

Untitled Joel Edgerton Project

by  
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1 EXT. STREETS - DAY 1

Pan down off a Simpsons sky to -

A upper-middle-class, homely, suburb. Middle America. Summer.

2 INT. EMPTY HOUSE - DAY 2

An empty spacious house. Large. Open plan. Clean surfaces. Sharp angles.

Tiled surfaces shine. Fresh painted walls crave paintings. No movement. Eerily quiet. And still.

Open curtain blinds sway gently allowing a view of the cul-de-sac, dotted with other similar houses. Hold.

Then - A rumble builds. And we see -

A sixteen wheeler pulls into view: 'BENNETT MOVERS'.

A dog BARKS, then scurries into view, sliding over floorboards, toward the front door. A medium sized terrier. A door opens and shuts O.S. And Robyn enters -

ROBYN

Honey.

Robyn (early 30's). Small framed. A woman, unaware of her good looks. Her clothing and general presentation is conservative. Sweet and neat. Not an ounce of pretence, she just radiates goodness.

ROBYN

Simon!?!

A view of the backyard through sliding glass doors. A quarter acre of yard ending in a small fence. Beyond that: woods. The full trees indicate summer edging into fall

A man walks into view. Gardening attire. Simon (39) is tall and handsome. This was the guy most likely to succeed at High-school fifteen years on. A faded jock, wearied by the years and a desk job. He slides the door open and approaches -

ROBYN

They're here.

SIMON

Finally.

3 EXT. NEW HOME - CONTINUOUS

3

The couple emerge from the front door. Arm in arm they stand, the dog by their side. Like those couples on a bank commercial, they look almost perfect and happy before their new home.

CREDIT SEQUENCE ----- accompanied by an unnerving score.

The page of a High-school class year book. We scan over rows of awkward faces. Early 90's America.

We see thirty or more faces at a time. Each time from a different lay-out, bearing different font, i.e., different yearbook pages from different schools.

The number of faces gets smaller by half as we close in on certain individual faces. Then half again until-

Eventually we roll over only a half-dozen faces filling the whole frame. Then we may or may not recognize one of them -

Simon. Twenty years younger. Strong faced, Handsome... a Jock. A face bearing confidence. Optimistic. Then -

A different scroll: Robyn. Fifteen years younger. An awkward teen. Shy for the camera. Glasses. A loner at a glance.

Then, slowly, we move in on one single photo of an awkward male teenager. Not smiling. Blank. Brooding. We go so close that his features are lost to us. And the ink that makes up his image simply becomes pixilated blotches.

END CREDIT SEQUENCE with -

----- **TITLE** -----

\*

End music.

CUT TO BLACK:

4 **TITLE CARD: WEDNESDAY 1.30 PM**

4

CUT TO:

5 INT. BMW SUV - DAY

5

Simon drives. Beside him Robyn reads from a list.

ROBYN  
Dining table. Eight seater? Or ten?

Simon takes a beat.

SIMON  
Eight. They have those extendable  
ones too.

ROBYN  
Spare bed for the spare room.

He thinks deeper about this one.

ROBYN  
Or, fold out couch?

SIMON  
Fold out couch. Multi-use.

ROBYN  
Four lamps. Two tall; living room.  
One short; kitchen. One short;  
entryway. Probably need more.

SIMON  
Those ceiling lights are pretty  
solid.  
(beat)  
We can always go back.

Robyn looks out the window.

6 INT. IKEA - LATER

6

Behemoth store. Wide, we take in all the shoppers. Among them  
-

Simon and Robyn walk among dozens of lamps. Simon checks the  
price tags of the ones Robyn has earmarked.

*In the scene, we may or may not notice A STRANGER who passes  
them by, double-takes, and then stands staring at the couple.*

Simon queries a staff member as something catches Robyn's  
eye. The tableaux is broken as we track with Robyn towards -  
The childrens' bedroom decor section.

The Stranger steps into this frame too... his presence should  
not be prominent but noticeable -

From what we can see he is a ginger haired, plain looking guy  
of around Simon's age. He looks back at Robyn and then off-  
screen in Simon's direction, trying to compute something.

ROBYN O.S

Simon?!

The Stranger hears Robyn call the name and stares back at Simon. Simon enters frame, we begin to track across and towards the Stranger. We move in, towards his back, not yet seeing his face. We watch Simon and Robyn as he does.

7 INT. IKEA - CHECKOUT CUE - LATER

7

Simon and Robyn wait in the check-out queue. Simon checks the catalogue marked with their order purchases. Robyn holds a ceiling mobile with dinosaurs on it.

The Stranger now steps into the back of the same queue. Finally the Stranger makes an awkward move forward, craning to look at Simon (pretending to see him for the first time.)

STRANGER

Simon?

Simon turns. He doesn't recognize the Stranger.

STRANGER

It's Simon right?

(off Simon's look)

I'm sorry. Gordo. We went to school together. Fairmont.

The name suddenly strikes a memory.

SIMON

Gordon. Wow.

PATRON IN BETWEEN

(offering his place)

You want to... I'll swap with you.

GORDO

Sure. Thanks. Wow. How are you?

Simon shakes Gordo's outstretched hand.

SIMON

Um. Sorry. My wife, Robyn. Gordon.

GORDO

Gordo.

Gordo smiles. Shakes her hand.

COUNTER WOMAN

Next please.

SIMON

Hold on. Excuse me for a second.

Simon deals with the counter woman, Robyn engages with Gordo.

ROBYN

You live here too? We've just moved across from Chicago.

SIMON

I've marked the pages here. And it's for delivery right?

GORDO

Oh yeah? He's come home. Well Almost -

COUNTER WOMAN

There's an extra charge for delivery depending on the address

ROBYN

Not far yeah. Although its nice to be closer to the city. I don't think he really wanted to go back home, home.

SIMON

Um. Okay.  
(to Gordo)  
Wow. Gordo. What a strange coincidence.

GORDO

(to Simon)  
Right? Yeah.  
(back with Robyn)  
You'll love it here.

COUNTER WOMAN

Do you have your address? Sir do you have-

ROBYN

Yeah. You should come...  
(looks to Simon)  
We can all maybe. Catch up.

SIMON

(to Counterwoman)  
25 Bluejays way.  
(to Robyn/Gordo)  
Yeah. That'd be great.

SIMON

Why don't you grab Gordo's number honey?

ROBYN

Sure. What is it?

COUNTER WOMAN

You haven't specified colors on these lamps here?

As Gordo writes his number for Robyn on her pad -

ROBYN

Well maybe we should do a dinner or something? We don't know anyone here really at all.

SIMON

I didn't? All in the cream.  
(to Robyn)  
Yeah. That's a great idea.

SIMON  
 Okay. We better run huh?  
 (She nods)  
 You got Gordo's number?

ROBYN  
 Sure.

GORDO  
 Okay. Well, I better run too. Good  
 to see you too Simon. And Robyn  
 it's so nice to meet you.

SIMON  
 Its really great to see you man.

They shake hands. Simon pats him on the shoulder. Sincere.

GORDO  
 Yeah.

SIMON  
 Really great. So we'll call you.

Gordo is retreating.

ROBYN  
 Dinner.

GORDO  
 Dinner.

SIMON  
 Bye.

We pull away from Simon and Robyn, as they wave cheerily.

8 INT. CAR - LATE AFTERNOON/DUSK

8

Simon and Robyn drive home.

SIMON  
 It was a big school. A *big* school.

ROBYN  
 You acted like you knew him really  
 well.

SIMON  
 I know, but what was I supposed to  
 do? 'Hey. No. Sorry, I hardly  
 remember you.' I was being polite.

Pause.

SIMON  
I mean, were you friends with *all*  
the people at your school?

ROBYN  
I'm sorry. I misread the situation.

SIMON  
It's not your fault.

Pause.

ROBYN  
We don't have to call him.

9 EXT. BACKYARD - DUSK 9

The afternoon spotted sun is fading.

A large DOE steps from through the mess of trees. Moments  
later... a baby joins the mother.

10 INT. KITCHEN - CONTINUOUS 10

Robyn sips water. She stops when she notices the deer.

ROBYN  
Look.

Simon joins.

ROBYN  
That's a good omen.

SIMON  
Mmmm.

He moves off, less interested.

SIMON  
Wouldn't see that in Chicago.

Hold on Robyn watching this good omen.

11 INT. BABY'S ROOM/UPSTAIRS - MORNING 11

Robyn hangs the Ikea mobile in the spare room. A new fold out  
sofa is there too. Already delivered.

In the same room, Simon climbs down from the drop ladder leading to the ceiling crawl space. Kisses her.

SIMON  
I'll be back later.

12 INT. BATHROOM/UPSTAIRS - LATER 12

Robyn is showering. She adjusts the shower head which splutters a little.

An ever so faint DOOR-BELL can be heard. It's not until the second time it rings that she registers it.

13 INT. HOUSE - MOMENTS LATER 13

Robyn, fixing her bathrobe, hurries to the door, avoiding boxes on her way. Opening the front door, she finds a bottle of wine at the door. Whoever left it has gone.

14 INT. LIVING ROOM - NIGHT 14

The bottle sits alone on the new dining table, illuminated by the overhead lamp. Simon stares at it.

ROBYN  
I thought it was a neighbor but --

She hands him a small card. He reads it. \*

ROBYN  
'Welcome home.'

SIMON  
'Smiley face'.  
(looks at her)  
Well it's kind of strange. It means  
he would have heard me say our  
address to the cashier. \*

He moves off with the wine as Robyn starts to set the table.

ROBYN  
I suppose we could call and thank  
him.

SIMON  
Hmmm. Yeah. I'll give him a call.

CUT TO BLACK:

**TITLE CARD: MONDAY 4:40 PM.**

15 INT. GARAGE - DAY

15

The garage opens to the street. Robyn discards some empty boxes then rolls the garbage can out to the front.

In the garden just off to the right... a WOMAN and a MAN tend a garden. The woman waves and Robyn waves back.

WOMAN.

Welcome.

ROBYN

Thanks. Hi.

WOMAN.

Lucy. And Ron.

Her husband, weeding, waves hello.

ROBYN

Robyn.

Robyn wonders whether to make more of the conversation. But -

Just then a young boy of 10 or so comes from the open garage of Lucy's house and rides off on his bike.

LUCY

What time will you be back?

But not answering, the boy just rides away. Lucy shrugs her shoulders at Robyn - Then - A toddler cries from inside. Lucy turns and stands. Smiles.

LUCY

Madness. Come round for a cup of tea sometime!!

Robyn smiles and nods, as Lucy moves inside the house.

16 INT. HOUSE - DAY

16

Outside it has been raining. The windows are speckled damp.

The blinds in the BG, now gone to make way for more homely curtains, are open to the street. A certain calm.

The whole home, is starting to come alive. In the kitchen, food simmers on the stove-top.

Robyn sits at the kitchen bench drinking tea and writing lists of things to do: Back garden. TV? Carpets Steam clean.

Tea-break over, she gets up and moves off. We follow her into the hallway as she unwraps and deposits a vase. When she returns to the living room, unbeknownst to her, Gordo is standing at the window.

Gordo watches her for beat then knocks. She jumps. Jangles, the dog barks.

THE FRONT DOOR.

ROBYN

Gordon?

GORDO

Hi.

ROBYN

Hi. Um. So was that you? The lovely gift the other day. I suppose you spoke to Simon?

GORDO

Um. No. Why?

ROBYN

Oh. He wanted to call and thank-you.

GORDO

No. I just came to see if there was anything you all needed help with?

ROBYN

Um. Come in.

17 INT. HOUSE/UPSTAIRS - LATER

17

The mandatory tour. Upstairs hallway.

ROBYN

Master bedroom. There's an en-suite in there. And -

Leading further -

ROBYN

Up here another small bathroom, and spare bedroom.

Inside the spare room, Gordo sees the dinosaur mobile hanging. He touches it.

ROBYN

I wanted the Monkey's holding hands  
one but Simon used to be terrified  
of Monkeys when he was little.

(beat)

Terrified.

Gordo smiles. He turns.

GORDO

Baby?

ROBYN

Thinking about. Well... planning.  
Sort of.

Pause.

ROBYN

Just a dog for now. Mr. Bojangles.  
Jangles. After the song.

18 INT. KITCHEN - LATER

18

The food continues to simmer away on the stove as they come  
back down the stairs re-enter the Kitchen.

Gordo looks out the kitchen window to the yard.

ROBYN

Neither of us are much good at home  
improvement. I have been watching  
the shows. You know. God, I still  
haven't even set up the TV here so  
that I can keep watching the shows  
to learn how to fix all the things  
we need to fix.

GORDO

I could help you with that.

Gordo is already looking in the cooking pot.

ROBYN

Simon will be home soon. Maybe...  
are you hungry?

GORDO

(yes)

Oh no. I...

ROBYN  
 Let me call and check where he is.  
 Maybe it will be fun.

He shrugs. She uses the kitchen phone. Dials. Moves into the -  
 LIVING ROOM --

Perhaps for privacy

ROBYN  
 (into phone)  
 Hey. Um. Honey it's me? I was...  
 um. Give me a call if you get this -

She hangs up and returns. Gordo emerges from the bathroom.  
And the front door opens and shuts O.S.

SIMON O.S  
 Hi. Were you trying to call me?

ROBYN  
 I just left a message. Gordo came  
 by. I was wondering since he's -

Gordo steps into view beside Robyn.

SIMON  
 Hey Gordo. Man I gotta thank-you -

ROBYN	SIMON
- since he's here if we	- For the wine.
should all eat together-	

SIMON  
 Um. Sure. Why not. Sounds good.

Simon takes his Jacket off, heads for the stairs -

SIMON O.S  
 I'll just throw this off, wash up.  
 (calling out)  
 Smells great.

19 INT. DINING ROOM - NIGHT

19

Dinner is well underway and Robyn is off in the kitchen. From there she could easily join in the conversation but is choosing to let Simon and Gordo reminisce.

GORDO  
 What about Annette Fuller? Or Liam  
 Chaplain?

SIMON

No. Wow. You're good with names.

Robyn serves more wine and sits back down.

GORDO

What about Greg? Greg-

SIMON/GORDO

Parsons. Parsons?

SIMON

No. Not for a few years actually.

GORDO

No? Boy. You guys were real close.

Gordo finishes his wine with a gulp then tops himself up.

GORDO

Mmmm. Wow Robyn. This was really great. Thank you.

He starts clearing plates. She goes to stop him.

GORDO

No. Please. The way I was brought up.

He collects their plates. Robyn appreciates the gesture.

GORDO O.S

So Simon, Robyn tells me about the new manager job and all that. You sell security systems?

SIMON

Yeah. Software security for large companies.

He's back.

GORDO

Complicated stuff.

SIMON

Oh I just sell it. I don't know how it works.

Laughter.

GORDO

You must have a opinion about the NSA question?

(MORE)

\*

GORDO (cont'd)  
That's a whole complicated business  
itself. Invasion and disregard of  
the fourth amendment.

(beat)  
That's a bigger conversation.  
Something for a second dinner. Ha.

ROBYN  
He starts in a few days.

GORDO  
Wow. And a baby on the way?

Simon looks at Robyn... what else has she told him?

SIMON  
We're thinking about it.

GORDO  
I'm really happy for you. Yeah, I  
often think about *this person* and  
*that person* from school and I  
wonder what has happened to them.  
(to Robyn)  
And I always knew that Simon would  
be one of the people that would  
make something of his life. And he  
did. You did. Born leader. Creator.

Robyn smiles. Suddenly Gordo puts his glass down.

GORDO  
You know he was class president?

ROBYN  
No. I did not know that?

SIMON  
It was all part of the push to get  
my scholarship.

GORDO  
He had this very organized  
campaign. 'Simon says'. You know  
'Simon says'? Like the children's  
game.  
(to Robyn)  
Simple and effective. 'Simon says'  
and it will happen. Whatever Simon  
says comes true. More choice in the  
cafeteria. Longer sports period.  
You said it and made it happen.

ROBYN  
You were class president?

GORDO  
'Simon says. New job'  
(clicks his fingers)  
Done. Simon says... 'beautiful  
wife. New house.' Done.

Simon's smiles awkwardly.

GORDO  
See. You'll have no problem having  
starting a family.  
(clicks his fingers)  
'Simon says!'

Simon catches Robyn's eye.

GORDO  
God. I'm sorry. I get so... I drink  
a couple of wines and I forget to  
let other people talk.

ROBYN  
It's okay.

SIMON  
What about you? What have you been  
up to?

GORDO  
You know, a lot has happened since  
then. Some good. Some bad. But I  
believe that a lot of the good can  
come from the bad. You know if you  
put the right faith behind it. I  
don't wanna bring god or religion  
into it... but to say... the bad  
things can often be a gift. That's  
all. That's just the way I see  
things.

Simon registers the faint religious undercurrent of this.

SIMON  
Well that's... that's great.

GORDO  
But I'm happy for you.  
(beat)  
I am.  
(beat)  
(MORE)

GORDO (cont'd)  
It's really great to see you again  
too Simon.

Gordo holds his glass out to Robyn. Smiles.

GORDO  
*Gordo says 'a toast.'*

He raises his glass. Robyn does too. Simon follows.

20

INT. KITCHEN - NIGHT

20

Simon and Robyn clean up, stacking the dishwasher together.

SIMON  
He's an odd guy.

ROBYN  
He's okay.  
(off his look)  
He's a little socially awkward.  
That's *me*. He seems sweet. And he  
seems genuinely happy for you.

SIMON  
But who remembers *that* much about  
school? That many details?

ROBYN  
I remember quite a bit about  
school. I remember the details.

Pause.

SIMON  
Yeah, but he's odd apart from that.  
That whole 'good things, bad  
things' stuff. 'Faith'? That's a  
read flag.

ROBYN  
It was one dinner and it's over.  
You don't have to see him again.

SIMON  
I think that is best. You know?  
Whose to say that just because I  
knew him tenuously years ago that  
we need to be friends.

He kisses her on the top of the head.

SIMON

Could you pass me another towel.

Robyn goes to pass it and then stops.

ROBYN

Aren't you forgetting something?

SIMON

Please (?)

ROBYN

'Simon says... '

He grabs Robyn and tickles her.

**TITLE CARD: TUESDAY - 5:45 P.M.**

21 EXT. ORTHUS SECURITY SYSTEMS - DAY

21

A wall bares a simple rendering insignia of Orthus: a two headed mythical beast - guarder of the herd. Before it, a large elegant table. Waiters serve wine and canapes.

In a small crowd, Robyn and Simon, wearing name badges, are being introduced to a circle of young men and power dressed women. Their host is Simon's boss - Kevin 'KK' Keelor (45) and his wife Duffy, a faded southern Belle.

KEVIN

Wendy Dale. Her husband Frank.  
Wendy is spearheading acquisitions.  
Start ups and so on.

SIMON

You developed Signature. Simon  
Callen. My wife Robyn.

KEVIN

Paul Templeman. His friend Richard.  
Paul is our sales and P.R. rep.

Simons registers the gay couple.

SIMON

Simon. Hi. My wife Robyn.  
(beat)  
I have forgotten *everyone's* name.

Everyone laughs. Ice-breaker. They seem to like him.

KEVIN

There's plenty more to forget.

Robyn exchanges a look with Wendy who smiles mechanically back. They have very little in common.

WENDY

What do you do Robyn?

Pause. It hangs. The footlights suddenly on her.

ROBYN

Well. Nothing at the moment here. I worked for a consulting firm in Chicago. Part of this whole hipp-ifying business culture. That's how we met. It definitely where all my experience is. So when I'm ready... we'll see where I land here.

SIMON

Actually, we're trying to start a family.

(beat)

Tell them what you told me... About your ambition. Go on -

ROBYN

Oh. No... You're taking it out of context. I said one day I don't understand why it can't be a valid ambition for a woman to just want to have a family. To be a mom.

Duffy, KK's wife chimes in.

DUFFY

High-five that sister. Most undervalued job in the world.

Duffy *actually* wants a high-five. Robyn obliges.

SIMON

If you'll excuse us Kevin, I'm going to show Robyn upstairs.

22

INT. SIMON'S OFFICE - LATER

22

Simon turns on the lights to his office. He and Robyn take a look inside. At the window she checks out -

Simon stands before the view from the privileged tenth story corner office window. Various other sky scrapers lit up in the background as Simon turns to Robyn proud. Arms out.

ROBYN

This is nice. Corner office.

SIMON

You should see upstairs.

Robyn picks up a business magazine. On the cover are two young brothers wearing hooded sweaters.

SIMON

That's the brothers. It's about the floating of Stampede. Their music site.

\*

ROBYN

I'm on Stampede.

SIMON

The geriatrics used to be on top. Now they're in the mail room. Everything's upside down.

She checks out pages Simon has marked with post-it notes.

SIMON

Barely in their twenties. They're Fairmont boys too.

ROBYN

I guess that's the world of software. Rich babies.

She puts down the magazine. Simon moves to a gifted wine bottle. He unwraps it, discarding the card after a quick read. He peels the label off it and reads.

Meanwhile, Robyn looks around the room touching surfaces.

SIMON

Speaking of which, word is Kevin is out at the end of the year and his position will be open to any one of the tri-state division managers.

ROBYN

Well that's great...

SIMON

My credentials should put me in good running.

(MORE)

SIMON (cont'd)  
 But I'm the new kid so this few  
 months is a bit of a test I guess.  
 I'm going to need your consulting  
 expertise.

ROBYN  
 Just start wearing baseball caps to  
 work.

She touches his cheek.

ROBYN  
 We should get back to the drinks.

Simon holds up the price label on his finger tip. We see it  
 is \$9.99.

23 INT. ELEVATOR - NIGHT 23

In an elevator open to the carcass of the building. Open  
 industrial plan. Simon and Robyn travel down.

24 EXT. BUILDING - NIGHT 24

From wide we see Robyn and Simon move back into the party in  
 the cocktail foyer.

25 INT. HOUSE - NIGHT 25

Simon and Robyn enter the house.

We stay with Simon as he places his keys and the wine on a  
 side-table by the door.

ROBYN O.S  
 Simon?!

He looks up, moves off to -

THE KITCHEN/PATIO. Robyn opens the sliding glass door. There  
 is a note and a gift.

SIMON  
 What is it?

ROBYN  
 'Thanks for a lovely dinner.  
 Dropped by to give you a gift. To  
 add some life to the yard. Hope you  
 don't mind.'

He opens the package: bird seed.

She switches on the light. There in the yard is a birdhouse, mounted on a pole. Seeing it, Simon shakes his head.

ROBYN

This time you have to thank him.

SIMON

What for? Breaking an entering?

She turns and walks into the house.

26

INT. KITCHEN - MOMENTS LATER

26

Robyn moves to the phone, takes it from the wall and hands it to Simon. Robyn takes the small white-board marker near kitchen phone area and holds it up for Simon. In bold letters it say "GORDO" and his phone number.

Simon picks up the phone. He's a little tipsy.

SIMON

We have a bird house... Yay.

Simon stares at the number as he dials.

SIMON

Things were coming back to me a bit, about him, after the other night. They used to call him 'weirdo' at school. Gordo the Weirdo.

ROBYN

That's not very nice.

SIMON

Everybody had a name at school. Kids are kids.

ROBYN

Kids are mean.

SIMON

Kids are honest.  
 (beat)  
 And people don't change.  
 (beat)  
 Weirdo.

And we hear Gordo's faint "hello".

SIMON

Gordo? It's Simon. We just got home.

Meanwhile he gestures 'crazy' to her. She hits him playfully. He covers the phone receiver --

SIMON

Simon says 'get me a beer woman.'  
(into Phone)  
Yeah...

27 EXT. LOCAL STREETS - DAY 27

Robyn jogs the quiet local streets, alone. She has an iPod in her ears as she pounds a steady pace on the pavement.

Around the bend a group of six or so women are walking. A small fitness group comprised of women close to her age. She passes them and looks back at them.

28 INT. KITCHEN - LATER 28

Robyn enters and takes a Gatorade from the fridge.

CUT TO BLACK:

29 **TITLE CARD: SUNDAY 8.05 PM** 29

30 EXT. HOUSE - NIGHT 30

The house is partially lit.

Robyn comes down the stairs dressed in relaxed clothes. She's on the phone.

ROBYN

You'll see it at thanksgiving if you make it.

(beat)

Trust me, there is plenty of room.

She enters the kitchen. Turns off the boiling kettle. Silence. She moves to the cupboard.

ROBYN

Will your parents still be away or..?

(beat)

Ok. We'll see.

(MORE)

ROBYN (cont'd)

So try him on the cellphone or  
he'll be home soon and I'll tell  
him.

(beat)

Thanks Joan. I will. You too. Nigh  
night.

She brings back a tea bag and starts to fix a herbal tea when something out in the wooded area beyond the yard catches her eye -

A torch light cuts the trees... someone is out there and getting closer. Then a sharp human sound chills her.

Outside, Jangles stirs and growls. He moves toward the back fence.

Robyn, pouring the kettle looks out the backyard to where Jangles is. She looks out into the darkness and the dancing torch light getting closer... suddenly cuts out.

Jangles barks once.

Suddenly, a young boy (11 years old - we may recognize him as the young boy who emerged from Lucy's house) gets pushed out of the wooded area into the clearing near the fence line. He runs's along the treeline, followed by two other young kids. The last child throws a stick towards Jangles, hitting the fence. Jangles flares up even more. Then settles.

Robyn breathes. She takes her tea and moves to let Jangles in, taking in the humid night.

31 INT. BATHROOM/UPSTAIRS - NIGHT

31

Simon and Robyn get ready for bed. In the bathroom as she flosses and he brushes his teeth, he looks at her and she offers a small smile. Simon spits out a bit of toothpaste.

SIMON

Are you tired?

She shrugs.

He touches her on the ass, and squeezes it. Moving his hand he gropes her closest breast through her silk night gown. Then he spits out some more tooth paste. This is foreplay, Simon-style. He rinses his mouth and goes to take her hand.

ROBYN

I'll be in in a minute.

After he leaves, Robyn stares blankly at herself in the mirror. She takes her underwear off under her nightgown. She is preparing for sex but moves mechanically.

**TITLE CARD: MONDAY 8.35 AM.**

32 EXT. BIRDHOUSE - MORNING 32

Close on birdhouse archway door. A little bird darts into the little arch opening of the birdhouse. Another pokes its head out. A bird family moving in.

33 EXT. BACKYARD - MORNING 33

Robyn in her night-gown, sipping tea, watches the birds. It really has come to life. Just as Gordo predicted.

Jangles is pawing the back fence. Robyn moves to him and notices that he is trying to retrieve a stick on the other side (the one thrown the night before). It has dried blood coated on three inches at one end.

34 EXT. WOODED AREA - LATER 34

Robyn walks and Jangles, sniffing, having picked up on the scent of something, rushes ahead.

Finally Robyn comes across the carcass of a dead Raccoon. Its body has been tampered with. Puncture marks, and a couple of other sticks, like flags, stick out of its bloated body.

35 EXT. BACKYARD - LATER 35

Robyn heads back to the house with Jangles. She takes the dog inside, and disappears for a moment, returning soon with a large plastic trash bag and gloves. Suddenly -

Gordo is there - standing by the side gate. It startles her.

GORDO

Sorry. I rang the doorbell.

ROBYN

Oh. I've been out there um...  
(re: the bag and gloves)  
Maybe you could help me with something.

36 INT. LAUNDRY - LATER

36

Robyn is scrubbing her hands. Gordo hovers at the door. She offers soap. Instead he hands her the gloves.

GORDO

I washed outside under the tap.  
These might need a better clean.

ROBYN

Where did you put it?

GORDO

I double bagged it and put it in my  
car. I'll take it to a proper place  
somewhere.

Robyn makes an apologetic face.

ROBYN

The 'dead raccoon place.'

Gordo and her share a laugh at her joke. Jangles wanders by and Gordo pats him before entering.

GORDO

You know who wrote Mr Bojangles? A  
little trivia.

ROBYN/GORDO

Jerry whats-his/ Jerry Jeff Walker.

Robyn lights up. Pleased that he knows.

GORDO

Most people think of Sammy Davis  
Junior but the song was written by  
Walker.

ROBYN

That's right. Yes. My father named  
him that just before he died. We'd  
bring him to the hospital as a  
puppy.

A connection.

GORDO

'He talked of life.'

37 INT. LIVING ROOM - DAY

37

Robyn, sits on the sofa and puts the last of the tea pot into her cup as she talks. Strangely enough Robyn appears more comfortable talking here than with Simon and his colleagues.

ROBYN

I speak to a couple of girls. The ones I was closest to.

Gordo is behind the TV. Around him are plastic bags, boxes... wires etc... he has wired their Hi-Fi, TV system completely.

ROBYN

Most of them are already mothers. Some of the least likely ones too. The most popular girl, Rita Mandriani had a 'special needs' child and I remember she used to always call people 'retards'. I don't know if I believe in Karma or whatever but isn't that something? Awful.

(beat)

Still. I bet she loves that child regardless. How could you not?

Gordo finishes fiddling with wires and stands back.

GORDO

Try it now.

Robyn points the remote. The TV comes to life. Gordo takes the remote and starts programming it now.

ROBYN

Wow. You are a regular wizard.

Gordo just grins. Pleased with himself and the praise.

ROBYN

Simon is going to love you.

GORDO

(very subtle)

Hmph.

She notes this. Pause.

He sits down on the arm chair and watches the TV intently.

GORDO

What would you normally watch at this hour?

She checks her watch subtly. Frowns.

ROBYN

Well. To be honest now I am normally going for my run so I don't turn into a lazy bones. And then I have grocery shopping to do, for a dinner I have to -

GORDO

Of course.

Gordo stands.

ROBYN

Thank you so much for this -

GORDO

It's nothing. it's really not as complicated as it seems.

He starts clearing plastic and boxes.

ROBYN

Leave it. Please. You really have done too much already.

GORDO

It's no trouble.

Gordo heads for the kitchen with the plastic and cardboard. Robyn stays behind.

ROBYN

The trash cans are in the garage.

Long silence. She heads for the kitchen.

38 INT. KITCHEN - CONTINUOUS

38

Robyn enters and sees Gordo stopped by the phone area, with the cutlery cupboard open.

ROBYN

The trash is in the garage-

Suddenly he moves off carrying a big knife, towards the garage, leaving the drawer open. Something is up.

Robyn steps up to to close it and sees that on the white board by the phone where Gordo had been standing is Gordo's phone number and other messages/notes. Where it once read "Gordo... 646 -..." it now reads "Weirdo..."

646 -..." thanks to Simon. Her face drops. Surely he has seen it. She looks off toward the garage.

39 INT. BEDROOM/UPSTAIRS - LATER

39

Robyn is dressed to go out. She does her make-up in the mirror when she hears the door open and close O.S. She comes to the door and calls out.

ROBYN

Hi!

(beat)

How was your first day?

No answer. Noises Off from Simon make her curious. She hears the TV come on, and switch through several channels.

40 INT. LIVING ROOM - MOMENTS LATER

40

Robyn gets to the bottom of the stairs.

Simon turns to Robyn, remote in hand. He knows who is behind this. Just then the phone rings. She moves to answer it.

ROBYN

Hello?

(beat)

Hi Gordo. Is everything okay?

(u-huh)

An invitation? Oh. Okay. Um. That's very nice of you.

Simon comes to the door. In silent gestures he asks who is on the phone. She confirms it is Gordo and Simon sighs to the heaven. And moves up the stairs shaking his head...

ROBYN

Do you mind if I check with Simon when he gets home? It should be fine. But. Yeah.. I'll check.

41 INT. BEDROOM/UPSTAIRS - NIGHT

41

Robyn and Simon are getting dressed to go out. It takes the form of an interrogation with Simon leaning in the door frame buttoning up a new shirt. Robyn is moving about finishing make-up and putting items in her clutch bag.

SIMON

Did he say at all why he had come over?

She shrugs. Shakes her head.

SIMON

I mean he did all that stuff, but what was the actual reason that he came over for in the first place?

She shrugs.

SIMON

And what else happened?

On Robyn.

ROBYN

He set up the TV and then when he went to get the knife to cut the boxes up and I think he saw what you had written and then he left.

SIMON

So, he saw it and he walked out? Like he was upset?

ROBYN

Yeah. I guess. Do you think you should call him and apologize?

SIMON

I think I should call him and tell him he is not welcome to just drop around to my house un-a-fucking-nounced.

Pause.

SIMON

Especially when he knows full well I am at work. Have you ever thought about that?

She shrugs. Suddenly aware that Simon thinks there may be a sexual motivation from Gordo towards her.

ROBYN

How was he to know it was your first day? Anyway...  
(off Simon's look)  
I don't think it's anything like *that*. I'm just friendly to him. I listen to him.

SIMON  
Listen to what? What did he talk  
about?

Robyn knows this is not accurate.

ROBYN  
Well, actually I did most of the  
talking.

SIMON  
Okay. And what did *you* talk about?  
(beat)  
He was here for two hours.

ROBYN  
I was just. Nothing deep or that  
interesting. I can't even remember.  
Most of the time I watched him fix  
the TV.

Pause.

SIMON  
It all bothers me. Can you see why  
it bothers me? It's all so god-  
damned confusing to me.

ROBYN  
What should I tell him about the  
invitation?

SIMON  
What time is it? I'm not really  
even in the mood for guests now.

ROBYN  
They've organized sitters.

Simon closes the bathroom door behind him.

SIMON  
(muttering)  
All these fucking dinners.

42 INT. SIMON AND ROBYN'S HOUSE - NIGHT

42

Kevin and Duffy are present. Also the neighbors, Lucy and Ron  
It's later in the evening. Everyone relaxing with a wine.

The mood is jovial, Simon having retold the whole Gordo  
'situation' to them.

ROBYN

But normally people take their own hints.

SIMON

Meaning *normal people*. See, he is *abnormal*.

ROBYN

I said 'normally.'

RON

What you're talking about essentially is a break-up. Breaking up with a friend. You see, if we're in a sexual relationship and it's not working out, we end it. But friendships are a curious case.

LUCY

-- because friendships grow organically. And if they don't serve both parties they just kind of organically dissipate.

RON

And Simon is talking about a one sided friendship that's not organic. Where this guy is coming on very strong and he doesn't realize that...

DUFFY

'You're just not that into him.'

KEVIN

And you gotta break up with him.

RON

Let me ask you this. Why are you going to his house for dinner? Why accept the invitation?

SIMON

I said I'm *thinking* about it.

DUFFY

After the whole insult thing I'm surprised he wants you around at all unless he wants to chop you up with an axe.

She laughs a little.

RON

Well, considering he's invited you  
at all means there is a strong  
possibility he either a) hasn't  
seen what you wrote, b) if he has,  
he doesn't care...

SIMON

Or he cares more about...  
(gestures to Robyn)  
...to not worry about it.

ROBYN

Simon.

RON

Or c) as you point out: he has  
another agenda.

LUCY

You could politely decline and not  
offer another alternative.

On Simon. Hold.

SIMON

But you see then *he* will offer one.  
Or he'll just keep coming around.

RON

So basically, eventually, you need  
to have a conversation.

SIMON

Yeah. I guess so. And it's awkward.  
See what I mean?

Pause as everyone contemplates the dilemma.

SIMON

And you know it's weird too because  
in all this time he's never let us  
know anything about himself. We  
don't know if he's married, single,  
gay, straight, what he does for a  
living --

DUFFY

Serial killer.

RON

-- You're curious about him?

SIMON

-- Anything much at all. Yeah. I guess I am... And then he invites us to an address in Level Springs.

KEVIN

That's the place to live. The brothers have a place there.

RON

So he's well off. Presumably.

Robyn clocks this. Lucy catches Robyn's eye. Sees her disquiet.

LUCY

I don't think you should accept.

Robyn smiles at the support from her new friend. We hold on her as the last dialogue fades.

RON

I for one would love to know what happens if you do decide to go.

SIMON

Well. As I said: I doubt we will.

CUT TO BLACK:

**TITLE CARD: FRIDAY 7:15 PM**

They pull up. Both look out the window.

43 EXT. GORDO'S HOUSE - CONTINUOUS

43

A well to-do street. Simon's car pulls into frame. Robyn looking out the window.

SIMON

(what do you know)  
Hmmm. Looks normal.

ROBYN

What were you expecting?

Large house. Bigger than their house.

ROBYN

Promise to be nice.

Simon frowns: was he going to be anything else but..?

SFX: a Door-bell with a bright tone.

44 INT/EXT. GORDO'S HOUSE - MOMENTS LATER 44

The door opens and Gordo greets them, wearing a neat shirt.

GORDO  
Come on in.

Simon hands him a bottle of wine and follows Robyn into the house.

Gordo leads them through a lovely entryway.

45 INT. GORDO'S DINING ROOM - NIGHT 45

The living room, unlike in their own open-plan house, is separated from the dining room. A chandelier hangs above the oval shaped dining table.

The Kitchen can be seen through an open window separated by a ledge. On that ledge sits a massive ceramic pig, which stares at them with a happy grin. It resonates with the general note of the decor: Odd and eclectic... with a warmth and humor.

Gordo pours wine and he hands Simon a brightly wrapped gift. DVD size.

GORDO  
That's for you. It will go  
brilliantly on your speaker system.  
During the 'Ride of the Valkyries',  
the choppers should seem like they  
are moving from left to right.

Gordo heads for the kitchen, leaving Simon and Robyn alone at the dining table. Simon unwraps the gift.

SIMON  
'Apocalypse Now.' Thank you.

GORDO O.S  
Sure.

46 INT. GORDO'S DINING ROOM - LATER 46

They are mid-meal. Robyn takes a bite and eyes Simon... wary of how he is looking at Gordo. She takes a big gulp of her wine, drinking more than usual. Gordo refills it for her.

SIMON  
It's a nice house. Big for one  
person.

Robyn looks at him, almost sensing what is to come.

SIMON  
Are you married?

GORDO  
Ah. Well. Long story.

No elaboration. Gordo takes the empty wine to get more.

GORDO O.S  
Short version... No.

Gordo's cell phone rings from the kitchen. He pops his head  
back out -

GORDO  
Um... Hold on. Excuse me. I have  
to...

Gordo remains in the kitchen but can be heard -

GORDO O.S  
(into the phone)  
Hi. What is it? I'm with people.

Robyn and Simon exchange looks. The pig's smiley face beams  
at them as Gordo conducts his muffled conversation.

Finally Gordo returns.

GORDO  
Um. This is embarrassing. I need  
to um. There is something I need  
to deal with very quickly.

Simon and Robyn look at each other.

GORDO  
I am going to have to leave you  
for a few minutes. I know that  
sounds *weird* but it will  
literally be just that. I have to  
sort something out. A work thing.  
Do you mind? Waiting five  
minutes? I won't be more than that  
I *swear to god*. Less than five.

Robyn shakes her head. Of course they will wait. And with  
that Gordo leaves, running back to top up Simon's wine.

GORDO

You won't even notice I've gone.

Once he has gone, and the front door has closed -

SIMON

Has he really just left us here?

Robyn at the window.

ROBYN

He's driving away.

SIMON

You don't think this is crazy?  
Just leaving us here alone in his  
house. People he hardly knows.

ROBYN

Maybe it's an emergency.

Simon moves to the kitchen. Opens the fridge. She closes it.

SIMON

What does he even *do*? Would we  
ever do that?

ROBYN

Well, if you needed to leave I  
would be there to wait with  
guests. He isn't married. Or have  
a partner of any kind.

SIMON

Crazy. You know what I think?

Simon grabs her by the waist, pulling her closer.

SIMON

I think he likes you? I think he  
wishes *he* was married to you.

She pushes him.

SIMON

Why all the visits then? Why all  
those drop-ins? When you're alone.

ROBYN

Ha. Ha.

SIMON

I think he's obsessed with you.

He forces her close to him. She pushes his face away from her, but he persists.

SIMON

I think he wants to fuck you.

(beat)

Yeah. He wants to *be me*. He wants to move into our house and play mommies and daddies with you. I think he wants to be me. The dirty little creepy fucker.

He bites her ear.

ROBYN

(shrill)

Owww.

SIMON

(bad impersonation)

I'm Gordo the creepy weirdo and I want to make crazy weird love to you. With my crazy little weird pee-pee. Please-ey wease wease.

He makes a lewd gesture with his tongue.

ROBYN

Erggh. Disgusting.

She hits him, and laughs.

SIMON

I am Gordo the weirdo and I want you all to myself. Can I have you?

ROBYN

Errr. Yuk. Yuk.

Tickled she starts to giggle. Laughing even more when Simon's caricature of Gordo gets more grotesque.

SIMON

Can I have you?

ROBYN

No.

SIMON

Why?

ROBYN

Cause you are disgusting.

He starts to growl at her neck and Robyn giggles with delight. Then as he tickles her, the laughter builds until finally she can't handle it anymore and -

Jumps away.

SIMON

Come on.

He moves out of the room. Robyn stands. She checks that Gordo's car isn't returning and follows him.

47 INT. GORDO'S HALLWAY - NIGHT

47

Simon walks down the dark hallway. All the doors are shut. The end of the hallway is almost completely pitch black.

Robyn stands at the other end of the hallway.

ROBYN

(whispered)

Hey.

He stops in front of a door, looks back.

ROBYN

What are you doing?!

He touches the door handle. And goes in, disappearing from our view. He turns on a light.

Robyn, nervous, looks in the direction of the dining room and wonders what to do.

SIMON O.S

(ominous/alarmed)

Robyn? Take a look at this.

48 INT. GORDO'S MASTER BEDROOM - CONTINUOUS

48

Following Robyn. A normal and neat master bedroom. But she can't see Simon Until she rounds the bend into the dressing closet. Simon holds a dress up to himself.

SIMON

No wife huh?

One side of the dressing room is filled with women's clothing and shoes. As she takes it in Simon moves off. She switches off the light and follows him.

49 INT. GORDO'S HALLWAY - CONTINUOUS

49

Back into the dark hallway she sees he has moved further down and is leaning his ear against another door.

ROBYN  
I think we should-

SIMON  
Shhhhhh. Listen. What the hell is that?

She steps up. Sure enough, there is a definite noise on the other side of the door. A gurgling noise. He frowns.

SIMON  
Hello?

Nothing. Simon twists the door handle ever so slowly.

ROBYN  
Wait. Simon-

But he goes in and switches on the light. Illuminating -  
A children's bedroom. Immaculate. Two beds. Toys. Neat.

As he steps past the thresh-hold he turns the corner to see -  
The noise is coming from a bubbling fish tank.

A mobile hanging from the ceiling. Robyn, stands under the mobile, and looks to Simon, eyes raised. No words need to be spoken. This is WEIRD!

A car noise O.S. Robyn rushes out.

50 EXT. GORDO'S HALLWAY - LATER

50

Simon finally follows and in the hall he can hear -

ROBYN O.S  
All sorted?

GORDO O.S  
Yeah. Sorry about that.  
Where's Simon?

ROBYN O.S  
In the rest-room.

Simon looks around. Guesses he better find a rest-room.

51 INT. GORDO'S DINING ROOM - MOMENTS LATER

51

Robyn sits, hiding her lie from him. A toilet flushes O.S.

Simon re-enters and sits down at the table. Gordo looks at him. Everyone settles as Gordo pours wine. He seems agitated.

SIMON  
Everything okay?

GORDO  
Yes. Sorry about all that.

SIMON  
So um... Gordo, what is it that you actually do?

Pause. Robyn tenses.

SIMON  
The reason you left? The work thing... I've never asked.

GORDO  
Well. My business partner and I - she lives around the corner... we are having a dispute about something.

SIMON  
What kind of business?

GORDO  
Huh?

SIMON  
What kind of business do you run.

GORDO  
Well, we have an entertainment chain business that runs Karaoke and quiz nights all over the state. And some cruise ships.

SIMON  
And what kind of a dispute are you having?

Gordo stares at Simon. Something awful, dark and penetrating. The look shifts to Robyn. It scares her.

Gordo looks back to Simon.

GORDO

Hmm?

She touches Simon's hand under the table: 'leave it'

SIMON

What was the dispute you were having, that you had to handle it in person? Late at night.

GORDO

I'm sorry. I'm afraid you've caught me out on a lie.

Tense.

GORDO

My business partner is also my 'partner' partner... and we've split up. Actually it was only a few days before I saw you guys at the furniture place. We have two kids. And she took them both. I didn't mention anything about them because I find it hard to talk about. And I am not sure what's going to happen and it worries me.

(beat)

I'm hoping to still try and make it work, but I know the chances...

(beat)

We do run the business together. But - It belongs to her father actually. And they're trying to cut me out, even though I paid for a lot of the equipment.

Pause. Simon seems to have softened. He looks to Robyn who now feels slightly bad.

GORDO

Look, it's very messy. And boring.

(beat)

She's a little unpredictable and she kind of holds all the cards so... when she says jump, I kind of have to...

ROBYN

(softly)

Jump.

GORDO  
 I actually just drove up around the  
 corner so you both wouldn't have to  
 hear the conversation... which gets  
 a little heated.  
 (beat)  
 I'm sorry.

Then, Gordo, somewhat snapping out of his stoic sadness -

GORDO  
 Dessert!! Who's for dessert?

52 INT/EXT. CAR - LATER

52

Simon opens the door for Robyn.

SIMON  
 He has to go. This has got to stop.

Off her look-

SIMON  
 Did you see the way he looked at  
 me? Creepy son of a bitch -

She gets in. Simon walks to his door. Gets in.

ROBYN  
 You enjoyed being mean to him. You  
 were looking for something like  
 that.

Simon thinks. Almost seems compassionate for a second.

SIMON  
 Hey. Wait on. That's unfair. I went  
 there with good intentions.

ROBYN  
 And what were *they*? It wasn't  
 because you were jealous?

SIMON  
 Jealous of what?

She shakes her head, not wanting to engage further. He starts  
 the car.

CUT TO BLACK:

53 TITLE CARD: SUNDAY 11.22 AM

53

54 INT. HOUSE - LATER 54

The bird house. Birds come and go. We start to close in on it though and somehow the lovely image of feathered domesticity becomes something disturbing. Frantic.

55 EXT. STREETS - AFTERNOON 55

Robyn runs the local neighborhood, deep into her run.

She passes three young kids. They eye her. In turn she notes them: The kids she saw in the woods a week earlier.

As she approaches the house she stops. Sees -

56 EXT. HOUSE - LATER 56

Gordo walks back to the car from the house. it's too late to retreat. He has already seen her.

ROBYN

Gordo?

GORDO

Oh. I thought you might be out running. Simon left his DVD behind.

There is a lethargy to him. A certain distraction.

ROBYN

Oh. He didn't answer the door?

She looks to the house. There is an awkward silence between them. She wonders: perhaps he didn't want to answer the door.

ROBYN

He could be out the back... I can pass it onto him?

GORDO

Well, if he's home, I had something to talk to him about.

Hold. The people pleaser in her, opens the door.

57 INT. KITCHEN - MOMENTS LATER

57

ROBYN O.S

Simon?

(beat)

Take a seat.

She sees the sliding door is open.

At the fridge, she takes a big gulp of the Gatorade and places the remainder in the fridge.

GORDO

Full of sugar those things.

ROBYN

I think that's what I like about them. I need the sugar. Hold on.

She moves out the sliding door.

58 EXT. YARD - CONTINUOUS

58

Robyn, emerges from the sliding doors to see Simon coming out of the woods having walked Jangles. She walks towards him -

In the background Gordo hangs near the window inside.

ROBYN

Hey. Um...

SIMON

What's the matter?

Simon looks past her to Gordo. Realizes.

SIMON

Fuck.

Simon offers a fake-friendly wave. Gordo waves and then moves away from the window. Simon starts off.

SIMON

Here we go. Stay here.

ROBYN

What are you going to say?

SIMON

Just wait there.

She can't help but follow.

59 INT. KITCHEN - CONTINUOUS

59

Once inside she can see a glimpse of Gordo and Simon through in the living room. And faintly hear -

SIMON

- the perfect person to drop by.

GORDO

Oh?

SIMON

I need help getting something from the trunk of the car? Do you mind?

As they head outside Robyn moves to listen and watch.

60 INT/EXT. HOUSE - LATER

60

With Robyn as she secretly watches -

The men walk to the trunk of Simon's car, before Simon turns. Gordo's back is to the house, allowing Robyn to move closer to the open window.

SIMON

This is not the easiest conversation to have.

SIMON

But I am going to try-

GORDO

Well it's always best to just get it out-

We move out closer to the conversation.

SIMON

And sorry, but I'd prefer it if you didn't interrupt me. I'll say what I need to say and then you can talk after okay?

Pause. He starts to choose his words like he was choosing peaches at the store: careful to find the softer ones.

SIMON

Robyn and I were talking... with each other... obviously... and we would prefer it... if you didn't... well... Look. There is no easy way of saying this...

(beat)

(MORE)

SIMON (cont'd)  
 Robyn feels uncomfortable with all  
 the random visits, and to be honest  
 I do too. So we've decided it's  
 best if you don't come around  
 anymore.

On Robyn now. She winces as she can only imagine what's  
 being said. She sees the two men standing dead still.

Back with Simon and Gordo.

SIMON  
 Would you like to say anything?

Gordo doesn't speak. He looks down. Computing it all. Simon  
 tries to engage him.

SIMON  
 Gordo?

GORDO  
 So you have nothing to get from  
 the trunk?

Off Simon's silence, Gordo walks away towards his car. Simon  
 walks up to the house.

Meanwhile Gordo turns back and stares up at the house,  
 finding Robyn at the window.

61 INT. HOUSE - CONTINUOUS 61

Robyn at the curtain. Gordo continues to stare. His  
 expression is unreadable. Is it hurt or anger? She is still  
 held in his strange spell. Until -

Finally she pulls away, stepping back.

62 INT. LIVING ROOM - MOMENTS LATER 62

Robyn enters from the kitchen. Simon stares out the window  
 at the street from the window near the door.

ROBYN  
 He left his sweater.

SIMON  
 He's still there.

She moves to Simon's side. Out on the street, Gordo's car  
 sits unmoving. Finally -

ROBYN  
Should I take it to him?

SIMON  
Just stay here.

They watch, cautious not to be seen. Gordo's car idles, but he doesn't drive off. He just sits there.

SIMON  
What the hell is he doing?

Robyn just clutches Gordo's sweater.

For even longer Gordo idles, until finally, he drives away. Simon leaves the room. Hold on Robyn.

ROBYN O.S  
Do you think we did the right thing?

63 INT. BEDROOM/UPSTAIRS - NIGHT

63

Simon and Robyn lie side by side.

SIMON  
We did what was right for us, and that makes it the right thing.

She rolls over and hugs him, putting her head on his chest.

SIMON  
Now he can go off and do what's right for him. I don't know what that is. That's for him to decide.

Pause. She kisses his cheek. We stay on Robyn as she stares at the ceiling wide awake as Simon switches the lamp off.

We move to outside, taking in the full, idyllic, dark, home.

CUT TO BLACK:

64 **TITLE CARD: TUESDAY 10:35 AM**

64

65 INT. KITCHEN - DAY

65

Robyn breathless from her run, cracks the lid of a Gatorade. She leans on the sink area as she gulps. That's when she looks up at the bird house.

Usually buzzing with activity she notices that it is devoid of life. Puzzled by it enough, she moves outside.

That is when she notices... the side gate is open.

ROBYN

Jangles?

She looks around the corner down the side of the house. No Jangles.

66 EXT. FRONT YARD - LATER 66

Robyn walks into the yard on her cell phone. Looks around. Intercut this with -

67 INT. BOARD-ROOM - DAY 67

A secretary wearing a look of concern hands Simon a phone.

Simon reluctantly excuses himself from a table of people, including Kevin. They are mid-meeting with ASIAN CLIENTS.

Hallway outside: Simon looks in knowing he should be continuing the meeting. Gestures 'one second.'

SIMON

He's probably just gone for a run.  
It's a new neighborhood. Go for a  
drive and I'm sure you'll spot him  
somewhere.

(listens)

Honey. I've got an important -

As she cuts him off, his expression deepens with concern.

SIMON

There are what?

(beat)

Are you serious?

He looks back at the meeting and checks his watch.

SIMON

Don't touch them.

68 EXT. HOUSE - LATER 68

Simon's car pulls up fast. Before he's even stopped the car Robyn is coming out to meet him. A concerned look on her face, her arms are folded.

69 EXT. BACKYARD - LATER

69

Simon carrying washing gloves and a torch, slides open the glass with purpose.

We see Robyn standing at the foot of the birdhouse. She has the step-ladder already in place. Simon steps up and -

He shines a small torch inside the bird house. Two birds are in there... both are dead. He looks back at her.

ROBYN O.S

But gave us the bird house. It was his gift.

70 INT. KITCHEN - LATER

70

Robyn stands watching Simon puts on a jacket.

ROBYN

Why would he...

It's all in Simon's expression. He grabs his keys.

ROBYN

But, what are you going to say?

71 EXT. GORDO'S HOUSE - EARLY EVENING

71

We follow Simon as he walks purposefully toward Gordo's house and rings the doorbell. The door swings open and behind it is-

A woman, late 30's. Having been caught mid-dinner, she has a glass of wine in her hand.

WOMAN.

Can I help you?

SIMON

(off guard)

Hi. Um. Yeah. Is Gordo home?

WOMAN.

Sorry. You have the wrong house.

He looks up and down the street. He's sure. He even leans forward to have a look inside the house a little. The woman, seeing this as an intrusion, becomes less friendly, closing the door slightly. Guarded. Simon, realizing, backs away.

SIMON

Do you have a big ceramic pig on  
the ledge by the kitchen?

The woman doesn't know what to do? Is she being hustled,  
Conned, pranked or worse still - being told the truth?

SIMON

Two nights ago I had dinner here  
with my wife.

WOMAN.

But that's... We were on vacation  
until today.

SIMON

You weren't the owner.

72

INT. LIVING ROOM - NIGHT

72

Robyn and Simon silently and side by side on the living  
room couch. Neither is saying a word. Finally - in a  
whispered conversation -

ROBYN

Honey. Let's think about this --

SIMON

Just let me handle it.

A toilet flushes and they stop talking. Moments later a  
tall, suited, YOUNG DETECTIVE: Walker (early 30's) enters.  
He smiles.

WALKER

Appreciate that. Sweet place you  
have here. Like the 'vibe.'

ROBYN

Thank-you.

WALKER

Is he still on the phone?

Simon draws the curtain back to look outside. On the patio  
a STOUT looking, DETECTIVE Mills (40's), in a suit, paces,  
on the phone. He waves 'one second.'

Meanwhile, Walker holds a look at Robyn. There is no doubt  
he finds her attractive. The front door opens and in walks  
Mills.

## DETECTIVE MILLS

So, it turns out they knew of him. A nephew of Mrs. Ryan had agreed to feed their cats while they were gone. And it seems he, *in turn*, went on a snow-boarding trip and shunted his duties over to Mr. Mosley who he knows loosely through work.

(beat)

And even though they had never met Mr. Mosley personally, Mr. and Mrs. Ryan haven't decided yet whether to proceed with any charges. And, to be honest, I'd have to ask around as to the nature of what those charges could be.

## WALKER

Yeah. That kinda falls between the cracks don't it?

## MILLS

Well, what information or rules the nephew gave Mr. Mosely has a bearing-

## SIMON

Look. About our dog..?

## ROBYN

It really could just be -

Simon shoots her a look.

## MILLS

Well. Now that's a tricky one too. I mean, I can go around there and see him. That's not the problem.

## SIMON

You know where he lives?

## MILLS

We can find that out.

(beat)

You see, the *problem is*, I can't go and have a look inside without a warrant, and to get a warrant I need proof of some kind, which neither of us have.

(MORE)

MILLS (cont'd)  
 Which leaves me with the awkward  
 task of simply *paying a visit and*  
 asking him 'did you take the dog?'  
 And asking him 'did you take the  
 dog?' means that... Well...  
 (beat)  
 He's going to know who sent me.

On Robyn and Simon: Do they really want to go down that road?

73 INT. BEDROOM/UPSTAIRS - NIGHT

73

It's late. Robyn shifts, finding it hard to sleep. By Simon's  
 reaction it's obviously been going on for a while.

ROBYN  
 What if it wasn't him?

Simon sighs. Fuming. She continues tentatively.

ROBYN  
 They probably won't do anything  
 until morning. We could call them  
 off if we wanted to. At least so we  
 can give it some proper thought.

He switches on the lamp.

SIMON  
 What is that proper thought?

She doesn't have an answer.

SIMON  
 It all makes complete sense to me.

Simon switches off the light.

**TITLE CARD: THURSDAY 11.20 A.M.**

74 INT. SIMON'S OFFICE - DAY

74

Simon is in a meeting with Kevin, running through some  
 things when there is a knock at the door.

RECEPTIONIST  
 Mr. Callen. There are two  
 detectives here to see you.

He nods. Looks to Kevin.

KEVIN  
It's okay.

\*

75 INT. HOUSE - OFFICE - LATER 75

Robyn is cutting and pasting a 'Missing Dog' flyer for Jangles.

At the photo-copier she begins running multiple copies.

76 INT. SIMON'S OFFICE - LATER 76

Simon welcomes the detectives into his office. He catches Kevin's concerned look from down the hall.

SIMON  
Thanks for coming down here.  
The whole thing is a little  
unsettling for my wife. I think  
she'd prefer *me* to just handle it.

He closes the door. They all sit and settle. Simon smiles.

MILLS  
So... No dog.

SIMON  
Did you ask?

WALKER  
We asked.

MILLS  
He denied taking the dog.

SIMON  
But you didn't go inside?

MILLS  
Listen. In my opinion, I think  
Mr. Mosely would be seriously  
*Disinclined* to commit a crime.

SIMON  
Why is that?  
(beat)  
Does he have a record?

WALKER  
We can't discuss that with you Mr  
Callen. It has no bearing on --

SIMON  
So he does?

Pause. Simon takes in the stonewalling.

SIMON  
And did you ask about the birds? I mean was it poison?

WALKER  
We don't autopsy animals Mr. Callen.

SIMON  
What's that supposed to mean?

Mills steps in to calm things down.

MILLS  
We can assume they were poisoned.

WALKER  
Unless they were strangled to death.

Walker stares at Simon and Simon back at him.

SIMON  
This may not seem serious to you, but having my dog taken is actually pretty fuckin' serious to me.

Walker stands before Simon. Ready.

SIMON  
(re: Walkers attitude)  
Oh. Come on. Really?

\*

Mills calms things with a gesture. -

SIMON  
Well, can I ask how was he? About it all? How did he seem?

Walker consults his notes.

\*

WALKER  
'Surprised'. And 'Hurt' And 'Genuine.' He seemed genuine. Genuinely surprised. And hurt.

Simon imagines the consequences as the Detectives exit. The more senior Detective turns in the corridor.

MILLS

Mr Callen. I never asked, but  
it's been on my mind...

(beat)

What has Mr Mosely done to you?  
That you suspect him of all this?

Pause.

SIMON

Well the dinner party thing  
and...

The two stare at him, waiting -

SIMON

My wife and I just... we find him  
overbearing and weird.

Detective writes this as a note in his book.

WALKER

(under breath)

'I' before 'E' except after 'C'.

SIMON

Just because you're a cop, do you  
think it makes it okay to be a  
dick?

Walker stops. Mills ushers him on.

77 INT. HOUSE - OFFICE - LATER

77

The photocopier finishes its run. She collects the pages.

That's when she hears something O.S. It's faint. But -

ROBYN

Simon?

She peers out of the door. An eerie silence. Something not  
right?

She moves down the hall, cocking her ear. And around to the -

78 INT. KITCHEN - CONTINUOUS

78

Where she can see -

The basin tap is on... just trickling away. Did she leave it on? It spooks her enough that she grabs her keys and heads out.

79 EXT. SIMON AND ROBYN'S HOUSE - LATER 79

Robyn carrying the flyers, walks the street and looks at Lucy's house. Stops. A thought.

80 INT. LUCY'S HOUSE/KITCHEN - LATER 80

Lucy looks out the curtains at Robyn's house.

LUCY

Are you sure? I can go and have a look.

ROBYN

No I'm sure it's...

LUCY

You think he's a threat? Really?

Lucy moves to her purse.

ROBYN

I don't know. No.

Lucy empties a bottle of pills and then places a few in the bottle and hands it to Robyn.

LUCY

Xanax. For anxiety. It helps, trust me.

Robyn looks at the pills.

ROBYN

Please don't tell Simon you gave me this.

Off Lucy's look -

ROBYN

I had a few problems. Not with this exactly but -

Hold.

ROBYN

I had a miscarriage back in Chicago. Long silly story.

She's all ears.

ROBYN

I drank a little too much to deal with it all. Which led to a car accident and me basically being showered in prescription medication to deal with injuries - God bless doctors - which I kind of leaned on a little considering everything else. And it all ended spectacularly with me sprawled unconscious in the women's restroom at Simon's christmas party surrounded by a handful of Vicodin -

She laughs.

ROBYN

- A few embarrassing facebook pictures and a stint at a 'health farm'. This is why I don't drive for now. Sometimes you wonder how you got from one place to another all of a sudden.

Lucy sensing Robyn's upset, holds her hand. The baby cries from the next room.

ROBYN

(laughs)

What do you think of your new neighbor? An ex-drug addict with an imaginary intruder.

Lucy hugs her and as Robyn lets a little emotion out, the baby's cry intensifies. Lucy leaves to tend.

LUCY O.S

Sorry. Hold on.

Robyn hears the door open and dries her eyes. The ten year old son from the Raccoon incident enters... They stare at each other for a while, as he moves to the fridge. Robyn stiffens.

KID

You're the neighbor.

ROBYN

Hi.

The boy looks at her and she at him. A moment passes between them. She could ask about the birds, the dog... but how? He grabs some food. Again, a look passes.

KID  
What's that?

Robyn shows him one of the flyers she's holding.

ROBYN  
(loaded)  
Our dog is missing.

He looks at it. Nods. Hands it back, sympathetic.

KID  
I'll keep an eye out.

He seems genuine. Innocent. He goes, passing Lucy.

LUCY  
You sure you want children?

ROBYN  
Is he a bad kid?

LUCY  
No he's just...

She makes a gesture like... "he's off doing his own thing." Then Lucy grabs the flyers.

LUCY  
You want help with these? We'll take my car.

Robyn is taken aback by the show of friendship.

ROBYN  
Really?

81 INT. DINING ROOM - LATER

81

Robyn and Simon eat in silence. Simon has one of the flyers beside his plate. He looks at it. To him it's a waste of time. He's sure he knows where his dog really is.

82 INT. SIMON AND ROBYN'S HOUSE - KITCHEN/ HOME OFFICE - DAY 82

Robyn is in the kitchen when she hears -

SIMON O.S  
Gordo. It's Simon again.

She moves down the hallway. Curious.

SIMON O.S  
I'd appreciate you just calling me  
back.

Stopping at the door she sees - Simon is on the phone as he  
unlocks a drawer in his desk using a key.

SIMON  
Are you going to fucking call me or  
what? Let's talk. Huh? What do you  
say?

He hangs up. Turns. Sees Robyn.

SIMON  
What?

She moves away.

**TITLE CARD - SUNDAY**

84 INT. HOUSE - LIVING ROOM - NIGHT 84

The house is absolutely still and dead quiet... until -  
We hear a slight jingle of a chain.

85 INT. BEDROOM - NIGHT 85

The faint jingle can be heard here too.

Robyn and Simon asleep. Robyn's eyes open to a scratching  
noise. She gets out of bed. Looks at Simon. He is asleep.

86 INT. DOWNSTAIRS HALLWAY - MOMENTS LATER 86

Robyn creeps down the last steps, cranes her head around the  
hallway and stares at the front door. The scratching is  
coming from there. A shifting shadow under the door.

She inches closer. Careful. Scared. Her hands touch the  
door handle. She turns the lock. Snap.

And opens the door to see -

Jangles, anxious and excited, wagging his tail.

87 INT. KICTHEN - MOMENTS LATER 87

Simon and Robyn watch as Jangles eats from his bowl.

ROBYN

Maybe you *were* wrong. \*

She looks at him. He shakes his head.

SIMON

I think it's him. Messing with us.

Simon leaves the room. Robyn left alone. She stares at Jangles. If only he could talk.

Hold on Jangles.

CUT TO BLACK:

88 **TITLE CARD: TUESDAY** 88

89 EXT. STREETS - DAY 89

Robyn is running.

90 INT. KITCHEN - DAY 90

Robyn, fresh from her run, drops mail on the counter and takes a Gatorade from the fridge. She sits at the kitchen table to rest as she sorts the mail: junk from the rest.

She pauses. Picks out a certain personal letter: hand delivered and hand written. It reads Simon and Robyn.

She opens it tentatively. Reads. We start to pull away as she pours through it. Gripped.

91 INT. LIVING ROOM - AFTERNOON 91

Robyn clutching the letter, looks out onto the street. To see Simon's car approaching. She looks troubled.

SIMON O.S

'Dear Simon and Robyn. I guess I owe you both an apology. It seems I can be a little over-bearing at times and misjudge situations.

92 INT. GARAGE - MOMENTS LATER

92

Simon gets out of the car, carefree. He closes the garage door.

SIMON O.S

Please know I would never do anything to upset you both and especially not Jangles.' Exclamation point.'

93 INT. LIVING ROOM - NIGHT

93

As Robyn prepares dinner. Listens.

SIMON O.S

- I wish I could start all over again. However I will honor your wishes of leaving you be.' In brackets 'I.E Alone. You won't hear from me again, except for this letter...

Simon sits at the table loosening his tie, reading.

SIMON

... which I hope expresses how sorry I am for anything I did to worry or hurt you. Gordo.' Smiley face.

They share a look.

SIMON

'P.S I also apologize about the house. Without going into detail, I think I would feel ashamed to have you see where I really live. I am not exactly the success story you both are. Stupid me' Sad face.

They look at each other... both turning all events over.

SIMON

And we can assume the children were also made up.

He puts the letter down. Robyn moves closer.

ROBYN

Turn it over. There's more -

He turns it over. Reads silently. She takes it and reads.

ROBYN

'Simon after all these years I really was willing to just let bygones be bygones. I had nothing but good intentions.'

Hold on Simon. She sits.

ROBYN

What does *that* mean?

SIMON

I don't know.

ROBYN

But it must mean *something*.  
'Bygones be bygones'. 'After all these years...'

He stands.

SIMON

I *seriously* have no idea... I mean... look we weren't that nice to him at school. But that was everyone. All that business but I don't know what else it could be -  
(genuine)  
- To warrant a phrase like that.

He takes the letter.

SIMON

I mean, he's...

He shakes his head. Perplexed.

SIMON

Now I feel bad about the whole police thing. But he seems okay and we're okay... and Jangles is okay. Everyone's okay.

(beat)

And this *thing*, whatever it was is over now.

ROBYN

But-

SIMON  
 No 'but's'. Please. It's over.  
 It's over and we can just put him  
 out of our minds and move  
 forward. Okay?

Simon screws up the letter and throws it in the bin under the basin.

SIMON  
 Okay?

ROBYN  
 Okay.

94 INT. BEDROOM - NIGHT 94

Simon and Robyn are asleep. Seemingly. As we move around to Robyn's side she is very much awake.

95 INT. HALLWAY/ SIDEBBOARD - DAY 95

Robyn takes Gordo's folded sweater, refolds it against her stomach, stopping for a moment in thought.

96 INT. LAUNDRY ROOM - LATER 96

Robyn climbs a small step-ladder and places the sweater high on a storage shelf inside an opaque storage container.

97 INT. SIMON'S OFFICE - DAY 97

Simon is casually searching the computer for something.

YOUNG MAN'S VOICE O.S  
 Simon. Mr. Keillor wants to see  
 you.

Simon stares at his young male secretary. He seems excited.

YOUNG MALE ASSISTANT  
 The brothers are up there. Garth  
 and Jarred. Seriously.

Simon takes this in. The stars are in the building.

MOMENTS LATER -

Simon strides the corridor towards the elevators. Presses and looks up.

Catching his look in the mirror by the elevator and remembering Robyn comment about the brothers, Simon decides to take his tie off. To look 'hipper.' He pockets the tie.

KEVIN O.S

Simon Callen. Garth and Jarred  
Lillard.

98 INT. KEVIN'S OFFICE - LATER

98

Kevin is sitting at his desk opposite a THE BROTHERS: owners of the Orthus empire. And true to their business magazine cover, they could be confused for skaters. Super young. Super casual. And a third man: Hispanic Ben Santos. Advisor (30).

KEVIN

And this is their consultant, Ben  
Santos.

Kevin nods encouragingly at Simon who shakes everyone's hand with confidence.

KEVIN

The boys thought they'd stop by.

GARTH

We came home for a funeral.

SIMON

I'm sorry to hear. I'm a local too.

GARTH

Old school pal.

SIMON

Fairmont right? Me too.

GARTH

That's right.

JARRED

How old are you?

Simon is rattled, but he turns on the charm.

SIMON

Older than you.

The joke lands with Garth and Ben. Not that Jarred is mean, he's just more the analyst. Simon is doing well to navigate.

SIMON  
 Graduated '92. Congratulations on Stampede. The stuff dreams are made of. Unbelievable. My wife loves it by the way.

Simon settles in. Ben leans forward.

BEN  
 Kevin was telling me you uncovered a little curious thing or two about one of our guys.

KEVIN  
 Danny McDonald.

BEN  
 That's right. Danny McDonald.

KEVIN  
 I used to work with him. Otherwise good fellow.

SIMON  
 I was just going over other divisions' work just to get my bearing. And -

BEN  
 You think this is a case of human error or something more sinister?

SIMON  
 Well. I hope...

99 EXT. STREETS - DAY 99

Robyn is jogging. Deep into her run, she pushes herself.

100 INT. KITCHEN - DAY 100

Robyn is in the kitchen breathing deeply, having just finished her run. She takes a Gatorade and gulps it down. As she checks her pulse --

She hears something. Or thinks she does. Stops. Cranes her head. Frowns. There it is again. A faint thud. Her face drops. Scared now.

She grabs the phone. Thinks about dialing but doesn't do it.

She steps into the thresh-hold to the living room, softly. NERVOUS. Nothing. She looks up the stairs.

Out the window she can see Lucy in the garden. Easily she could go and gain comfort there. She chooses not to.

101 INT. UPSTAIRS/BEDROOMS 101

Robyn appears slowly to the top of the stairs. Looks around.

An empty hall. Several doors leading off. No movement.

Checks in the bedroom. She is genuinely scared. She touches her heart. It's beating fast.

She checks around the bathroom door. Again. Nothing.

Then in the hall as we follow her. She touches her heart again. A hand goes out to brace the wall.

She walks back down the stairs and stands at the bottom of the landing. Breathing heavy she touches her forehead.

102 INT. KITCHEN - MOMENTS LATER 102

Back at the sink she splashes water on her face. Then she spins a little. Lurches. She tries to steady but slips and -

She passes out. Thud, on the floor.

TIME CUT:

Close on Robyn as she opens her eyes. They flutter open. She holds the back of her head. A bump. She sits groggily.

103 INT. DINING ROOM - NIGHT 103

Robyn and Simon have dinner. Simon is excited. Animated. Robyn still shaken from her ordeal tries to listen dutifully to Simon. Meanwhile she touches the back of her head, feeling a bump.

SIMON

They had the same physics teacher:  
Dr. Ellsewitt. And he still had the  
same nickname I gave him ten years  
ago. Dr. Smells-a-bit.

He laughs. She smiles.

SIMON O.S

Anyway. It's not a done deal yet.  
But you know when you feel  
something is just around the  
corner?

ROBYN

That's great honey. It's great.

Robyn starts to clear the table. When she is near him he puts his hand on her arse. She stops what she is doing. His hand travels under the dress now.

SIMON

You can do that in the morning.

His hand squeezes.

104 INT. BEDROOM/UPSTAIRS - NIGHT 104

Simon moves away on-top of Robyn, who remains passive to a degree.

105 INT. KITCHEN/DINING ROOM - LATER 105

Robyn's finger pushes a few small pills on the table surface.

SIMON

Well, Lucy. I hope you *do*  
understand.

Robyn sits at the table, starts placing the pills back in their bottle one by one. The pills Lucy gave her. Simon is on the phone in the other room, pacing. Finally he comes into the room. He's in a mood.

SIMON

(into phone)  
Here she is.

Robyn takes the phone.

ROBYN

(into phone)  
Hi. I'm sorry Lucy. I'll see you a  
bit later.

She hangs up.

SIMON

I'm not so sure that's a good idea.

ROBYN

There was no need for that. I told you about them.

(re: the pills)

I wasn't hiding anything.

He holds a hand out. She hands him the pills.

ROBYN

There was only a few. I took one.

He pours them in the sink, turns on the tap.

ROBYN

Because I don't feel very well.

He turns. This is news to him.

SIMON

What do you mean by that?

ROBYN

I had an idea.

(beat)

And you can't be angry.

This proposition has him already braced to be so.

ROBYN

I was thinking... we should give Gordo his sweater back. That detective could help us -

SIMON

Why would we do that?

ROBYN

He made peace with us.

(beat)

Maybe we should make peace with him.

SIMON

Why?

ROBYN

I feel strange here when I'm by myself.

SIMON

Honey. What are you *talking* about?

ROBYN

I'm here alone most of the time.  
And I keep expecting him to show  
up.

SIMON

But he won't. Why would -

ROBYN

I know. I know. But I feel it. I  
can't even explain -

SIMON

Where is this all coming from?

ROBYN

I got so scared yesterday I had a  
fall.

SIMON

A fall?

ROBYN

I fainted.

SIMON

(holding the pill jar)  
Because you're taking this shit.

ROBYN

I took it afterwards. To calm my  
fucking nerves.

It's rare for her to swear. It stops him.

ROBYN

If we made peace with him THAT  
would make me feel better.

She stands and moves away, hiding emotion in kitchen tasks.

SIMON

It's over. I said that. it's in the  
letter.

ROBYN

But does the letter really suggest  
things are over?

SIMON

The letter was him apologizing.

ROBYN

The thing he wrote at the end. 'I thought we could just let bygones be bygones?'

Pause. Simon grows more uncomfortable.

ROBYN

I just thought if he knows that we're sorry too, then maybe it would make things right.

SIMON

Where is it? The sweater? Where is it?

ROBYN

In the laundry.

SIMON

Throw it away. There is no point opening this up anymore.

(beat)

I'm serious. Get it.

That was an order. Robyn moves off even though she finds the act unbelievable. She stops at the door, and studies Simon.

ROBYN

Do you think he still took Jangles?

The look says so much. Who would ever know -

ROBYN

Part of you does. Which means maybe he's not sorry. And maybe it's not over.

SIMON

Trust me. It's over.

Robyn remains still. He softens. Moves to her.

SIMON

Look. Maybe we didn't do all the right things. But we were doing what we thought was right at the time. For us. Do you agree?

She smiles. Nods slightly.

SIMON

Time will prove it to you. You'll see.

106 EXT. STREETS - DAY 106

Robyn runs. A weighty feeling on her mind.

SIMON V/O  
Just look forward.

107 EXT. SHOPPING AREA - DAY 107

Robyn pushing a grocery cart, passes one of her 'Lost dog' flyers. She takes it down.

SIMON V/O  
Time gets rid of most things.

108 EXT. BACK-YARD - DAY 108

Robyn and Lucy work on the back garden. It's clear that Lucy is instructing Robyn/teaching her how to pot plants.

SIMON V/O  
Smooths things over.

109 INT. KITCHEN/LAUNDRY - LATER 109

Robyn carries the bundles of dirty place mats and cloth napkins. She places them in the washing machine.

SIMON V/O  
And in the meantime -

As she cranks the machine we crane up past her and towards the storage shelf, closing in on -

Gordo's folded sweater in the opaque container. Hold.

She is looking up. But, Simon comes in from behind Robyn and puts his arms around her. Kisses her neck. She responds.

\*  
\*

110 EXT. LOCAL STREETS - WINTERS DAY 110

Simon's car snakes through the streets, a Christmas tree tied to his roof racks.

SIMON V/O  
We can move on and get back to what we came here to do. Make a family -

111 EXT. FRONTYARD - DAY 111

Simon struggles to untie the tree. Needing help he leans in and presses the horn. Beep. Beep.

We see Robyn come to the window. She has changed her hair slightly.

SIMON V/O  
- before he came in and interrupted  
us -

112 INT. LIVING ROOM - LATER 112

Fake fire burning, Simon decorates the tree. Robyn enters shyly. She hands Simon a small present.

Simon looks to her. She responds nervously.

Inside is a pregnancy test kit. He takes from it... a positive test.

She smiles. He embraces her.

SIMON V/O  
Start a new life. One that we  
choose.

113 INT. LIVING ROOM - THANKSGIVING EVENING 113

Simon and family and few friends make a toast. Lucy is there with her husband Ron. Family members too: Robyn's mother and Simon's mother, father and younger sister Joan (35) All attention is on Robyn. Hold on her as one by one people crowd her with hugs and kisses from the announcement. Robyn touches her stomach.

SIMON V/O  
So it's important to not look back.

**TITLE CARD: NOVEMBER.**

114 EXT. YARD - AFTERNOON 114

Robyn and Simon's sister Joan walk alone in the forested yard. Both women wear sweaters.

ROBYN  
We couldn't have dreamed for a  
better place. it's almost too big.

JOAN

Well you're filling it up with babies now.

(beat)

And how are you?

This a deeper query of Robyn's wellbeing.

ROBYN

I'm good Joan... All that Chicago stuff is well behind me. I get my license back in a month or so. Then I won't feel so cooped up.

(smiles)

Things have been really great.

Joan smiles and reaches out a hand: a show of warmth.

JOAN

That's wonderful.

ROBYN

We got off to a rocky start though. For other reasons.

Joan turns. The two women face each other.

ROBYN

Do you remember a guy called Gordon Mosley? Gordo?

It hangs.

ROBYN

From school.

JOAN

From School, yeah. He was the guy in Simon's year who got sent away.

ROBYN

Sent away?

JOAN

Wow. This was a million years ago. Simon and his friend Greg, that's right. They saw Gordo being molested or something with an older guy in a car at the ballpark.

Robyn looks toward the house. Frowns.

JOAN

And yeah, he got pulled out of school afterwards... I guess because all the children teased him and bullied him so bad I guess.

Robyn confused. If Joan can remember this...

JOAN

Why?

115 INT. PARKING GARAGE - DAY

115

Robyn waits against a car, arms folded. Stern. She faces - the elevator doors which finally open - Simon exits, looks around. Annoyed. Robyn steps forward.

ROBYN

The parking garage? Really?

SIMON

(sarcastic)

Oh, should we do this in the office? In front of everyone? The calls are enough.

(beat)

And you drove here?

ROBYN

Tell the police if you want.

He realizes she is fired up over this.

ROBYN

So is it true?

SIMON

Yes. And there's a reason I didn't tell you.

Robyn waits for more. Simon speaks through his annoyance.

SIMON

Yes. Yes. It happened. But -

(beat)

Joan didn't know the whole story. She was only twelve or thirteen. He wasn't being molested like she said.

(MORE)

SIMON (cont'd)

We thought he was too at the time it happened and that's why we told but it turned out Gordo and this older guy were having some sort of relationship. Some twenty year old guy. Not that much older. And the whole thing became a bigger deal than it should have been. There. Can I get back to work now?

But the conversation is not fully over for her.

ROBYN

And the reason you couldn't tell me any of this? You said there was a reason.

He shuffles. Caged.

SIMON

It was all a very crazy situation. *Twenty years ago*. When we were kids. And it didn't seem to be an issue for him any more. And -

He sighs.

ROBYN

And what?

SIMON

I feel ashamed about it. Okay? I misjudged a situation and caused a stupid kid a lot of grief. And... I stood by and let everyone tease him, and I teased him and I feel bad about it.

(beat)

I didn't tell you because I didn't want you to think less of me.

Robyn thinks. Nods. She accepts things but continues to roll the ideas over.

SIMON

Now I have a meeting full of people waiting for me. So...

He presses the elevator button.

SIMON

You realize you're letting my past affect our future.

The elevator door opens. He gets in.

ROBYN  
How about you just tell me things  
that might be good for me to know?

SIMON  
Do I know everything about your  
past?

He shakes his head. Walks to her and embraces her.

SIMON  
I'm sorry. I'm... can we agree, I  
should have told you, and then we  
can agree to let all this go now.  
Completely?

ROBYN  
I'm sorry. Go. Go.

He gets in the elevator.

LUCY O.S  
He's your husband. That's what you  
chose.

The elevator closes on him.

Hold on Robyn: still unsettled.

LUCY O.S  
And sometimes you hit moments where  
you have to choose...

116 INT. LUCY'S HOUSE/KITCHEN

116

On Robyn dressed the same as the previous scene. She holds a steaming cup of tea.

LUCY  
To trust your partner no matter  
what.

Robyn thinks. Lucy leans across the table.

LUCY  
And believing is different from  
trusting.

Robyn looks at her, curious.

LUCY

Trust there's a reason. Stuff from the past, especially that long ago: Yours. Mine. Anyone's... it's an attic of artifacts you may not really want to rummage around in.

117 INT. SIMON AND ROBYN'S HOUSE OFFICE - LATER 117

Robyn fresh from her conversation with Lucy reads the letter one more time. Thinks.

LUCY O.S

So you have to make that choice...

Finally she folds it and places it away deep in a drawer. She's going to choose to trust.

118 INT. BABY'S ROOM - ANOTHER DAY 118

Robyn, happy, healthy. She wears comfortable clothing over her growing belly. She is filling the baby room. Decorating. Music plays through.

Simon appears the door. Things seem strained. But she smiles.

LUCY O.S

For everything you have to focus on.

119 INT. DOCTORS SURGERY WAITING ROOM - DAY 119

Simon and Robyn sit. Disconnected. The doctor comes out. Robyn is called in and stands. Simon stays behind.

LUCY O.S

For the future. Starting a family. To trust and move on.

120 INT. DOCTORS OFFICE - LATER 120

Robyn, dressed as she was in the previous scene sits on a doctors table with a gown on. Her expression is relatively vacant. The doctor enters.

DOCTORS VOICE

Everything seems fine. You can get dressed.

She smiles and moves behind the partition to change.

DOCTOR  
And no more dizziness?

She shakes her head.

DOCTOR  
No more falls? Or blackouts.

She shakes her head again.

ROBYN  
You haven't told Simon about that? \*

The doctor turns a little serious.

DOCTOR  
Anything you tell me here is  
confidential you know? Even people  
like husbands are not allowed to  
milk information out of me? You can  
tell me anything.

She absorbs the inference: nods and then shakes her head.

ROBYN  
My husband is a good man.

**TITLE CARD: SUMMER.**

**TITLE CARD: TUESDAY 1:45 PM.**

121 INT. SHOPPING MALL/WOMENS' CLOTHING SHOP - DAY 121

Robyn is clothes shopping in a maternity store. She seems to be in a tranquil and contented mood as she checks herself in front of the mirror. Her hair is different too. Shorter. Lucy is nearby.

LUCY  
That's sweet.

ROBYN  
Is it?

As she checks herself out, Lucy is distracted by something.

LUCY  
Hey. Don't look now. There's a  
creepy guy outside watching you.

Robyn looking in the vanity mirror at herself, scans the outside of the shop with her 'discreet' view.

LUCY  
He was outside the last place too.

It's Gordo. He is clearly staring at her from outside the store. Robyn freezes.

ROBYN  
That's the guy. That's the guy I  
told you about.

When Lucy turns, Gordo moves away, realizing he's been made.

When Robyn turns around, he is gone. She steps out of the shop and goes to follow him. The dress she is wearing sets off the security alarm.

SHOP GIRL  
Ma'am?! Excuse me!! Hey!

The shop girl approaches her. Robyn stops, forced to walk back to the entrance of the store.

ROBYN  
Sorry. I'm sorry... I-

She can't see Lucy and turns to the shop girl.

ROBYN  
Have you seen my friend?

Lucy is nowhere to be seen.

ROBYN  
(re the dress)  
I'll take this.

Meanwhile she grabs her phone and dials --

122 EXT. GROCERY STORE - LATER

122

Robyn joins Lucy behind an aisle.

LUCY  
He's in aisle five. He went to  
the electric store, and then came  
here.

Robyn and Lucy walk down a parallel aisle. Robyn can see Gordo through the various gaps in the piled products.

He compares the prices of two separate items. Budgeting. He turns, sensing something. Robyn ducks down out of sight.

123 INT. DINING ROOM - NIGHT

123

Robyn and Simon eat. Simon chews, looking down. In a mood.

SIMON  
He's poor. Poor people do that.

ROBYN  
I compare prices.

Pause.

ROBYN  
And we're not poor.  
(beat)  
Then he went to a pet store and  
played with puppies for a while.

SIMON  
Did he steal any?

ROBYN  
I just wonder where he lives and  
how-

Simon stands abruptly. He moves to the sink.

ROBYN  
I think he's lonely.

SIMON  
What if he saw you? What kind of  
message does that give him?

He discards his plate in the sink roughly.

SIMON  
Don't do that again.  
(beat)  
I'm serious.

ROBYN  
Well I hope he's found some new  
friends. I hope he's okay.

SIMON  
This subject is closed. Was closed.  
Forever. I don't want to hear his  
name every again.

124 INT. TV ROOM - LATER 124

Robyn is watching TV with Jangles. A pounding noise off alerts Jangles. A second, larger noise grabs Robyn's attention.

125 INT. KITCHEN - MOMENTS LATER 125

Robyn steps into the kitchen to see, Simon is out in the yard tearing down the bird house.

He catches Robyn staring at him from the kitchen window. She just walks away into another room.

126 INT. BABY'S ROOM/OFFICE/UPSTAIRS - MORNING 126

Robyn at the window watches Simon leave for work.

127 INT. SIMON'S HOME OFFICE - DAY 127

She goes to her dresser drawer and from a secret stash place pulls Gordo's letter. All this while she has kept it.

She sits on the bed and reads it, scanning those words...  
"I would be embarrassed to show you where I live..."

Turning the letter over '*bygones be bygones*' jumps out.

At a computer Robyn opens a dictionary application. She types in the words --- "Bygones". And finds the phrase.

ROBYN

Bygones be bygones. 'Forget past offenses or causes of conflict and be reconciled.'

CUT TO:

128 SAME - MOMENTS LATER 128

Robyn on the phone with Joan.

ROBYN

But you mentioned a Greg. I'm just curious about which Greg it might have been?

(beat)

Joan?

Then we hear a very different Joan...

JOAN

Yeah. I'm just not really that sure  
I even remember things that well,  
you know. Did I say Greg?  
Because... god it's so long ago.

ROBYN

Has Simon spoken to you?

JOAN

What? Simon? No...

It's clear to RObyn that this is a lie. The holds the phone  
top her chest for a second. Thinks.

ROBYN

Okay Joan. Thanks anyway. It  
doesn't really matter.

129 INT. SIMON'S HOME OFFICE - LATER

129

Robyn tries the drawer to the desk. It's locked. She moves to  
the other drawer and looks inside, fishing around up the back  
she finds a key.

For a moment she weighs it up, and tries the key in the  
locked drawer. It Opens. She bites her lip. Presses on.

Close on Robyn as she finds a number in their address book.

ROBYN

Greg... Greg...

She places the book down. Thinks. Looks in the drawer.

A yellow envelope catches her attention. It has the name  
Gordon Mosley on it. She frowns. Opens it up. A printed file  
sheet with a photo of a slightly younger Gordo in the corner.

The letter head reads: Orthus Securities

On it, a handwritten note is paper clipped.

HANDWRITTEN NOTE

Mr Callen. Here's all we could find  
on this guy. It's something, but  
ultimately - put your mind at ease.  
This guy is a nobody. No threat.  
Cheers.

(more)

P.S he has a work address... no  
Home address as yet. Cell phone is  
a pre-paid.

(MORE)

HANDWRITTEN NOTE (cont'd)  
 (more)  
 P.P.S. I've listed below how you  
 can go online for this stuff.

The date reads: august 22 '15.

Robyn sits back in her chair.

LUCY O.S  
 'Break and enter. De-facto's  
 residence.'

130 INT. LUCY'S HOUSE/KITCHEN

130

Lucy reads from the yellow envelopes contents.

LUCY  
 'Accused of attempted abduction of  
 a minor.'

ROBYN  
 It was his child. So he wasn't  
 lying the night he had us around to  
 dinner. Except for the time frame.

LUCY  
 He was trying to take his own kid?

ROBYN  
 Accused of.

LUCY  
 'No threat.'

Robyn takes the letter.

ROBYN  
 But why was he doing the background  
 check in the first place?

Lucy shakes her head.

ROBYN  
 And well after we received the  
 apology letter.

LUCY  
 Have you asked him?

ROBYN  
 The subject is closed.

Robyn holds up a few other envelopes.

ROBYN

And there were these. Other  
background checks. On people he  
works with?

Lucy checks one 'Danny McDonald' file. There is a sheet  
beginning, as Gordo's did, with a photograph: a pleasant  
middle aged guy.

ROBYN

Including his boss.

Robyn shakes her head. Perplexed.

ROBYN

I think I need to find this Greg  
guy. \*

131 INT. LUCY'S HOUSE - OFFICE - DAY 131

Lucy at the computer. Robyn stands behind her.

LUCY

What was the name of the school?

Close on Google search: *Fairmont High School D.C alumni.*

Lucy clicks. Reads. Hands Robyn the phone.

LUCY

Here's the number.

CUT TO:

132 SAME LATER 132

Lucy watches as Robyn paces on the phone.

ROBYN

I'm trying to organize a surprise  
party for his birthday.

(shrugs. Lucy nods.)

Um... yeah. Greg that's right.

She listens.

ROBYN

They played football together...

Did you say Parsons? That's it.

That's him.

She writes down something.

ROBYN  
 Thank you so much.  
 (beat)  
 I'm sure I will. Thank-you again.

She hangs up. Hands Lucy the paper.

ROBYN  
 He's a chiropractor. And he's in  
 (town name)

LUCY  
 Have you got a number?

ROBYN  
 I think I need to go see him.

LUCY  
 It's a two hour drive?

Robyn seems driven. Lucy looks concerned.

LUCY  
 Are you sure you want to open up  
 the attic?

ROBYN  
 I need to know what's missing. I  
 need to know who I'm married to.

133 INT. SIMON AND ROBYNS HOUSE - DINING ROOM - NIGHT 133

Robyn eats. She looks up... watches Simon. Clock ticks.

134 INT. SIMON AND ROBYNS HOUSE - BEDROOM - NIGHT 134

Robyn is asleep. We move in on her. Clock ticks.

135 EXT. BASEBALL FIELD - MISTY MORNING 135

*Robyn walks. She is dressed in her nighty.*

*The clock from the room keeps ticking. This is a dream.*

*Ahead Robyn sees a car obscured by trees. No-one else is around.*

*She gets closer and closer... and we see -*

*The car's windows are fogged up... and the car is moving slightly.*

*She comes right up to the window. The figures of two men are inside... a MALE HAND hits the window, smudging the fog. Then another MALE HAND clasps the first. Then -*

*Simon's face lifts up in ecstasy, seen through the clear patch of window. He stares at Robyn.*

136 INT. SIMON AND ROBYN'S BEDROOM - NIGHT 136

Robyn wakes suddenly. Simon sleeps soundly.

SMASH CUT TO:

137 INT. ROBYN'S CAR - MORNING 137

Robyn drives. Deep focus. Lucy is in the passenger seat.

138 INT. CHIROPRACTOR'S OFFICE - DAY 138

Robyn and Lucy sit flicking anxiously through old magazines.

The last patient comes out and a friendly looking, handsome GREG PARSONS emerges. Robyn picks up a clipboard.

GREG  
Mrs. Callen?

139 INT. GREG'S CHIROPRACTOR'S OFFICE - DAY 139

Robyn sits on the bench watching Greg as he surveys her form.

GREG  
Let me guess: Seven and a half?

ROBYN  
Almost eight.

He checks the clipboard.

GREG  
But you're here for your neck?

ROBYN  
I have a disc injury to my C5, C6.  
A car accident four years back.

GREG  
Whiplash? Lets take a look. Take  
off your shirt to start.

She does. Sits vulnerable in her bra. He starts to feel her neck. Robyn suddenly blurts it out -

ROBYN

Tell me about Gordon Mosley?

He steps away. A frown.

GREG

I beg your pardon?

ROBYN

Gordo. Gordon Mosley.

(recognition)

I'm Simon Callen's wife.

Greg laughs nervously.

GREG

What's this all about?

ROBYN

I know what happened. I know that you were with Simon and saw Gordo in a car with a man at the baseball field. I know that you told the teachers and that he was teased terribly and bullied and pulled out of school.

Greg moves to the door. Opens it slightly.

GREG

I think this is something you should talk to your husband about.

ROBYN

I've tried.

GREG

I'm going to have to ask you --

ROBYN

Just answer one question for me.

Hold. She puts her shirt back on.

ROBYN

Was it Simon? Was Simon the other person in the car with him?

Greg laughs with disbelief.

ROBYN  
 If it was him I need to know.  
 Please?

Her need is clear. Obvious.

ROBYN  
 Just tell me and I promise I'll  
 leave and you won't ever hear from  
 me again.

GREG  
 I'm sorry Mrs. Callen.

ROBYN  
 Robyn.

GREG  
 I'm sorry. But this stuff is from a  
 lifetime ago and...

ROBYN  
 And what?

GREG  
 I'm not sure it's a good idea I say  
 anything.

ROBYN  
 Why not?

GREG  
 Because what if what I have to say  
 changes everything for you?

Hold. She catches a touches of fear. Should she push?

ROBYN  
 I don't care.

GREG  
 I've made good with all this. With  
 Gordo. With what happened to him.

ROBYN  
 What? What happened to him? Just  
 tell me.

Pause.

GREG  
 It was a lie.

ROBYN

-- What was a lie?

GREG

The whole thing. There was no man.  
No car. Nothing. None of it ever  
happened. I was a part of it too  
but, Simon made the whole thing up.

ROBYN

But why? Why would he do that?

GREG

Why did he do a lot of things?  
Because he could. Because he wanted  
to.

(Beat)

It was sport to him.

Each inane explanation drives a deeper nail.

140 EXT. CHIROPRACTOR'S OFFICE WAITING ROOM - DAY 140

Robyn exits: Greg seen in the doorway behind her.

Lucy stands.

141 INT. ROBYN'S CAR - LATER 141

Lucy drives. Robyn sits in the passenger seat deep in  
turmoil. Nothing spoken.

142 INT. KITCHEN - NIGHT 142

Robyn cooks. Sombre. Simon comes up behind her, rubs her  
belly, and kisses her on the back of her neck. Cold to his  
touch, each time he kisses her, she recoils ever so slightly.  
He touches her hair.

SIMON

Your hair is wet.

Robyn smiles tightly. She moves away.

143 INT. BEDROOM - LATER 143

Robyn blow-dries her hair. Simon enters, uncorking a wine  
bottle. She turns off the hair dryer.

SIMON  
 Everyone's here.  
 (beat)  
 Do you think we could play happy  
 families for a few hours?

The hair dryer goes back on. Not the same 'jump to' girl she  
 used to be.

144 INT. DINING ROOM - DAY

144

Kevin and Duffy. Wendy and Frank. Robyn and Simon. Dinner is  
 over. Wine and conversation. Simon and Kevin are up one end  
 in private conversation. Robyn pours wine for Frank, Wendy  
 and Duffy who are in their own group.

DUFFY  
 -- What if the sensor mechanism  
 doesn't work? The elevator is  
 shutting. You reach out your hand.  
 And squash. And then down all the  
 floors. Rrrriip!!!

FRANK  
 You do. You take it for granted.

DUFFY  
 Never trust technology. Well, never  
 count on it. God forbid they okay  
 the self-driving car for example.

WENDY  
 Frank can hardly work the e-mail.

Robyn moves to the other end of the table to pour wine for  
 Kevin, who is talking more seriously with Simon.

KEVIN  
 Ely Embley will weigh it all up.

SIMON  
 Has he indicated where his mind is  
 at? And what about this whole Danny  
 MacDonald stuff?

Robyn tunes in to the name Danny MacDonald.

KEVIN  
 Just depends if they see the thing  
 with Danny as a mistake or  
 something else. Danny was the only  
 one who matched your -

SIMON

A mistake is a mistake.  
Incompetence is symptomatic of  
something deficient or devious. I'd  
be emphasizing that. The expenses  
thing for sure is no mistake.

Robyn moves away. Passing the other conversation again.

FRANK

What's there to know? You type some  
things you press send. You make me  
sound like a retard.

Almost back in the kitchen she hears Kevin tapping his wine  
glass, making a toast.

KEVIN

To the new National Divisions  
manager.

Simon reacts with false modesty.

KEVIN

A prediction. If all is just.

SIMON

We'll see.

KEVIN

You made it happen.

On Robyn. Her smile fades as she watches Simon.

145 INT. HOUSE - NIGHT

145

Post dinner party. Kitchen. Simon helps clear plates.

ROBYN

What happens to the other guy?  
(beat)  
The guy that loses the job. The  
incompetent one. Danny MacDonald.

Simon is curious that she knows more than he imagined. That  
she was listening to his somewhat private conversation.

SIMON

He's a guy who... among other  
things has been charging personal  
holidays and expenses to the firm.

Off Robyn's look.

SIMON  
 It's business. Business is  
 ruthless. He does something wrong,  
 he doesn't deserve the job. The  
 company benefits.

Off her look. It's more than that.

SIMON  
 And we benefit. You want a new car?  
 And food for the baby and  
 schools...?

ROBYN  
 I'm tired.

She stops clearing and leaves the room.

SIMON  
 It's not my fault society is set up  
 as a game of winners and losers.  
 That's the world and the way things  
 are.

146 INT. BEDROOM - MORNING

146

Simon is asleep alone in the bed.

ROBYN  
 Simon.

Simon rouses from his sleep to see Robyn standing in the  
 bathroom doorway.

ROBYN  
 I want to ask you to do something  
 for me.

SIMON  
 Hmmmm.

ROBYN  
 You can't be mad at me. And you  
 can't ask me questions.

Simon senses trouble. She's not messing around.

ROBYN  
 Promise. I need you to promise.

SIMON  
 Promise.

ROBYN  
A promise is a promise.

He nods.

ROBYN  
I want you to apologize to Gordo.

Pause.

ROBYN  
For what happened at school.

Tense silence.

ROBYN  
For the lie you told.

147 INT. KITCHEN - LATER

147

Simon is dressed for work and the two are deep into an argument on the subject. Again, Simon has asserted dominance. But this time it is a more equal battle.

SIMON  
Where did you get this shit from?!

ROBYN  
(careful)  
Apologize.

SIMON  
Did you speak to Joan again? Huh?

ROBYN  
I tried that but somehow her memory had sort of faded.

He is raging underneath his false incredulity.

SIMON  
Who did you call? Vic? Greg  
Parsons? Who?

ROBYN  
I'm not telling.

SIMON  
Tell me! You go and-

ROBYN  
- Why? Is it not true? -

SIMON  
- Scurry around behind my fuckin'-

ROBYN  
I know you heard the rumors but-

SIMON  
Stop!

ROBYN  
Apologize. For me.

SIMON  
I don't want to apologize. I don't -

ROBYN  
So it is true?

He hits the wall beside her head. Hard.

SIMON  
Stop it. Stop talking. Please.

He could easily have struck her given how he is feeling.

Realizing what he's done he pulls back and disappears into another room.

ROBYN  
You nearly got him killed! Did you know that?

Pause. She stands her ground.

ROBYN  
I spoke to Greg Parsons.

Silence.

ROBYN  
He was in a coma with a fractured skull. His father -

Finally he appears again. Listens.

ROBYN  
(simple awful truth)  
His father tried to kill him. He was that ashamed of him. That his son might be gay.

Something in him softens.

SIMON

I didn't know that. I mean I heard... *things*... but I didn't know for sure.

ROBYN

When someone lies to you once, everything seems like a lie.

SIMON

I hear you, and I understand, but I'm serious, I didn't know. Not for sure.

(beat)

Greg's father sent him to apologize to Gordo. But my father wouldn't let me go. The subject was closed in our house. Sorry wasn't a word we used.

(beat)

And his theory on how to handle Bully's? Not this --

\*

He mimics 'crying'

SIMON

-- but this. These.

He hold up a fist. Then his other fist.

SIMON

There were worse things done to kids at school. All the time... just none of them amounted to anything... like that.

He sighs.

SIMON

Yes, I felt terrible. But what could I do? So I just tried to forget about it.

ROBYN

Well apologize. For me. Please. It's never too late. What is there to lose?

SIMON

What is there to gain?

ROBYN

It bothers me that you even ask that question Simon.

Simon's final walls are coming down. He breaks.

SIMON

I wouldn't know where to find him.

Robyn moves to a drawer and opens it up. From it she pulls the yellow envelope from the online background checks.

ROBYN

Yes you do. You know where he works.

(beat)

You know a lot of things.

She drops all the yellow envelopes before him.

He turns. Stares at her. She means business with this. He goes to get the door.

ROBYN

And if you don't go and do this, I will.

**TITLE CARD: THURSDAY 7:30 PM**

148 EXT. CASINO CLUB - NIGHT 148

Simon pulls up in his car. He turns off the ignition. Hold. A million thoughts in his head. He gets out.

149 INT. CASINO CLUB - NIGHT 149

Simon sitting alone in the corner of the club gulps a drink. He is looking at something or someone across the room... And we ever so slowly pan in that direction, taking in the room slowly as we go.

MALE TRIVIA CALLER O.S

Which album was famously introduced into testimony in the Tate-LaBianca homicide cases of Los Angeles in 1969?

MALE TRIVIA CALLER O.S

And for an extra two points, name the lead prosecutor in that same trial.

Teams confer with each other. People whisper and conspire.

On stage a 'perfect' showbiz couple call the quiz night.

A waitress serves drinks to a table deep in conference.

FEMALE TRIVIA CALLER O.S  
 Question twelve is a music-box  
 bonus round. Maestro.

BON JOVI O.S  
 When you're brought into this  
 world, they say you're born in sin.  
 Well at least they gave me  
 something. I didn't have to steal  
 or have to win.

And finally we settle at the side wall of the room on where  
 inside a sectioned off sound booth -

Gordo stands. He is supporting the trivia callers, running  
 the sound and lighting. General technical support.

FEMALE TRIVIA CALLER O.S  
 For a bonus five points, name the  
 singer, the song, and the movie for  
 which it became the Oscar nominated  
 title song for.

Gordo takes off the vinyl record with care.

Simon finishes his drink, and gestures to a roaming waitress  
 for another. He stares intently at Gordo.

150 EXT. LOADING DOCK OF THE CLUB - NIGHT 150

Gordo packs his car with boxes of records. Sensing something,  
 he turns. Simon, tipsy, emerges from the shadows.

SIMON  
 Hi. I saw you inside. And I. I  
 thought I'd say hello.

GORDO  
 Uh-huh.

SIMON  
 I tracked you down. Actually.

Pause.

SIMON  
 Because I... I um... I wanted to  
 say sorry.

Pause.

SIMON

I talked to Robyn about things that happened at school way, way back, and that I didn't maybe treat you that well and she wanted me to bury the hatchet. Like you said... to 'let bygones be bygones.' And to say... I know it's been a very long time... but, that I'm sorry for what I said and what I did.

GORDO

*She wanted you to say sorry.*

He continues to load. Simons swallows a little pride.

SIMON

*I am sorry. I am. I am.*

(beat)

I feel bad about it. And I didn't know everything that had happened to you.

(beat)

With your dad. But recently I -

GORDO

*She wanted you to come?*

SIMON

No. Listen. I wouldn't have come here if I didn't want to.

Silence.

SIMON

Well?

GORDO

Well what?

SIMON

Will you accept my apology?

GORDO

It's too late.

SIMON

Huh? What does that mean?

GORDO

Just what I said.

Gordo shrugs. Simon gives up, throwing his hands in the air and taking a step away. But he can't let it lie.

SIMON  
Well I tried.

Gordo just keeps packing. Simon walks away now.

SIMON  
I was willing.

GORDO  
Were you?

Simon stops.

GORDO  
(almost to himself)  
Each person who turns to God with  
genuine repentance will be saved.

Simon shakes his head.

SIMON  
You going to quote the bible now?

GORDO  
You are done with the past, but the  
past is not done with you.

Simon stops. Walks back.

SIMON  
Okay. What does that mean?

GORDO  
It's a saying.

SIMON  
I know it's a saying...? But what  
do you mean?

But Gordo just keeps loading his gear. Simon steps closer.

SIMON  
I asked you a question.

GORDO  
It's too late. For all of this.

SIMON  
Hey?  
(And closer)  
Hey!

GORDO  
I gave you a chance.

This sets Simon off. Gordo keeps loading. Simon swats Gordo's records out of his hands, scattering them. Gordo goes to pick them up but Simon kicks them away from Gordo's reach.

SIMON

It's too late for *you*. Look at you.  
I'm not the one that needs saving.

Simon shoves him.

SIMON

You are your own fault. It's got nothing to do with me. I'm *not* sorry. How's that? Not at all. You should have just accepted what I offered you. You see?

He shoves Gordo looking for a fight but he won't get one. He won't even look at Simon.

GORDO

(too calm for Simon)  
It's too late for all of this.

Simon punches Gordo down. He falls to his hands and knees and doesn't attempt to get back up. Now Simon kicks him. Once. Twice. A third time and walks away.

151 INT. SIMON'S CAR - MOMENTS LATER 151

Simon sits in his car. He looks distraught at what he done.

He looks back for a moment. Considers going back and making good. But it's too late. He starts the ignition.

152 INT. HOUSE - NIGHT 152

Simon opens the fridge door. He gets out some food.

When he closes the door Robyn is there. Expectant. Her sudden appearance startles him.

153 INT. TV ROOM - LATE NIGHT 153

Robyn listens to Simon tell his version, as Simon retrieves the TeVo'd game.

SIMON

And there we were and.. And I apologized. For everything.

ROBYN  
And... what did he say?

Simon working the remote -

SIMON  
He just seemed very...  
(beat)  
You know... like it wasn't that big  
of a deal but he was... genuine...  
he seemed genuinely grateful.

He sells the lie by looking her squarely in the eye. Robyn gets out of her seat and hugs him from behind.

ROBYN  
Thank you. I know it wasn't easy.

He holds her hand reassuringly.

SIMON  
I feel better. Relieved.

He presses the remote and the pre-game amble comes to life. She leaves. We hold on Simon. Terrible guilt. Emotion wells. Finally, he gets up.

154 INT. DOWNSTAIRS RESTROOM - MOMENTS LATER 154

Simon enters. He sits down on the closed toilet and turns on the tap. He lets it out. Simon is crying. The tap drowning out any noise he might make.

**TITLE CARD: SATURDAY 6:40 PM**

155 INT. SPARE ROOM HOUSE - NIGHT 155

Happy music plays.

Robyn, eight and a half months pregnant, is in a smock. She is painting a frieze around the room... a motif of birds.

The Happy Music plays from a stereo perched on a ladder.

The doorbell rings O.S. and Robyn turns the music down.

156 INT. BEDROOM - LATER 156

Robyn throws her smock off, revealing a nice maternity dress.

Simon is nearby getting smartly dressed.

157 INT. HALLWAY - LATER 157

Robyn opens the door to Lucy and her husband. They carry flowers and wine.

158 INT. DINING ROOM - LATER 158

The dinner party is in full swing. The old favorites Kevin and Duffy are there too, making up the six.

Robyn is having a great time, laughing at Ron and Lucy's story.

LUCY

And then he turns to me and says -  
start breathing heavy.

RON

Yeah. But she has no idea why...

LUCY

I seriously didn't know why. And  
I'm only seven months pregnant at  
this point.

RON

And he comes up to the door. In his  
tight cop pants... and his aviators  
and leans down. And I say, officer  
I'm sorry for speeding but my  
wife's here is having her baby.

Everyone starts laughing.

RON

And suddenly she's like...

And they both start labor breathing together. And then  
cracking up.

LUCY

So instead of going to the baseball  
game, we had to go to the hospital  
first. Cause he gave us a police  
escort.

Laughter erupts --

Then, in the middle of the laughter, a MASSIVE LOUD BANG. It  
seems to come from the roof. Everyone stops. Looks up. What  
the hell was that?

Silence. Another one. BAM!! Everyone becomes more concerned. It was like a boulder landed on the roof. Jangles barks. Simon stands slowly. So does Ron. Then -

A massive BRICK crashes through the living room window.

Everyone recoils, and takes cover. The room goes still.

Then another brick comes rocketing through.. SMASH!!!!

Simon stands again as -

Another brick, smashes another window.

It's like the whole house is under invasion.

RON

Turn out the lights.

Robyn, crawling, switches off the lights inside. It goes silent for a while. Then another more distant smash sets off a car alarm. The assailant is now attacking the NEW CAR!

Simon goes to the window. He sees a vague figure on the lawn smashing a window on his car using the letter box Robyn built.

ROBYN

Simon. Watch out.

SIMON

Gordo!?

Robyn reacts... why would Simon think it is Gordo?

Simon rushes to the door, opens it and sees the Male figure vandalizing the car. Seeing Simon, he flees.

SIMON

Hey!

ROBYN

Simon!

Simon takes chase.

Simon struggles to catch up to Gordo... gaining fast. Gordo aims a car key and unlocks a car parked ahead on the street.

Gordo tries to get into a car but Simon catches up, and dives tackles Gordo along the side of the vehicle. They struggle, but eventually Simon turns him around to discover -

It is not Gordo. It is a panicked, breathless, emotional guy, older than Simon (40's). We have never seen him before.

SIMON

Who the fuck are you?

No answer. The guy just tries to wrestle free. Simon contains him and the guy spits in his face.

Ron arrives as-

The guy, getting his hands free, starts trying to fight his way out. Ron steps forward to help and together they manage to pin the man down as -

Kevin runs up, exhausted.

KEVIN

Are you okay-

(he sees the guy)

Danny?! Jesus, what are you doing?

SIMON

You know this guy?

By which time, Robyn has caught up with them

KEVIN

That's Danny Macdonald.

DANNY

You piece-of-shit, snake in the grass. Steal my fuckin livelihood! I know what you did!

Robyn hears this and realizes who Danny is. The man Simon knocked out of a job. He lies pathetically on the ground with Simon. Then sirens sound O.S, which distresses Danny.

DANNY

Oh fuck. No. You can't let me get arrested.

(beat)

I can't... fuck... You have to let me go.

He grabs Simon in a pleading clinch.

DANNY

Please. Please!

Simon is shocked by his sudden emotional turn.

Suddenly Robyn doesn't look so well.

ROBYN  
Simon? Simon!?!

She holds her stomach. Shock. Fluid gushes down her dress.  
Her water has broken. All sound drops away as-

159 INT. HOSPITAL - HALLWAY - LATER 159

Simon follows fast down the hallway. Robyn on a gurney.

**TITLE CARD: FRIDAY 10.05 PM**

160 INT. HOSPITAL EMERGENCY ROOM - LATER 160

Robyn pushes to get the baby out.

We find Simon as he is pushed away by a doctor. He steps back, finding the whole experience surreal.

Lucy, more comfortable here, coaches Robyn throughout.

Robyn's face. Contorted. Focused. The baby is brought out,  
and passes by her face, hand to gloved hand.

Simon tries to move forward. He is pushed aside.

An oxygen mask is placed on Robyn's face.

Simon watches the baby get taken away.

161 INT. HOSPITAL - LATER 161

Simon is in the hallway, sitting on chairs with his two favorite cops. Walker writes on a note-pad.

MILLS  
And then -  
(beat)  
You had him on the ground and then  
what?

SIMON  
And then he... managed to get away  
from me.

WALKER  
He got away?

SIMON  
Yeah. He fought his way out and ran  
off.

Pause. The detectives exchange a look.

MILLS

Can you I.D This man? Do you know who he is?

SIMON

No. I have no idea who it was.

MILLS

You've never met him or seen him before?

He shakes his head.

WALKER

That's strange?

(beat)

You seem to have a history of having things happen to you that you are not a witness to and being *certain* who the culprits are. And yet this time when you *are* a witness and you have no idea.

Simon looks at him.

MILLS

A man named Ron Novacovich that we spoke to who was there says that someone present there *did* know the perpetrator.

WALKER

Which tracks that the perpetrator also was familiar with you somehow.

Silence as Simon decides what to do.

MILLS

So should we start again?

Pause.

SIMON

I don't want to press charges against this guy.

(stands)

I mean it *is* my property so...

WALKER

He destroyed your house and your new car.

(beat)

(MORE)

WALKER (cont'd)  
 He spat in your face and assaulted  
 you.

SIMON  
 I let him go.  
 (beat)  
 I don't want this matter to go any  
 further. It doesn't have to if I  
 don't want to. I don't want it to.

The men look at each other and then at Simon. They stand to  
 leave on Mills' lead.

MILLS  
 Can I ask 'why' Mr. Callen?

Pause.

SIMON  
 Does it really matter?

Nothing more to be said. They make to leave.

MILLS  
 Congratulations on becoming a  
 father.

Mills shakes hands with Simon.

162 INT. EMERGENCY WARD/HUMIDICRIB ROOM - NIGHT 162

Simon enters the special viewing room from where he can see  
 Robyn in scrubs, sitting with the baby. He watches from  
 behind a window. Waves.

163 INT. HOSPITAL WARD - MORNING 163

Simon enters with a cup of tea for Robyn.

SIMON  
 Ron and Lucy are there now. It's  
 very nice of them. Good people.  
 (beat)  
 Do you need anything else, apart  
 from the camera?

ROBYN  
 My special neck pillow?

He leans down and kisses her head.

SIMON

You got it.

164 INT. ELEVATORS - MOMENTS LATER 164

Simon passes a waiting room and gets in the elevator. Anyone who cares to notice may see Gordo in the mid-ground, watching Simon depart.

165 INT. CAR/ EXT. HOUSE - LATER 165

Simon pulls up to his house. The window beside him in the car has a spiderweb crack in it. Another window is entirely smashed, and one of the side view mirrors hangs by a wire.

A Window repair van is parked in the driveway.

He gets out and walks to the house. The window guy is measuring up the job.

WINDOW GUY

Hey. Aaron. Congratulations I believe. I got a one year-old.

They shakes hands.

WINDOW GUY

Welcome to the no sleep club.

(beat)

Your friends have gone for food.

(beat)

Oh and... a massive parcel got delivered for you. I put it inside.

166 INT. HOUSE LIVING ROOM - MOMENTS LATER 166

Simon enters the living room. The glass and bricks have been cleared away. The curtains billow a little from the wind. Directly in the middle of the carpeted floor is a brightly wrapped gift box. The whole picture gentle and surreal.

Simon checks the card. He tears the envelope. It is a card of a cartoon baby, but when he opens the card itself, there is a simple message... 'A gift'... with a smiley face.

Simon frowns. He leaves the room and comes back with a knife.

Sitting on the sofa, he cuts the boxes tape, and flips the lid. He pulls out a baby bassinet.

Inside the bassinet are three smaller wrapped parcels. They have labels: 1, 2 and 3.

The box bearing the number 1 is very small. Like a match box. Simon unwraps it.

Inside is a small key. He turns the key over in his palm. It looks familiar. He frowns.

From his pocket he takes his car keys. On the key-ring is a similar key to the one on the box. In fact, when he holds them up side by side, they are identical.

He moves to the front door and slides the new key in the lock. To his amazement and shock, it opens the door lock.

Simon takes the second box and opens it with a deeper urgency than the first.

It is a CD shaped box. And so it is. A blank CD marked only with the words: "Play me."

Simon switches on the Stereo. He slides the CD in the player.

Sounds come to life. He hears laughter. Simon concentrates hard to place the familiar sound. It's faint so he turns the dial right up.

Then Robyn's voice comes confirming the worst -

It's a recording, from the night Gordo invited them to dinner.

ROBYN O.S

Well, if you needed to leave I  
would be there to wait with guests.  
He isn't married. Or have a partner  
of any kind.

Simon listening to the C.D. Right now he is just confused.  
How? Why?...

SIMON O.S

You know what I think?  
(beat)  
I think he likes you. I think he  
wishes *he* was married to you.  
(beat)  
Why all the visits then? Why all  
those drop ins? When you're alone.

ROBYN O.S

Ha. Ha.

SIMON O.S

I think he wants to fuck you.

(beat)

Yeah. He wants to *be me*. He wants to move into our house and play mommies and daddies with you. I think he wants to be me. The dirty little creepy fucker.

Her shrill reaction to Simon biting her ear.

ROBYN O.S

(shrill)

Owww.

SIMON O.S

(bad impersonation)

I'm Gordo the creepy weirdo and I want to make crazy weird love to you. With my crazy little weird pee-pee. Please-ey wease wease.

ROBYN O.S

Erggh. Disgusting.

On Simon, troubled. *On the C.D Robyn laughs a little.*

SIMON O.S

I am Gordo the weirdo and I want you all to myself. Can I have you?

ROBYN O.S

Errr. Yuk. Yuk.

*Robyn is giggling now.*

SIMON O.S

Can I have you?

*Robyn giggles turn to squeals and then unleashed laughter, then the more distant noises of them leaving the room.*

ROBYN O.S

No.

SIMON O.S

Why?

ROBYN O.S

Because you're disgusting.

As the CD plays on in silence, Simon looks across at the box.

Number 3. He holds it up with fear. Another similar box. He is about to open it when...

THE CD shifts to a new track: CHOPPERS SOUND. IT'S LOUD. The helicopters from APOCALYPSE NOW. RIDE OF THE VALKYRIES comes in. The surround sound engulfs Simon. Left and right speaker split just as Gordo predicted. Moments pass until -

He lunges forward and switches it OFF. Silence. Then -

He opens the next package slowly. Each gift is making him more and more nervous.

The third box contains another disc. Written on it are the chilling words... "Simon Says... watch me."

Simon places the DVD in the player. His hand shaking.

He presses the remote.

The TV comes to life. And the DVD starts playing. It's a very rough, pixilated image which is confusing. But once it settles enough we can see it is -

*Simon and Robyn's kitchen seen from a distance within the house. Robyn walks into the frame, slipping in and out of focus.*

*The person operating the camera, knocks something making a noise and as Robyn sense something, the camera person hides for a moment.*

Simon is glued to the screen.

*What follows is the same sequence seen earlier but from this, poor quality, video perspective... as it stalks after Robyn through the house. Careful to stay behind. Undetected.*

*Unable to find anything, Robyn then returns to the kitchen. Not long she lurches for a second. She tries to steady herself on the bench but slips and falls over, completely passing out.*

Simon covers his mouth.

*The image cuts to black and then resumes with a static shot of Robyn unconscious on the ground. The image holds for a good forty-five seconds before -*

A second figure enters frame. The hooded figure stays only on the edge of frame, body and face obscured. The figure nudges Robyn. Then starts to stroke her face...

Moments later... the hooded figure turns the camera on himself... and we realize he is wearing a MONKEY MASK. It bears a macabre dumb grin.

Once again he turns the camera on Robyn... his hand goes to the zipper on her sport sweater and starts to open it. The camera now stays with Simon as --

Simon's hand covers his eyes, repelled by what he seeing. Hold until - Finally, Simon turns it off and runs from the room.

167 INT/EXT. HOUSE - LATER 167

Simon bounds out of the house. And -

Collides right into Lucy and Ron who carry food and coffee drinks. Simon doesn't even apologize. He is on a mission.

Ron and Lucy watch as Simon rushes to drive away.

168 INT. NEW CAR - MOMENTS LATER 168

Simon drives fast. Wind from the smashed open window whips at his face and hair. His face is drained of color. Shock.

Sound slips away.

169 EXT. HOSPITAL LATER 169

Simon weaves through moving and parked cars. The sound muted we live in Simon's head.

170 INT. HOSPITAL - LATER 170

Simon races into the foyer. He punches the elevator button.

He runs down the hallway and turns the corner into Robyn's room.

171 INT. HOSPITAL ROOM - MOMENTS LATER 171

Simon enters Robyn's room. It is empty.

172 INT. HUMIDY CRIB ROOM -MOMENTS LATER 172

Simon enters the specialised room. Robyn is watching as the baby is wheeled to another room by a nurse.

The two look at each other. Simon is ashen faced, traumatised by his new knowledge. She seems so too.

From outside the heavy glass of the room we can't hear them. The following dialogue is subtitled.

ROBYN  
Did you see him too?

SIMON  
Who?

ROBYN  
Gordo.

He turns.

SIMON  
What do you mean?

ROBYN  
He was here. He came to visit.

Simon moves to the bed.

ROBYN  
He'd heard that we'd had a baby and he wanted to say congratulations. I don't know how he would have known.

SIMON  
What did he want?

ROBYN  
What's going on?

SIMON  
What did he want?

ROBYN  
He wanted to wish us well. And he said to wish you his best and -

Pause.

SIMON  
Where? Where was he?

ROBYN  
Just here. I spoke to him out there.

Pause as Simon's attention goes outward to the glass.

ROBYN  
Tell me what is happening?

SIMON  
When was he here?

ROBYN  
He literally left a few minutes ago.

He races out. And now we hear Robyn's voice.

ROBYN  
Simon!?

173 EXT. HOSPITAL HALLWAY - LATER 173

Simon piles down the corridor, searching high and low. Checking faces and doorways.

He presses the elevator button. The wait seems too long.

He runs for the stairwell.

Once on the stairs he bounds down several steps at a time.

174 INT. HOSPITAL FOYER - LATER 174

Simon arrives at the ground floor. He stands among a crowd of comers and goers. He swirls around, looking in every direction.

He even spins one guy around who could be Gordo. Wrong guy.

He runs for the front door.

175 EXT. HOSPITAL - DAY 175

Simon bounds out of the entrance and stands breathless looking left and right.

He looks into the window of a slow passing car, spooking the driver.

The scene goes wider and wider until Simon is left alone in the busy carpark, knowing he may never find Gordo.

We hold on this image.

176 INT. HOSPITAL - HALLWAY 176

Slow motion. Heavy. Drained. In Shock. Simon walks the corridor. Continue slow into -

177 INT. HUMIDICRIB ROOM - LATER 177

Simon enters. Dead-man walking.

He comes to the viewing window.

Looking through at the glass at the babies... focused in on his child in particular.

Then Robyn enters, not seeing Simon and sits beside the crib.

He watches for some time... Before finally Robyn turns.

A look passes between them. Deeply loaded. Fierce. Not the woman from the beginning of the story. She knows. Or does she?

She turns back to the child. Loving. Protective.

THE END.

And the CREDITS roll as -

Mr. BOJANGLES by Sammy Davis Junior plays.