't be so self-  
righteous.

Vicki picks up the cigarette and gingerly takes a drag off  
it, leaving it hanging out the side of her mouth as she rubs  
lotion on her arms.

MARTIN  
How would you like it if it were  
done to you?

VICKI  
I don't need therapy.

INT. MARTIN'S OFFICE - DAY

Martin sits at his desk writing on a prescription pad from  
his former practice. He tears off the page, sets it aside,  
then begins writing on another.

INT. LIVING ROOM - MARTIN'S HOME - DAY

Vicki lounges on the couch holding a drink, dressed in a skimpy outfit as she watches a soap opera. The Mercedes pulls up outside. Martin enters the house holding two sacks. One paper and one plastic.

MARTIN

Hi. Has she come down stairs yet?

VICKI

Nope. Hasn't made a peep. She's passed out again.

Vicki plucks the paper sack from Martin and peeks inside.

VICKI

(continuing)

You get her goodies?

She takes out two prescription bottles and reads one of the labels.

VICKI

(continuing)

She needs sleeping pills like she needs a hole in the head.

MARTIN

Anti-depressants can cause side effects. One of them is sleeplessness.

VICKI

Whatever.

Vicki lights a cigarette and Martin reaches in the grocery sack and pulls out a new spray bottle of Lysol disinfectant and a cloth. Walking over to the front door, he kneels down and sprays the door knob. A mystified, Vicki, gets up and walks over. Martin vigorously rubs the knob clean.

MARTIN

Besides her compulsions and rituals, she's germ-phobic.

VICKI

She's afraid she'll catch our cooties? Good. Maybe she'll leave.

Martin stands and shoots Vicki a look.

MARTIN

This should help until her meds  
take effect.

Vicki just shakes her head. Martin heads for the French  
double doors leading into the den.

Vicki reaches back and rubs the newly "sterilized" door knob  
with her hand, then walks up to Martin, who cleans both  
French door knobs like a pro. He gets up and goes down the  
hallway.

Vicki wipes her hands all over the newly cleaned knobs, then  
leans over and coughs on them. Martin walks back into the  
living room, just missing her little deed.

VICKI

By the way, don't forget to wake  
Miss priss up and let her know  
we're going out tonight. I don't  
want her to have an anxiety attack  
and wet the bed.

(Grabs each knob as  
she walks away.)

You missed a spot.

INT. GUEST ROOM - DAY

Martin and Kyle sit on the bed. Martin has an open  
prescription bottle in his hand. Kyle holds a pill, reluctant  
to take it.

MARTIN

It's all right. These are called  
Luvox. They're exactly the same  
medication you had, just a  
different brand name.

KYLE

It's not that. I... I have a  
problem swallowing pills. It makes  
me gag at first. It's embarrassing.

MARTIN

Sure. I'll leave you alone.

Martin leaves the room. Kyle throws the pill in the trash,  
then puts the top back on the OCD medication and tosses it  
aside, more interested in the prescription sleeping pills,  
which she takes out and examines.

INT. MARTIN'S OFFICE - DAY

Kyle replaces the book she borrowed. She tries the locked double doors again to no avail and leaves the office.

INT. KITCHEN - MARTIN'S HOME - DAY

Kyle is on the phone.

KYLE

Near Reno-

(Beat)

No, in a huge house. I took the scenic route and met two very interesting people...

INT. LIVING ROOM - MARTIN'S HOME - DAY

Kyle sits on the couch reading one of Vicki's Cosmo magazines. The stereo is on and dance music plays loudly on the radio. Through the window, Kyle sees Ned putting up the horses. Martin and Vicki walk back to the house.

Kyle hurries over to the stereo and presses station pre-set. A Christian Radio station comes on playing a religious song. Kyle hurries back to the couch just as Vicki and Martin walk inside. Kyle stands and smiles shyly.

KYLE

Your horses are really pretty.

Vicki smirks and walks past Kyle.

VICKI

I'm getting a drink.

KYLE

Guess what? My brother's sending me some money.

Vicki stops in her tracks and turns around. Martin looks disappointed.

KYLE

(continuing)

I called him collect. He said he's gonna send me money for airfare.

Vicki speaks a little too quickly.



VICKI

How much? I mean, is it gonna be  
enough to get back?

KYLE

I think so.

(looks at Martin)

But I wanted to talk to you about  
it first.

INT. KITCHEN - MARTIN'S HOME - DAY

Martin and Kyle are at the table. Vicki leans against the  
doorway watching Kyle with disdain.

KYLE

... And so I was thinking, maybe  
I could just give you the money  
instead. You know, rent the guest  
room and stay here and get  
therapy. If it's all right, I mean.

MARTIN

You can stay in the room. But you  
keep your money. I think you've  
come to a very mature decision.

KYLE

Please, let me pay you. It's the  
principal of the matter.

MARTIN

We'll see.

Vicki abruptly walks off.

INT. GUEST ROOM - NIGHT - LATER

Kyle is in bed looking up at Martin, who wears a turtle neck  
sweater and slacks.

MARTIN

You'll be fine. You're not alone.  
Ned lives on the property. If you  
want, I'll ask him to leave his  
dog outside.

KYLE

No, don't do that. I mean, you said you're not coming home till after midnight. He might bark and wake up Ned.

INT. MARTIN'S MERCEDES - NIGHT

Martin puts the car in drive. Vicki wears an evening gown.

VICKI

I bet her boyfriend backs his van up to the front door and they steal everything that's not nailed down.

INT. GUEST ROOM - NIGHT

Peeking through the mini blinds, Kyle watches the Mercedes go up the dirt road and make a left onto the main road. Kyle takes a second look, noticing Ned has walked out of his apartment to smoke. He glances up at Kyle's room and she moves away from the window.

EXT. NED'S APARTMENT - NIGHT

Ned puts out his cigarette and turns to go back inside. He glances up at Kyle's window again and the light goes off.

INT. MARTIN'S BEDROOM - NIGHT

Kyle enters the dark room and goes into Martin's walk-in closet, turns on the light and sees all of Vicki's gaudy clothes. She picks out a sexy red dress and red high heels, then opens a hatbox and finds several wigs and hair pieces.

Kyle picks out a long red wig and finds Vicki's vibrator hidden underneath.

She picks it up and smiles bemusedly, then puts it up and finds a duffel bag, stuffs the clothes and wig inside, shuts off the light and goes into the dark bedroom, stopping at the dresser. Kyle turns on the penlight.

CLOSE ON: Opening a small velvet box, Kyle sees it contains a beautiful gold and diamond watch belonging to Vicki.

Kyle puts it back and looks through Martin's dresser drawers finding a shoebox filled with paperwork. Sorting through it, Kyle finds a document at the bottom of the paperwork.

She unfolds it and a photograph falls out of Martin holding a smiling two year old girl.

INSERT: The document is a birth certificate.

The baby's name is Karen Belzer and Martin is listed as the father. The date of birth shows the child would be twenty-two now. Kyle stares at it intently. She folds it and begins to put it in her pocket, then hesitates and places the birth certificate back in the drawer and closes it.

Kyle shines the flashlight around the room spotting a cluttered vanity with Vicki's make-up mirror on top. Sitting on the vanity stool, Kyle sees two prescription bottles with Martin's name on them.

Finding a pen, Kyle writes down the name of the medications, then opens the top drawer noticing Vicki's false eyelashes and cosmetics. Kyle turns on the make-up mirror, pauses, then goes back into the walk-in closet and opens the hatbox.

She turns on Vicki's vibrator and leaves it running.

Kyle goes back into the bedroom, sits at the vanity and turns on Vicki's make up mirror.

INT. KITCHEN - MARTIN'S HOME - NIGHT

Kyle enters holding the duffel bag and wearing casual clothes belonging to Vicki. Her face is heavily made up, but very beautiful.

EXT. BACKYARD - NIGHT

Kyle slips out the kitchen door. The lights are off in Ned's apartment. She climbs over a low stone wall and heads for the woods.

EXT. WOODED AREA - NIGHT

Kyle reaches the highway and sticks out her thumb. A semi-truck pulls over.

INT. GAS STATION BATHROOM - RENO - NIGHT - LATER

Kyle is in front of the mirror wearing Vicki's red wig. She puts on the tight red dress and picks up the duffel bag.

INT. BAR - NIGHT

Kyle sits at the bar looking around the smoky room. All the men stare at her. She catches the eye of a tall, muscular, extremely handsome MAN playing pool and stares at him.

A short, balding man with glasses makes a bee-line straight for Kyle. He stops, smiles and starts to say something.

KYLE

Fuck off.

Kyle spins around on the bar stool and looks back at the handsome man playing pool. He winks at her.

INT. MOTEL ROOM - NIGHT

Kyle and the handsome man are in bed having sex. He is on top of her really going at it and Kyle enjoys it immensely, still wearing the red high heels which are in the air. The man moans loudly and rolls off Kyle, out of breath. He holds his heart and jokingly groans.

Kyle lights one of his cigarettes and pours Jack Daniels from a bottle into a glass. She takes a drink.

KYLE

Shit. Where'd you learn to fuck like that? I don't think I have any tread left.

MAN

My Sunday school teacher. I am pretty skilled at it, ain't I?

KYLE

Hey, now. Don't toot your own horn. You might not try so hard next time.

There's a snapping noise as he pulls off the condom and tosses it into the waste can.

MAN

Next time?

KYLE

The room is paid for all night.

(looks around)

I like seedy little motel rooms.

When you fuck in them it feels so  
dirty, like it's a sin.

(dabs his forehead  
with sheet)

You're all sweaty. Looks like  
you're gonna get heat stroke. Why  
don't you go take a shower.

MAN

If you join me.

He grabs her ankle. She wriggles away.

KYLE

Huh uh. I like your smell all over  
me.

(takes bible out of  
drawer)

I'll just lie here and read about  
Soddam and Gomorrah while you wash  
your cock off for me.

He smiles and gets off the bed.

MAN

Goddamn, girl. I'll be ready for  
round two in a minute.

(winks)

Don't start without me.

He takes a drink of whiskey from the glass Kyle drank out of  
and picks up his Levis.

CLOSE ON: His wallet bulges out from the back pocket.

He goes into the bathroom and shuts the door. Kyle hears him  
urinate, then turn on the shower. She takes out the sleeping  
pills and empties two capsules into the glass of Jack  
Daniels. Kyle picks up his shirt and examines the label on  
the inside collar.

INSERT: The label reads "X-Large".

Kyle puts four more capsules into his drink and stirs it with  
her finger.

INT. MOTEL ROOM - NIGHT- SHORT TIME LATER

The man's Levis are on the chair folded up in a wad.

Kyle is on the bed with the man, who lies on his stomach naked and nearly unconscious. He tries to sit up but falls back onto the mattress. Kyle gets up, unravels his pants and takes out his wallet.

CLOSE ON: Inside, are his paycheck stub, four one hundred dollar bills and six twenties.

EXT. RENO - NIGHT - LATER

Kyle stands on the street with her thumb out, dressed casually again. Her face is clean of makeup. Vicki's things are stuffed in the bag. An old car pulls over and the driver beeps his horn. Kyle shakes her head. The old car drives off. Kyle sticks out her thumb and a new Cadillac pulls over. She hops right in.

EXT. WOODS - NIGHT

Kyle reaches the clearing near Martin's home. A loud car on the highway slows down. The headlights go off. The gate is open and the small car slowly drives down the dirt road to Martin's home.

Kyle hurries to the wall and climbs over it into the backyard. Her shoe falls off and the wad of stolen money goes every where. She scoops it up and puts it in her pocket.

INT. KITCHEN - MARTIN'S HOME - NIGHT

Hurrying inside, Kyle dashes through the kitchen, stopping at the front door, where she sees a beat-up compact car park next to Martin's jeep. The skinny man gets out of the car, walks up to the front door and looks into the dark house as he knocks.

Kyle turns on the porch light. She picks up a fireplace poker, and keeping it out of view, answers the door. The skinny man looks at Kyle with a mixture of curiosity and leering. He's very dirty looking, covered in tattoos, and has several deep scratch marks across his face and a black eye.

SKINNY MAN

Hey. who are you?

KYLE

Are you lost?

SKINNY MAN

No, I'm a friend of Mr. Belzer's.

KYLE

I don't think so. He's my father.  
I know all of his friends and none  
of them drive a Ford Fiesta. Why  
don't you wind it up and drive  
away before I call the police.

SKINNY MAN

Knock yourself out. Just tell  
Daddy a friend stopped by. He'll  
know who I am.

The skinny man drives off in his car. Kyle watches until it enters the highway. She hurries upstairs.

INT. MARTIN'S BEDROOM - NIGHT

Kyle opens the dresser drawer. She takes out the birth certificate and leaves the room.

INT. MERCEDES - NEXT DAY

Vicki drives. Kyle suppresses a yawn. Both women stare straight ahead in complete silence.

EXT. WESTERN UNION OFFICE - RENO - DAY

Kyle peeks out the window, watching Vicki, who waits outside in the Mercedes. Kyle takes the stolen money out of her bra and slips it into her pocket.

INT. MERCEDES - DAY

Kyle gets into the Mercedes.

VICKI

You get your money all right?

KYLE

Mmmhmm. My brother sent me more  
than I thought.

INT. DEPARTMENT STORE - LADIES CLOTHING - DAY

Kyle stands outside the dressing room looking in a floor length mirror at the sexy outfit she's tried on. Vicki stands nearby, forcing a smile as she sizes up Kyle, who examines the body hugging outfit from different angles.

KYLE

I haven't bought anything new in so long. I wasn't allowed to wear stuff like this, ever.

(Turns to Vicki)

You know, if you see something you like, tell me. I have a little extra to spare.

INT. MERCEDES - DUSK

Kyle and Vicki travel on the interstate. Kyle has a shopping bag open as she examines a stand-up canvas bag filled with balls of yarn and a set of knitting needles. Reaching further into the bag, Kyle takes out a box containing a new cell phone and opens it.

KYLE

My boyfriend wouldn't let me have a cell phone, either.

(Examines phone)

I couldn't talk to anybody, anyways, 'cept my brother. And I had to put it on speaker, so he could hear everything we said.

VICKI

Jesus.

KYLE

He'd watch me like a hawk. I couldn't go anywhere alone, and he... kind of embarrassing, but he'd make me... use his cell phone to take pictures of his... thing.

VICKI

(Hoping to shock Kyle)

His dick?

KYLE

(Nods)

I know he was always online talking to women in chat rooms behind my back. I'm pretty sure he sent photos of it to them.

VICKI

That must've been the highlight of their day. How big was "his thing"?



KYLE  
 (Meekly)  
 It hurt me... But it doesn't  
 matter. I hate sex. I just always  
 have.  
 (holds up phone)  
 Maybe you could teach me how to  
 use this.

INT. MARTIN'S BEDROOM - NIGHT - LATER

Martin sits on the bed watching Vicki admire a new garish  
 pink outfit she wears. She yanks off the sales tag, but keeps  
 it in her hand. Martin shakes his head in disgust.

VICKI  
 She said knitting relaxes her. It  
 would put me right to sleep. Oh,  
 and I better forewarn you.  
 (Smirks)  
 Except for the camera, Little  
 Orphan Annie can't figure out how  
 to use a smart phone unless she  
 has a private tutor.

Vicki can't help but notice Martin's reaction.

VICKI  
 (continuing)  
 What?

MARTIN  
 You shouldn't have let her buy you  
 clothing. You know I'll give you  
 money for anything you need. She's  
 on a limited income.

VICKI  
 I didn't want to, but she was  
 practically insisting. She looked  
 hurt when I said no.

MARTIN  
 Of course. She's a classic people-  
 pleaser. She wants you to like her.  
 (Stands)  
 How much did she spend on you?

Vicki would rather not say.

VICKI  
A... hundred and ten.

MARTIN  
A hundred and ten dollars?

VICKI  
(Indignant)  
There was tax.

MARTIN  
You can be a very callous woman  
sometimes.

Martin opens his wallet. He takes out a hundred dollar bill  
and a ten dollar bill, and hands them to Vicki.

MARTIN  
(continuing)  
Give this back to her.

Vicki takes the money and hands the ten back to Martin.

VICKI  
Here, you give her the ten. Maybe  
she'll give you a blow job and you  
can pose for some dick pics. I've  
got a CNN breaking news alert for  
you. I'm not marching in there  
like a scolded child and pay her  
back.

EXT. MARTIN'S HOME - DAY

Ned is out front planting flowers in a window box. Vicki  
supervises nearby, her high heels sinking in the dirt. She  
glances up at the window of Martin's office and the shades  
are closed.

INT. MARTIN'S OFFICE - DAY

Kyle sits in one of the big leather chairs watching Martin  
light one of several candles in the semi-dark room. The  
stereo plays classical music.

MARTIN  
I always did this at my practice  
in Boston. I found with the music  
and candlelight it gave the room  
a calming effect.  
(more)

MARTIN (cont'd)  
People are opening up old wounds  
and painful memories.

Martin blows out the match and sits across from Kyle.

KYLE  
Can I ask you something? Did you  
quit doing this because it bored  
you? I don't want you to feel  
obligated or-

MARTIN  
Oh, no, no. Truthfully, I miss my  
practice. I keep my license  
active. I just detested city  
living. The stress and noise...  
Vicki hates it here. But for my  
own mental health I had to simplify  
my life. I'm quite content to have  
my home the center of my being...

Kyle leans forward, nodding earnestly.

MARTIN  
(continuing)  
... Like a lot of people, I  
suppose I'm border-line  
agoraphobic, with a slight anxiety  
disorder.

KYLE  
(Softly)  
Maybe you're just depressed... And  
you need to feel genuinely loved  
by someone.

Martin stares at Kyle, taken aback by this sudden epiphany.

INT. MARTIN'S OFFICE - DAY - LATER

Kyle sits in the chair discussing her "past".

KYLE  
I've known people with addictions  
and I've always wondered if I had  
one, too.

MARTIN  
How do you mean?

Kyle is quiet a moment.

KYLE

I've been thinking of getting therapy for a while, now. But I always imagined it would be with a woman. But yet, I feel it's important I discuss this. But I'm afraid to.

MARTIN

Because it involves sex?

KYLE

(nods)

Can a person be addicted to sex? I know you're a doctor. But you're still a man. If I talk about it...

(looks right between his legs)

You might get an erection.

Martin crosses his legs.

MARTIN

As your therapist, I have to assure you I am completely objective. I can separate myself from whatever a patient divulges to me.

DISSOLVE TO:

INT. MARTIN'S OFFICE - DAY

Martin leans forward as he speaks with Kyle.

MARTIN

Sleeping with six men doesn't necessarily make you an addict, unless it was in the same night, and it wasn't. My guess is you were seeking something deeper. And you used sex as a way to find love. Perhaps even a father figure.

KYLE

Maybe if my father had lived we could've had some happiness.

(more)

KYLE (cont'd)

Before she died, my mother was a mean drunk. Only one thing kept me going.

MARTIN

What was that?

KYLE

Well, you know how you hear those stories... About people meeting a complete stranger, then finding out that they're really father and daughter or something. I know it'll never happen, but I fantasize about it all the time.

She looks at Martin, who is lost in thought.

KYLE

(continuing)

Martin... You okay?

MARTIN

I'm fine. You've just made me remember someone I think about quite often.

KYLE

An old girlfriend?

MARTIN

My daughter. She'd be around your age now. My first wife took her when she was three and I never saw them again. This was all before those missing children hot-lines were on television. There wasn't much you could do.

Kyle hugs him.

KYLE

I'm sorry, Martin.

Kyle moves her face against his neck and gently bites his earlobe. She slowly pulls back almost sucking on it. Kyle smiles and faces him. Martin's mouth hangs open.

KYLE  
 (continuing)  
 Did that surprise you?

MARTIN  
 (nodding)  
 Uh, huh.

KYLE  
 Good. It worked. I wanted to take  
 your mind off all that serious  
 stuff. I don't like seeing you sad.

She sits back in the chair and smiles.

INT. GUEST ROOM - DAY

Kyle is asleep. She wakes up hearing Ned call out to his barking dog:

NED (O.S.)  
 Here, boy. C'mere, boy.

Kyle gets out of bed, puts her hair in a ponytail and slips on some jeans.

INT. KITCHEN - DAY

Kyle stops at the refrigerator, where a note reads:

CLOSE ON: "Martin, I got up erly and went for a little walk. Don't have breckfast till I get back. I won't be long. Vicki."

Kyle takes a second look at the note seeing the words "early" and "breakfast" are misspelled.

She stares intently at Vicki's signature and Ned's dog barks again. Ned is getting into his truck. Kyle hurries over to the front door and opens it.

KYLE  
 Ned...

NED  
 Hey, Kyle.

KYLE  
 You going into town? Can I ride  
 along?

INT. NED'S TRUCK - DAY

Ned and Kyle drive on a rural road, heading to Reno.

NED

Mr. Belzer's okay in my book. He helped me out at a low point in my life. Gave me a place to stay and steady work. You're lucky you showed up when you did.

KYLE

What do you mean?

NED

I call times like this, the calm before the storm. Mr. Belzer's wife is out of town. Went to Vegas again...

Kyle looks at him quizzically.

NED

(continuing)

... There's no way she would've let you stay in the house. Her and Mr. Belzer are separated, but she doesn't quite understand the meaning of the word.

EXT. DOWNTOWN RENO - DAY

Kyle stands on the sidewalk watching Ned drive off. She checks her watch and walks across the street to a drug store with a sign stating: "P.O BOXES".

INT. DRUG STORE - DAY

Kyle stands at the counter holding several items. A woman hands Kyle the key to her new Post Office box. Kyle goes to a register and pays for make-up and several additional items, which include a digital camera, a school notebook and a baseball cap and backpack.

INSERT: The last item is a book explaining the functions of prescription drugs.

EXT. DOWNTOWN RENO - DAY

A taxi cab stops in front of The Reno Federal building. Kyle pays the driver and gets out wearing the backpack and baseball cap. She carries the notebook looking very young.

INT. FEDERAL BUILDING - DAY

Kyle walks inside and follows a sign pointing to the Social Security office. She takes the birth certificate out of her purse and walks into the office.

EXT. DODGE/CHRYSLER DEALERSHIP - DAY -LATER

Kyle talks to a salesman. A waiting taxi is nearby.

KYLE

I'm moving to Florida and I know it's like, ninety percent humidity every day. And, well, I was wondering if it's gonna make my car rust. I just bought it. It's brand new.

SALESMAN

I wouldn't worry about that at all. You could drop a new Chrysler 300 into the deep end of a pool and it won't rust for a good while. New cars nowadays are different. You know, special paint and all.

KYLE

That's good to hear. Does the same go for a new Charger, too?

SALESMAN

Oh, yeah, sure. They're almost the same car.

EXT. CITY STREET - DAY

Kyle stands on the corner where Ned dropped her off earlier. She looks up the street and sees him coming.

INT. GUEST ROOM - NIGHT

Kyle is in bed reading the book on prescription drugs.



CLOSE ON: She highlights the drug name "Norvasc", a prescription drug Martin takes. The sentence reads: "Commonly used for high blood pressure".

She looks up the second name "Lanoxin". The sentence reads: "A preventative medicine used after a heart attack".

Kyle takes the post office box key out of her pocket, puts it in the book and hides it at the bottom of the knitting bag.

INT. KITCHEN - MARTIN'S HOME - NIGHT

Vicki takes two D batteries out of a packet.

She puts them in her pocket then takes the trash bag out of the receptacle and stuffs the empty packet inside. She walks out of the kitchen with the trash bag. Martin is asleep on the couch.

Kyle comes down stairs, sees the trash bag and hurries over to Vicki.

KYLE

Here, lemme get that for you. I need some fresh air, anyway.

VICKI

Be my guest.

Kyle takes the bag and sees the note is off the refrigerator.

EXT. YARD - NIGHT

Kyle takes a crumpled piece of paper out of the trash bag and smooths it out.

INSERT: It's Vicki's misspelled note. Kyle puts it in her pocket and looks back at the house.

A montage of scenes follows:

INT. UPSTAIRS HALLWAY - DAY

Vicki stands near the top of the stairs.

The door to Martin's office is open and Vicki sees Kyle sitting in the big leather chair ready for one of her "sessions". Martin closes the office door. Vicki shakes her head and walks away.

EXT. MARTIN'S HOME - DAY

Kyle and Martin are at the corral. Ned fastens a saddle on one of the horses. Kyle giggles as Martin gives her a boost onto the horse.

INT. MARTIN'S BEDROOM - DAY

Kyle opens the dresser drawer and puts the birth certificate back in with the other paperwork.

INT. LIVING ROOM - MARTIN'S HOME - NIGHT

Martin, Vicki and Kyle watch TV. Vicki sits rigidly at the end of the couch smoking a cigarette, looking miserable, clearly fed up having Kyle around.

EXT. MARTIN'S HOME - DAY

Kyle takes a digital photo of Martin and a reluctant, Vicki. Kyle hands the camera to Vicki and she takes a picture of Martin and Kyle.

INT. MARTIN'S OFFICE - NIGHT

Kyle prints out several photographs she took earlier with the digital camera.

INT. GUEST ROOM - NIGHT - LATER

Kyle tucks the photos into the knitting bag and sits on her bed. Vicki's note is in front of her.

INSERT: On a separate piece of paper, Kyle practices Vicki's signature.

DISSOLVE TO:

EXT. MARTIN'S HOME - DAY

The Jeep Cherokee sits in the same spot unused since the night Kyle showed up. The vehicle is very dirty.

CLOSE ON: "Wash me" is written in large letters through dirt on the driver's side window.

INT. KITCHEN - MARTIN'S HOME

Kyle stands in front of Martin, who sits at the kitchen table. She is dressed very sexy, looking utterly beautiful as usual. Kyle smiles teasingly.

KYLE

I did it. And you should wash it.  
Then trade it in for something  
sporty. Let's take it for a drive  
and at least go look. Your other  
car's too stuffy. C'mon.

Kyle pulls him up and he is unsteady a moment. One of his hands grasps onto her small waist to steady himself. She places her hand over his.

INT. JEEP - RENO - DAY

Kyle and Martin slowly drive past a Dodge dealership. The stereo in the jeep is blasting. Kyle looks excitedly at the dealership, her hand resting on Martin's shoulder. He is in a great mood happy to be in her company.

KYLE

I think they're awesome. I love  
Chargers. You should just go ahead  
and do it, Martin. Least go look  
at one.

EXT. DODGE DEALERSHIP - DAY

Much to Kyle's chagrin, Martin appears very interested in a new truck. Kyle looks carefully around the lot at the new Chargers, then walks to the side of the building where additional cars are parked.

She lets out a sigh of relief as she spots the one and only black Charger on the lot. Hurrying over, she sees it has light grey interior, like the one she originally bought. Martin comes around the building.

MARTIN

Where'd you go?

Kyle opens the drivers side door of the black Charger.

KYLE

Isn't it beautiful? I don't like  
anything here except this one.  
You'd look so good in it.

INT. NEW CHARGER - DAY

Martin and Kyle drive the new Charger on a rural road. The car stereo is blasting. The windows are down. Martin smiles and shakes his head.

MARTIN

Jesus, I can't believe I did this.  
Vicki is gonna shit, excuse my  
French. You wanna drive awhile?

Kyle nods and notices a large sign advertising "Tourist Cabins For Rent".

EXT. RURAL ROAD - DAY

Kyle drives the Charger into the lot of a small Mom and Pop type store called "Larkin's Quick Stop" that has tow truck services, gas pumps and animal feed.

INT. LARKIN'S QUICK STOP - DAY

Martin walks up to the counter with a six pack of wine coolers. Kyle is at the back of the small store. The OLD WOMAN behind the counter smiles at Martin. Her husband sits in a nearby chair.

OLD WOMAN

How've you been Mr. Belzer?

MARTIN

Oh, pretty good. How's life treating you two?

Kyle call outs:

KYLE

Dad... Dad.

Martin turns and looks at Kyle, who smiles slyly and walks up to the counter.

KYLE

(continuing)

Dad, don't forget Vicki's cigarettes.

(smiles at old couple)

Hi, I'm Kyle.

OLD WOMAN

This is your daughter? You never told us. Goodness, she's beautiful. Where have you been hiding her?

KYLE

I live back east. I'm staying here  
for the summer.

(squeezes Martin's  
arm)

I haven't seen my Dad in a long  
time.

Martin is taken aback, but nevertheless enjoying the little  
ruse.

INT. CHARGER - DUSK

Martin and Kyle speed along the rural road. He spots a dirt  
road coming up.

MARTIN

There it is. Off to your left.

Kyle turns onto the dirt road.

EXT. POND SHORE LINE - DUSK

The new Charger is parked near a large pond surrounded by  
weeping willows. Martin stands near the car overlooking the  
water. He turns to Kyle and stares at her longingly.

KYLE

You look sad. What's wrong?

MARTIN

Nothing, really. Just... I don't  
know. I was thinking about what  
you called me back there at the  
store.

Kyle playfully tugs at a button on his shirt.

KYLE

"Dad". I hope it didn't make you  
feel old, because I can't even  
begin to tell you how good it made  
me feel. Like I belonged to  
someone finally.

Martin looks away.

MARTIN

I... I do feel fatherly toward  
you. Yet... I better quit while  
I'm ahead.

KYLE  
Tell me. What?

MARTIN  
I wish I could say you were my  
girlfriend. Jesus, I'm sorry. I  
should not have said that. Now I  
am acting like an old fool.

KYLE  
No, no. You're not.  
(lays head against  
his chest)  
I'm glad you have those feelings.  
Gosh, your heart is pounding right  
out of your chest.

Kyle lifts her hair off her neck and sighs.

KYLE  
(continuing)  
It's such a hot night. I'm gonna  
take a swim.

Kyle wades into the water. Martin watches her splash herself.  
Kyle walks back to shore and Martin sits up, a very odd  
expression on his face. Kyle's short, white cotton dress is  
soaked and completely see-through, clinging to her body.

Martin stares at her pubic hair then looks away. Kyle pulls  
the dress down around her waist and sensuously rubs her  
breasts. Neither of them say a word.

KYLE  
(continuing)  
Martin... Martin. You can look.  
It's not wrong.

MARTIN  
It is. You don't understand. I've  
treated you. It would be unethical.

Kyle stops in front of him. He still won't look. She strokes  
his hair. He looks up, takes her wrist and kisses her palm.

MARTIN  
(continuing)  
Oh, God.

KYLE  
I'm like a furnace inside.  
(kneels and takes his  
hand)  
Feel.

She puts his hand between her legs and undoes his pants.

EXT. SHORE LINE - POND - NIGHT

Martin and Kyle are re-dressed. Martin stares at the ground.

MARTIN  
We've been separated over a year.  
It just seemed simpler not to  
mention I had a wife. She was that  
unimportant to me. But after she  
had the photos taken of Vicki and  
I, she refused to divorce me. Even  
followed me to the house,  
insisting I give her a room.

KYLE  
Where is her room? I've never seen  
it.

MARTIN  
It's connected to my office.

KYLE  
So, technically she's not your ex-  
wife, right? You couldn't marry  
someone else if you wanted to?

Martin shakes his head.

EXT. MARTIN'S HOME - NIGHT - LATER

Vicki stands next to the new car with her arms crossed.  
Martin is inside the car turning the interior light on and  
off.

MARTIN  
What do you think? It's really  
something isn't it?

Vicki looks away in disgust.

INT. MARTIN'S OFFICE - NIGHT

Kyle stands behind Martin holding a small stack of her clothes and a few toiletries. Martin unlocks the double doors to his wife's bedroom and they walk inside.

INT. NEW BEDROOM - MARTIN'S HOME - NIGHT

Kyle looks excitedly around the new bedroom and places her clothes on the canopied bed in the new room, which is grandly decorated with plush furniture, a TV and stereo. She turns to Martin and smiles.

KYLE

Gosh, it's beautiful. I just love it in here.

MARTIN

I'm very pleased you like it.

KYLE

Thank you again.

(lowers voice)

You know, your room was right below mine... One night I heard you and Vicki having sex. I laid there wishing you were coming inside me. I even put my fingers down my panties and rubbed myself.

INT. KYLE'S NEW BEDROOM - NIGHT - LATER

Kyle puts Martin's wife's clothing into a large trunk. Vicki sits on the bed trying to contain her irritation over Kyle moving into the room. The knitting needles and ball of yarn are on the bed.

VICKI

If she comes back you'll have to get out of here.

KYLE

I know. Martin told me.

VICKI

Yeah, well, she might come back tomorrow for all we know. If she knew you even touched her things she'd go ape shit. I hated her.



KYLE

Martin told me she always calls first.

Vicki stands, very peeved.

VICKI

Oh, really? She never gave us advance warning. She'd drop in like a scud missile.

INT. KYLE'S NEW BEDROOM - NIGHT - LATER

Kyle is on her new black cell phone.

KYLE

You have to leave tonight, Shane. Bring all your money. I don't have shit left to do this.

(Beat)

What?

(Beat)

Skylark cabin rentals. I told you. Write it down.

(Beat)

Okay, yes. I'll call now and have a rental waiting at the airport.

INT. LIVING ROOM - MARTIN'S HOME - NIGHT

Vicki sits on the couch drinking. Martin stands before her. Vicki is very upset, looking vulnerable and weary.

VICKI

She's really digging in her heels. And you're setting her up for a major disappointment.

(Glances upstairs)

She's been here three weeks, Martin. This isn't her home... God, just go away and leave me alone.

Martin is at a loss for words. He walks away and heads upstairs. Vicki plunks down her drink, shocked that he chose to go upstairs at this particular moment.

Vicki hears Martin knock on Kyle's door.

MARTIN (O.S.)

Hi, just wanted to say goodnight.

Vicki turns off the TV and hurries into the bedroom.

INT. LIVING ROOM - NIGHT - LATER

Martin comes downstairs. His pillow and bathrobe are on the couch. His bedroom door is closed. Martin walks over and turns the knob. It's locked. He knocks timidly.

INT. MARTIN'S BEDROOM - NIGHT

Vicki sits up in bed watching TV while she smokes.

VICKI

Why don't you go sleep at the foot of her bed. You can sniff her butt and fetch her slippers in the morning.

MARTIN (O.S.)

At least let me get a blanket.

VICKI

Have Kyle knit you one. Goodnight.

INT. LIVING ROOM - MARTIN'S HOME - NIGHT - LATER

Martin is in his bathrobe reading a book on the couch. The house is dark except for the lamp he reads by. The floor creaks and he looks up. Kyle is in the hallway looking down at him. She puts her hand under her panties. Martin hops off the couch and looks toward his bedroom to make sure the coast is clear. Kyle shakes her head no, smiles seductively and goes back to her room.

EXT. CORRAL - MARTIN'S HOME - DAY

Kyle leans against one of the posts, crying. Martin takes her hand.

KYLE

I just miss him so bad. I haven't seen my brother in two years. Oh, Martin, do you think he could come visit this weekend? I feel like I'll never see him again.

INT. KITCHEN - MARTIN'S HOME - DAY

Vicki has her hand out. Martin opens his wallet and takes out two one hundred dollar bills, which Vicki snatches from him.

VICKI

Thank you. Not that I had a choice in the matter to begin with. Sorta like when you bought the car without asking me, and letting a bipolar squatter move in.

INT. KYLE'S BEDROOM - DAY

Kyle and Martin have sex in the big bed. Kyle moans loudly. Martin stops, hearing a car pull up outside.

MARTIN

Jesus!

He hops off the bed and looks out the window. Vicki is back from her shopping spree. Several shopping bags are on the front seat of the Mercedes.

INT. KYLE'S NEW BEDROOM - DAY - LATER

Kyle sits up in bed reading. A happy squeal is heard from downstairs.

VICKI (O.S.)

I knew it. I just had a feeling. I can't believe it, Martin. I just cannot believe it.

Kyle sets down her book and gets off the bed.

INT. UPSTAIRS HALLWAY - DAY

Walking out of her room, Kyle sees Vicki hug Martin in the living room. Vicki looks up at Kyle.

INT. KYLE'S BEDROOM - DAY

Kyle and Vicki are seated on the edge of the bed. Vicki is very excited. Martin stands nearby as Vicki waves a small plastic object in Kyle's face.

VICKI

See, it's blue. That means it's positive. When I missed my period I still wasn't sure. I kept putting it off. I only bought the test to prove to myself I was wrong. I must already be seven or eight weeks along.

(more)

VICKI (cont'd)  
 (laughs)  
 Jesus, I'm too old to have a brat.

Vicki gets up and stops in front of Martin. Her whole face softens. She smiles warmly and hugs Martin, who doesn't look very happy about the news. He pats her on the back.

INT. LIVING ROOM - MARTIN'S HOME - NIGHT - LATER

Martin and Vicki sit on the couch. Vicki smiles smugly, her hand firmly on Martin's leg as if she were staking her territory. Martin tries not to look at Kyle, who sits in the chair watching TV.

The three of them become aware of a noise in the distance. A car horn is heard beeping several times from the highway.

MARTIN  
 What the-

VICKI  
 It's probably some asshole driving drunk.

MARTIN  
 Maybe a deers in the road.

VICKI  
 Yeah, and it needs a hearing aid.

The horn stops. Kyle looks back at the TV and smiles knowingly to herself.

INT. MARTIN'S BEDROOM - NIGHT - LATER

Martin and Vicki are sound asleep.

INT. MARTIN'S OFFICE - NIGHT

Kyle is seated at his desk typing something on the computer.

INT. UPSTAIRS HALLWAY - MARTIN'S HOME - DAY

Kyle leaves her bedroom and stealthily walks down the stairs. Seeing Vicki outside at the end of the long driveway at the mailbox, Kyle hurries over to the coffee table, and Keeping a careful eye on Martin's bedroom door, pours a small amount of a cloudy liquid into Vicki's cocktail.

CLOSE ON: Vicki's cell phone pokes out of a side pocket of her purse.

Kyle quickly heads back upstairs.

INT. LIVING ROOM - DAY - LATER

Vicki is curled up on the couch looking more unconscious than asleep. Drool is on her chin.

CLOSE ON: Vicki's cell phone is missing from the side pocket of her purse.

INT. KYLE'S BEDROOM - DAY

CLOSE ON: The yellow pages of the phone book are open to insurance companies. Next to it, a note pad has several insurance company names and phone numbers. All of them are crossed out except the last phone number.

Kyle speaks on Vicki's cell phone.

KYLE

Oh, well. I don't have a computer.  
I'd rather you mail it to my home  
address.

(Beat)

Fine, yes.

(Beat)

I appreciate that. You have a nice  
day.

CLOSE ON: Kyle presses end, brings up the call logs and begins deleting the previous calls she just made.

INT. LIVING ROOM

Kyle slips the cell phone back into Vicki's purse. Across the large room, Martin's bedroom door opens and Kyle quickly steps away from Vicki just as Martin appears in his bedroom doorway looking ruffled in his pajamas. Kyle smiles sweetly.

KYLE

Guess everyone's sleeping late  
today.

EXT. MARTIN'S HOME - DAY - LATER

Vicki walks unsteadily out of the kitchen, just in time to see Martin drive off with Kyle in his new Charger.

EXT. WOODED AREA - DAY - LATER

The Charger is parked under a tree. Kyle sits on the hood with her dress hiked up and her legs wrapped around Martin while he has vigorous sex with her.

INT. CHARGER - DAY

Martin sits in the drivers seat. Perspiration covers his forehead. Kyle turns to him.

KYLE

Aren't you even a little happy about it?

Martin is quiet a moment.

MARTIN

I'm... Ambivalent.

KYLE

Well, you're safe with me. I can't have children. I've never been able to.

Kyle unzips Martin's pants.

KYLE

(continuing)

Let's fuck again.

INT. KITCHEN - MARTIN'S HOME - NIGHT

Martin and Kyle look at the wall calender.

CLOSE ON: Kyle marks off one of the days, then she glances at an appointment date circled by Vicki for later in the month.

INSERT: "August 10th. OB-GYN"

KYLE

Just four more days and he'll be here. I can't believe it. It doesn't seem real.

Martin smiles from her enthusiasm.

EXT. WOODS - DUSK

Kyle carefully scans the ground, examining plants and wild flowers. She finds a tall stemmed flower and digs it up.

CLOSE ON: Kyle breaks off the stem and flower, only keeping the thick root, which she puts in her pocket.

INT. MARTIN'S KITCHEN - NIGHT - LATER

Martin, Vicki and Kyle eat dinner. Kyle watches a little too intently as Vicki takes a large bite of her salad.

INT. UPSTAIRS HALLWAY - NIGHT - LATER

Kyle looks over the railing at Martin, who is downstairs holding his car keys.

MARTIN

Aspirins not helping at all. She's been throwing up. I think it's a migraine headache. I have to run into town and get something stronger.

INT. KYLE'S BEDROOM - NIGHT

Kyle lies on the bed filled with nervous energy, waiting in anticipation. A loud moan is heard from downstairs. Kyle sits up and smiles. Another loud moan is heard, followed by an anguished wail.

INT. LIVING ROOM - NIGHT

Kyle stops at the bottom of the stairs. Several large drops of blood lead out of the hallway toward the kitchen, where Vicki can be heard gasping and moaning loudly in absolute agony. Kyle walks across the hardwood floor and quickly steps aside, narrowly missing a large puddle of blood.

Stepping into the kitchen, Kyle stops, taken aback by the sight of Vicki, her back to Kyle, doubled over on the floor in her bloody nightgown, shrieking in pain.

Kyle watches in fascination and whispers.

KYLE

Oh, my God.

Vicki convulses. Kyle crosses her arms and leans against the doorway. Headlights fill the living room. Kyle whips around seeing the Mercedes outside.

KYLE

(continuing)

Fuck...

She grabs the cordless phone and dials 911. Martin walks inside. Kyle cries out.

KYLE  
(continuing)  
Oh, God. Martin, help her!

EXT. MARTIN'S HOME - SUNRISE - LATER

Only the Charger is parked out front.

INT. LIVING ROOM - SUNRISE

Kyle mops up the hardwood floor. A bucket and several wadded up bloody paper towels are nearby.

EXT. END OF MARTIN'S DRIVEWAY - DAY - SHORT TIME LATER

Kyle stands on the edge of the road staring inquisitively at the mailbox of Martin's neighbor across the street. She takes a step closer and tries to look up the neighbors tree lined driveway and notices something on the neighbor's mailbox.

CLOSE ON: A small lock is beneath the mail slot.

Unconcerned, Kyle turns and walks back down Martin's driveway. Hearing a car, Kyle stops. Martin's Mercedes turns off the main road and pulls up next to Kyle. The power window zips down revealing a pale and shaken looking, Martin.

INT. LIVING ROOM - DAY

Martin sits on the couch, haggard and exhausted as he looks up at Kyle. He pours scotch into a glass.

MARTIN  
It could've been her age and she  
doesn't live a very healthy life-  
style. They said the muscle spasms  
were so violent it tore the  
uterine lining and expelled the  
embryo.  
(Gulps down scotch,  
pours another)  
She's okay, thank God. They're  
releasing her tomorrow. But she  
took it hard. Just lay there and  
cried.



KYLE

Oh, well. Does that mean they took  
out the baby in the emergency room?

Martin pauses, then gravely nods and looks at the bucket and  
bloody paper towels. Kyle winces and covers her mouth.

EXT. RENO AIRPORT - DAY

Martin and Kyle are in the Charger driving up to the "South  
West Airlines" drop-off zone.

Kyle sees her brother in the building.

KYLE

Stop, Martin. There he is. Pull  
over.

Kyle hops out and hurries toward the automatic doors. Her  
brother, SHANE, twenty-two, tall, slender, extremely  
handsome, walks outside holding a suitcase.

Kyle gives him a hug and slyly smiles.

KYLE

(continuing)  
How was your flight?

SHANE

Three days early. How ya' doing?  
(sees Martin in the  
car)  
That's him?

KYLE

Yep. That's him.

Kyle and Shane walk over to the Charger. Martin gets out of  
the car.

MARTIN

Hi.

KYLE

Martin, this is my little brother.

MARTIN

I thought you were fraternal twins.

KYLE

We are. I'm five minutes older.

Martin smiles and reaches over the car and shakes his hand.

MARTIN

It's good to finally meet you,  
Shane. I've heard a lot about you.

SHANE

It's good to meet you too, sir.

INT. GUEST ROOM - NIGHT

Shane unpacks. Kyle sits on the bed.

KYLE

This was originally my room. I got  
up-graded. I'll show you when  
you're done.

SHANE

This is a nice fucken house, you  
know that?

KYLE

You think? It's a little too  
rustic for me.

Shane takes a shirt out of the suitcase and the Bible is  
under it. Kyle sees it and smiles.

EXT. MARTIN'S HOUSE - DAY

The Charger is parked out front. Martin's Mercedes drives  
slowly up the dirt road toward the house.

INT. MARTIN'S OFFICE

Shane and Kyle stand side by side at the window, watching  
with a mixture of curiosity and bemusement as a very feeble  
Vicki, fresh from the hospital, is helped out of the Mercedes  
by Martin.

INT. DINING ROOM - MARTIN'S HOME - NIGHT

Kyle, Shane, Martin and a haggard looking Vicki are seated at  
the table ready to eat. Vicki starts to take a bite.

SHANE

Sir, is it all right, if before we  
eat, I say grace?

MARTIN

Certainly.

Vicki plunks down her fork and grudgingly bows her head.

SHANE

Dear God, we thank you for this  
food we are about to receive...

INT. KITCHEN - MARTIN'S HOME - NIGHT

Vicki gets a glass of water and glances into the living room at Kyle and Shane, who are curled up on the couch facing each other. Shane reads aloud from the Bible as Kyle listens intently.

Vicki smirks and takes a drink.

INT. LIVING ROOM - MARTIN'S HOME - DAY

Vicki stands at the window in her bathrobe watching Kyle and Shane drive off in the Charger. She walks over to the couch, where Martin dozes.

VICKI

Why'd you let them borrow the car?  
It's mine too ya' know. You  
could've asked me.

MARTIN

I'm sorry. They wanted to go to  
church in Lake Tahoe. Listen,  
Shane wants to take us all out to  
dinner when they get back. You  
feel up to it?

VICKI

I guess.

Martin turns on his side. Vicki walks away and stops. She looks upstairs at the guest bedroom door, then warily back at Martin.

INT. GUEST ROOM - DAY

Vicki looks through the dresser drawers filled with Shane's clothing. She quietly closes the drawer and starts to leave the room. She stops, spying Shane's suitcase.

She opens it and it's empty. She checks a side pocket and finds an old tattered address book.

She flips through several pages, idly reading the few names and numbers.

Vicki goes back a page and takes a closer look.

INSERT: The name "SISSY" is followed with a phone number and address in Hays, Kansas.

INT. CHARGER - DAY - LATER

Kyle and Shane near the entrance to Martin's home. Vicki speeds up the dirt driveway and turns left onto the highway.

KYLE

Wonder where she's going?

Kyle turns down the driveway and parks in front of the house. She turns to Shane, looking uneasy.

KYLE

(continuing)

Shane, go up to my room. I'll be there in a minute.

INT. KITCHEN - MARTIN'S HOME - DAY

Kyle and Martin are seated at the table.

MARTIN

It's just two days. Vicki's mother's in a nursing home. She's come down with the flu, so...

KYLE

That's too bad. Was Vicki even well enough to travel?

MARTIN

I told her not to go, but... Truthfully, I think it was getting a little crowded around here. She made the reservations an hour ago and just took off.

(smiles)

Guess it's not too difficult to get a last minute flight to Kansas.

Kyle forces a smile.

KYLE

Oh... What part of Kansas?

INT. KYLE'S BEDROOM - NIGHT

Kyle and Shane look through Martin's atlas. Kyle has the page open to Kansas.

KYLE

I know she's going there. Jesus, Vicki's mother only lives a hundred miles from Sissy. She searched your things and found her address. I know it.

SHANE

Her mom's sick. That's all.

Kyle looks strangely at Shane.

KYLE

She's not sick. Shane, I don't understand why you even had Sissy's address still. We both hate her.

(Sits on bed)

God, I just hope it arrives before that bitch gets back.

INT. DOWNSTAIRS HALLWAY - NIGHT

Kyle stands outside Martin's closed bedroom door, listening as he talks on the phone with Vicki.

MARTIN (O.S.)

I'm glad your mother's all right. I just hate that you're there alone. Was the flight okay?...

Kyle walks away and goes into the living room.

She turns off the answering machine and turns off the ringer on the cordless phone. She looks up and sees Shane upstairs watching her. They smile at one another. Shane turns and goes back into the guest room.

Kyle curls up on the couch and puts on the flat screen.

INT. MARTIN'S BEDROOM - NIGHT - LATER

In the dark bedroom, Martin sleeps deeply and softly snores. Kyle stands next to the bed holding Martin's cell phone.

CLOSE ON: She puts the ringer on silent, then quietly sets down the phone and slips into bed next to Martin.

EXT. MARTIN'S HOME - NEXT DAY

Ned walks away from the mailbox holding a manila envelope. He stops at his front door and opens it.

CLOSE ON: He takes out a letter with four 8x10 photographs included. He looks very shocked.

INT. CAR - DAY - LATER

Vicki drives her rental car through a rural section of Kansas. She passes a sign stating: "Hays 11 miles".

INT. CAR - DAY

Vicki drives through an older suburban neighborhood in Hays, Kansas. The homes are large with well-tended lawns and huge trees. Vicki turns onto another street and brakes at a stop sign.

Glancing to her left, she sees a cement foundation on the corner where a house used to be.

The charred remains of a dead tree are in the yard.

Vicki passes three homes before abruptly stopping at a yellow house. She re-checks the address on the paper realizing it's the one she's looking for.

EXT. YELLOW HOUSE - DAY

Vicki rings the door bell. It's answered by SISSY, tall, blond, early fifties. Her hair is stiff, worn in a bee hive. Her eyes are heavily made up. This combined with her dress and high heels, give her the look of a hardened fifties housewife.

VICKI

Hello. Are you Sissy Barnett?

SISSY

Yes, I am. Who are you?

VICKI

My name is Vicki Stafford. The reason I'm here... do... do you happen to know two people?

(more)

VICKI (cont'd)  
 They're brother and sister.  
 (surprised by this  
 sudden realization)  
 I don't even know their last name.  
 But the girl is Kyle.

Sissy looks stunned, as if her legs are about to give out.

SISSY  
 Shane... Shane is her brother. My  
 God. It's been seven years  
 since... Have... have they- has  
 she, done something to you?

VICKI  
 No, no. May I please come inside?  
 I think we need to talk.

INT. SISSY'S HOME - DAY

Most of the furniture is covered with clear plastic. A large velvet painting of the last supper is above the couch, where Vicki and Sissy are seated. Sissy nervously puffs on a cigarette.

VICKI  
 You were their foster mother?

SISSY  
 Yes, for several years.  
 (stubs out cigarette)  
 I couldn't have children of my own.

VICKI  
 Do you know where their biological  
 mother is? If I could, I'd like to-

SISSY  
 (shakes head)  
 Dead. I was told she died giving  
 birth.  
 (lights new cigarette)  
 My husband and I provided food and  
 shelter over the years for several  
 children before Kyle and Shane  
 were sent to us...

FLASHBACK - EXT. SISSY'S NEIGHBORHOOD - DAY

Sissy drives ten-year old Kyle and Shane to her home for the first time. Shane is in the front seat looking around curiously at the surroundings. He smiles at Sissy.

Sissy looks in the rear view mirror at Kyle, whose arms are crossed as she stares icily ahead. Even at ten years of age Kyle exudes a disturbing sensuality about her.

They pass the house on the corner, now intact, before it was somehow burnt down. LUANNE, dark haired, ten years old, sits on the porch steps of the corner house, watching her father mow the lawn. Sissy pulls into her driveway.

SISSY (V.O.)

I had a lovely room waiting for them, with a television and radio. But they weren't about to give an inch. You see, they never spoke a word for three weeks. I was told this was called Elective Mutism. I assumed they were testing my resolve, so I remained patient. They'd stay in their room and only come out to eat or play in the front yard. Kyle read everything she could get her hands on, so she was never bored...

INT. SISSY'S LIVING ROOM - PRESENT DAY

Sissy motions to a book shelf.

SISSY

... Read every one of those Encyclopedias. Shane never picked up a book, but he was sweet and made friends easily. Within a week of living here they had new playmates...

(voice strains)

Some children that lived down the block.

FLASHBACK - INT. SISSY'S HOUSE - DAY.

Sissy looks out the window, watching Kyle, who stands in the street. In a moment, Luanne comes riding up on her bike. Kyle blocks her way and holds onto the handle bars. Sissy watches them talk a moment, then Kyle gets on the back of the bike and they ride off.



INT. LUANNE'S HOUSE - DAY - LATER

Ten-year old Kyle is in the bedroom with Luanne. Kyle stares intently at a lavish Barbie Doll set, complete with a house and a toy pink Corvette that Luanne shows her.

SISSY (V.O.)

I'd stand on the lawn and hear them play from down the street. Kyle and Shane spoke to other children, but when they came back here they wouldn't say a word. Finally, the third Sunday they lived here, I got them up for church and Kyle spoke.

INT. SISSY'S HOME - DAY

Kyle and Shane are in their bedroom dressed for church. Kyle looks up at Sissy.

KYLE

It's boring. We hate it. No one else ever made us go.

Sissy is shocked that Kyle spoke.

INT. SISSY'S LIVING ROOM - PRESENT DAY

Vicki looks curiously at Sissy.

VICKI

Did you?

Sissy's demeanor changes to slight indignation.

SISSY

Of course, they went. They needed God in their lives. We went every Sunday. And from that day on they spoke... But everything changed. Kyle did as she pleased. Had no consideration for others. You couldn't punish her. It had absolutely no effect.

(Sissy flicks her ash)

My husband wanted to send her back to the care of the state. I wouldn't do it. Their eleventh birthday was coming and I wanted to believe it could be a new start.

FLASHBACK - INT. SISSY'S HOME - DAY

A small birthday party is going on.

SISSY (V.O.)

Kyle opened her presents, saving the one from my sister for last. A week earlier, Kyle told my sister she wanted a new dress for church. I found out later Kyle called her back when I was asleep. She opened my sisters gift... and it was an elaborate Barbie doll set. Like the one belonging to her friend, Luanne. I was very upset and made her take it back.

INT. SISSY'S LIVING ROOM - PRESENT DAY

Sissy stubs out her cigarette. Her eyes tear up. Vicki watches her curiously.

SISSY

She never got over that. In the past, when ever Kyle lost or broke something, it had to be replaced with an identical item. She was obsessive that way. I sent her to her room and went to the grocery store...

FLASHBACK - EXT. LUANNE'S HOUSE - DAY - LATER

Smoke billows out from under the garage door.

INT. GARAGE - DAY

Black smoke fills the garage. Flames shoot up a wall. A child crawls along the cement floor. The child reaches a large pet door and squeezes through it to get outside.

SISSY (V.O.)

I returned a half hour later and saw the fire trucks. The house was destroyed and there were four covered bodies on the lawn. I could tell three of them were children. Everyone was looking at me.

(more)

SISSY (cont'd; V.O.)  
 One of my neighbors took my hand  
 and told me it was my husband. I  
 knew the little girl was Luanne,  
 but I didn't know who the other  
 children were. I didn't wait to  
 ask.

EXT. SISSY'S HOME - DAY

Sissy runs across her front yard nearly hysterical with fear.

INT. KYLE'S BEDROOM - DAY

Sissy bursts into the room. Kyle sits on her bed. The drapes  
 are closed. The lamp is off.

                  SISSY  
 Oh, thank God. You're here.  
 Where's Shane? Where is Shane?

                  KYLE  
 In the backyard. What's going on?

Sissy trembles, fighting back tears.

                  SISSY  
 Daddy is gone and something has  
 happened to your friends.  
 Something terrible has happened to  
 them.

Sissy turns on the lamp. Kyle looks at her like a deer caught  
 in head lights. Sissy gasps. Kyle holds a Barbie doll. The  
 rest of the set, including the house and toy sports car are  
 on the bed.

                  SISSY  
                   (continuing)  
 What... what are you doing with...  
 Oh, God. Why do you have that?

                  KYLE  
 Luanne let me borrow it.

Sissy shrieks at her.

                  SISSY  
 Luanne's dead!

KYLE

I know. I was watching out the window.

Sissy looks at her strangely. Kyle remains unconcerned.

SISSY

My husband is dead. Your friend and two other children... they were playing in the basement and were trapped. My husband died trying to save them. Do you understand me!

Kyle just nods and brushes the dolls hair.

SISSY

(continuing)

Give that to me.

KYLE

It's mine. Luanne can't use it.

Sissy grabs the doll from Kyle, who is off the bed in an instant trying to take it back.

KYLE

(continuing)

Give it back.

Sissy and Kyle tug on the doll. Kyle reaches over with her other hand and bends Sissy's fingers back. Sissy gasps in pain and lets out an anguished moan. Kyle snatches the doll away.

SISSY

Give that to me. You will behave in my home, young lady. Give it to me!

Sissy takes the doll away. Kyle grabs it back and Sissy slaps her in the face. Kyle slaps her right back and grips Sissy's lower arm, digging her nails into Sissy's flesh.

SISSY

(continuing)

My God, Let go of me. Let go!

Sissy tries to pry off Kyle's hand. She grabs hold of Kyle's arm.

SISSY  
(continuing)  
Stay still. Stay still. Listen to  
me, Godammit. Stop. Stop it!

Kyle hits Sissy in the face, splitting her lip. Sissy drops the doll and grabs her bleeding face, looking at Kyle as if she were a monster. She fumbles to open the door.

Kyle speaks almost casually.

KYLE  
I'll tell people you molest me.

Sissy quickly exits the room. Kyle listens to her cry and scream in the living room as if she were losing her mind. Kyle sits on the bed unconcerned and begins to dress the Barbie doll.

SISSY (V.O.)  
I used the Lord's name in vain.  
Under the circumstances I think he  
understood.

DISSOLVE TO:

FLASHBACK - EXT. SISSY'S HOME - DAY

A teenage boy sits on his sports car that is parked at the curb. Kyle, now fifteen stands on the sidewalk, talking and smiling seductively at him. She is dressed very sexy and is fully developed, looking more like a woman than a teenage girl.

Behind Kyle, Sissy watches from the living room window. Kyle waves and the boy gets in his car and drives off. Kyle turns around, sees Sissy, then walks toward the house.

SISSY (V.O.)  
At fifteen she was astonishingly  
beautiful. But I considered her  
looks an evil tool. I have no fond  
memories of her. I loved Shane  
dearly, so I let Kyle stay, hoping  
God forgave her because she was  
only a child...

INT. SISSY'S LIVING ROOM - DAY

Sissy shakily lights another cigarette.

SISSY

... But a month before their sixteenth birthday, Kyle had an abortion. I am against pre-marital sex. I told them to move out.

VICKI

Why both of them? It seems a little unfair to punish Shane for something she did.

SISSY

You don't understand... She... had two of them. I couldn't take it anymore.

Sissy begins to cry and looks away from Vicki.

VICKI

Are you all right?

Sissy nods.

SISSY

I miss Shane. He began to love me like a child loves his mother. We were extremely close. But Kyle resented it. She was always one step ahead of me...

FLASHBACK - EXT. SISSY'S HOME - DAY

There's a pool party in Sissy's backyard. Sissy speaks to a woman guest, but looks distracted. She looks across the yard, where three children peek into the small window of a storage shed in the backyard.

Sissy excuses herself and walks toward the shed. The children see her and run off. Sissy stops at the door almost afraid to open it.

She grips the door knob, opens the door and staggers back.

Kyle and Shane are lying on the floor having sex. Kyle just stares shrewdly at Sissy. Shane jumps off Kyle and moves into the corner completely ashamed. He sobs and covers his face.

Kyle pulls her legs up and hugs her knees.

KYLE

Tell your mother to close the door  
and let us have our privacy.

Sissy stands there aghast. Kyle stares intently at Sissy, then smiles seductively and opens her legs wide. Sissy gasps in disgust and slams the door.

She walks toward the pool in a daze, passing the young children who were peeking through the window.

INT. SISSY'S LIVING ROOM - PRESENT DAY

Vicki sits on the couch taking in what she's just heard. Sissy holds herself as she cries softly.

SISSY

Just three months before this she aborted his first child. I had my brother tell them to move out. After a time, Shane called and we spoke on three occasions. But I'm sure Kyle put an end to that.

(stands)

I need to lay down. I don't feel well. But I would advise you to get her out of your house.

INT. RENTAL CAR - DAY - LATER

Vicki drives on a desolate highway, numb with shock. She dials her cell phone.

INT. MARTIN'S HOME - LIVING ROOM - DAY

The cordless phone is silent. The answering machine doesn't come on.

INT. RENTAL CAR - DAY

On Vicki's end, the phone at Martin's rings again and she hangs up her cell phone in frustration.

INT. NED'S APARTMENT - NIGHT - LATER

Ned is seated at his table having coffee. The manila envelope is next to him. Hearing a car, he goes to the window, seeing Martin, Kyle and Shane get out of the Charger, all holding groceries. They go into the house.

Ned picks up the manila envelope.

EXT. MARTIN'S HOME - NIGHT

Ned hesitates, then knocks on the front door. Martin answers, noticing Ned's pained expression.

MARTIN

Ned, hi. What can I do for you?

INT. MARTIN'S OFFICE - NIGHT - LATER

Ned stands near Martin, who reads a typed letter.

CLOSE ON: Five one hundred dollar bills are on top of the four 8x10 photographs that are face down on the desk.

MARTIN

Oh, God. This, this is... It's unbelievable. I'm stunned.

Kyle appears in the doorway. Martin stands

MARTIN

(continuing)

Kyle... Ned, could you let us have some time alone, please.

NED

Certainly, Mr. Belzer. Excuse me.  
(tips head to Kyle)  
Ma'm.

Ned leaves the room. Kyle steps inside.

MARTIN

We have to talk.

INT. MARTIN'S OFFICE - NIGHT

Kyle sits in one of the leather chairs facing Martin. She looks appropriately shocked as Martin reads the letter aloud to her.

MARTIN

"Ned, you know how cheap and petty Martin can be. He'll replace me with that slut and leave me with nothing. In a way I am his common-law wife. I deserve something. I never loved him. How could I?

(more)



MARTIN (cont'd)  
(winces)

He's... a boring pseudo-intellectual. I've always considered you a friend, but I can't risk keeping the photographs in the house, so I hope this money is some help to you. There will be even more if you cooperate and keep quiet. Please let this be our secret."

Kyle picks up one of the photographs.

CLOSE ON: It is an explicit picture of Martin having sex with Kyle on the Charger. Martin stands and paces.

KYLE

This must be like some sort of horrible deja'vu. Maybe your wife hired a private detective to spy on us and blamed it on Vicki.

MARTIN

No. I... I seriously doubt my wife is involved. I know Vicki's handwriting. It's her signature. There's even misspelled words. I'm sorry she referred to you by that name. She didn't like you.

KYLE

She didn't?

Martin sits back down and holds his head.

MARTIN

God, I only wish it were my wife. I feel like I've been kicked in the teeth.

Kyle kneels in front of him.

KYLE

Thank God she's shown her true colors. Now you have to be firm and let her know where she stands.

EXT. MARTIN'S HOME - NEXT DAY

A van is parked in front of Martin's home. The words "Tahoe Locksmith's" are printed on the side.

INT. LIVING ROOM - MARTIN'S HOME - NIGHT - LATER

Shane watches TV. A car's approaching headlights fill the room.

EXT. MARTIN'S HOME - NIGHT

Vicki parks the Mercedes and gets out. She retrieves her suitcase from the trunk, then goes to the front door and puts the key in the lock.

INT. LIVING ROOM - MARTIN'S HOME - NIGHT

Shane sees Vicki through the beveled glass panels trying to unlock the door. The doorbell rings. Vicki casually calls out:

VICKI  
Martin, it's Vicki. Let me in.

Shane lies back on the couch so Vicki won't see him.

EXT. MARTIN'S HOME - NIGHT

Vicki pulls out the key and looks at it strangely.

VICKI  
What the hell.

She tries again and rings the doorbell.

VICKI  
(continuing)  
Martin...

She rings the bell again, calling out with urgency:

VICKI  
(continuing)  
Martin, let me in... Martin, are  
you there? Martin...

INT. KYLE'S BEDROOM - NIGHT

Martin and Kyle sit on the bed listening to Vicki ring the doorbell over and over.

MARTIN

This doesn't seem right. I... I hurt her deeply. Of course she'd want to get back at us. I think I over-reacted. I need to let her in and we can all-

KYLE

No, Martin. You have to be strong.

EXT. MARTIN'S HOME - NIGHT

Vicki is stunned, crying, and in a panic. She knocks again. Ned comes out of his apartment.

VICKI

Jesus, Ned! What's going on?  
Martin won't answer.

Ned turns and goes back into his house.

VICKI

(continuing)  
Ned... Ned!... Martin, let me in!

Vicki looks up at the second floor and yells:

VICKI

(continuing)  
In case you forgot, I just got out of the hospital you bastard!

INT. KYLE'S BEDROOM - NIGHT

Kyle puts her arm around Martin, who has tears in his eyes.

MARTIN

I can't leave her out there.

Martin stands. Kyle quickly drops to her knees and unzips Martin's fly. She puts her head between his legs. Martin gasps with pleasure.

Kyle looks up.

KYLE

Wouldn't Vicki do this?

Martin shakes his head, no. Kyle's voice is charged with lust.

KYLE  
(continuing)  
I like it better than fucking. I  
never get tired of it.

Kyle averts her eyes and smiles, hearing Vicki drive off in the Mercedes at a high rate of speed.

INT. LIVING ROOM - MARTIN'S HOME - NIGHT - LATER

The house is dark. Kyle burns the sex photographs of herself and Martin in the fireplace. She walks over and turns the answering machine back on, then the ringer on the cordless phone.

INT. KYLE'S BEDROOM - NIGHT

Kyle walks inside the room and hears a car door open and close in the distance. She quietly opens the window and looks out seeing a lone figure standing next to a small car.

KYLE  
Shit.

Kyle hurries into Martin's office and gets his gun.

EXT. MARTIN'S HOME - NIGHT

Kyle stops at the end of the corral. The skinny man is approaching. Kyle speaks out in a hushed tone.

KYLE  
Hey...

The man gasps.

KYLE  
(continuing)  
Shhh, it's me. Keep it down.

Kyle stares at him intently. His black eye is nearly healed. The deep scratches are still quite visible.

SKINNY MAN  
Fuck, you almost gave me a heart  
attack. What the hell are you  
doing out here?

KYLE

I could ask you the same thing.  
Why are you sneaking around at two  
in the morning?

SKINNY MAN

Gonna wake your father's ass up.  
We need to talk.

KYLE

Anything you tell him, you can  
tell me. I know everything.

SKINNY MAN

What? Goddamn, that's coldhearted.

KYLE

She wasn't my real mother.  
(Smiles slyly)  
But it looks like she gave you a  
run for your money.

SKINNY MAN

Yeah, and I want more.

KYLE

My father's going to tell you the  
same thing. He can't give you what  
he doesn't have.

SKINNY MAN

Bullshit. Look at this spread.  
He's loaded.

KYLE

Would a hundred grand, help? Or  
something worth that?

SKINNY MAN

Yeah... yeah... You got it hid up  
your snatch, so it's handy?

Kyle ignores his crude comment and looks up at the sky.

KYLE

Should be a big help the moon's  
full. You got a flashlight in your  
go-cart?

He nods, very curious now.

KYLE  
(continuing)  
That night my stepmother was  
wearing a broach... Remember?

SKINNY MAN  
They told me it was rhinestones.

KYLE  
(Shakes head)  
All diamonds. He didn't want you  
to take it. But if it means you'll  
get off his back, he'd rather you  
have it.

INT. SKINNY MAN'S CAR - NIGHT - LATER

He drives down the rural road in excess of eighty miles an hour. Kyle glances at the speedometer, amused by his over-eagerness. Suddenly, the skinny man slows down and gives Kyle a strange look.

KYLE  
What are you doing?

He pulls to the side of the road, shuts off the car and turns to Kyle.

SKINNY MAN  
How do you know? They don't.

KYLE  
Know what? What are you doing?

He looks toward the bridge, which can be seen a half mile in the distance.

SKINNY MAN  
They don't know I put her in the  
water...

Kyle does her best to remain unfazed. She opens her mouth to speak.

SKINNY MAN  
(continuing)  
... I told your dad I buried her  
up in those wooded foothills ten  
fucken miles in the other  
direction.  
(more)

SKINNY MAN (cont'd)  
 Ain't no way I was draggin' a body  
 a mile up into those trees. So how  
 the fuck do you know-

KYLE  
 My father's not stupid. I was  
 there that night, hiding. Just in  
 case. I even followed your lazy  
 ass.

Kyle turns away and faces forward.

KYLE  
 (continuing)  
 Anyway, I won't tell. They have to  
 drive over the bridge everyday.  
 It's not like I want it to be a  
 constant reminder.

The skinny man continues to stare suspiciously at Kyle.

KYLE  
 (continuing)  
 You want the broach or not? I  
 don't care. Least gimme a ride  
 back.

The man thinks a moment. He looks away, then starts the car.

EXT. OLD BRIDGE - NIGHT

The skinny man's car is parked on the shoulder. Kyle is near  
 the water looking under the bushes with a flashlight. She  
 finds her mud caked shoe she tossed aside weeks earlier.

Kyle digs a small hole and buries it.

Rinsing off her hands in the water, Kyle looks up. The skinny  
 man has surfaced and is swimming toward shore. He hurries out  
 of the water clutching the broach.

SKINNY MAN  
 You're not gonna believe this.  
 There's a fucken car down here. I  
 couldn't see shit and swam right  
 into it.

KYLE  
 I know. It's mine.

SKINNY MAN

Your's? How'd it get down there?

KYLE

It's a long story.

Kyle pulls out the gun and points it at him.

SKINNY MAN

What the fuck are you doing? Look  
bitch, I had someone help me. If  
I don't come back-

Kyle cocks the gun.

SKINNY MAN

(continuing)

Goddamn.

(holds out broach)

Just take the fucken thing.

Kyle shoots the man twice. He falls back on the ground. She gets up and pries the broach out of his hand. He is still alive and grabs her arm. Kyle, irritated as if a fly were bothering her, picks up a big rock and hits him forcefully in the head.

She examines the broach and puts it in her pocket.

EXT. WOODED AREA NEAR RIVER - NIGHT

Kyle drags the man by his feet into the woods and stops in a cluster of thick foliage. She drops his feet and walks away.

INT. SKINNY MAN'S CAR - NIGHT

Kyle pulls off the road. She drives a short distance through an opening in the woods, parks, and wipes every part of the car her fingers have touched.

She gets out and walks back to the road.

EXT. ROAD - NIGHT - LATER

Kyle nears Martin's home. She stops first at the neighbors locked mailbox and tries to pull it open. She peers into the dark mail slot to no avail, then crosses the road back to Martin's.



INT. KYLE'S BEDROOM - DAY

Kyle watches Ned and Martin at the corral. Martin points out a rotted fence post to Ned. The men talk a moment, then Martin walks toward the house.

INT. UPSTAIRS HALLWAY - DAY

Kyle leaves her bedroom and stops at the stairs. She watches Martin grab the car keys, then head for the stairs. He looks up and sees Kyle.

MARTIN

Hi. I was just on my way up. Ned and I are going out to get some new fence posts. Wanna come along?

Kyle visibly tenses up.

KYLE

Does Ned have to go?

MARTIN

He doesn't have to, but I already asked him.

KYLE

Please... Don't let him come with.

EXT. LARKIN'S QUICK STOP - DAY

The Charger is parked near stacks of lumber and animal feed. Martin and Kyle each pick up a thick fence post.

MARTIN

Sweetie, hold on. Lemme get it. They're very heavy.

KYLE

No, I'm fine. It's good exercise.

They walk toward the car.

MARTIN

Is the back unlocked?

KYLE

Huh?

Kyle stops and turns to look at Martin. The end of the heavy post hits the rolled up driver's side window, shattering it. Kyle gasps and drops the post.

KYLE  
 (continuing)  
 Oh, my God, Martin. I'm sorry. I'm  
 so sorry.

Martin hurries over.

MARTIN  
 It's okay. I should've carried it  
 for you. Good thing it didn't land  
 on your toe.

The old woman walks out of the store and sees the broken car window.

OLD WOMAN  
 Oh, boy.  
 (calls out to Kyle)  
 You okay, honey?

EXT. MARTIN'S HOME - DAY

The Charger is parked near the corral. Three fence posts are sticking out of the trunk. Ned leans into the car vacuuming up the glass.

Kyle stands on the porch icily watching him. The front door is open.

Behind Kyle, in the kitchen, Martin hangs up the phone, looking as if he has just received some profound news. Ned finishes vacuuming and walks up to Kyle. He hands her the car vac.

NED  
 Here ya' go...

Kyle flinches and moves back. Martin steps onto the porch and can't help but notice Kyle's adverse reaction to Ned, who is taken aback.

NED  
 (continuing)  
 ... I think I got it all, Mr.  
 Belzer.

Ned walks away. Martin turns to Kyle.

MARTIN

You okay?

EXT. MARTIN'S HOME - NIGHT - LATER

Martin and Kyle stand in front of the house watching Shane drive off in the Charger. Kyle smiles at Martin.

KYLE

Martin, what's going on? That was very generous.

MARTIN

It wasn't that much. I want him to have a good time. I think it's important we be alone tonight.

INT. DINING ROOM - MARTIN'S HOME - NIGHT

Kyle and Martin are at the dining room table. Candles are lit.

MARTIN

The highway patrol found my wife's car yesterday parked at a rest area thirty miles from Las Vegas... I guess it was there several days before it was noticed. But it doesn't look good. They suspect foul play.

Kyle takes a sip of her drink.

KYLE

What are you going to do, Martin?

MARTIN

I... I know what I want to do. I want to take care of you. I think we should get married. Of course, my wife isn't legally dead. She... may even be alive.

KYLE

I'd like that, too. You've made me so happy.

(looks away)

It's just... God, I hate to say this because I know you consider him family.

MARTIN

Ned?

KYLE

(nods)

Yes... Ever since he... Look, I can't bear for Ned to see me now. Knowing he saw those pictures. Saw you and me... As long as I live I will never feel comfortable around him.

(begins to cry)

I wanna hide every time I see him.

MARTIN

I understand, I do. But this is his home.

KYLE

My brother's leaving tomorrow. And if Ned weren't around. If he didn't live here. We could be completely alone. We can think of ourselves as married until we really can be.

EXT. RENO AIRPORT - DAY

Martin waits in the Charger at the drop off zone. Through the plate glass windows, Martin watches Kyle and Shane hugging. Kyle waves goodbye and exits through the automatic doors and gets back in the Charger crying her eyes out.

INT. AIRPORT TERMINAL - DAY

Shane watches Martin and Kyle drive off. He walks back outside with his suitcase and hails a cab.

INT. NED'S APARTMENT - DAY - LATER

Ned and Martin are at the kitchen table. Ned has a check in his hand.

MARTIN

It's enough to hold you over until you find new work. When you get settled in Reno you'll be able to see your son and grandchild anytime you want, now. I'm just sorry you had to be caught up in this whole mess.

INT. MARTIN'S HOME - DAY

Kyle is at the living room window staring at Ned's apartment. The telephone rings and the answering machine comes on. Kyle spins around.

Vicki's anguished voice is heard. Kyle listens intently.

VICKI (V.O.)  
 Martin, please pick up. It's  
 Vicki... You there?. Are you  
 there? Martin, it's very important  
 I speak to you.

Kyle presses stop and Vicki is cut off.

INT. MARTIN'S BEDROOM - NIGHT - LATER

Kyle sits up in Martin's bed reading a book. The phone rings twice. Kyle sets down her book hearing Vicki's desperate voice come on the answering machine in the living room.

VICKI (V.O.)  
 Martin, it's me. Please, pick up.

Martin answers.

MARTIN (O.S.)  
 Yes, I'm here. What do you want?

Kyle goes back to her book, unconcerned.

EXT. MARTIN'S HOME - NIGHT - LATER

Martin and Kyle sit on the front steps of the house.

KYLE  
 I'm sorry I wasn't entirely  
 truthful, Martin. You have to  
 understand, Sissy was an awful  
 person. I had to think of her as  
 dead. I told you what a mean drunk  
 she was...

Martin nods, remaining silent a moment. Kyle watches him almost warily.

MARTIN  
 It was quite a story... I thought  
 Vicki took me for granted.  
 (more)

MARTIN (cont'd)

She must have cared for me deeply.

(Looks right at Kyle)

The photos of you and I must have devastated her. From a psychoanalytical view point, the more a person wants to hurt you reflects on how deeply they loved you... Vicki begged me to call your foster mother and speak with her. I have to at least grant her that much.

Kyle can't quite believe what she's heard.

KYLE

Okay.

She stands, caressing Martin's face a moment before heading to the front door.

KYLE

(continuing)

Just keep in mind, she molested me... and Shane. Please be sure and ask her about that.

Martin quickly stands. Kyle chokes up.

KYLE

(continuing)

I felt too dirty to even tell you before.

Kyle goes into the house pulling the door shut behind her.

INT. KYLE'S BEDROOM - DAY

Sun shines into the room. Martin and Kyle are on the bed. Martin is asleep, holding Kyle so tightly her face is pressed uncomfortably into his shoulder.

Kyle, who is wide awake, dislodges her face from his shoulder. Martin opens his eyes and smiles warmly. Forcing a smile, Kyle speaks through gritted teeth.

KYLE

Thank you for holding me all night.

Martin sits up.

MARTIN

Of course. I'm glad you finally trusted me enough to divulge such a personal matter.

Kyle embraces Martin and rubs his back.

KYLE

You know, we need to get your new car registered today.

She gently pulls away and faces Martin.

KYLE

(continuing)

I'll take care of it.

MARTIN

No, no. I'll do it. There's always a long line. You stay-

Kyle kisses him on the lips.

KYLE

I don't care. I want to... Truthfully, I need to be alone for awhile, anyway.

EXT. MARTIN'S HOME - DAY - SHORT TIME LATER

Kyle walks outside. A U-Haul truck is backed up to the front door of Ned's apartment. Two men move boxes from Ned's apartment into the bed of the truck.

Ned walks outside and sees Kyle. He smiles and waves at her. Kyle completely ignores him. She gets in the Charger and drives off.

INT. DRUGSTORE- RENO - DAY

Kyle is at her P.O Box.

INSERT: She takes out a letter from Social Security, opens the envelope and takes out her "new" Social Security card and number, with the name "Karen Belzer" printed on it.

EXT. DEPT. OF MOTOR VEHICLES - RENO - DAY

INT. CHARGER - DAY

Kyle and an older, D.M.V MAN, pull into the parking lot of the D.M.V. building. The man looks at Kyle and smiles.

D.M.V MAN

You passed.

(hands Kyle some  
paper work)

Take this inside and give the girl  
the necessary information.

INT. DEPT. OF MOTOR VEHICLES - DAY

Kyle is seated on a stool getting her driver's license photograph taken. She has the license plates for the new Charger on her lap.

INT. DEPARTMENT STORE - DAY - LATER

Kyle purchases several picture frames.

INT. CHARGER - DAY

Kyle drives back to Martin's.

INSERT: She has the driver's license in one hand and is examining her picture and the name "Karen Belzer" under it.

EXT. MARTIN'S HOME - DAY

Kyle parks the Charger and gets out holding the sack containing the picture frames. The U-Haul truck is gone. A distracted looking Martin walks out of the house holding the phone to his ear. He glances at the new license plates on the Charger, then looks at Kyle helplessly and motions to the phone. Kyle knows it's Vicki. Martin goes back into the house.

KYLE

Shit.

INT. LIVING ROOM - DAY

Martin hangs up the phone and faces Kyle.

MARTIN

Jesus, I've never... She's very  
upset I haven't called your  
stepmother.



KYLE

"Foster mother". Did you tell Vicki what she did to me? God, Martin. Why are you still-

MARTIN

I know. I know what you're thinking, but it sounds like she's having a break down.

KYLE

Did she get an apartment yet?. You won't let her come back here, will you?.

MARTIN

No, no. She wants her things. She rented a place.

KYLE

Good. What about your Mercedes?

MARTIN

Well, I'm letting her use the car for the rest of the month.

KYLE

What?

MARTIN

Just until she...

Kyle peeks over Martin's shoulder.

KYLE

Someone's coming.

Her relief is palpable as she watches an old WHITE HAired MAN walk up the driveway holding a stack of mail. Martin turns around.

KYLE

(continuing)

Who's that?

MARTIN

My neighbor.

Kyle opens the front door wide for Martin and he walks outside and greets the old man in the driveway.

She watches a moment as he hands Martin several envelopes. Kyle quickly walks up to Martin.

WHITE HAired MAN

Woul'da had them to you sooner, but I was on vacation. Apparently she wrote down the wrong address. Put a 2 down instead of a 4. That's why they were all sent to me.

INSERT: Martin examines the front of the top envelope, which is addressed to Vicki Stafford from the insurance company "MetLife".

WHITE HAired MAN

(continuing)

Hope they weren't important.

INT. MARTIN'S LIVING ROOM - LATER

CLOSE ON: All of the envelopes are torn open. Some are on the floor with the crumpled contents strewn about.

INSERT: Each envelope is addressed to Vicki from a name brand insurance company.

Martin is apoplectic. He paces the room holding his head with one hand and gripping one of the envelopes in the other. He throws the mangled envelope to the floor and kicks at it. Kyle watches with feigned concern.

KYLE

Martin... Martin. Please...

MARTIN

Oh, God. Oh, God. I can't believe it. This is beyond betrayal. It's sick. She... she has sociopathic tendencies. No, no. She is one! You'd have to be...

Tears well in Martin's eyes.

KYLE

Martin, what? I don't understand. What did she do?

MARTIN

I'm stunned to my very core. How could I not...

(more)

MARTIN (cont'd)  
I'm trained to recognize... Oh,  
God. I would've never known. She  
always checked the mail. If she  
hadn't...

Trembling, he hands a sheet of paper to Kyle.

INSERT: The LIFE INSURANCE RATE QUOTE is from "Allstate".  
Kyle skims the page observing the words "Infant" "Premium"  
"\$150,000".

Martin is spent. He sinks into a chair.

MARTIN  
(continuing)  
She... She made the calls before  
her miscarriage.

Kyle looks up from the page.

KYLE  
Oh, Martin...

MARTIN  
I held her hand while she cried  
over losing our baby.

Kyle glances back at the page.

KYLE  
They let you do this? You can  
insure a newborn baby and get  
money if it dies or something?

Martin forlornly nods.

KYLE  
(continuing)  
Well, you should check your next  
phone bill. See if all the numbers  
are there. Then confront her.

MARTIN  
The miscarriage ruined her  
plans... I don't dare think about  
what they might have been.

Kyle slides onto the chair next to him and lays her head on  
Martin's shoulder as he gently sobs. Kyle takes his hand and  
softly speaks.

KYLE

We better get the Mercedes.

INT. MARTIN'S BEDROOM - WALK-IN CLOSET - DAY

Kyle is in the walk-in closet taking all of Vicki's clothes off the hangers. Two boxes are filled with Vicki's shoes and other items. Kyle walks out to the dresser and picks up the red velvet case containing Vicki's diamond watch.

She tosses it into the box.

EXT. VICKI'S APARTMENT - RENO - DAY

A stricken looking Vicki stands on the sidewalk in front of her new apartment. The boxes piled with her things are on the ground at her feet. She watches Kyle drive off in the Mercedes with Martin behind her in the Dodge Charger.

INT. MERCEDES - DAY

Kyle checks her watch and glances in the rear-view mirror at Martin.

EXT. MARTIN'S HOUSE - DAY - LATER

The Charger and Mercedes are parked side by side. Martin and Kyle walk to the front door with their arms around each other.

KYLE

Let's sleep in my bed tonight. We can finally make love without any worries.

Martin smiles and unlocks the door.

INT. KYLE'S BEDROOM - NIGHT - LATER

Kyle takes the newly purchased picture frames out of the sack and hides them with the rest of her little stash at the bottom of the knitting bag.

INT. KYLE'S BEDROOM - NIGHT - LATER

Kyle and Martin are in bed. Martin is asleep. Kyle stares at the digital clock on the VCR.

It reads: 11:10 P.M.

In a moment, it goes blank as the power goes off in the house. From downstairs, there is a loud banging noise. Martin opens his eyes.

MARTIN

What's that? Kyle... Kyle, did you hear that?

Kyle is already sitting up in bed clutching his arm.

KYLE

Yes. What is it?

MARTIN

Shhh. Stay here.

KYLE

Martin, no. What are you doing?

MARTIN

Don't worry. I'm sure it's all right. Stay here.

Martin throws on a robe. Kyle watches him go into his office and hears him get his gun and walk into the hall. She gets out of bed.

INT. UPSTAIRS HALLWAY - NIGHT

Martin walks downstairs stopping near the bottom step. He looks up seeing Kyle stop at the top of the stairs and motions for her to go back. Kyle walks down stairs and stops next to him. The front doors are wide open. The house is dark. Leaves blow into the house.

Martin sees the clock on the DVD player is off. He whispers to Kyle.

MARTIN

Jesus, the power's off.

Kyle clutches his arm.

KYLE

Martin, come back upstairs, please.

Martin softly gasps as he sees a figure walking toward the front door.

MARTIN

Oh, God...

Martin points the gun and with his free hand reaches into his robe pocket and takes out his cell phone, much to Kyle's surprise.

Kyle snatches the phone from him.

KYLE

I'll dial for you. God, be careful.

Kyle purposely drops the phone. It bounces off the stairs onto the hardwood floor.

There is a slight clanking noise as if the figure were dragging something. The figure slowly walks into the house and Martin's eyes grow wide as he looks incredulously at the sight before him.

A "woman" walks into the house sopping wet and covered with mud. Chains are wrapped around her ankles. The rhinestone brooch is pinned to her tattered dress.

She grips a large bloody kitchen knife in her hand.

KYLE

(continuing)

Who is that!

Martin gasps for breath and groans. His body jerks violently as he clutches his heart and grabs the wooden railing. A guttural moan escapes his mouth and he falls back against Kyle, causing her to fall onto the hardwood floor.

Martin lands on top of her gasping for breath. Kyle winces and grabs the back of her head.

The "woman" in reality, is Shane, dressed like Martin's dead wife. He runs up to Kyle.

SHANE

Jesus! Kyle, Kyle! You okay? Shit.

Shane pushes Martin off Kyle, then yanks off the wet blond wig. A disoriented, Martin, stares at Kyle. Shane sees Martin's condition.

SHANE

(continuing)

Oh, fuck. Is he having a heart attack?

Kyle isn't fazed.

KYLE  
 Yes. It's all right.  
 (Stands)  
 But I have to get his medicine.

SHANE  
 Why? Just let it happen.

MARTIN  
 (raspingly)  
 Whaa... What's going on? Oh, God...

KYLE  
 Hold his head up. Look, if they do  
 an autopsy water can't be in his  
 lungs after he's dead. They'll  
 know.

A horrified Martin can hear everything. He looks at them helplessly. Kyle goes into Martin's bedroom. Martin loses consciousness. Shane panics.

SHANE  
 Kyle... Kyle  
 (shakes Martin)  
 Oh, God. Kyle!

Kyle hurries back into the living room clutching Martin's pills. She straddles Martin's chest and performs CPR, then leans over and gives him mouth to mouth. Then additional chest compresses.

Martin coughs and gasps for breath. Kyle slips the nitroglycerin tablet under his tongue and speaks casually.

KYLE  
 Keep him comfortable. I only  
 bought us a few minutes.

Kyle stares intently at Martin's sweaty face. She gently glides her finger down his cheek and looks into Martin's dazed eyes.

KYLE  
 (continuing)  
 I've destroyed many lives.

Kyle dabs his forehead, then gets up and walks through the kitchen, going out the back door, which she leaves open.

Shane hears water being turned on outside.

He grabs a pillow off a chair and places it under Martin's head. Martin, still in great pain, stares at Shane in stunned disbelief.

EXT. BACKYARD - NIGHT

Kyle fills a galvanized metal tub with rushing water from the hose.

KYLE  
Bring him out here!

Kyle watches Shane drag Martin through the kitchen. Martin, now in the throes of a heart attack, moans loudly as he struggles feebly against Shane, who drags him into the backyard and stops next to the water filled tub.

Kyle throws down the hose and stares intently at Shane.

KYLE  
(continuing)  
Hurry...

INT. KITCHEN - NIGHT - LATER

Using Martin's cell phone, Kyle dials Vicki's new phone number from the message board. It rings several times. Vicki answers.

KYLE  
Vicki, it's Kyle. Look, I know you don't wanna talk to me, but something really weird is going on. An hour ago this guy just showed up at the door.  
(Beat)  
Hello, are you there?  
(Beat)  
Yes, that's him. He's disgusting. What's going on? Martin just called me, said they're in Reno at some casino getting money off his credit cards-  
(Beat)  
Yes, and... Listen, Martin told him about some diamond watch you have-  
(more)



KYLE (cont'd)

(Beat)

Yeah, this guy wants it.  
Otherwise, he said he's calling  
the police. He even threatened to  
hurt Martin...

EXT. MARTIN'S HOME - NIGHT - LATER

The wind blows very hard. A taxi pulls up to the house, where every light is on. Vicki pays the driver, gets out and walks up to the front door holding the small velvet watch case, looking uneasy. A note is taped to the door.

INSERT" "Come in. We're upstairs."

INT. MARTIN'S HOME - NIGHT

Vicki enters the house and looks upstairs. The bathroom door is open and bath water is running.

VICKI

Hello...

She walks upstairs and peeks into the bathroom, where water is ready to overflow out of the tub. Several towels are on the floor. Vicki shuts off the faucet. The house goes dark. Shane appears in the doorway looking panicked. Vicki gasps and stifles a scream.

SHANE

Get out of here. Go!

Vicki doesn't know what to do.

SHANE

(continuing)

Get out. Run!

Vicki dashes past Shane and hurries downstairs.

EXT. HOUSE - NIGHT

Vicki rushes outside and stops. The trunk of the Charger is open now. She walks over with trepidation and stops short, seeing Martin's dead body crumpled inside. Wet hair sticks to his forehead.

Vicki shrieks and drops the watch case. She runs over, hops into the Mercedes and locks the doors. She looks up. Shane and Kyle stand in front of the Mercedes.

Kyle points Martin's gun at her.

KYLE

Get out...

EXT. MARTIN'S HOME - NIGHT - LATER

The rear license plate from the Mercedes has been removed and rests on the trunk. Nearby, Kyle crouches down as she removes the new rear license plate from the Charger.

She looks up at the open bedroom window, where a very distraught, Shane, looks down at Kyle with tears in his eyes.

Shane nods "yes" and closes the window.

Several moments later a queasy and dazed looking, Shane, carries Vicki's body out of the house wrapped in a sheet. Her sopping wet hair hangs out of the bundle.

Kyle opens the Charger's trunk, not fazed at all that Martin's dead eyes stare up at her. Shane mechanically walks over and places Vicki's body next to Martin's.

He turns his back and Kyle closes the trunk. Kyle hands the Dodge Charger's rear license plate to Shane.

KYLE

Here, put this on the Mercedes until you get to the lake. You can't drive without a plate, Shane. Neither can I... The keys are inside. I have to get going...

Kyle grabs the rear Mercedes license plate off the trunk and puts it on the Charger.

KYLE

(continuing)

... Be careful. Do the speed limit. This is too important.

Shane stands rigidly as he grips the license plate. Kyle stands.

KYLE

(continuing)

Shane. Put it on. Come on now. I have to go.

Shane kneels at the back of the Mercedes, and with shaking hands fumbles to put the Charger's plate onto the Mercedes. Kyle watches uneasily a moment, then hops in the Charger, starts it and speeds away.

INT. CHARGER - NIGHT - LATER

Kyle drives on the interstate. The lights of Reno are twenty miles behind her. She opens the cell phone, checks the time, shuts it off and tucks it into her purse.

EXT. WOODS - NIGHT

The Mercedes is parked in a small clearing in the woods with the trunk open. The lake is nearby. Shane removes the rear license plate, then gets a large tool box out of the trunk and walks toward the shore.

EXT. SURFACE OF LAKE - NIGHT - LATER

Martin's body floats face down in the water, entangled in branches near the shore line, appearing as if his body came out of the car and floated downstream.

CLOSE ON: Air bubbles appear on the calm surface of the lake.

EXT. UNDER WATER - NIGHT

Shane wears a diving mask and grips a powerful flashlight. The original Charger's trunk is open. Shane places the back license plate from the newest Charger onto this one.

He swims to the surface, catches his breath and goes back under. Shane takes Kyle's bulging duffel bag and suitcase from the trunk. He swims to the surface with them.

EXT. SURFACE OF LAKE - NIGHT

Shane catches his breath and swims to shore with Kyle's items. He lies on shore a moment, very exhausted, then sits up and opens the duffel, which contains at least two hundred thousand dollars in sopping wet one hundred dollar bills.

SHANE

Fucken A...

Shane dives back under the lake.

INT. UNDER WATER - NIGHT

Shane closes the Charger's trunk. The back of someone is seen in the passenger seat.

Shane swims to the passenger side and opens the door. Vicki's body is seat belted in. Her eyes are open. He searches the car and finds Kyle's gun on the floor. He grabs it and quickly swims to the surface for air. Shane swims back under and flashes the beam of light on Martin's dead wife.

The face and body are nearly skeletal now.

Small fish are swimming in and out of her eye sockets and gaped open mouth. The butcher knife has fallen out of her rib cage.

Shane picks it up, then searches the underwater area for any sign of Kyle's possessions. He swims to the surface, takes in some air and goes back under.

EXT. WOODS - NIGHT - LATER

The Mercedes is parked in another location next to a cluster of trees. Shane is nearby, burying the skeletal remains of Martin's wife.

INT. CHARGER - NIGHT - LATER

Kyle glances at the car's digital clock. It reads: 4:00 A.M. She passes the "Welcome To Idaho" sign.

INT. BASEMENT - MARTIN'S HOME - NIGHT

The duffel bag is on the floor. Shane grabs the last handful of wet money and puts it in the dryer with the rest of the hundred dollar bills.

He smiles, having an afterthought, and tears off a fabric softener sheet, throws it in with the money, sets the dryer on low heat and turns it on.

INT. MARTIN'S HOME - NIGHT

Shane sleeps on the couch. The phone rings and he sits up but doesn't answer. The answering machine comes on. Shane smiles hearing Kyle's voice.

KYLE (V.O.)

Dad... Dad... Are you there?  
Dad... It's Karen again. Where are  
you guys? This is the third time  
I've called. Um, I'm on my way  
back. I should be there tomorrow.  
Bye.

EXT. IDAHO REST AREA - NIGHT

Kyle hangs up her phone. She gets in the Charger and drives  
a short distance.

INT. CHARGER - NIGHT

INSERT: The red "low fuel" light is on.

Kyle pulls off the road, drives around a guard rail and stops  
the car near the edge of the Snake river Gorge. She takes  
everything out of the glove box and puts it in her big purse.

Kyle gets out and removes the Mercedes license plate off the  
back of the Charger and tucks it into her purse. She looks  
over the edge of the deep gorge, then leans into the idling  
car, yanks it into neutral and jumps back.

The car door grazes her, then the Charger goes over the edge  
and plummets hundreds of feet into the gorge, crashing to the  
bottom a few moments later. Kyle walks back to the road.

INT. SEMI TRUCK - DAY - LATER

Kyle and a trucker drive through an extremely barren section  
of northern Nevada. Kyle can barely keep her eyes open.

The trucker passes a sign stating: "Welcome To Winnemucca".  
He stops in front of a small motel.

INT. MOTEL ROOM - WINNEMUCCA - DAY

Kyle is just waking. She checks the time on her watch.

EXT. RENO TRUCK STOP - DAY - LATER

The sun is setting. Kyle gets out of another semi-truck.

INT. MARTIN'S HOME - NIGHT - LATER

Shane is on the couch watching TV. He turns, seeing a taxi  
stop in front of the house.

INT. BASEMENT - MARTIN'S HOME - NIGHT

Kyle stands near the open dryer watching Shane stack piles of dry one hundred dollar bills on a table. The rest of the money is still in the dryer.

KYLE

You're absolutely sure you got everything?

SHANE

Yeah, yeah. I searched the whole car. If there was anything left it was carried away by the current. I was in the water over three hours. It was strong.

Kyle pulls the Mercedes license plate out of her purse

KYLE

Don't forget. Put this back on tonight. In fact, just do it now before I take you back.

INT. MARTIN'S OFFICE - NIGHT

Kyle has the computer turned on.

INSERT: She types on the key board and the words "Enter Password" come on screen. Kyle types in "Psychology". A letter comes on screen.

Kyle gets up and leaves the room.

EXT. RURAL ROAD - NIGHT - LATER

The Mercedes stops on the side of the road near the "Skylark Cabin Rentals". Shane gets out of the car and Kyle drives off.

EXT. MARTIN'S HOME - NIGHT - LATER

Two Reno police cars are parked in front of Martin's home. An un-marked detective's car is next to the Mercedes.

INT. MARTIN'S HOUSE - NIGHT

Kyle sits on the couch crying and shaking like a leaf. A policeman stands before her. There are now several new framed photographs displayed around the room.

CLOSE ON: Four are of Martin and Kyle. The other three are of Kyle, Martin and Vicki. One framed photo is of Martin holding his biological daughter when she was three years old.

KYLE

I called 911 when I found the note. I couldn't get a hold of them for two days. I was out of town, but my dad always lets me know where he is. I knew something was wrong. I don't believe it. This can't be real.

INT. MARTIN'S OFFICE - NIGHT

Another policeman and, DETECTIVE, read the remainder of Martin's "suicide" note that is on the computer screen.

INSERT: "You are my beloved daughter, and even in death I will love you for eternity. I know this will cause you sorrow, and for that I am deeply sorry. But my guilt over what Vicki and I have done is too much for me to live with."

INT. MARTIN'S LIVING ROOM

Two Reno officers talk quietly near the front door. Kyle grabs the framed picture of Martin and his real daughter and holds it to her chest. She lets out an anguished moan and cries inconsolably.

KYLE

My father was an only child, like myself. That's why we were so close. I know he would not take his own life. I don't understand this.

Kyle wipes tears from her eyes and glances up, seeing the detective leaning out the office doorway, watching her. He moves back into the room.

INT. MARTIN'S OFFICE

The detective continues reading the letter.

INSERT: "I let an untrustworthy, greedy woman, who I fooled myself into believing I loved, coerce me to take your stepmother's life. Should our suffering be any less?"

DISSOLVE TO:

EXT. OLD BRIDGE - NEXT DAY

Several police cars are parked on and near the bridge. An unmarked Ford is parked nearby. The detective leans against it, watching what's going on. A man from the Coroner's office stands on the grassy river bank holding a forensics kit.

Two men are loading Martin's body into a Coroner's van. The tow truck from "Larkin's Quick stop" is parked near the shore. Two men in scuba gear are in the water. The FIRST MAN calls out to the tow truck driver and gives him a thumbs up.

FIRST MAN

Okay. We got it. Go.

The driver puts the truck into gear and slowly pulls forward. The Charger comes to the surface and is hauled to shore. A cop, the detective and the coroner walk up to the car, where Vicki's body is strapped in the seat belt.

DISSOLVE TO:

EXT. MARTIN'S HOME - DAY

Kyle stands at the corral taking photos of the two horses. The unmarked Ford pulls along side Kyle. The Detective looks up at her.

DETECTIVE

How are you doing?

INT. LIVING ROOM - MARTIN'S HOME - DAY - LATE

Kyle and the detective are seated on the couch. Kyle holds a soda.

DETECTIVE

See... the thing is, with the car window broke out or even rolled down, water should've rushed into the driver's side, causing it to tilt and sink very quickly from the weight of the chassis. It should've ended up on it's roof, but it was found right side up.

Kyle takes a sip of her drink.



KYLE

I don't understand what all that means.

The detective gives her a long hard look, then smiles insincerely.

DETECTIVE

It's probably nothing. Just a little discrepancy I was sent out to check up on. Did you ever drive your father's car?

KYLE

Um... I think, once or twice.

DETECTIVE

Because we found a woman's shoe under the front seat. Just the one. The victim, Ms. Stafford, was wearing ankle boots.

KYLE

I like to drive barefoot. I wondered where it was. You find the other one?

The detective just nods and looks at her intently.

DETECTIVE

Just a cell phone.

KYLE

Oh... My father's? You found it?

The detective pulls Kyle's mint green cell phone out of his blazer pocket. Kyle remains unfazed.

KYLE

(continuing)

Thank goodness. It's Vicki's. There's tons of photos on there of my dad and her. I'd like to retrieve them if I-

DETECTIVE

Cant. It's locked... Unless you know the password.

Kyle smiles sweetly and shrugs.

KYLE

Wish I did.

EXT. LARKIN'S QUICK STOP - DAY - LATER

The detective walks out of the old woman's store and gets into his car. He sits deep in thought a moment, then drives off.

INT. OFFICE - HIGH-RISE BUILDING - RENO - DAY

Kyle sits across from an older, white haired, LAWYER, in his plush office.

CLOSE ON: Kyle wears Vicki's watch.

LAWYER

Your father was very savvy with his money and investments. His stocks are well into the six figures. Even purchased his home for a steal. It was a Government repo, and it is paid for.

KYLE

Will I have to move out?

LAWYER

No. Not necessarily. You're his only next of kin. The house is essentially yours. After some finangling in probate court, I'm sure-

KYLE

But they'll fight for the money, right?

LAWYER

That. Yes, 'fraid so. The charity was written into your father's will almost five years ago. They haven't exactly been lying in wait, but they liked the idea that someday the money would go to them. It is a substantial amount.

KYLE

How much?

LAWYER

Around nine hundred thousand. Enough, if you did decide to contest it, they will put up their dukes in court. I know you're his daughter, but they could force you to take a DNA test. Just a formality to piss you off, but you get my drift. It could drag on.

KYLE

I understand. I've been through enough already.

INT. LARKIN'S QUICK STOP - DAY

The old woman tapes one of the photographs of the horses to the store window. She watches Kyle drive away in the Mercedes. The OLD WOMAN'S HUSBAND comes out of the back room.

OLD WOMAN

You just missed Karen. She's selling the horses.

OLD WOMAN'S HUSBAND

Isn't her name Carrie?

OLD WOMAN

No, it's Karen. But I'm sure glad to finally see her out and about after what happened.

INT. MARTIN'S HOME - GUEST ROOM - DAY

Shane is back. He unpacks his clothes.

INT. MARTIN'S OFFICE - DAY

The filing cabinet drawers are open.

CLOSE ON: Kyle sits at Martin's desk sorting through various folders. She tosses one aside with "Taxes" written on the cover. She looks through another and abruptly stops. She takes out some paperwork, reads it a moment, then takes the folder into the adjoining bedroom and sits on the floor next to the big water damaged suitcase that was retrieved from the pond. Kyle opens the folder again and examines the page.

CLOSE ON: The paperwork is a "State Farm Fire Insurance policy" for Martin's home.

Kyle studies the section which states how much the owner will receive in the event the house is destroyed by fire. Kyle sets down the folder and opens her suitcase.

She takes out the book on poisonous plants. The wilted bookmark is still in place. She opens the water damaged page.

CLOSE ON: The article is about "Water Hemlock", a poisonous plant indigenous to the forests of Washington state.

Despite the damage, she looks through the items almost lovingly, as if she's experiencing a memory rush from past times. Kyle reaches into her pocket, takes out the brooch and puts it in a side pocket of the suitcase, then she moves aside clothing, shoes and wigs, revealing the wet newspaper she read weeks earlier in the motel.

She carefully lifts it out and sets it on the floor.

SHANE (O.S.)

I thought you got rid of everything. It's all ruined.

Kyle looks up, a bit startled. She quickly closes the fire insurance folder and tucks it under the suitcase so Shane won't see it.

KYLE

Not entirely. You know I like my souvenirs.

SHANE

Never thought one of them would be a house. This is a cool place, Kyle. We should hang around.

KYLE

You know you can. What's mine is yours. But eventually I have to go.

Shane is quiet a moment.

SHANE

How much more do you need?

KYLE

I don't know. It's not something I think about.

(more)

KYLE (cont'd)  
(closes suitcase)  
I'll hang out till the end of  
summer. You seem to love it here.  
Just stay. I'll come back. It'll  
be like my home base. But I have  
to travel.

EXT. MARTIN'S HOME - NIGHT - LATER

The wind blows. Trees sway in the yard.

INT. BATHROOM - NIGHT

Kyle holds up a section of the damp newspaper and uses a blow  
drier to dry one of the pages.

INT. MARTIN'S HOME - LIVING ROOM - NIGHT

Logs burn in the fireplace. The local Reno news is on the  
flat screen TV. The ANCHORMAN and anchorwoman sit at their  
desks.

The TV is on mute and the close captioned newscast scrolls  
along the bottom of the screen.

Kyle sits on the couch reading an article from the newspaper.

CLOSE ON: On the wrinkled page, there's a photograph of  
DANIEL WESTMORE, late 20's, short, slender, thinning hair  
with glasses, who stands in front of a KVGL Reno news van  
holding a video camera.

A caption at the bottom of the photo reads: "Daniel Westmore,  
son of late millionaire Nathan Westmore, shows off the new  
tools of his trade."

Kyle reads the accompanying article to herself. Shane walks  
out of the kitchen with a bowl of cereal and sits next to  
Kyle on the couch.

SHANE  
Did I miss him?

Kyle shakes her head.

KYLE  
Tonight's his first on-air  
interview.

Kyle reads aloud from the article.

KYLE

(continuing)

"Groomed from birth to take over the families multi-million dollar business, Danny, as his friends call him, chose instead to pursue his life long dream of working in journalism and living the simple life as the newest member of the KVGL news team here in Reno. After donating half of his estimated twenty two million dollar fortune to various charities-

SHANE

Fuck.

KYLE

Danny humbly stated, "It's more money than any one person needs".

Kyle can't help but smirk. She glances at the TV, where the close captioning reads: "Next up, our own Danny Westmore introduces us to a young Washington D.C woman who has come to Reno on a personal quest." Kyle presses the remote and the sound comes back on.

ANCHORMAN

Danny...

The scene switches to the lobby of a hotel near the front desk. Danny holds a microphone as he speaks into the camera.

DANNY WESTMORE

Thank you Richard...

Kyle suddenly leans forward clutching the newspaper. She stares at Danny, mesmerized, like a bird of prey watching a field mouse.

DANNY WESTMORE

(continuing)

... You'd think in our new digital and internet age, the task of finding a long lost loved one would be relatively simple.

(more)

DANNY WESTMORE (cont'd)

Not so for twenty two year old Karen Kranston, who recently lost her mother to cancer, but gained a secret that has brought her across the county on a search for a father she never knew existed. After several false leads, her journey has taken her to Reno, a place as far removed from Washington D.C as one could ever imagine. But a place none the less that may just hold the key to the whereabouts of her father.

The camera pulls back and Danny turns to KAREN KRANSTON, preppy looking, blond, who speaks into the mic.

KAREN KRANSTON

Until my mother died, this was truly all a complete secret to me. First I was kinda mad at my mom, but now I just wanna find him. Let him know I'm alive. He might even wanna meet me. My mom told me he's the one who named me Karen. Right now all I really have is one pretty old picture of my father.

A faded color photograph flashes onscreen of a young dark-haired man, who is obviously MARTIN, followed by an age enhancement photo of what the man may look like now.

Kyle suppresses a gasp and looks at Shane, who plops the cereal bowl onto the coffee table, spilling the contents.

INT. NED'S NEW HOME - NIGHT

Ned is on the couch. The front door is open. Ned's SON and DAUGHTER-IN-LAW sit on the porch with their baby. Ned is also watching the local news and dialing the telephone. Ned gets up and calls out to his family:

NED

Come inside, come inside. Hurry!

NED'S SON

What's going on?

Ned points at the TV excitedly.

NED

This story... on the news. I know who they're talking about. It's my old boss. The one I just... He has a daughter and she's looking for him.

DAUGHTER-IN-LAW

You sure?

NED

Yes, yes. There's a number you can call if you have any information. I'm waiting for them to answer.

(runs back to the TV)

If someone hasn't already, I'm gonna give them his number. He won't believe it!

INT. MARTIN'S HOME - LIVING ROOM - NIGHT

The TV is still on. The spilled cereal not cleaned up. The new picture frames are broken apart. The photographs are removed, except for the one of Martin and his biological daughter. Kyle and Shane are nowhere in sight.

INT. SHANE'S BEDROOM

The dresser drawers are open. All of his clothes are gone.

INT. KYLE'S BEDROOM

The hangers in the closet are gently swinging from clothes recently yanked off them.

EXT. MARTIN'S HOME - NIGHT

The Mercedes speeds down the driveway and makes a left onto the highway. The tail lights vanish into the darkness. FADE OUT:

The End