

HIGH STRIKER

by

G.T. Rigdon

Based on the novel by G.T. Rigdon

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Gerald T. Rigdon  
693 Mulberry Lane  
Mendota Heights, MN 55118

Cell: 651-328-1763  
Email: [mail@rigdonhouse.com](mailto:mail@rigdonhouse.com)

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TITLE CARD:

"Every living being is an engine geared to the wheelwork of the universe. Though seemingly affected only by its immediate surrounding, the sphere of external influence extends to infinite distance." - Nikola Tesla

FADE IN:

INT. BOYS BEDROOM - NIGHT

SUPER: "1972"

Two identical twin boys LARRY and JOSEPH STEVENS (9) sleep in twin beds separated by a window. Joseph dreams, he's agitated. Larry wakes up and rushes to his bedside.

LARRY  
Joseph, wake up.

Larry gives his brother a tug. Joseph sits up, startled.

LARRY (CONT'D)  
It's okay, it's just me.

A funky owl night-light boosted by the natural bright moonlight reveals handsome faces with unforgettable, piercing blue eyes.

LARRY (CONT'D)  
You're gonna wake Mom.

JOSEPH  
Was I loud?

LARRY  
A little. Same dream with the scarred man?

JOSEPH  
Yeah. I don't want to go back to sleep.

LARRY  
It'll be okay. I'm right here.

Joseph lays back.

LARRY (CONT'D)  
Scoot over.

Joseph makes some space and Larry crawls in beside him.

EXT. CARNIVAL - DAY

SUPER: "ONE MONTH LATER"

Focus on BILL KONKLIN's face (age 49, freckled, grungy, shoulder-length unkempt hair and a scraggly beard). He stands near a High Striker, a strongman sideshow game: a heavy metal base with a striking plate attached to a twenty-foot tower topped with a bell. His grammar does little to conceal a lack of formal education.

A TEENAGER (16) hurls the sledgehammer over his head and swings hard as it--

Crashes down on the striking plate, sending the dinger skyward on its cable toward the bell. But it runs out of steam and slides back down.

BILL

You gave her a good shot.

The dejected teen drops the sledgehammer and leaves.

Middle-aged, well-dressed, CARL STEVENS walks the midway with his son Larry, who looks like a young gentleman. His brown hair is parted to the side. He carries himself with confidence. Larry is drawn to the High Striker sideshow game where gamemaster Bill presides.

BILL (CONT'D)

(to Larry)

You seem like a strappin' lad.  
What's your name?

LARRY

I'm Larry.

BILL

Now that's a name to remember!

Bill looks at Carl.

BILL (CONT'D)

You must be Pops.

CARL

(The salesman emerges)

Yes, sir, Carl Stevens, of Stevens  
Shoe Store, in Centerville.

BILL

(to Larry)

So, how old is ya, son?

LARRY

Nine.

BILL

I played this game for the first time back when I was that very age! See, ya take this here sledgehammer and smack that platform with it as hard as ya can. If ya hit it hard enough, a bell rings and that means ya won! Wanna give it a try?

LARRY

Sure!

(looks up at Carl)

Can I?

Carl nods and hands some money to Bill.

BILL

You're all set. Step right over and take a big swing.

Without hesitation Larry moves toward the platform and confidently grabs the heavy sledgehammer. He strikes the platform with all his might. The bell remains silent.

BILL (CONT'D)

Go on, just a little harder this time!

Larry swings. Without being noticed Bill leans back toward the nearby handrail and pushes a button. The dinger shoots to the top and the bell rings.

BILL (CONT'D)

We gotta winner!

Larry drops the sledgehammer to the ground. He grins at his accomplishment. Carl gives a big thumbs up. Bill extracts a toy car from his apron.

BILL (CONT'D)

This here's a Shelby Turbine.

Bill hands the car to Larry.

LARRY

Thanks, sir.

CARL

(offering his business card)  
If you or any of your carnival  
(MORE)

CARL (CONT'D)  
friends want a good deal on shoes,  
here's how to find me.

As Carl and Larry walk away Bill watches them like a hawk and heads toward a nearby trailer.

INT. BILL'S TRAILER - DAY

Bill breathes heavily, wipes away the wet beads on his forehead, and peeks through a window. He spots Larry and Carl lingering in the vicinity.

BILL  
(whispers to himself)  
I see ya.

Bill throws on a hat, jacket, and sunglasses.

EXT. CARNIVAL - DAY

Bill prowls behind Carl and Larry at a distance, doing his best to blend in with the crowd as they stop at a food stand.

EXT. CARNIVAL FOOD STAND SEATING AREA - DAY

Carl and Larry take a bench seat at a table. Larry sets his hotdog and soda on the table and the toy car on the uneven seat beside him; it rolls off onto the ground.

Bill pounces in stealth mode; he sneaks in from behind and swipes the car without being noticed.

INT. STEVENS FAMILY HOME - NIGHT

JOAN STEVENS (late 30s, long, straight hair, inviting smile) embraces her husband Carl and son Larry in the foyer.

MONTAGE

- The Stevens family eat supper together.
- Carl and Joan clean up the dishes while Larry reads.
- Larry prepares his own bath and gets ready for bed.
- Larry lies in bed and looks at the picture on the night stand. He reaches over and traces his finger around the outline of his twin brother Joseph in the photo.

END MONTAGE

INT. LIVING ROOM - NIGHT

MARGARET (mid 60s), well-dressed, sits on the couch. Joan, in pajamas, sits on the couch next to her mother. Her inviting smile is subdued.

JOAN

It's happening all over again.

Tears well up in Joan's eyes.

MARGARET

The dreams?

JOAN

Mom, I don't know what to do.

Margaret holds Joan's hand.

JOAN (CONT'D)

Tell me, what am I supposed to do?

MARGARET

What happened?

JOAN

Larry saw a woman's picture in the paper. She was murdered and--

MARGARET

He saw it in a dream, just like Joseph.

Joan nods.

JOAN

It's even the same man, the man with the scar.

MARGARET

Oh, Honey.

Margaret looks at Joan as only a mother can.

JOAN

I can't tell anyone or ask for help. They'll just think I have another crazy child... I'm not letting them take another child away from me!

The house is quiet except for the persistent tick-tock of the living room clock. Margaret doesn't speak but her face says

it all. Joan swipes at the tears rolling down her cheek. They are both at a loss for words.

MARGARET  
I'll be right back, Sweetie.

Margaret gets up, rubs Joan's head briefly, and then ascends the nearby staircase.

INT. LARRY'S BEDROOM - NIGHT

Joseph's bed is noticeably empty. Larry sits up in his bed, reading a book. Margaret joins him at the bedside and sits.

MARGARET  
Your mom tells me you've been having those dreams again. You want to talk about it?

Larry puts down the book and makes eye contact.

LARRY  
That woman from the newspaper...I saw the man who killed her. It's the man with the scar on his left cheek, just like Joseph said.

MARGARET  
What if I told you my father, your great-grandfather, saw things in his mind when he was your age?

LARRY  
My great-grandpa? What happened to him?

MARGARET  
Well, when he got older, he understood that he was a very special person with many talents.

LARRY  
You think I have special talents?

She grips his hand tightly.

MARGARET  
Of course you do. Your purpose in life is to discover and fulfill your own destiny, whatever that might be. In time you will understand what these dreams mean for your life.

LARRY

How long will that take?

MARGARET

I don't know, but listen carefully to me now. Sometimes our lives take us unexpected directions, but I believe life-changing things happen to us for a reason.

LARRY

Like with Joseph?

MARGARET

Yes. It may be hard to understand now but we must be patient. Just try to get some sleep now.

Margaret kisses his forehead.

INT. LARRY'S BEDROOM - LATER

Larry dreams, muttering.

DREAM SEQUENCE:

- A YOUNG SCARRED MAN (late teens) with a noticeable scar on his left cheek slowly cruises in a car at night.
- He spots a BUSTY BLONDE PROSTITUTE across the street and coasts into the intersection before taking a sharp U turn.
- The car slows as it approaches the scantily clothed woman. Her ample bosom fills the view as the car window rolls down and she leans forward to speak.
- She hops in and they continue the cruise together in silence until the car whips into a dark alley.
- The young scarred man watches as she gets out and struts to the front of the car. He kills the headlights as she leans forward onto the hood and spreads her legs.
- He joins her at the front of the car and eases behind her, stroking her hair as he reaches back into his pocket for a blade.
- He wields the instrument with certainty of purpose and in an instant he violently slashes her throat as he forces her head against the cold, rigid metal hood.

END DREAM

Larry suddenly awakens and sits up. He looks over at the empty bed across from him.

FLASHBACK TO:

EXT. CENTERVILLE OUTSKIRTS - DAY

Larry and Joseph ramble alongside a road alone. A car pulls up beside them and the window rolls down. The young man with the scarred face appears in the driver's seat.

YOUNG SCARRED MAN

Howdy boys.

Joseph is frozen and frightened, Larry remains composed and at ease.

JOSEPH

It's him!

LARRY

It's okay, Joseph.

YOUNG SCARRED MAN

Wow! This is some crazy shit, looking at you two carbon copies.

LARRY

What do you want?

YOUNG SCARRED MAN

I want to know which one of you little pricks has been making trouble for me? My daddy's here in your crummy little town giving speeches and you make up some crazy story about me killing a woman? Some hospitality for the future Governor's son.

He points to Joseph.

YOUNG SCARRED MAN (CONT'D)

Let me guess, you're the little pussy that's been talking trash aren't you... looks like you're ready to wet your pants.

LARRY

You should watch your mouth.

YOUNG SCARRED MAN

So you're the spunky one, huh? Let me give you boys some advice. Keep  
(MORE)

## YOUNG SCARRED MAN (CONT'D)

your traps shut or else I'll be  
seeing you around.

The car peels off.

END FLASHBACK

Larry goes over to Joseph's bed and gets in. He pulls the cover up and tucks himself in.

EXT. CENTERVILLE - DOWNTOWN - DAY

Bill Konklin arrives in Centerville, Minnesota. He parks his pickup truck and saunters over to a pay phone booth. He reaches down, pulls his wallet from his right cowboy boot, and extracts a business card. He glances at the Stevens' Shoe Store advertisement and then fumbles through the phone book until he stops, rips out a page, and then makes room for it in his boot as he returns the wallet to its place.

EXT. STEVENS FAMILY HOME - DAY

Bill drives past the Trowell Avenue road sign, parks curbside, and observes the Stevens' house across the street. He sees Larry leave for school and meet up with another older boy on the sidewalk.

INT. ELEMENTARY SCHOOL - CAFETERIA - DAY

Two 5th-grade boys (10), CLASSMATES FRECKLED and CHUBBY, stand in a crowded cafeteria. CHUBBY turns and points to a table where Larry sits alone, reading.

FRECKLED

Let's go talk to the boy genius.

Chubby follows Freckled over where Larry Stevens is glued to a book.

FRECKLED (CONT'D)

Hey, Stevens, you reading your 4th-  
grader nursery rhymes?

Chubby chuckles. Larry looks up and fixates on Freckled.

LARRY

You tell me.

Larry holds up the book and reveals the cover. It's "To Kill a Mockingbird" by Harper Lee.

FRECKLED

Oooh... I guess not, that sounds  
gruesome.

Larry lowers the book and raises an eyebrow.

FRECKLED (CONT'D)  
 You think you're smarter than  
 everyone don't you? I think you're  
 a real freak.

Larry returns to reading.

FRECKLED (CONT'D)  
 You just going to ignore me now?

Larry remains silent, disengaged from the idle questioning.  
 Chubby glances at Freckled.

CHUBBY  
 What a weirdo. No wonder they sent  
 his brother away. Let's get outta  
 here.

The boys leave. Larry closes the book and places it on the  
 table. He bites into a half-eaten sandwich as his eyes scan  
 the raucous room.

EXT. ELEMENTARY SCHOOL - DAY

Bill parks his truck and watches. Larry leaves school with  
 the older boy from the morning trip. The older boy waves  
 goodbye after a block and heads in a different direction.

Bill creeps slowly behind Larry in his pickup truck, making  
 sure no one else is around.

BILL  
 (mumbles to himself)  
 What do ya know? This is gonna be  
 easy after all.

Larry crosses a dirt road, alone, toward a small park.

EXT. CENTERVILLE PARK - DAY

Bill drives up in Larry's path and sticks his head out the  
 window.

BILL  
 Hey there, kid.

Larry stops.

BILL (CONT'D)  
 It's me, from the carnival.  
 Remember the High Striker game ya  
 won?

LARRY

Oh, yeah! But... well, what are you doing here?

BILL

That night after ya won your prize, I found a Shelby Turbine car in the grass. Right away I thought about ya. And I been needin' a new pair of shoes. Just so happens the carnival is movin' on and passin' near town here. Your dad gave me his business card, so I found your address. I guess it's just dumb luck I found ya.

LARRY

So why didn't you just give it to my dad at the store?

BILL

He wasn't there for some reason. So, I was just headed over to your house to meet your mom and give it to ya there. I just stopped here for a minute 'cause I ain't sure where Trowell Avenue is.

LARRY

(points)

Trowell is the next street over.

BILL

Imagine that! I was just about to turn the corner up there, but then I looked up, and there ya was. I suppose it's a waste of time to follow ya home now. I might as well just give it to ya right now.

Bill puts his arm out the window and opens his hand, revealing the Shelby Turbine.

LARRY

Gee, sir, that's... well, it was very nice of you to make a special trip.

Larry walks toward the truck and reaches out for the toy. Bill grabs his arm, pulls him forcibly to the window, and injects him with a needle. Larry struggles briefly, then drops to his knees.

Bill quickly gets out of the truck and pulls Larry into the front seat, then covers his mouth with tape. Larry passes out as the drug takes full effect.

INT. CENTERVILLE POLICE STATION SHERIFF'S OFFICE - NIGHT

SHERIFF ATKINS (50s, receding hairline but with sideburns that would make a young man envious, sits in full uniform minus the hat, with pencil in hand). He scribbles some notes.

Carl and Joan Stevens sit nervously across from him.

SHERIFF ATKINS

We don't have to wait to make an official missing person's report you know, but I'm going to keep things local, at least till morning.

JOAN

What?! What does that mean? You can't just do nothing!

CARL

Let's stay calm here, and clear headed.

SHERIFF ATKINS

I understand how you feel Mrs. Stevens, but given this kind of thing just happened, what, less than a month ago, right? It seems to me that waiting until tomorrow before we drag a bunch of people into this is the right thing to do.

JOAN

But he may be injured somewhere.

SHERIFF ATKINS

Like I said, Mrs. Stevens, I'm going to keep it local. I'll send out a couple of officers to search around tonight. But I can't forget what we went through just a few weeks ago.

JOAN

That was different. Larry's brother had just been sent away and my son was very upset. He went to one of their... you know... secret hideouts and fell asleep. This is different.

SHERIFF ATKINS

Are you sure? I mean has anything else upset your boy lately?

JOAN

Yes... but, it's not the same.

SHERIFF ATKINS

So, what are we talking about here, Mrs. Stevens? If that boy is upset, he might be just spending another night away from home on purpose.

JOAN

Just... shit, never mind! Do whatever.

Joan stands and makes haste out of the office door. Carl rises and offers a handshake.

CARL

Thanks Sheriff. I know you're going to do your best.

MONTAGE

- Bill drives through the night.

- Early morning he eventually stops and connects his trailer that he had dropped off a rendezvous spot.

- He throws the unconscious Larry over his shoulder and enters the trailer door.

END MONTAGE

INT. BILL'S TRAILER - DAY

Larry wakes up groggy. He's on the floor in the corner of the room, propped up against the wall, with his hands tied and mouth taped.

Bill takes a swallow from a nearly empty bottle of whiskey.

BILL

Well, kid, I suppose it's time for introductions. My name is Bill Konklin. And you are? ... Oh, that's right. Ya can't speak right now, can ya? Well, that's for a good reason. See, if I asked your name, you'd just give me some bullshit answer like... Larry. Wrong!

He opens a Bible, points to a page, and reads out loud.

BILL (CONT'D)  
Amos! Your name is Amos, Amos  
Konklin.

Bill grabs a needle.

BILL (CONT'D)  
I still gotta make it through the  
border. Time for another nap.

Larry squirms as Bill administers another shot.

INT. BILL'S TRAILER - DAY

Larry mumbles as he sleeps on the couch. Bill pays close attention.

LARRY  
(agitated, dreaming)  
The man with the scar on his left  
cheek. I saw him! He killed her!

Bill smiles at hearing the dream revelation.

Larry wakes. He sees Bill leaning forward in a chair. He's startled.

BILL  
Okay, kid, relax. Sit up. I need to  
talk to ya.

Larry obediently rises to a seated position on the couch.

BILL (CONT'D)  
Listen, kid. I know you're upset  
and miss your mommy and daddy, but  
your new name is Amos and you're  
gonna live with me now.

Larry jumps up and bolts toward the door.

Bill grabs him and roughly forces him back onto the couch. Bill returns to the chair and points his finger at Larry.

BILL (CONT'D)  
Don't try that again!

LARRY  
My name's Larry! My mom and dad--

BILL

Larry is no more, boy! From now on, I'm in charge. I know where your mommy and daddy live, and if ya try to run away or call anybody, my good buddy will go to that place and kill 'em both!

LARRY

What buddy? Who would want to be friends with somebody like you?

BILL

My buddy's a killer. Let me describe him for ya. He's got a big scar on his left cheek!

Larry is stunned by the comment and shakes his head from side to side in disbelief.

BILL (CONT'D)

Ah. I see you know who I'm talking about, don't ya, ya little shit!? From now on, your name is Amos Konklin. That's final. I don't ever wanna hear the name Larry again. You got that?

LARRY

My mom and dad will come looking for me.

BILL

We're in Canada, boy. We're all hooked up with a brand new carnny group that's been needin' a High Striker. We both get a fresh start here.

Bill leans back in his chair and takes a big swig of whiskey.

BILL (CONT'D)

Listen, kid, at least your folks are alive... for now. My own daddy died before I was born, I ain't gonna cry over it though, because shit happens. If ya wanna keep your mommy and daddy from dyin' too, you'd better do whatever the hell I tell ya to. You hear me?

LARRY

Yes.

BILL

Good. My buddy with the scar is a mean one I tell ya. You don't want to piss him off.

LARRY

Why did you take me?

Bill looks at Larry as though he's looking at himself in the past. He takes another swallow of whiskey.

FLASHBACK TO:

INT. A TRAILER - DAY

SUPER: "1932"

JOHN KONKLIN, a carny, (50s, potbelly, sun weathered red cheeks, balding), slides a chair across the floor and sits. He speaks his own brand of carnival English.

In the corner of the room is freckle-faced nine-year-old EZEKIEL/YOUNG BILL KONKLIN. His hands are tied and tape covers his mouth. Sweat beads roll down his cheeks. His eyes are wide and scream silent terror.

JOHN

Now ya listen good, boy. I ain't fond of repeatin' myself. I know you're upset and miss your mommy, but you're gonna live with me now.

The boy squirms. John grabs a Bible from a nearby desk and fumbles through the pages. He stops at the book of Ezekiel.

JOHN (CONT'D)

I knew it. That name of yours, it's gotta go. Who names their kid Ezekiel, unless you're one of them Biblical prophets or somethin'.

John leans forward into the boy's personal space. He presses the Bible against the boy's forehead.

JOHN (CONT'D)

You a prophet boy?

The boy squirms again. John retracts and sits back in the chair.

JOHN (CONT'D)

I didn't think so. Let's make it simple. I'm John and you're Bill.  
(MORE)

JOHN (CONT'D)

You got that? Your name is Bill  
Konklin.

The boy grunts as the tape muffles his voice. John shakes his  
finger at the boy.

JOHN (CONT'D)

Stop that whinin'! I know where  
your mommy lives, and if ya try to  
run away or blab your mouth, I will  
go to that place and kill her dead!

END FLASHBACK

BILL

I'm done answerin' questions.

Bill grabs his cowboy boots and puts them on over his holey  
socks. He then takes his wallet from a nearby table and  
stuffs it in his right boot. He leans back in his chair once  
again.

BILL (CONT'D)

You'd better get used to talkin'  
less and listenin' more.

SUPER: "CANADA, 1972"

Bill parks his truck and hitched trailer outside the carnival  
gate.

INT. TRUCK - CONTINUOUS

Larry, now YOUNG AMOS, is in the front seat next to Bill. His  
hair is dyed black.

BILL

Here we are, kid, just like I said.  
A fresh start for both of us in  
good ole Canada. We go in and you  
mind your manners. I don't know any  
of these people and so I wanna make  
a good first impression with these  
fine folks. Ya remember what  
happens if ya don't listen, right?  
My good buddy with the scar is just  
itching to kill somebody. You best  
not make it your mommy and daddy.

Young Amos stares straight ahead and says nothing. Bill  
reaches over, seizes Young Amos's jaw, and forcibly turns his  
head so they are face to face.

BILL (CONT'D)  
Ya hear what I'm sayin'?

YOUNG AMOS  
I hear you.

BILL  
Good. Now folla me.

Bill lets go of Young Amos, and they get out of the truck.

EXT. CARNIVAL - BILL'S TRAILER - DAY

Bill and Young Amos face the High Striker. Young Amos clenches the sledgehammer with both hands, and swings with all his might. The dinger barely moves.

BILL  
Goddamn, kid, ya gotta swing harder than that!

Young Amos swings again but fails.

BILL (CONT'D)  
You're a wimp, aren't ya?

Young Amos keeps going, but swing after swing he fails.

BILL (CONT'D)  
(laughs)  
Ready to give up yet? Go ahead. I know ya wanna run away and cry, like the little sissy ya are.

Young Amos pauses.

YOUNG AMOS  
How'd I win before?

BILL  
Ya never won. I fixed it.

Young Amos keeps swinging and swinging.

BILL (CONT'D)  
Okay, that's enough! Stop it!

Young Amos stands upright, stares at Bill long and hard, then drops the sledgehammer on the ground. He walks over to a cardboard box and returns with a round watermelon.

BILL (CONT'D)  
Whatcha doing with that melon?

Young Amos plops the watermelon down on the High Striker platform, grabs the sledgehammer, and swings. The melon bursts open, and red juice, like blood from a wound, oozes out onto the ground.

BILL (CONT'D)  
Get outta here!

Young Amos drops the hammer, gives Bill a hard stare, and ambles off.

From a short distance away, DOC, an older gentleman, waves at him. Doc is short, rotund, and balding, with wire-frame glasses perched halfway down his nose.

Standing next to DOC is MISS HANNAH. She is an elderly woman with thin, gray hair, a prominent nose and a wrinkled complexion. She wears a patch over her left eye. Miss Hannah trudges toward a trailer.

Doc heads in Young Amos's direction. He speaks with grandfatherly concern.

DOC  
Hi, there. I'm Samuel Drake. My friends call me Doc. I recently met your father but I don't think we've officially met. You're Amos, right?

YOUNG AMOS  
Yes, Amos Konklin.

DOC  
Well, Amos Konklin, good to meet you. I know something that's guaranteed to make a boy feel better.

YOUNG AMOS  
What?

DOC  
Follow me.

EXT. SNO-CONE TRAILER - CONTINUOUS

Young Amos follows Doc to a small white trailer on wheels. Doc orders a grape delight.

YOUNG AMOS  
Who's that lady that was with you?

DOC

Well, that'd be Miss Hannah. Her stage name is Madam Millford, but everyone who knows her offstage calls her Hannah. She's psychic, and we've been friends for a long time.

Doc takes the sno-cone from the vendor and hands it to Young Amos.

YOUNG AMOS

A psychic? You mean...

Young Amos takes a bite from the sno-cone.

DOC

Miss Hannah's the real deal. Would you like to meet her?

YOUNG AMOS

(Excited)

Sure.

INT. MISS HANNAH'S TRAILER - DAY

Young Amos follows Doc inside and takes another bite of his sno-cone.

The elderly, raspy-voiced woman is planted in a chair at a table near a small kitchen area. She speaks with a strong German accent as Bach's "Ave Maria" plays softly in the background.

MISS HANNAH

Come forward, young Amos, I don't bite.

Young Amos moves closer. Doc makes his way to the small kitchen behind her.

YOUNG AMOS

You know my name?

Miss Hannah puts her hand toward her ear as the tempo of the music rises.

MISS HANNAH

Nothing better than Bach.  
Beautiful, isn't it?

Young Amos listens to the music for a few seconds.

YOUNG AMOS

Yes ma'am, it is.

MISS HANNAH

Of course I know your name! You're Amos Konklin, the young master of the High Striker. You know, someday, you and I are going to be good friends.

YOUNG AMOS

How do you know?

Doc tosses an apple over her shoulder. Miss Hannah snatches it out of the air and winks at Young Amos.

MONTAGE

- Young Amos plays cards with Miss Hannah.
- Carl and Joan Stevens visit Joseph at a medical facility.
- Doc performs a physical exam on a carny while Young Amos observes.
- Carl and Joan Stevens sit talking to Sheriff Atkins. Joan is upset.
- Young Amos practices CPR while Doc looks on.
- Joan Stevens sits on Larry's bed looking at a photo and weeps.
- Young Amos is riveted as Doc explains the meaning of a photo from a medical book.
- Young Amos practices swinging the sledgehammer on the High Striker as he grows and changes in age. His hair grows longer and returns to its natural brown color.

END MONTAGE

INT. MISS HANNAH'S TRAILER - DAY

SUPER: "1973, ONE YEAR LATER"

Young Amos and Miss Hannah play cards. Miss Hannah lays down a King. Young Amos throws down an Ace.

YOUNG AMOS

Ace is high.

MISS HANNAH

Along time ago, when people played cards, Aces had to bow to the King.

YOUNG AMOS

Lucky for me that changed.

MISS HANNAH

In those days if you held an Ace, the other players would slap you.

YOUNG AMOS

Ouch.

Miss Hannah grins.

YOUNG AMOS (CONT'D)

Can we do a reading?

Miss Hannah nods. Young Amos places his hands on the table, palms up. Miss Hannah takes his hands and closes her eye.

MISS HANNAH

Your future lies outside this place.

YOUNG AMOS

To do what?

MISS HANNAH

To play the hand you're dealt.

YOUNG AMOS

And the scarred man?

MISS HANNAH

He awaits.

YOUNG AMOS

What about Bill?

MISS HANNAH

Patience, young one. All will be revealed in due time. Remember what I told you about why you are here.

YOUNG AMOS

I've been hearing that for a year.

Young Amos shows his frustration and leaves the table. At the doorway, he turns back to face Hannah.

YOUNG AMOS (CONT'D)

Bill's not really my--

MISS HANNAH

I know.

YOUNG AMOS

Does Doc?

MISS HANNAH

Not unless you told him.

YOUNG AMOS

Why am I here?

MISS HANNAH

It is your fate.

YOUNG AMOS

You sound like... never mind.

Young Amos leaves.

EXT. CARNIVAL - HIGH STRIKER - DAY

Young Amos approaches the High Striker. Bill speaks to VERONICA WILD (21) who notices Young Amos. Her appearance is striking; long blonde hair and a perfect smile.

VERONICA

Hello. I'm Veronica. You must be Amos.

Veronica extends her hand. Young Amos accepts the shake.

VERONICA (CONT'D)

Your father told me you two run the High Striker game.

YOUNG AMOS

You must be that reporter, writing stories about carnival life.

VERONICA

That's right. You'll be seeing me around here for a few days.

Young Amos manages a smile.

VERONICA (CONT'D)

Well, I'm going to get something to drink, but I'd like to talk to you later, if you're willing.

YOUNG AMOS

Sure, I'd like that.

Veronica strolls over to a vendor and orders a soda.

EXT. VENDOR - CONTINUOUS

Veronica gazes back toward the High Striker in the distance and sees Bill speaking to Young Amos. Their voices are loud, but the words indistinct.

EXT. HIGH STRIKER - SAME

Bill gets in Young Amos's face.

BILL

I told ya to mind your business.

YOUNG AMOS

What are you afraid of, that I might say something about you?

Young Amos attempts to walk past as Bill grabs him and raises his arm, as if preparing to strike. Bill locks eyes with Veronica in the distance then quickly lets go of Young Amos.

INT. MESS TENT - DAY

Veronica and Young Amos each receive a plate of hotdogs and fries and find a nearby table.

VERONICA

Thanks for having lunch with me.

YOUNG AMOS

Oh, it's no problem.

VERONICA

So... do you like living here, at the carnival, with your father?

YOUNG AMOS

It's okay for now, but I don't plan to stay here forever.

VERONICA

What do you want to do when you grow up, Amos?

YOUNG AMOS

Whatever I'm destined to do.

VERONICA

Destined, huh? What about school?

YOUNG AMOS

I'm schooled here.

VERONICA  
I see. Your father tutors you?

YOUNG AMOS  
Doc mostly.

VERONICA  
Ah, Dr. Drake, right?

YOUNG AMOS  
Yes. Have you met him?

VERONICA  
I did, and he had lots of good things to say about you. He said you're very bright, and it's obvious to me that's true.

Young Amos scratches his head. Veronica notices the discolorations on his arm.

VERONICA (CONT'D)  
How did you get those bruises?

YOUNG AMOS  
These? Oh, I'm just clumsy.

Veronica stares into Young Amos's eyes. Her tone is serious and concerned.

VERONICA  
Is there anything you want to tell me?

YOUNG AMOS  
Well...

Young Amos sees Bill enter the tent.

YOUNG AMOS (CONT'D)  
No.

INT. BILL'S TRAILER - NIGHT

The carnival closes for the evening. Young Amos enters the trailer and finds Bill on the couch, with a bottle of whiskey in hand.

BILL  
About time ya showed up.

YOUNG AMOS  
I was visiting with Doc.

Bill takes a huge gulp of whiskey, then burps grotesquely.

BILL

Did ya go blowin' off at the mouth  
to that reporter girl?

YOUNG AMOS

No.

BILL

Good. I suppose you've been off  
again with Drake instead of doing  
your chores. What a useless old  
fool!

YOUNG AMOS

Doc's not a fool. He does a lot for  
folks around here.

BILL

Yeah, yeah. What kinda real doctor  
works in a shit-hole carnival  
anyway?

Young Amos seeks refuge in the bathroom.

INT. TRAILER BATHROOM - MOMENTS LATER

Young Amos is frozen on the edge of the closed toilet seat.  
He hears Bill's footsteps, then Bill's heavy breathing  
outside the door. Young Amos drops his head into his hands...  
Bill yanks the door open.

BILL

Ya little shit! I was talkin'.

Bill grabs Young Amos by the arm and forcibly jerks him to  
his feet.

BILL (CONT'D)

Stand up when I got somethin' to  
say to ya, and quit your walkin'  
off till I'm done! Show me some  
Goddamn respect, boy!

Young Amos stands silent.

BILL (CONT'D)

Well, now, ain't this strange?  
You're always runnin' off at the  
mouth, but now you got nothin' to  
say.

Bill releases Young Amos's arm and unleashes a violent backhand across his face. The force knocks Young Amos back onto the bathroom wall, and he hits his head. Young Amos touches his head and sees blood on his hand. Bill stumbles away.

YOUNG AMOS - POV

His vision is blurred.

INT. BILL'S TRAILER - NIGHT

Young Amos sleeps on the couch.

DREAM SEQUENCE:

- Bill stalks a young boy in his truck.
- Bill grabs the boy and injects him with a needle.
- Bill tries to wake the boy but cannot.
- Bill takes the boy into the woods and buries him.

END DREAM

Young Amos wakes up in a cold sweat.

INT. DOC'S TRAILER - DAY

Young Amos stands near the entrance and hands a book to Doc.

DOC

The Human Brain, huh? It's one of my favorites. How far did you get?

YOUNG AMOS

I finished it.

DOC

You'll exhaust my entire library at this rate. Medical school is going to be a breeze.

(points to Young Amos's head)

What happened here?

YOUNG AMOS

I fell, that's all.

DOC

Oh my. Well, it left quite a knot. Let me get you something for that.

Young Amos follows Doc to the small kitchen area. Doc produces an ice pack and hands it to Young Amos.

DOC (CONT'D)

Leave it on for as long as you can.

YOUNG AMOS

Okay. Thanks.

DOC

Any other symptoms, like blurred vision?

YOUNG AMOS

(hesitating)

No... just a slight headache.

DOC

That's good. Concussions can be nasty. Okay, I can see it in your eyes. Out with it.

YOUNG AMOS

How'd you end up here, Doc?

Doc takes a deep breath. He takes a long pause.

DOC

Oh boy, let's just say your... uh... father and I share a common affliction.

YOUNG AMOS

Affliction?

DOC

Yes, very much so.

Young Amos removes the ice pack and spots an empty whiskey bottle on the counter and another almost there.

YOUNG AMOS

You're not like him. You're kind.

DOC

Just being kind doesn't make me a good doctor or a good father.

YOUNG AMOS

So, what do you know about dreams, like... dreams that are real.

DOC

On to real dreams now huh? You want to be more specific?

YOUNG AMOS

It's kind of hard to explain.

DOC

You can talk to me you know.

YOUNG AMOS

I just want to be like you someday, so I can help people.

DOC

You are a good person. I have faith in you, my boy.

Tears well in Young Amos's eyes. Doc takes notice and changes the subject.

DOC (CONT'D)

I'll tell you what. I'd love some ice cream. How about you?

Young Amos blinks his eyes to hold back the tears. Doc puts his arm around Young Amos's shoulder, and they head for the door.

EXT. CARNIVAL GROUNDS - NIGHT

Young Amos walks toward Bill's trailer; the wind gusts and the rain drizzles. When he arrives at the trailer door, thunder crackles. A storm is brewing.

INT. BILL'S TRAILER - CONTINUOUS

Young Amos enters and a noticeably drunken Bill is stumbling around struggling to peel an apple with a knife. Young Amos goes to the sink and gulps down a glass of water. He turns and walks past Bill.

BILL

Where the hell have ya been?

Young Amos stops and turns around to face him.

YOUNG AMOS

I know about the other boy!

BILL

What boy?

YOUNG AMOS

You know who I'm talking about. I'm not the first am I? You killed him. You're a kidnapper and a murderer!

BILL

Watch your mouth, boy!

Bill grabs Young Amos's arm. Amos responds with his free hand and attaches it over the top of Bill's grip.

Instantly, Bill is frozen.

BILL - POV

He sees a vision of himself burying a boy.

YOUNG AMOS - POV

Young Amos sees the same vision.

BACK TO SCENE

Bill recoils and drops the apple.

BILL

What the fuck was that?

YOUNG AMOS

What is it? Did you see something?

BILL

Shut up ya little sorcerer!

YOUNG AMOS

You saw it didn't you. You know what you are, what you did!

Bill angrily slaps Young Amos across the face. Young Amos falls and hits his head again. He tries to get up. Bill points the knife at Young Amos.

BILL

You stay away from me!

YOUNG AMOS - POV

His vision is blurred.

BACK TO SCENE

BILL

What the hell are you?

The thunder crackles. The rain pounds the aluminum roof.

Young Amos yells and quickly charges at Bill. A drunken Bill attempts to move out of the way but stumbles and falls on the knife's blade... Bill moans.

BILL (CONT'D)  
Get me some help. Find your damn  
doctor friend... and hurry!

Young Amos doesn't move.

BILL (CONT'D)  
Goddamn it! Go!

Young Amos hurries out the door into the rain.

EXT. BILL'S TRAILER - CONTINUOUS

A bolt of lightning flashes overhead illuminating the High Striker. Young Amos stops and stares at it.

INT. BILL'S TRAILER - CONTINUOUS

Bill lies on the floor, moaning. The door opens, Young Amos steps inside, dripping wet.

BILL  
(weakly)  
Where the hell is Drake?

Young Amos moves toward Bill but doesn't answer. Instant terror overshadows Bill's face when he sees Young Amos raise his arm, revealing the sledgehammer. Young Amos strikes Bill and repeats with several swings, crushing his skull.

Dizzy, Young Amos lets go of the sledgehammer and falls to his knees. He looks at the bloody mess, climbs back to his feet, and finds his way to the door.

EXT. CARNIVAL GROUNDS - NIGHT - CONTINUOUS

YOUNG AMOS - POV

His vision is blurred.

Young Amos staggers and zigzags through the rain, across the carnival grounds to Doc's trailer. He passes out on the doorstep.

EXT. CARNIVAL GROUNDS - NIGHT

The rainstorm continues. Young Amos lies unconscious in the back seat of a car. Veronica is in the driver's seat with the

window rolled partially down. Doc stands outside by the car door.

DOC

You go on and take him to the Hospital now. I'll meet you there later. I'm going to check the grounds one more time to see if I can locate Bill.

Veronica drives off.

EXT. BILL'S TRAILER - NIGHT

Doc walks up and knocks.

DOC

Bill, you in there?

Doc knocks again and again and then finally enters the trailer.

INT. BILL'S TRAILER - NIGHT

Doc discovers the bloody mess.

DOC

Oh my!

INT. CANADIAN HOSPITAL - PRIVATE ROOM - DAY

A PHYSICIAN leans over Young Amos, pries open one of his eyelids and examines.

PHYSICIAN

You sustained a pretty serious head injury.

The physician moves to the other eye. Doc emerges from the back of the room, and Young Amos acknowledges him with a partial smile. The physician continues testing Young Amos's grip, sensations, and vision.

PHYSICIAN (CONT'D)

Are you hungry?

Before Young Amos can answer, a nurse appears with a lunch tray and sets it before him.

PHYSICIAN (CONT'D)

(To Doc)

I'll let you two talk first and then I'll follow up. I want to know  
(MORE)

PHYSICIAN (CONT'D)  
about anything unusual like memory  
loss, trouble speaking, etc.

Doc nods and the physician follows the nurse out of the room.

DOC  
What are they feeding you?

Young Amos pokes at the mushy blob with a fork.

YOUNG AMOS  
I'm not sure.

DOC  
How do you feel?

YOUNG AMOS  
Sore.

DOC  
You've been in and out of  
consciousness for a couple of days.  
What do you remember?

YOUNG AMOS  
Nothing. Doc, what happened to me?

INT. CANADIAN HOSPITAL - HALLWAY OUTSIDE AMOS'S ROOM - DAY

Veronica Wild stands outside the partially open door. She refrains from knocking and overhears the conversation.

INT. CANADIAN HOSPITAL - PRIVATE ROOM - DAY

DOC  
You had a fight with Bill.

YOUNG AMOS  
Who?

DOC  
Bill.

YOUNG AMOS  
Who is Bill?

DOC  
Oh my. Well, he's your father.

YOUNG AMOS  
My father? Where is he?

DOC

He's gone and I wouldn't count on him coming back anytime soon.

YOUNG AMOS

I don't understand.

DOC

It's complicated my boy, but don't let it upset you right now.

YOUNG AMOS

How come I know you but don't remember my own father?

DOC

I'm not sure. Sounds like a form of Retrograde Amnesia. But atypical for sure since you seem to remember me. How about your life at the carnival, what do you remember?

YOUNG AMOS

Well, I remember you. I remember Miss Hannah. But, it's strange because I don't remember when we met. How long have we known each other, Doc?

DOC

You and Bill joined the carnival about a year ago. That's when you and I met for the first time. You don't remember where you lived before?

YOUNG AMOS

No.

DOC

It's okay. You need time to heal. In the meantime I'll have a chat with your physician.

Veronica Wild knocks and peeks inside.

VERONICA

Hello. I heard you two talking, I hope I'm not interrupting.

DOC

Uh... that's okay. Come on in.

Veronica enters the room and approaches the bedside.

DOC  
Do you remember this young lady?

Amos nods.

VERONICA  
(to Young Amos)  
I'm glad to see you're finally  
awake.

YOUNG AMOS  
Thanks Veronica.

Doc excuses himself from the room. Veronica stands near the bed where Young Amos lies.

INT. CANADIAN HOSPITAL - HALLWAY - CONTINUOUS

Doc manages to get the attention of Amos's physician who is standing in the hall reading notes on a clipboard.

DOC  
He appears to be suffering from a form of what could be described as Dissociative Amnesia. I've read about this phenomenon following traumatic events. He didn't have the best of relationships with his father and I'm sure that's a contributing factor.

PHYSICIAN  
Anything else?

DOC  
Not at the moment, but I really want to follow up on our previous discussion.

PHYSICIAN  
Remind me.

DOC  
About where he goes after this place.

PHYSICIAN  
Ah, yes.

DOC  
As I had mentioned, his father disappeared and so there is no next  
(MORE)

DOC (CONT'D)

of kin that I'm aware of. His father once told me Amos was an orphan and now with his memory loss he doesn't even remember where he lived before he and his father joined the carnival about a year ago.

PHYSICIAN

So, what's your proposal?

DOC

I think a foster arrangement that I had also mentioned to you earlier is best right now. It will give him some time in a stable environment and hopefully his memories will return... and maybe his father.

PHYSICIAN

Okay, well, you'll have to take that up with administration and the authorities. I just want to make sure he's ready to leave no matter where he goes.

INT. CANADIAN HOSPITAL - PRIVATE ROOM - CONTINUOUS

VERONICA

You had me worried.

YOUNG AMOS

I'm sorry, I just don't remember very much.

VERONICA

That's okay. You just need to focus on getting better.

YOUNG AMOS

I will. Anyway, Doc will help me sort it all out.

VERONICA

It's nice to have good friends.

YOUNG AMOS

Are you my friend?

VERONICA

I'd like to be.

YOUNG AMOS

Me too.

Doc re-enters the room.

VERONICA

Well, I'd better go and let you rest. If you'd like to talk when you get out of here, I'm available.

YOUNG AMOS

Thanks for checking on me.

VERONICA

Of course, you're welcome.

Veronica leaves.

YOUNG AMOS

So... what's next for me?

Doc takes a seat on the end of the bed.

DOC

I've been working on that. See, my sister Shirley and her husband Herman live nearby. They never had any children, and they'd like to meet you. If all goes well, maybe you could live with them. They could be your foster parents for now.

YOUNG AMOS

Live with them? But I don't even know them. I mean, I'm sure they're nice, but--

DOC

I understand how you feel and how strange all of this must seem, but they're good people, Amos.

YOUNG AMOS

What about my father?

MEMORY FLASH:

Doc slides a body from the back of Bill's truck onto the wet ground and then across the dirt into a freshly dug grave. He grabs a shovel.

BACK TO SCENE

DOC

The authorities know your father is gone. In the meantime, let's focus  
(MORE)

DOC (CONT'D)

on getting you together with Herman and Shirley. Let's take it one step at a time for now.

EXT. CARNIVAL GROUNDS - DAY

A Deputy Sheriff's car rolls up. Doc is outside and approaches DEPUTY DONALDSON (40s and hefty) who is too lazy to get out of the vehicle. The car window is down.

DEPUTY DONALDSON

Anything new?

DOC

Nope, still no sight of Bill. What about on your end?

DEPUTY DONALDSON

I got nothing. Strange he just up and abandons his trailer like that.

DOC

Well, he almost killed his son. He's a drunken coward and it wouldn't surprise me if he never shows his face again.

DEPUTY DONALDSON

I reckon it might just be that simple. But, keep your eyes peeled just in case he sneaks in here in middle of the night or something.

DOC

Will do.

DEPUTY DONALDSON

Alright then.

Deputy Donaldson drives off.

EXT. COBB HOUSE - DAY

An old, two-story colonial.

INT. COBB HOUSE - DAY

At the top of the stairs Young Amos stands along with SHIRLEY COBB (mid-50s, average height, shoulder length hair, youthful complexion) and HERMAN COBB (late 50s, 6 feet tall, thin, with a prominent mustache).

YOUNG AMOS

Thanks for letting me stay here.

SHIRLEY

Don't mention it. Here's your room.

Herman leads the way. Shirley puts her arm around Young Amos as they follow. The bedroom is large and spacious.

YOUNG AMOS

Wow. This is a big room.

SHIRLEY

I'm glad you like it. Make yourself at home.

Young Amos heads over to window and checks out the view. Shirley goes to the closet and opens the door.

SHIRLEY (CONT'D)

We bought you some new clothes.  
Hope you like them.

Young Amos remains by the window but turns to look.

YOUNG AMOS

That's really nice, thank you.

SHIRLEY

Well, I think we're going to give you some privacy and let you settle in.

Herman advances toward Young Amos for a handshake.

HERMAN

We're very happy to have you here with us.

EXT. COBBS' NEIGHBORHOOD - DAY

Young Amos kicks a pebble along the roadway and notices a moving truck at a nearby house. He sees a girl about his age, YOUNG BECKY JOHNSON, step out from behind the truck. She is wearing shorts and her hair is in a ponytail.

Young Becky waves at Young Amos, and he returns the gesture. Young Amos sees MRS. JOHNSON (30s) and pretty, come out of the front door of the house.

MRS. JOHNSON

Becky, come inside. We need to unpack some of your things.

Young Becky smiles at Young Amos, points to the house and shrugs her shoulders. He stares until she disappears into the house.

INT. COBB HOUSE - YOUNG AMOS'S NEW BEDROOM - DAY

Young Amos reclines on the bed, reading. His door is open.

SHIRLEY (O.S.)  
Amos, supper's nearly ready. We  
have guests.

INT. MAIN LIVING AREA - DAY

Young Amos descends the stairs. Shirley opens the front door. Mrs. Johnson steps in first and Young Becky follows.

SHIRLEY  
Amos, these are our new neighbors,  
Mrs. Johnson and her daughter.

YOUNG BECKY  
Hi. I'm Becky.

Young Becky wears a dress and the ponytail is absent. Her countenance beams.

YOUNG AMOS  
Hi. I'm Amos. I saw you earlier.  
You look... nice.

YOUNG BECKY  
Thanks.

Shirley and Mrs. Johnson smile at each other.

SHIRLEY  
Come on in.

Shirley leads the way into the living room.

INT. CATHOLIC CHURCH - DAY

SUPER: "ONE MONTH LATER"

Young Amos sits next to Herman and Shirley on the aisle of long wooden Church Pew. Young Becky sits across the aisle with her mother. Their eyes meet. Young Amos attempts a subdued wave. Young Becky does the same.

The OLD PRIEST (70s, with a warm face that radiates a life full of wisdom and experiences) speaks.

OLD PRIEST  
When I was ten years old, my  
grandmother told me that everyone  
has a purpose in life.

Young Amos turns from Young Becky and locks eyes on the priest.

MEMORY FLASH:

INT. KITCHEN - DAY (1972)

Young Amos sits at the table.

YOUNG AMOS - POV

Sitting beside him is an older woman. Her face is blurry and indistinct.

MARGARET

Everyone has a purpose in life. We all have a destiny.

The memory fades.

BACK TO SCENE

The old priest continues. Young Amos listens.

INT. CATHOLIC CHURCH - LATER

The old priest concludes his sermon. Young Amos remains attentive.

OLD PRIEST

And that my dear friends is the story of my life. It's been over sixty years since my grandmother spoke those words to me and I'm here today to pass on those words to you. Find your purpose in life and accept it. If you do, God will rain down showers of blessings upon you. Shall we pray?

INT. CATHOLIC CHURCH - LATER

The church service is over. Young Amos is in the back of the building. He takes a coin from his pocket and drops it into the donation box. He notices Young Becky and heads her direction. They find a private spot in the spacious church lobby.

YOUNG BECKY

Can you keep a secret?

YOUNG AMOS

Sure. What is it?

YOUNG BECKY  
I fell asleep during the sermon.

YOUNG AMOS  
That's okay. Nobody noticed.

YOUNG BECKY  
Maybe not.

YOUNG AMOS  
How about you? Can you keep a  
secret?

YOUNG BECKY  
Yes.

YOUNG AMOS  
I dream about bad things that  
happen to people.

YOUNG BECKY  
Sometimes I have nightmares too.

YOUNG AMOS  
But I think mine are real.

YOUNG BECKY  
Shouldn't you tell someone?

YOUNG AMOS  
It's a secret, remember?

INT. YOUNG AMOS'S BEDROOM - DAY

SUPER: "SEPTEMBER 1973 - FIRST DAY OF SCHOOL"

Young Amos sleeps; he's agitated.

DREAM SEQUENCE:

- Young Amos is in his room at his desk reading. A tapping  
sound on the window overcomes the silence.

- Young Amos makes his way cautiously over and draws back the  
curtain.

- An image suddenly appears through the clear glass. It's a  
face; it's the young scarred man.

END DREAM

Young Amos wakes up to the sound of the alarm clock. He sits  
up in bed and proceeds to the door.

INT. HALLWAY - MOMENTS LATER

Young Amos steps into the upstairs hallway and notices a light on downstairs. He hears Shirley in the kitchen.

INT. KITCHEN - DAY

Young Amos, freshly showered and completely dressed, joins Shirley in the kitchen. Shirley leans against the counter holding a cup of coffee.

YOUNG AMOS  
Good morning.

SHIRLEY  
I must say, you look quite handsome.

YOUNG AMOS  
Thanks.

SHIRLEY  
Your first day of school. Can you believe it? How do you feel? Are you nervous?

YOUNG AMOS  
Maybe a little.

SHIRLEY  
Things will be just fine. Don't worry.

YOUNG AMOS  
I won't.

SHIRLEY  
Here. Sit down. I made pancakes.

EXT. COBBS' NEIGHBORHOOD - DAY

Halfway to the bus stop, Young Amos sees Young Becky and then notices the bus coming in the distance. He picks up the pace and jogs the rest of the way.

YOUNG BECKY  
Good morning.

YOUNG AMOS  
Hey, Becky.

YOUNG BECKY  
You just made it.

The bus pulls up, and the door swings open to the BUS DRIVER's pleasant face.

BUS DRIVER  
Morning, kids.

INT. SCHOOL BUS - DAY

Young Amos follows Young Becky onto the bus. Young Becky chooses a row near the back and claims the window seat. Young Amos plops down beside her.

In the rear of the bus is YOUNG TRENT GIVENS (10). He has jet black shoulder length hair and a smug expression covers his good-looking mug.

YOUNG TRENT  
(teasing)  
Is that your girlfriend? Aw, how cute.

Young Amos turns and sees the kid wagging his head in a taunting manner and smirking.

YOUNG TRENT (CONT'D)  
Puppy love.

Trent makes kissing noises. Young Amos rolls his eyes.

YOUNG AMOS  
Maybe he'll just shut up.

YOUNG BECKY  
Maybe, but who cares if he doesn't.  
Just ignore him.

EXT. POWERS ELEMENTARY BUS DROP-OFF - DAY

The bus pulls into the school drop-off area. The doors fly open and the chatter escapes as the kids come streaming out.

EXT. POWERS ELEMENTARY BUS PICK-UP - DAY

There is a line of buses at the school loading area. Young Amos points to a yellow tank and Young Becky follows. They hop on for the return trip.

INT. POWERS ELEMENTARY BUS - DAY

Young Amos spots Trent Givens in the rear seat.

EXT. COBBS' NEIGHBORHOOD - DAY

The bus arrives at the stop. Young Amos and Young Becky get off. Trent stares down Young Amos through the bus back window. Trent flips Young Amos a middle finger, and Young Amos doesn't hesitate to respond in like manner. The bus pulls away.

YOUNG BECKY  
Don't let Trent get to you.

YOUNG AMOS  
So that's his name?

YOUNG BECKY  
Yeah, I remember from roll call  
this morning. Trent Givens.

YOUNG AMOS  
Maybe I'll get to him.

YOUNG BECKY  
You aren't afraid of anything, are  
you?

YOUNG AMOS  
Not Trent Givens.

INT. COBB HOUSE KITCHEN - DAY

Young Amos enters the kitchen. Shirley stands by the stove, stirring a pan of food.

SHIRLEY  
Hey, you're home. How was your day?

YOUNG AMOS  
It was good.

SHIRLEY  
You like your teachers?

YOUNG AMOS  
Yes.

SHIRLEY  
Glad to hear it. You know, first  
days are always the hardest. It  
will get better. Just hang in  
there.

YOUNG AMOS  
I will. So, what are you cooking?  
It smells good.

SHIRLEY

Fried chicken. It's Herman's favorite.

YOUNG AMOS

Can I help?

SHIRLEY

Well, let's see. You could take that bag of garbage out for starters. Then, I'd like to talk more about your day.

Young Amos grabs a trash bag and exits the kitchen through a side door that leads to a large three-car garage.

INT. COBB HOUSE GARAGE - CONTINUOUS

Herman Cobb is an obvious handyman. The last carport is entirely taken over by his tools.

EXT. COBB HOUSE BACK YARD - CONTINUOUS

Out back Young Amos deposits the garbage in a large drum.

INT. COBB HOUSE GARAGE - CONTINUOUS

Young Amos re-enters the garage and stops for a closer examination of Herman's tools, then focuses on his sledgehammer. He ambles over and touches it, contemplative.

INT. COBB HOUSE KITCHEN - CONTINUOUS

Young Amos returns to the kitchen and finds Shirley standing at the sink, washing potatoes.

YOUNG AMOS

Done. Anything else I can do?

SHIRLEY

Yes, you can help me peel these potatoes.

Shirley lifts a pail from the sink and sets the potatoes on the kitchen table.

Young Amos sits. Shirley slides over an empty cardboard box across the floor.

SHIRLEY (CONT'D)

Put the peels in here.

Young Amos grabs a peeler from the table and removes a potato from the top of the heap. Shirley joins him at the table.

INT. HIGH SCHOOL GYM - DAY

SUPER: "SPRING OF 1981"

TEEN BECKY (very pretty and well dressed, she looks like the popular girl type) watches TEEN AMOS (handsome and well built with brains and brawn) on the wrestling mat in the high school gym. They are now seniors in high school. Teen Amos pins his opponent and the match concludes. He spots Teen Becky and walks over to her while another match commences in the background.

TEEN BECKY

Good job.

TEEN AMOS

Thanks. What's up?

TEEN BECKY

Well... Trent invited me to a party at his parents' cottage tomorrow.

TEEN AMOS

I see. You know how I feel.

TEEN BECKY

Of course, that's why I'm telling you myself.

TEEN AMOS

You should stay away from him. He's bad news.

TEEN BECKY

You always say that. How do you know?

TEEN AMOS

I just do.

TEEN BECKY

People can change, Amos.

TEEN AMOS

Not him.

TEEN BECKY

Why?

TEEN AMOS

I don't trust him.

TEEN BECKY

I'll be okay. I mean what's going to happen? We're just hanging out with a few friends from school.

TEEN AMOS

Who's going?

TEEN BECKY

You know, the gang.

TEEN AMOS

Figures.

TEEN BECKY

I don't need your permission.

TEEN AMOS

No, you don't. But we're friends and you should trust me, not him.

TEEN BECKY

You should trust me.

Teen Becky turns and walks away. A whistle blows. Teen Amos returns to the wrestling mat.

EXT. TEEN BECKY'S HOUSE - DAY

TEEN TRENT, now a hotshot senior with even more attitude, picks Teen Becky up at her house in his Mustang convertible.

EXT. TRENT'S COTTAGE - DAY

Trent parks the car alongside a secluded cottage in the woods and he and Teen Becky get out. Trent goes inside the cottage.

Teen Becky settles comfortably on the front-porch swing and closes her eyes, drifting away into a nap.

EXT. TRENT'S COTTAGE - LATER

Teen Becky opens her eyes when she hears the sound of a car door slamming shut. The gang has arrived.

EXT. BUS STOP - DAY

A Greyhound bus approaches. The doors open, and Teen Amos boards.

EXT. TRENT'S COTTAGE - DAY

Teen Becky is on the porch chatting with four other girls from high school. Trent and some boys play football.

EXT. BUS STOP - DAY

The Greyhound bus stops. The doors open, and Teen Amos gets off. He makes his way down the road at a brisk pace until he sees a carnival in the distance.

EXT. TRENT'S COTTAGE - DAY

The boys wrap up the football game and join the girls on the porch. Trent whips out the cooler and beers are distributed.

EXT. CARNIVAL - DAY

Teen Amos explores the carnival grounds. He stops briefly at the High Striker and sees a naval officer take a futile swing.

EXT. TRENT'S COTTAGE - DAY

Trent emerges from the cottage with a bottle of whiskey and a huge grin.

EXT. CARNIVAL - DAY

Teen Amos greets a fragile Doc outside his trailer. Doc gives Teen Amos a warm hug.

DOC

It's good to see you, my boy.

TEEN AMOS

You too, Doc.

DOC

She's inside, but mighty feeble these days, like me.

Teen Amos nods to Doc, opens the door, and steps inside.

EXT. TRENT'S COTTAGE - DAY

Trent takes the final swallow of whiskey and tosses the empty bottle onto the ground. He turns to his friend SKINNY RONNY.

TEEN TRENT

Ready for another beer chaser?

SKINNY RONNY

Dude, I concede.

Trent turns to another boy from school, MUSCLE HEAD MATT.

TEEN TRENT

Matt?

MUSCLE HEAD MATT

Nah, man. I'm out too.

TEEN TRENT

You guys pussyin' out already?

Trent, half-stumbling, gives Ronny a mild shove.

SKINNY RONNY

I hate it when you're drunk, dude!

TEEN TRENT

I ain't drunk.

SKINNY RONNY

Sure, man, whatever you say.

TEEN TRENT

I say you're a quitter.

SKINNY RONNY

You know, Trent, you're a real asshole.

Teen Becky hurries down the front porch steps and intervenes as the mood disintegrates.

TEEN BECKY

Hey, calm down, guys. I don't think anyone here wants a fight. We're all friends, remember?

Silence lingers. Matt attempts to break the tension.

MUSCLE HEAD MATT

Did you guys hear the latest about Coach Carlson?

TEEN TRENT

You guys want to hear a real story? How about the one where the guy invites his friends to a cottage party, and they turn into a bunch of drunk assholes, so he tells them he wants all of them gone.

MUSCLE HEAD MATT

Dude, just relax.

TEEN TRENT

Right now! Leave! I don't want any of you assholes here!

INT. MISS HANNAH'S TRAILER - DAY

Miss Hannah sits uncharacteristically in a lazy-boy recliner. Teen Amos stops just inside the doorway. Bach's "Ave Maria" plays.

MISS HANNAH  
Come on in. I don't bite.

Teen Amos takes a spot on a stool next to her.

TEEN AMOS  
It's Bach.

Miss Hannah's face lights up.

TEEN AMOS (CONT'D)  
It's good to see you. I've really missed talking to you.

Hannah reaches out and clasps Teen Amos's hands.

EXT. TRENT'S COTTAGE - DAY

The cars retreat. Trent hurries over to Teen Becky and starts kissing her. She is willing until things get a little rough.

TEEN BECKY  
Hey, take it easy.

INT. MISS HANNAH'S TRAILER - DAY

Teen Amos remains planted on the stool next to Miss Hannah. Their hands are locked.

TEEN AMOS  
I never got a chance to talk to you about... well, that night.

MISS HANNAH  
The night you ...

TEEN AMOS  
Killed my own father.

MISS HANNAH  
So, you remember?

TEEN AMOS  
Yeah, I remember.

MISS HANNAH  
He was not your father and you did what you had to do.

TEEN AMOS

I know he was a bad guy, I know what he did.

MISS HANNAH

Then you must not feel remorse.

TEEN AMOS

That still doesn't make what I did right. I'm just trying to move on. I've made friends. I have a life.

MISS HANNAH

But here you are, with me. Why?

TEEN AMOS

I've been seeing someone else, you know, in my dreams.

MISS HANNAH

Go on.

TEEN AMOS

There's this kid I know, from school.

Teen Amos pauses, he seems hesitant.

MISS HANNAH

Go on, young one.

TEEN AMOS

He's already hurt someone.

MISS HANNAH

And now you're worried he may hurt someone else, someone you know perhaps?

TEEN AMOS

Yes.

MISS HANNAH

Soon, your visions will grow stronger and clearer. Then you must accept who you are.

TEEN AMOS

I don't know who I am. Ironic isn't it. I know these things about other people but nothing about myself. I don't remember anything about my past, before the carnival.

MISS HANNAH

All in due time, young one. You have been given a great power, your own special gift. You have been relieved of your past so you can prepare for your future.

TEEN AMOS

How is that even possible? I don't want this... gift, or whatever, to define me.

MISS HANNAH

A force greater than you is at work. You must not resist it.

INT. POWERS HIGH SCHOOL - DAY

Teen Amos navigates a crowded hallway until he reaches his homeroom.

INT. POWERS HIGH SCHOOL HOMEROOM - DAY

Roll call begins and Teen Amos glances over at the vacant desk when Teen Becky's name is called.

INT. COBB HOUSE - NIGHT

Teen Amos has a graphic dream.

DREAM SEQUENCE:

- Teen Becky is lying on the floor, crying. Trent is on top of her.

TEEN BECKY

Stop it, Trent! Get your hands off me! Stop.

- Trent tugs at her bra and roughly pulls it up toward her face, revealing her breasts. Trent rises up on his knees to unzip his pants.

- Teen Becky frees herself and tries to crawl away.

- Trent grabs her leg and pulls her back. He slaps her in the face again and unfastens her pants. After a couple strong tugs, her naked frame lies on the floor of the cottage, exposed, vulnerable, and trembling.

- Teen Becky hits him as hard as she can, smacking him violently in the chest with both arms.

- Trent retaliates. He angrily pins her arms back to the floor and lies on top of her. He penetrates her and thrusts violently.

END DREAM

Teen Amos wakes up, wet with perspiration, and visibly disturbed. He buries his face in the pillow which muffles his angry outburst.

INT. COBB HOUSE - DAY

Teen Amos comes downstairs and finds Shirley in the kitchen.

TEEN AMOS

I've been meaning to talk to you about something.

SHIRLEY

Okay. What's on your mind?

TEEN AMOS

I know your anniversary is coming soon. You and Herman should think about getting away for the weekend. You don't have to worry about me.

SHIRLEY

Actually, Herman and I have been talking about getting away, now that you're older. I'll speak to him, but I'm guessing we're going to take you up on that offer.

TEEN AMOS

That's great.

SHIRLEY

Anything else?

TEEN AMOS

Food. I'm starving.

MONTAGE

- Herman and Shirley leave for their anniversary getaway.

- Teen Amos practices swinging Herman's sledgehammer on a stump behind the Cobb house.

- Teen Amos puts Herman's sledgehammer in Herman's old pickup and drives off.

- He parks outside the Catholic Church in town and goes inside to put money into the donation box.
- He drives along the highway as Bach's "Air On The G String" plays inside the truck.
- He slows down and veers off the main highway onto a dirt road and parks in the woods, out of sight.
- He gets out of the truck, walks into the woods, and finds a good hiding place in sight of the cabin.
- He stakes out the cottage and, with a pair of binoculars, watches while Trent Givens parties with his friends.
- After sundown, Trent's friends begin to depart, all except one girl.
- The girl finally leaves late at night. She looks upset and is crying.

END MONTAGE

EXT. TEEN BECKY'S HOUSE - DAY

Teen Amos sits on the front porch steps. Teen Becky comes out the front door and joins him on the steps.

TEEN AMOS

I've been missing you at school.

TEEN BECKY

I haven't been feeling well, and then I heard the news about Trent.

TEEN AMOS

Yeah, that's what everyone around here is talking about. Are you upset about it?

TEEN BECKY

Sort of.

TEEN AMOS

Sometimes people get what they've got coming to them, don't they?

TEEN BECKY

Wait. Are you saying Trent deserved to die?

TEEN AMOS

You should be able to answer that question for yourself, considering what he did to you.

TEEN BECKY

What are you talking about?

TEEN AMOS

You know what I'm talking about.

TEEN BECKY

Oh my God! What did you do? Amos, tell me!

TEEN AMOS

He was a bad guy and I kept looking away... and you paid the price.

Teen Amos grips Teen Becky's hand.

BECKY - POV

She sees a VISION:

- Teen Amos stands outside Trent's cottage, sledgehammer in hand.
- Teen Amos goes inside and finds Trent asleep on the couch.
- Teen Amos makes use of the vaulted ceiling and gets a full unencumbered swing.
- The impact is tremendous, and-much like a peanut splitting under the crushing force of the index finger and thumb, Trent's skull cracks wide open beneath the hammerhead.

END VISION

TEEN BECKY

What just happened... who are you!?

Before Teen Amos can offer an explanation, Teen Becky retreats back inside her house.

EXT. COBB HOUSE - DAY

Teen Amos relaxes on the front porch swing. A car pulls up and Veronica Wild gets out. She still looks twenty-one. Teen Amos waves and she advances onto the porch.

VERONICA

Amos, it's so good to finally see you again.

TEEN AMOS

You too. I'm glad you called me.

VERONICA

I can't believe it, you're all grown up. You're no longer that little boy I remember.

TEEN AMOS

I guess not. Have a seat.

Veronica chooses a nearby rocker.

TEEN AMOS (CONT'D)

How's your story about the murder going?

VERONICA

It's coming along.

TEEN AMOS

How long are you in town?

VERONICA

For a few days. I have quite a few people to interview. So, tell me, how do you feel about what happened? Did you know Trent Givens very well?

TEEN AMOS

I knew him well enough to know he was a real jerk. It doesn't surprise me that somebody killed him.

VERONICA

Wow. That's quite... candid. Do you know something that might be beneficial to the case?

TEEN AMOS

No, nothing specific. Just a general opinion.

VERONICA

Okay, fair enough. So, how's your life been lately?

TEEN AMOS

It's been good.

VERONICA

I'm happy to hear that. You know, I've always had a soft spot for you, ever since I saw you that day at the carnival all those years ago.

TEEN AMOS

I appreciate your letters over the years, they've meant a lot to me.

VERONICA

I'm so proud of you, going away to college to become a doctor. I bet your old friend Doc is proud.

EXT. COBB HOUSE - MINUTES LATER

Teen Amos and Veronica finish their conversation.

VERONICA

Well, I guess it's time to put my reporter hat back on and go do some interviews. I have a story to write. Take care of yourself, Amos.

TEEN AMOS

Thanks. I will.

Veronica stands. Teen Amos follows her lead. He reaches out his hand for a shake, and she pulls him in for a hug. Veronica turns and walks to her car, gets in, and drives away while Teen Amos watches.

Teen Amos sees Teen Becky coming toward the house. He hops down the steps and meets her in the front yard.

TEEN AMOS (CONT'D)

How are you?

TEEN BECKY

Not good. I'm having a hard time.

Tears form in her eyes.

TEEN BECKY (CONT'D)

Anyway, I came over to let you know that--

Teen Becky holds back the emotion.

TEEN BECKY (CONT'D)

I've been thinking a lot about what you did for me, and...

Teen Becky pauses, upset, searching for words.

TEEN AMOS  
 You weren't his first you know.  
 Someone had to stop him.

Teen Becky suddenly hugs Teen Amos tightly.

TEEN BECKY  
 You're my very best friend, you  
 know that?

INT. A HOSPITAL - DAY

SUPER: "2018"

DR. AMOS KONKLIN (now age 55, tall, physically fit, good looking, and brown hair combed neatly to the side) enters through a side door. Down the hall past the nurses station he is greeted by NURSE WILMA HADLEY. She is middle-aged and stout.

NURSE HADLEY  
 Good morning, Dr. Konklin.

Amos acknowledges Nurse Hadley; his intense blue eyes make direct contact with her very ordinary globular organs.

AMOS  
 Good morning, Nurse Hadley.

Amos continues past Nurse Hadley down a long hallway. People are going about hospital business.

INT. A HOSPITAL PREP ROOM

Amos stands at a stainless steel scrub sink outside an operating room. The surgery preparation ritual commences.

EXT. CANADA SHALLOW GRAVE - DAY

Human remains are exhumed from a shallow grave in a wooded area. A POLICE OFFICER removes a wallet from the site tucked into the deceased man's boot and opens it. He swipes away the dust and grime and the driver's license identifies the deceased as Bill Konklin.

INT. HOSPITAL OPERATING ROOM - DAY

Amos performs brain surgery. Beethoven's "5th Symphony" plays softly until it's accompanied by the shrill sound of the skull drill.

INT. OFFICE - DAY

A nameplate identifies OLDER VERONICA WILD (now 66) reclining at her desk. She has aged well. She scrolls down her open web browser and sees a headline "Body Found in Shallow Grave."

She reads a few sentences and then makes a phone call.

OLDER VERONICA

(into the phone)

Judy, I just read an article in the Star Gazette and I need the name and phone number of the person who performed the autopsy on the man identified in the article.

(pause)

Thanks, I look forward to your call.

Veronica hangs up the phone.

INT. AMOS'S BEDROOM - DAY

Amos is asleep, dreaming.

DREAM SEQUENCE:

- It's the tapping at the window again, inviting Amos to determine its origin.

- Amos rushes over and pulls back the curtain.

- An image suddenly appears through the clear glass. It's a familiar face but aged; it's the face of an OLDER SCARRED MAN (60s)

END DREAM

Amos wakes up from the nightmare. Sweating and in somewhat of a stupor, he enters the bathroom. He washes his face and stares at his reflection as he alternates looking at himself in the bi-fold mirror, left mirror, then right mirror. He repeats then strips down and enters the shower.

INT. AMOS'S HOUSE - DAY

Fully dressed for work, Amos leaves his bedroom and walks down the hallway. Pictures line the wall of Amos engaged in various community services and hospital functions.

He enters a spacious living room that is beautifully decorated. However, a woman, children, and pets are noticeably absent. Amos lives alone.

He makes himself a cup of coffee.

INT. AMOS'S GARAGE - DAY

Amos enters a small utility room in his garage. He grabs a briefcase and duffel bag and returns to the garage where he briefly gazes at his two identical Mercedes; one black and one white. He places the items in the trunk of the black car.

EXT. HIGHWAY - DAY

Amos navigates through the congested streets and arrives at a New York City hospital.

EXT. HOSPITAL PARKING GARAGE - DAY

Amos parks in a reserved space.

INT. HOSPITAL - DAY

Amos enters a side door. It's another early morning routine beginning with Nurse Hadley.

NURSE HADLEY  
Good morning, Dr. Konklin.

AMOS  
Good morning, Nurse Hadley.

MONTAGE

- Amos stands near the cold stainless steel sink prepping for surgery.

- Amos performs brain surgery as Beethoven's "Violin Concerto" plays in the background.

- Amos goes for a walk along the crowded city streets. He enters a Catholic Church and places money into the donation box.

END MONTAGE

INT. CATHOLIC CHURCH - DAY

YOUNG PRIEST (30s with a pleasant face) motions to get Amos's attention. Amos walks toward him and they meet in the back of the church.

YOUNG PRIEST

I see you come in here at least once a week. It's the same routine. You make a donation and you leave.

AMOS

You pay attention to all of your visitors?

YOUNG PRIEST

Not everyone. However, some people make an impression.

AMOS

And what is your impression of me?

YOUNG PRIEST

That you're drawn here. But, you never enter confession. Are you a practicing Catholic?

AMOS

I was baptized when I was a young boy, but I don't consider myself a member of any religious organization. You might say I simply feel connected to the mission of the Church to help those in need.

YOUNG PRIEST

God certainly appreciates your financial support. But, I highly recommend confession. It's an opportunity to release your burdens. God forgives.

AMOS

Confession suggests there are sins I wish to ask another man forgiveness for.

YOUNG PRIEST

I see.

AMOS

Thanks for your concern, Father, but I really need to go.

YOUNG PRIEST  
Of course, as you wish.

MONTAGE

- Amos stands near the familiar stainless steel scouring the bacteria.
- Amos commands the operating room team as Mozart's "The Magic Flute" plays.
- Amos briefly checks in on a sleeping patient. He leaves the I.C.U. and stops to enter the time, 11:15 p.m., in the logbook.
- Amos walks out of the hospital and into the parking garage.

END MONTAGE

EXT. HOSPITAL PARKING GARAGE - NIGHT

Amos gets into his black Mercedes and exits the parking garage onto the highway. Bach's "Air On The G String" fills the car.

EXT. OLD WILDERNESS CAMPGROUND - LATER

Amos sees a road sign for the Old Wilderness Campground. He turns off onto a side road and parks his car in the woods near a lake. He checks his watch; it reads 12:19 a.m.

Amos gets out of the car, ties a surgical mask over his face, then pops the trunk. He opens the medical case and removes the parts to a de-constructed mechanical sledgehammer, which he assembles. He grabs the duffel bag, quietly closes the trunk, and takes a path into the woods.

At the end of the path the moonlight reveals the dark, silent, Cabin 326. Amos continues toward the entrance, crouching, listening for any sign of activity inside. He sets the duffel bag down and uses a key to inch open the door.

INT. OLD WILDERNESS CAMPGROUND CABIN - CONTINUOUS

Amos pauses to allow his eyes to adjust. To the left of the foyer is a small kitchen with a window that allows just enough moonlight to identify dishes on the counter with leftovers.

Amos proceeds onward into the bedroom. The two lovers, DAVID GARTH and LOIS WINSTON lie on their backs, asleep.

Amos stands near the bed, watching. He intently observes their peaceful sleep and in sync with their final easy

respiration he wields the sledgehammer and bludgeons both of them to death. The blood spurts upward and outward, like a high-pressure stream of water bursting out from a broken pipe covering his surgical greens with those familiar crimson splatters.

EXT. OLD WILDERNESS CAMPGROUND - CONTINUOUS

Bloody sledgehammer still in hand, Amos finds his way back to the cabin entrance, grabs the duffel bag, and proceeds into the woods. He stops and removes his bloody clothes. He gets fresh greens from the duffel bag and replaces them with his bloody clothes.

INT. HOSPITAL - NIGHT

Amos enters through the side door from the parking garage. It is quiet.

INT. HOSPITAL I.C.U. - NIGHT

Amos checks on his patients in the I.C.U. and makes an entry in the logbook.

INT. HOSPITAL - DAY

The familiar side door opens and Amos steps inside. He walks down past the nurses station and is immediately approached by Nurse Hadley as he continues moving forward.

NURSE HADLEY  
(peers over her bifocals)  
Dr. Konklin! Did you hear?

AMOS  
Hear what?

NURSE HADLEY  
About Dr. Garth.

AMOS  
No. What about him?

NURSE HADLEY  
He's dead.

AMOS  
What? What happened?

NURSE HADLEY  
Murdered.

Amos stops and turns to face Nurse Hadley.

AMOS

What? When?

NURSE HADLEY

The police say it happened early yesterday morning. They found Dr. Garth and Lois Winston at the Old Wilderness Campground in the cabin, the two of them still in bed together and beaten to death. Can you imagine?

AMOS

Really? No, I had not heard. That's just... awful.

NURSE HADLEY

Awful indeed. I just can't believe it.

AMOS

I don't know what to say. Do they have any ideas about who might have done such a thing? Any clues?

NURSE HADLEY

Well, there was apparently no sign of forced entry, which means they might have been murdered by someone they knew. These are evil times, I tell ya, evil times! Why, just the other day--

Amos takes Nurse Hadley by the hand.

AMOS

Wilma, thanks for telling me. I hate to run, but I need some time alone to..., well, process all this before my rounds this morning.

INT. AMOS'S OFFICE AREA - DAY

Amos returns to his office at promptly 10:00 a.m. Waiting for him in the small lobby is a patient MS. SMYTHE (late 70s).

AMOS

Good morning, Ms. Smythe. Please come with me.

She follows Amos into his office.

AMOS (CONT'D)

Please have a seat.

They both sit down.

AMOS (CONT'D)

As we discussed on the phone, the tests revealed an abnormal tissue mass in the area of your right temple. The next step will be to obtain a tissue sample so we can analyze it and be certain what it is.

MS. SMYTHE

I know it's best not to jump to any conclusions, but in these situations the news typically turns out bad, doesn't it?

Amos looks at a picture of Young Becky on his desk.

FLASHBACK TO:

INT. HOSPITAL OFFICE - DAY

Amos sits across from DR. KRAUS (60s, receding hairline.) The mood is serious.

AMOS

How long?

DR. KRAUS

A month at the most.

AMOS

She knows?

DR. KRAUS

Yes, we already had the talk.

AMOS

How did she take it?

DR. KRAUS

As well as anyone can, you know the drill.

AMOS

Yeah, I do.

DR. KRAUS

She wants to go back home.

AMOS

Well, let's make it happen. She's got me now.

DR. KRAUS

Are you sure you're prepared to take this on yourself?

AMOS

I've known Becky since I was ten years old. So, yes, when she's ready to go back home I'll be there for her.

DR. KRAUS

Okay, I'll get started on the discharge paperwork.

INT. HOSPITAL ROOM - DAY

BECKY JOHNSON (now age 54, her smile still radiates a room but the cancer has taken a toll on her body). She sits in a wheelchair as Amos enters the room.

AMOS

Looks like you're ready to go somewhere.

BECKY

All set.

AMOS

They feed you yet?

BECKY

Check.

AMOS

You sign all the papers?

BECKY

Check.

AMOS

Suitcase all packed?

BECKY

Can we just get out of here.

Amos hangs the small suitcase over the handle of the chair and he and Becky wheel away.

INT. CAR - DAY (LATER)

Amos and Becky drive along the highway.

BECKY

You are something else, you know that?

AMOS

Who? Me?

BECKY

God, I was this ten-year-old clueless little girl moving to a new town and...

AMOS

What?

BECKY

And I had no idea I was about to meet the greatest person I've ever known.

AMOS

Wow! You are really pouring it on thick today.

BECKY

Don't give me that modest bullshit. Seriously, there's just no one like you. And here I am again, a fucking mess and here you are again to the rescue.

AMOS

Some rescue.

BECKY

Don't you dare go there, I mean it! No one on this planet had an answer for me. No one! So, don't go beating yourself up over it.

END FLASHBACK

AMOS

We can't jump to any conclusions. The good news is that the first step only requires a routine procedure. We will use local anesthesia and minimal sedation.

MS. SMYTHE

Do you believe in God, Dr. Konklin?

AMOS

Well... as a matter of fact, I do,  
just not in the conventional sense.

MS. SMYTHE

Look, I'm seventy-eight. I suppose  
I could live another five years or  
so, but I've had a good life. I  
know you are most capable, but--

Amos notices that a tear has formed in her right eye, and he  
watches as it drops to her cheek. She peers deeply into  
Amos's eyes, then unexpectedly rises to her feet.

MS. SMYTHE (CONT'D)

I need to go. I'm sorry I'm such a  
mess today. I hope you understand.

AMOS

Of course. Take your time and think  
about it.

Amos rises from his chair and escorts Ms. Smythe to the door.  
He watches until she gets on the nearby elevator.

INT. HALLWAY - DAY

Amos stops near a nurse station to read a chart. He is out of  
sight and overhears two nurses talking.

INT. NURSES STATION - SAME

NURSE ERICA EMERSON is young and pretty, and NURSE PATTY is a  
middle-aged woman.

NURSE ERICA

Mm-mmm. Amos Konklin is so fine.

NURSE PATTY

Girl, I'd like to remind you he's  
old enough to be your daddy.

NURSE ERICA

So, I'd still put a ring on his  
finger.

NURSE PATTY

Don't hold your breath. I've been  
here over ten years, and I ain't  
never seen any woman steal Dr.  
Konklin's heart all the way to the  
altar.

NURSE ERICA

You can't blame a girl for trying.

Amos grimaces, scratches the back of his head, turns the corner, and braves the hallway past the station.

Nurse Erica breaks off the conversation to engage him.

NURSE ERICA (CONT'D)

Good morning, Amos. I must say that you look very... good today.

AMOS

Thank you, Erica. Any updates on Mr. Weider?

NURSE ERICA

I took him for a walk down the hall earlier. He seems to have more energy today.

AMOS

That's great news.

NURSE ERICA

Do you have any lunch plans?

AMOS

Actually, yes, I'm meeting Nick Stearns for lunch.

NURSE ERICA

Maybe some other time then?

AMOS

I think I'll pay Mr. Weider a visit.

After a few steps Amos catches the rear hallway view in a large, round mirror on the wall. He sees Erica lingering, staring at his backside.

INT. CAFETERIA - DAY

Amos meets up with DR. NICK STEARNS (50s). He's congenial and overweight. His hair is disheveled, and a stethoscope hangs around his neck, with its end piece tucked away in his front pocket. He finishes the final bite of a cheeseburger.

NICK

Hey, have a seat.

Amos joins Nick at the dining table. Nick swallows the bite and doesn't bother to wipe away the grease that has gathered in the corners of his mouth.

NICK (CONT'D)

By now, I'm sure you know about what happened to Garth.

AMOS

I know he's dead, but that's about it.

NICK

Well, did you know I'm a suspect?

AMOS

A suspect? What do you mean?

NICK

I mean everyone around here is. This big dude from the police, Tom Wallace, has been snooping around since last night. He looks more like a linebacker than a cop. Anyway, he's been interviewing people, asking questions. The cops think Garth's killer had access to a key.

AMOS

Does he know that could be anyone around here?

NICK

Right, everybody's got a copy of that damn key, even me. I never liked that bastard, but I didn't have a reason to kill him.

AMOS

Has Wallace spoken to you yet?

NICK

(takes a large bite of pie)

Nope, not yet.

AMOS

Well, you'd better keep those comments about not liking Garth to yourself.

NICK  
I know. I'm just talking to you,  
Amos, my old buddy.

AMOS  
What else do you know?

Nick holds up a wait signal, then swallows his pie.

NICK  
I heard the murder scene was some  
real hard-ass stuff. It seems the  
murderer bashed in their heads with  
some kind of blunt instrument,  
bludgeoned them to death while they  
were all cuddled up in bed.

Nick washes down the pie with his soda.

NICK (CONT'D)  
Well, I gotta run.

AMOS  
What? So much for our lunch date, I  
guess.

Nick gets up from the table with his tray in one hand and his  
soda in the other.

NICK  
Sorry, buddy. Another time.

AMOS  
You keep eating like that, you're  
going to be making an appointment  
with yourself someday.

NICK  
Yeah, I know, but what the hell?  
You only live once!

Amos cracks a partial smile and shakes his head as Nick  
leaves.

TOM WALLACE (40s), a large, well-built man, approaches Amos.

WALLACE  
Dr. Amos Konklin?

AMOS  
Yes, I'm Amos Konklin.

WALLACE  
Detective Tom Wallace. May I?

AMOS

I was just grabbing a bite to eat,  
but... sure.

Wallace takes a seat.

WALLACE

I'm investigating the Garth and  
Winston murders. I apologize for  
interrupting your lunch, but I only  
need a few minutes of your time.

AMOS

Okay.

WALLACE

I'll get right to the point,  
Doctor. We believe David Garth and  
Lois Winston might have been  
murdered by someone they knew,  
someone who had a key, because  
there were no signs of breaking and  
entering you see. I understand that  
all the senior physicians, yourself  
included, have access to the cabin.

AMOS

Yes, that's correct.

WALLACE

Would you mind telling me where you  
were very late Wednesday night and  
early Thursday morning?

AMOS

I was here at the hospital. I  
always have surgeries scheduled for  
Wednesdays, and I have a custom of  
spending those nights here, to  
remain close to my patients.

WALLACE

Did you see or speak with anyone  
between those hours?

AMOS

I finished a round in the I.C.U.  
before midnight, then crashed on my  
couch for a few hours. You can  
check the I.C.U. logbook if you'd  
like. I record my comings and  
goings there. It's hospital policy.

WALLACE

Do you know of anyone who might  
have wanted to hurt either of the  
victims?

AMOS

No.

PAGING NURSE (V.O.)

Code blue! Dr. Konklin, E.R...STAT!  
Code blue! Dr. Konklin, E.R...STAT!

AMOS

Duty calls.

Amos hurries away.

INT. EMERGENCY ROOM - DAY

Downstairs in the emergency room, Amos is greeted by the  
ATTENDING DOCTOR.

ATTENDING DOCTOR

Thanks for the help we're really  
understaffed today.

AMOS

That's what I'm here for.

Amos pulls back the curtain and looks at the patient. The  
attending doctor holds up the results from the magnetic  
resonance angiography. Amos gazes at it.

Standing nearby are four residents (late 20s), the senior  
being RICHARD COX.

AMOS (CONT'D)

Prep Brahms.

RICHARD COX

Yes, I knew it!

Richard Cox addresses the other three residents.

RICHARD COX (CONT'D)

Pay up, boys.

AMOS

How much, Mr. Cox?

RICHARD COX

Sixty bucks!

AMOS  
And the losers?

RICHARD COX  
(points to the other  
residents in turn)  
Um... Beethoven, Verdi, and Wagner.

AMOS  
Spend it well.

Immediately, the journey to the operating room begins. Amos takes the lead followed by the residents.

INT. OPERATING ROOM - DAY

Amos enters the O.R., and Brahms' "Lullaby" plays. The mood is serious. The young residents observe.

AMOS  
Okay gentlemen, it's time to get to work. Mr. Cox, since you're the lottery winner, that makes you the man of the hour.

RICHARD COX  
I'm ready.

AMOS  
Did they tell you in school that this procedure is one of the most dangerous?

RICHARD COX  
Yes.

AMOS  
And why is that?

RICHARD COX  
Well, you have to lift the brain and move it away from the base of the skull.

AMOS  
And why is that such a big deal?

RICHARD COX  
Swollen brains are especially difficult to move, Doctor. They are delicate.

AMOS  
Why on Earth would the brain be  
swollen?

RICHARD COX  
Generally due to hemorrhaging.

AMOS  
I'd say that's what we have here.  
All it takes is trauma to the right  
place and...

Amos pauses.

RICHARD COX  
And what Dr. Konklin?

AMOS  
Memories Mr. Cox, years of memories  
can just disappear.

INT. AMOS'S OFFICE - DAY

Amos is at his desk on the phone.

AMOS  
(into the phone)  
Send her in.

Amos hangs up the phone. He walks toward the door, and an  
older Veronica Wild steps inside his office.

OLDER VERONICA  
Hello, Amos.

AMOS  
Oh my God... Ms. Wild! Wow, I have  
to say, this is a big surprise.  
It's been a long time. You look  
great.

Amos extends his hand for a shake. Veronica accepts and their  
hands meet firmly.

AMOS (CONT'D)  
Please take a seat.

Amos escorts Veronica to a chair. She sits as Amos returns to  
his own chair behind the desk.

OLDER VERONICA

The last time we spoke, you were just finishing up medical school and then we lost touch. But, here you are, Dr. Amos Konklin.

AMOS

Yes, it's been quite a journey so far. So, what brings you to New York?

OLDER VERONICA

A body was recently found in a shallow grave near the Canadian town where we first met. The man was buried fully clothed, with his wallet and identification still on him, tucked away in a boot of all places. The name released was Bill Konklin.

AMOS

I see.

Amos leans back in his chair.

AMOS (CONT'D)

So that's why he never came back.

OLDER VERONICA

You remember him now?

AMOS

Yes, I do. My memory of him returned when I was a teenager.

OLDER VERONICA

You don't seem surprised... or very bothered by the news.

AMOS

Honestly, it's been a long time. I don't really think about him.

OLDER VERONICA

The coroner says the cause of death was a crushed skull.

AMOS

Okay.

OLDER VERONICA

Remember Trent Givens, your old high school classmate. Didn't he die from the same type of injuries?

AMOS

Let's see, we have two murders involving crushed skulls. My father and a fellow high school student, Am I connecting the dots?

OLDER VERONICA

Actually, it's four murders, if you count the most recent ones at the Old Wilderness Campground. Same M.O. it seems. Actually, I came to New York to find you because I had a hunch and guess what I discovered?

AMOS

It's hard to tell. What?

OLDER VERONICA

I was here at the hospital Wednesday night when you made your little trip.

MEMORY FLASH:

EXT. HOSPITAL PARKING GARAGE - NIGHT

Veronica Wild sits in her car. She snaps photos of Amos leaving the hospital and getting into his black Mercedes. She follows as Amos drives off and exits the parking ramp. She follows Amos all the way to the Old Wilderness Campground. She snaps more photos.

BACK TO SCENE

AMOS

You've been following me?

OLDER VERONICA

Yes. I did for a couple of days, but I guess I just got real lucky Wednesday night, or early Thursday morning to be more precise.

AMOS

How so?

OLDER VERONICA

I had a strong hunch, but in the end, you threw the answer right in my lap.

AMOS

To what question?

OLDER VERONICA

Is Amos Konklin a murderer, maybe even a serial killer?

AMOS

And you believe the answer is yes.

Amos stands. Veronica flinches.

OLDER VERONICA

I was there. I have proof. Photos with a digital timestamp that place you at the murder scene are pretty compelling evidence. If something happens to me, it all goes public immediately.

AMOS

Why are you here?

OLDER VERONICA

Did you kill your father and that boy from high school?

Amos walks around to the front of his desk and sits, facing Veronica.

AMOS

You want a confession?

OLDER VERONICA

What I'd really like to know is why.

AMOS

Maybe it was justice.

OLDER VERONICA

Justice?

AMOS

Someone told me long ago that sometimes things happen for a reason, even if we don't know why.

OLDER VERONICA

Your point?

AMOS

Perhaps you were there that night and you are here right now for a reason far greater than landing front-page coverage. I think you came here for a real story.

PAGING NURSE (V.O.)

Code blue! Dr. Konklin, E.R...STAT!  
Code blue! Dr. Konklin, E.R...STAT!

AMOS

I hate to break up this very interesting conversation, but it appears I'm being summoned. So, if you really want answers to all those questions still bouncing around in that head of yours, we will simply have to meet again.

OLDER VERONICA

Oh, that's right. By day you actually repair people's skulls.

Amos grins smugly, then rises to his feet. Veronica follows him to the door.

AMOS

I look forward to seeing you again soon.

OLDER VERONICA

Goodbye, Amos.

SERIES OF SHOTS

- Veronica leaves the office and proceeds down a hallway to the elevator.

- She exits the elevator on the ground level, then opens her purse. She pulls out a package addressed to "Lieutenant Tom Wallace" at police headquarters. It is wrapped in red paper.

- She walks over to the mail chute with the package in hand. She hesitates for a moment, staring at the package, then drops it into the chute.

END SHOTS

INT. HOSPITAL EMERGENCY ROOM - DAY

Amos approaches the attending doctor again.

AMOS  
What's the situation?

ATTENDING DOCTOR  
Car accident. The patient has  
severe head trauma.

AMOS  
Vitals?

ATTENDING DOCTOR  
Not good. She's in shock.

AMOS  
Okay, we've got to get moving on  
this. Let's get her to O.R. STAT.

The gurney is wheeled away.

INT. POLICE HEADQUARTERS - DAY

An office worker wheels a cart down a hallway and enters a room. He takes the distinctive red package from Veronica Wild off the cart and places it on a desk next to a nameplate that reads "Lieutenant Tom Wallace."

INT. HOSPITAL - DAY

Amos sits at his office desk. Tom Wallace and another officer abruptly enter. Wallace flashes his badge.

WALLACE  
Dr. Amos Konklin?

AMOS  
Yes.

WALLACE  
You are under arrest for the  
murders of David Garth and Lois  
Winston.

INT. METROPOLITAN DETENTION CENTER (MDC) - NIGHT

Amos Konklin fills up the small metal rectangle housing something resembling a mattress. He sleeps.

## DREAM SEQUENCE:

The older scarred man drives into the shadows and parks. The POUTY-LIPPED PROSTITUTE sitting next to him in the passenger's seat speaks.

POUTY-LIPPED PROSTITUTE  
So you like dark alleys, huh? For a  
hundred I'll make all your  
fantasies come true.

OLDER SCARRED MAN  
I'm counting on it. I like it  
outside.

POUTY-LIPPED PROSTITUTE  
Yeah? I like it anywhere you like  
it.

OLDER SCARRED MAN  
Get out, go to front of the car,  
and wait for me.

He kills the headlights and watches every motion of her shadowy sexy strides along the side of the car until she stops in front, staring into the windshield.

He follows, moving quickly behind her.

OLDER SCARRED MAN (CONT'D)  
Take off your blouse.

She complies fully and bends at a right angle onto the hood. His hot breath invades the back of her neck as the cold blade slices through the jugular.

END DREAM

Amos Konklin wakes up in a cold sweat. He sits up and stares at the jail cell bars.

EXT. OFFICE OF THE DISTRICT ATTORNEY HALLWAY - DAY

Two ASSISTANT DA's (30s) walk down a hallway together.

ASSISTANT DA 1  
Fifty bucks says he gives me the  
Konklin case.

ASSISTANT DA 2  
You're on!

They stop at a door that bears a nameplate that reads,  
"District Attorney James Seymour." Assistant DA 1 knocks.

DA SEYMOUR (O.S.)

Come in!

INT. DA SEYMOUR'S OFFICE - DAY

The Assistant DA's enter and close the door.

Behind the desk sits the older scarred man JAMES SEYMOUR,  
(mid 60s).

INT. METROPOLITAN DETENTION CENTER - VISITORS' ROOM - DAY

Amos Konklin sits at a table, alone, cuffed, wearing bright  
orange prison garb. Veronica Wild enters and sits across from  
him.

AMOS

You must be here for your story.

OLDER VERONICA

I want you to know that this has  
been hard for me. I've always felt  
a fondness for you, you know.

AMOS

It's only natural to be  
disappointed when we discover  
people don't meet our expectations.

OLDER VERONICA

Would you like to talk about it? I  
want to hear your side.

AMOS

Okay, let me lay it out for you...

INT. METROPOLITAN DETENTION CENTER - VISITORS' ROOM - LATER

Veronica takes notes as Amos talks.

OLDER VERONICA

So, when do these visions come to  
you?

AMOS

When I'm asleep.

OLDER VERONICA

So they're dreams?

AMOS

Yes, but they're reality.

OLDER VERONICA  
The future?

AMOS  
No, the past.

OLDER VERONICA  
How is such a thing possible?

AMOS  
Give me your hand.

Veronica hesitates for a moment, then extends her hand. Amos grips firmly and at once Veronica jerks back her head. Her eyes grow wide. She sees a vision.

VISION SEQUENCE:

- Dr. David Garth and Lois Winston are holding each other, smiling. They kiss.
- David Garth hands Lois a pill bottle.
- Lois is standing at an open medicine cabinet. She takes a pill bottle. The prescription is for KEVIN WINSTON, her husband. She replaces a prescription bottle with the bottle Garth gave her.
- Kevin Winston, sits on the bed. He opens the pill bottle.
- Kevin Winston lies on the bed and is discovered by Lois. The pill bottle is on the night stand.
- Lois switches the prescription bottle again and then removes a handful of pills from Kevin's original bottle.
- Lois picks up the phone and dials 911.

END VISION

Amos releases his grip.

Veronica, still recovering emotionally from the experience, shakes her head but says nothing. A long silence. Veronica opens her mouth, but she can utter no words.

AMOS (CONT'D)  
Do you think it would be difficult  
for you to convince a rational  
observer, say maybe a police  
detective, that you just witnessed  
a murder?

Veronica stammers.

OLDER VERONICA

But... I... uh. I--I didn't. I mean, I'm not even sure what I just saw!

AMOS

You had an experience, something others might dismiss as fantasy. But you saw the two people I executed at the Old Wilderness Campground.

OLDER VERONICA

How?

AMOS

I don't have all the answers, but for the sake of simplicity let's just say I can tap into energy fields that others cannot.

OLDER VERONICA

I--I don't know. How is that possible? How am I able to see? Can you just turn it on and off?

AMOS

Understanding how doesn't matter. What matters is the fact that I see what others cannot perceive, so I've established my very own system of justice based on those realities. And yes, I've learned how to share my visions with others.

OLDER VERONICA

Amos, I don't understand how any of this is possible, but even if it's true, I still can't condone vigilante justice!

AMOS

That's understandable, but what do you propose to do with this newfound knowledge you've received? Are you going to just forget about it? There was a time when I ignored what I saw about Trent Givens, and my friend Becky paid dearly for it.

OLDER VERONICA

Of course I won't forget about it! How could I?

AMOS

I'm not just a killing machine.  
Kevin Winston was my friend and a  
betrayed husband, and his death was  
ruled a suicide.

OLDER VERONICA

I really need to go. I feel a bit  
overloaded right now.

AMOS

Of course.

Veronica gathers her belongings and heads to the door.

AMOS (CONT'D)

You asked for my story and invited  
me to try you, so I did. I hope  
there are no hard feelings, Ms.  
Wild.

OLDER VERONICA

(turns to Amos)

I have to go.

SERIES OF SHOTS

- Veronica Wild parks her car at her apartment.
- She gets out and proceeds to the elevator, then takes it to the third floor.
- She gets off the elevator and within a few steps down the hallway, she reaches her door.
- She enters, proceeds to the kitchen area, and sets her purse on the counter top.
- She walks to the living room and is startled by a man sitting on the couch. She sees those familiar piercing blue eyes staring back at her. It's OLDER JOSEPH STEVENS (now age 55, tall, physically fit, good looking, and brown hair combed neatly to the side just like his twin brother).

END SHOTS

OLDER JOSEPH

Good evening, Ms. Wild.

OLDER VERONICA

Oh my! Amos, how did you get in  
here? I--I just saw you earlier in--

OLDER JOSEPH  
It might help if you sit down.

Veronica hesitates.

OLDER JOSEPH (CONT'D)  
I insist. Besides, I assure you I'm  
not who you think I am.

OLDER VERONICA  
Then who are you, and who gave you  
the right to enter my place?

OLDER JOSEPH  
My name is Joseph. Pardon the  
invasion.

OLDER VERONICA  
Just Joseph?

OLDER JOSEPH  
Joseph Stevens, Amos Konklin's  
identical twin.

OLDER VERONICA  
My God!

OLDER JOSEPH  
You're a journalist, so why don't  
you sit and let me tell you a  
story.

INT. METROPOLITAN DETENTION CENTER - AMOS'S CELL - DAY

A GUARD approaches and unlocks the door.

GUARD  
C'mon, Konklin. The lawyers want to  
talk to you.

AMOS  
About what?

GUARD  
Rumor has it we have a confessor  
for the Old Wilderness murders.

INT. METROPOLITAN DETENTION CENTER - VISITORS' ROOM - DAY

Amos enters the room alone. The prison-wear has been replaced  
by grey slacks and a blue blazer. He sits down at the table  
across from Joseph.

OLDER JOSEPH  
Hello, brother.

AMOS  
Oh my god! They told me what to expect but I still can't believe what I'm seeing.

OLDER JOSEPH  
It's been a couple days, I hope they've finally set you free.

AMOS  
Yes, it took a bit of negotiation but your confession and most of all your striking resemblance was enough to satisfy the prosecution.

OLDER JOSEPH  
So, we all alone here?

AMOS  
No one is listening that I'm aware of. I asked for some privacy and they honored my request.

OLDER JOSEPH  
You don't remember me, do you?

AMOS  
No... I don't. But, I'm guessing I should.

OLDER JOSEPH  
It's okay. Your friend Veronica Wild filled me in on the details... your head injury all those years ago.

AMOS  
How do you know Ms. Wild?

OLDER JOSEPH  
We met only recently.

AMOS  
Why are you here?

OLDER JOSEPH  
We were best friends, you and I, absolutely inseparable. Our life  
(MORE)

OLDER JOSEPH (CONT'D)  
 was great and then the dreams about  
 the scarred man started happening.

FLASHBACK TO:

INT. STEVENS FAMILY HOME - NIGHT

SUPER: "1972"

Young Larry and Joseph Stevens (9) occupy the two twin beds in a bedroom. Joseph is having a nightmare, tossing and turning quite violently and talking in his sleep. Larry wakes up, goes over to Joseph's bed, and shakes him.

LARRY  
 Joseph! Hey, wake up.

Joseph wakes, startled.

LARRY (CONT'D)  
 You were dreaming again.

JOSEPH  
 I woke you up?

LARRY  
 Yeah.

JOSEPH  
 Sorry. It was that same dream.

LARRY  
 I know. Try to go back to sleep.

JOSEPH  
 I will. Just go back to bed. I'm  
 all right now.

INT. DR. BLAKELY'S OFFICE - DAY

Joan Stevens and Young Joseph sit across from DR. BLAKELY (60s), distinguished looking.

DR. BLAKELY  
 Joseph, I spoke with your mother on  
 the phone, and she told me what you  
 recently told her, about the dreams  
 you've been having.

JOSEPH  
 Do you only help crazy people?

DR. BLAKELY  
I often treat people with mental disorders.

JOSEPH  
So, you think I have one?

DR. BLAKELY  
Not necessarily. Some people come to see me when they just need someone to talk to. I try to be a good listener.

END FLASHBACK

INT. MDC - PRIVATE ROOM - DAY

Amos and Older Joseph remain seated, facing each other. Joseph stares down at the table top and shakes his head from side to side.

OLDER JOSEPH  
I had sessions with him for years. Unfortunately, he never really listened to me at all.

AMOS  
God, I'm sorry. The man with the scar though. What do you know about him?

Joseph locks eyes with Amos.

OLDER JOSEPH  
I know he is a murderer, that he killed that woman back in 1972 and many others since. His face was so vivid, but everyone told me it was only a dream and not real. This one time, when you were sick and stayed home with Mom, Dad took me to a political rally. This man started giving one of those boring speeches, and then, right out of the blue...

FLASHBACK TO:

INT. TOWN HALL - DAY

A large group of people listen to a POLITICIAN conclude his speech. He receives a thunderous round of applause from his supporters. Young Joseph stands next to his father, Carl Stevens.

POLITICIAN

So now I'd like to introduce you to my family. First, my lovely wife, Emma.

People clap.

POLITICIAN (CONT'D)

Next, my wonderful daughter, Judith.

Whistles and claps erupt.

POLITICIAN (CONT'D)

And finally, my son, James.

The applause continues as the young man walks out on stage. When James turns to wave to the crowd, Joseph notices a scar on his left cheek. Joseph's jaw drops and he immediately paws at his father for attention.

END FLASHBACK

Amos reaches up to scratch his head and sighs.

AMOS

Then what?

OLDER JOSEPH

Then I lost it. I started yelling, trying to tell everyone who would listen. It didn't end well. Mom and Dad thought I'd lost my mind.

AMOS

What happened?

OLDER JOSEPH

His father was a big shot politician, and he came after Mom and Dad for defamation of character. In the end, I was declared the crazy one. They put me into a psych ward.

An awkward silence hangs in the room for a few seconds.

OLDER JOSEPH (CONT'D)

You went missing soon after that. They did let me out after a few months. Said I was all better, but the damage was done. I had to lie to everyone, and myself. And things were never the same. I came home

(MORE)

OLDER JOSEPH (CONT'D)  
 but you were gone. The darkness  
 completely overwhelmed me... it  
 consumed all of us.

FLASHBACK TO:

INT. STEVENS FAMILY HOME - NIGHT

Carl Stevens sits at the kitchen table drinking coffee. His mood is somber. Sitting across from Carl is Joan Stevens. She's draped in a bathrobe and looks frazzled.

Young Joseph enters, wearing pajamas. He pours a glass of milk and stands at the kitchen counter.

JOSEPH  
 Is Larry ever coming home?

JOAN  
 Of course, sweetie, we're going--

CARL  
 Don't make any promises you can't  
 keep.

Joan gives Carl a cold stare.

JOAN  
 We're going to find your brother  
 and bring him home.

CARL  
 (looks at Joseph)  
 Why don't you know where he is? You  
 seem to know everything else.

JOAN  
 (To Carl)  
 That's enough!

The room falls silent.

JOSEPH  
 Has there been any news?

JOAN  
 No, sweetie... nothing new. We're  
 not giving up though.

Carl gets up abruptly and leaves the room.

JOSEPH  
 Is Dad mad with me?

JOAN

No... he's just sad, like all of us.

Joan lays her head on the table and weeps. Joseph walks over and strokes his mother's hair.

END FLASHBACK

OLDER JOSEPH

They searched for years, but never found you. And me, well, it took me a long time to recover and become a functional member of society. As functional as possible, given our... condition.

AMOS

What condition?

OLDER JOSEPH

Oh, brother, come now -- you know our condition! We are unique. We see things... things others do not.

AMOS

Why did you come here? I mean, why are you here now?

OLDER JOSEPH

I've always known you were alive, but I just didn't know where. Then, one morning, I was reading the news, and I saw my own face, only it was yours. I read the headline and couldn't believe it. It said, "Dr. Amos Konklin Arrested for Double-Homicide." After all those years, there you were, right there in living color.

AMOS

This is incredible. I--I...

OLDER JOSEPH

I know what happened. Those people you killed at Old Wilderness deserved what they got. You had the courage to do what I never could.

AMOS

Maybe it's a good thing you didn't.

OLDER JOSEPH

I saw another picture in the news besides yours, a picture of the man who's been haunting me my entire life. The man with the scar is the District Attorney, the one who wanted to prosecute you.

AMOS

What!? The man with the scar is--

OLDER JOSEPH

You've dreamt about him recently, haven't you?

AMOS

Just a couple nights ago, as a matter of fact. He's the D.A.? Are you sure?

OLDER JOSEPH

Positive. The prick actually confronted both of us along the road one day after the whole political speech incident all those years ago. I was freaked out, but you were calm and cool as always. It didn't matter though, his daddy locked me up soon after that.

AMOS

I'm sorry, I don't remember.

OLDER JOSEPH

None of this is mere coincidence, my brother. It's destiny. You're strong. You have to stop him. You have to act quickly before he puts the pieces about you and I together. I adopted your last name to help the cause.

AMOS

I'm at a complete loss for words.

OLDER JOSEPH

You don't have to say anything. What's done is done. And what needs to be done next, only you can do it.

EXT. AMOS KONKLIN'S HOME - DAY

Amos arrives home and finds a box in the mail. Written on the box are the words "For my brother, Larry."

INT. AMOS KONKLIN'S HOME - STUDY - DAY

Amos opens the box, which contains a letter and a binder. He opens the letter and reads:

MARGARET (V.O.)

"My Dearest Larry, If you are reading this letter, it means you are alive and hopefully well. The night before you disappeared, I promised to tell you more about your great-grandfather. This manuscript, written in his own hand, contains information about some of his gifts.

Amos opens the binder and flips the pages, but continues reading the letter.

MARGARET (V.O.)

I only hope the knowledge of this might bring you closer to some understanding of what it all means to your life. I have never stopped thinking about you, and although it pains me deeply to realize we may never meet again, I'm compelled to believe there is a larger purpose at work. Love Always, Your Grandmother."

Amos puts down the letter and then suddenly, memories flood his mind.

MEMORY FLASH:

- Amos/Larry and Joseph play together on a swing set.
- Amos/Larry is in the kitchen making cupcakes with his mother. She kisses him on the cheek.
- Amos/Larry is in a Catholic Church with his father. Carl hands him some money and he places it into the donation box.
- Amos/Larry sits up in bed and his grandmother Margaret is with him. They hug.
- Amos/Larry sits with his mouth taped as Bill Konklin reads from the Bible.

BACK TO SCENE

Tears stream down his cheeks. Amos sits down. He leans over, places his head in his hands... and weeps.

INT. AMOS'S LIVING ROOM - DAY

Amos answers the door and invites Veronica Wild inside.

INT. AMOS'S STUDY - DAY

Amos and Veronica enter.

AMOS

Thanks for coming over. Make yourself comfortable.

Veronica takes the cushy chair. Amos leans against his desk.

OLDER VERONICA

I see you went along with your brother's plan.

AMOS

As did you.

OLDER VERONICA

Yes, I did. It goes against my nature, but I promised not to interfere.

AMOS

A woman of principle.

OLDER VERONICA

What's next for you, Amos?

AMOS

First, I have to take care of something... something especially for Joseph. You might call it unfinished business.

OLDER VERONICA

If it involves your... special calling, then I'd rather not hear.

AMOS

I understand. I will tell you though that I just realized today that the voice inside my head whispering that things happen for a reason was the voice of my

(MORE)

AMOS (CONT'D)

grandmother. She's always been there, a part of me.

OLDER VERONICA

So, you remember her?

AMOS

Yes.

OLDER VERONICA

I'm happy for you. What do you remember?

AMOS

All of it. Everything. Bill Konklin stole me from my family when I was nine years old. I wasn't his first and it didn't turn out well for the other boy. But, now I understand it was meant to be.

OLDER VERONICA

When we met, your brother told me about his life, and what happened to him. If Bill had not taken you, you might have suffered a different fate, like Joseph.

AMOS

But I didn't, did I? And killing Bill Konklin opened the door and--

OLDER VERONICA

You stepped through.

AMOS

It was my destiny.

OLDER VERONICA

Or maybe... it was just a fork in the road, and you made a choice.

AMOS

I suppose that's one way of thinking about it.

OLDER VERONICA

So what of the road not taken?

AMOS

What if all roads eventually converge and ultimately place you right back on the same path.

OLDER VERONICA

But the road not taken would still be a different one, with different experiences that might shape a different perspective.

AMOS

And your point?

OLDER VERONICA

That it's not too late to take a different path. You could settle down, find a woman and marry. Heck, it's not even too late to have children.

AMOS

There was a time when I was very young, back in high school actually, that I thought about such things, with Becky that is.

OLDER VERONICA

Your friend, yes, I remember you telling me about her in some of your letters.

AMOS

But, Trent happened. I never told you the details but Trent Givens raped her, and others before her. Those were the consequences for me not taking action sooner.

OLDER VERONICA

I'm sorry about what happened to her.

AMOS

I just wish life had not been so cruel to her. She deserved better.

FLASHBACK TO:

INT. HOUSE - DAY

Becky sits by a fireplace. She looks frail, the cancer has almost completely taken over. Amos brings her a cup of hot tea.

BECKY

Thanks.

Amos sits in a chair across from her. Becky takes a sip of tea.

                  AMOS  
How is it?

                  BECKY  
Just right.

Becky places the cup in her lap and giggles.

                  AMOS  
What's so funny.

                  BECKY  
This. This is funny.

                  AMOS  
How so.

                  BECKY  
God, Amos, I'm turning you into a  
bedside nurse.

                  AMOS  
Maybe this is what I prefer. In  
fact, I may just give up surgery.

Amos smiles jokingly.

                  BECKY  
Ha! The famous doctor, no way.

                  AMOS  
So, I'm famous now, huh?

                  BECKY  
I remember the day you told me you  
were going to medical school. It  
wasn't really a surprise. I was  
always amazed by how much you knew,  
even as a teenager.

                  AMOS  
Yeah, I learned a lot from DOC in  
the carnival and never stopped  
reading medical books after that.

                  BECKY  
Thanks for being such a good  
friend. You've always been there  
for me, through all time hard  
times... and now, this. I'm sorry  
I've always been such a basket  
(MORE)

BECKY (CONT'D)

case. I just never really mentally recovered from what Trent Givens did to me. But, I appreciate you entrusting me with your secret. I know that wasn't easy to do, to open yourself up like that. I promised I would take it to the grave with me.

AMOS

I know you will keep your promise. You always have.

Becky attempts to take another sip of tea but starts coughing uncontrollably. Amos rushes over to her side.

END FLASHBACK

A long silence. Veronica appears ready to ask the next logical question, then shifts the conversation away from the sore topic.

OLDER VERONICA

What now, then?

Amos stares off into space and says nothing for a few seconds.

AMOS

I think you have your story, Ms. Wild.

OLDER VERONICA

(rising from her chair)

Take care of yourself, Amos.

Amos nods.

INT. CATHOLIC CHURCH - NIGHT

Amos enters a Catholic church confession booth and sits. The CONFSSIONAL PRIEST breaks the silence.

CONFSSIONAL PRIEST

How long since your last confession?

AMOS

I've never done a confession before and that's not really why I'm here.

CONFSSIONAL PRIEST

I see. Go ahead though, speak freely.

AMOS

Is it wrong to let someone else take the blame for something you've done? Forget God for a minute, I'm talking about just between men. What is the moral basis for determining the answer to this?

CONFESSONAL PRIEST

I suppose it comes down to what you are willing to live with as a person. But in terms of taking blame, Christ is the greatest example of that.

AMOS

How so?

CONFESSONAL PRIEST

By dying for our sins. Our sins are offensive to God and so Christ took the blame for those offenses when he willingly went to the cross.

AMOS

I get that it's a noble act. But, is it morally right for us to accept something done on our behalf like that?

CONFESSONAL PRIEST

The more important consideration is for you to confess the sin that someone else is taking the blame for.

AMOS

But what if you don't feel the need to seek forgiveness for what you've done?

CONFESSONAL PRIEST

We all sin. If you confess your sins freely before God, he will forgive.

AMOS

I did not come for absolution. I came seeking an answer to a difficult question.

CONFESSIONAL PRIEST

There are difficult questions and then there are simple questions that may be more important to ask.

AMOS

I think I know the important question you want to ask. As to whether I'm saved I would answer that I do believe I am, thanks to my brother.

CONFESSIONAL PRIEST

Then I would say that you should accept your brother's generosity and go in peace.

AMOS

I'm afraid the going in peace part is a tall order for me.

INT. PARKING GARAGE - NIGHT

District Attorney James Seymour enters the parking garage alone and walks to his car. Amos, concealing his face beneath a hood, confronts him at gun point.

AMOS

Let's you and I take a little ride, shall we?

SERIES OF SHOTS

- They get into the car, Amos sits in the back seat, behind Seymour.
- The car slowly moves through the garage as Seymour drives with the gun pointed at the back of his head.
- The car travels down the interstate and finally exits, per Amos's instructions, via a road that leads into the woods.
- The car arrives at an isolated barn.
- Amos pokes Seymour in the back of the neck with a hypodermic needle.

END SHOTS

INT. BARN - NIGHT

Two lanterns on a nearby table light the area. Seymour wakes up, bound to a chair in the center of the open barn, with his

hands tied behind his back. His feet are cuffed and fastened to a metal rod driven down into the hard dirt floor.

Amos Konklin is perched in a chair across from him. His face is no longer concealed.

SEYMOUR

What the fuck is happening? Untie me!

Seymour squirms.

AMOS

Do you know who I am?

SEYMOUR

The madman who kidnapped me!

AMOS

Very good. Your deductive skills are nothing short of amazing, my friend. No wonder you're an attorney.

SEYMOUR

You're a psycho.

Amos quickly gets up, grabs Seymour's ears, and places his face just inches from his captive's. Their eyes make direct contact.

AMOS

We both know who the psycho is, don't we?

Seymour sits still and stares. Amos releases his grip and returns to his chair.

AMOS (CONT'D)

You've been up to your mischief a long time, haven't you? Just how many innocent people have you killed?

SEYMOUR

I don't know what you're talking about.

AMOS

I hesitate to ask this, because the very notion feels like some sort of horrendous blasphemy, but are you a Bible-reader, Mr. District Attorney? I mean, have you ever

(MORE)

AMOS (CONT'D)

taken the time to even open the  
Good Book you expect others to  
swear on?

Seymour smirks.

AMOS (CONT'D)

I didn't think so.  
(pulls Bible out of  
medical bag)  
Let me read a little something from  
the book that bears my name... in  
Amos chapter nine.

Amos flips open the Bible and reads aloud.

AMOS (CONT'D)

"Not one will get away. None will  
escape. Though they dig down to the  
depths of the grave, from there my  
hand will take them. Though they  
climb up to the heavens, from there  
I will bring them down. Though they  
hide themselves on the top of  
Carmel, there I will hunt them down  
and seize them. Though they hide  
from me at the bottom of the sea,  
there I will command the serpent to  
bite them."

Seymour squirms again.

SEYMOUR

Let me go you lunatic!

Amos closes the Bible and returns it to the medical bag.

AMOS

I thought you might enjoy that.  
There's no getting away with it, no  
place to hide.

SEYMOUR

You're crazy.

FLASHBACK TO:

PSYCHIATRIC WARD LOBBY - DAY

Joan and Larry Stevens stand near the admissions office  
window. Joan signs the piece of paper attached to the  
clipboard and hands it to the female ATTENDANT.

ATTENDANT

I'll open the door for you now.  
Joseph is waiting in the activity  
room with Dr. Blakely.

JOAN

Thank you.

PSYCHIATRIC WARD ACTIVITY ROOM - LATER

The room is alive with CHILDREN and a few VISITORS. Joan  
talks with Dr. Blakely as the nine-year-old twins play  
checkers at a table across the room.

LARRY

Looks like we're headed for another  
draw.

JOSEPH

Yeah, maybe.

LARRY

What do you think about your  
doctor?

JOSEPH

He's okay, but he doesn't believe  
anything I've told him.

LARRY

You know I do, right?

JOSEPH

Of course.

LARRY

I'm now having dreams about him  
too.

JOSEPH

About the scarred man?

LARRY

Yeah, him. It's the same guy that  
stopped in the car along the road  
that day.

JOSEPH

Have you told anyone?

LARRY

Not yet.

JOSEPH

Why is this happening to us?

LARRY

I don't know now but I'm going to find out.

JOSEPH

Is he just going to get away with it?

LARRY

Not if I can help it. I just don't know the answer right now.

JOSEPH

I know you'll figure it out, you always do. Just be careful else you will end up here, like me.

LARRY

We're going to get you out of here.

JOSEPH

I'm glad it's me in here and not you.

LARRY

Don't say that.

END FLASHBACK

AMOS

My brother was declared insane and institutionalized because of your sorry ass, and now he's locked up again.

SEYMOUR

What the hell are you talking about?

AMOS

You don't remember me and my brother do you? You once told me that you would be seeing me around. Well, here I am.

Seymour's face turns pale as he realizes he's confronting a ghost from the past.

SEYMOUR

It's you two again! Snivelling little liars.

AMOS

My brother sacrificed himself so I can continue to take out people like you. Your sentencing has been a long time coming, counselor.

SEYMOUR

Untie me!

Amos jumps up and slaps Seymour roughly across the face.

AMOS

(sits back down)  
Shut your mouth.

SEYMOUR

I'm innocent!

Amos reaches over and takes the mechanical sledgehammer out of the Medical Bag and assembles it calmly.

SEYMOUR

What is that? What are you doing?

AMOS

Ever play the High Striker carnival game?

Seymour stares nervously.

AMOS (CONT'D)

Let me introduce you.

Amos places the mechanical sledgehammer on the nearby table, snatches up a lantern and walks toward the north wall of the barn, revealing a High Striker. Amos hangs the lantern on the wall and seizes hold of a traditional game sledgehammer leaning against the wall. He walks over to the High Striker.

AMOS (CONT'D)

The object is to strike the platform and ring the bell.

At once Amos swings the sledge and strikes the High Striker platform. The dinger shoots to the top and the bell rings. He quickly repeats with two more swings with the same effect, and then returns the sledge to its place.

Amos slowly makes his way back to the table near Seymour. He reaches over and removes scrubs from a medical bag and dresses in them. He then grabs the mechanical sledgehammer from the table.

AMOS (CONT'D)

(walks behind Seymour)

I've operated on hundreds of people with severe head injuries and I can tell you from experience that in some cases, the trauma is simply beyond repair. Say, for instance, a person's skull is fractured by a sledgehammer. I suppose it's possible to survive if the blow lands just right, but the consequences would be terrible, leaving a person practically brain dead. Imagine lying in bed for the rest of your life, slobbering and unable to speak.

(walks around and faces Seymour)

Any last words? Anything you want to say about all those women you slaughtered?

SEYMOUR

Yeah, I've got something to say. Those bitches deserved every slice. I was doing the world a favor.

AMOS

Do you know what's going to happen now?

Seymour grunts and squirms violently.

AMOS (CONT'D)

Allow me to explain the process anyway. I'm going to use this hammer to bash in your skull beyond repair. Consider it... reverse surgery, if you will. It's my turn to do the world a favor.

SEYMOUR

They're gonna catch your ass!

AMOS

Oh, I assure you, this is my last execution using the sledge. That's why this one is special.

Amos raises the hammer for a full, extended, unencumbered swing.

INT. TAXI CAB - DAY

Amos sits in the rear of the taxi cab as it rolls to a stop at a traffic light along a busy city street. He spots a psychic shop nestled between a bakery and a pizza joint. The window paint "Psychic readings with Hannah" provides an irresistible invitation. Amos makes a spur of the moment decision to pause his ride.

AMOS

Hey, I need to get out here for a few minutes. Wait for me, I got you covered for twenty minutes.

Amos hands some cash over to the CAB DRIVER and quickly exits the car.

EXT. CITY STREET - DAY

Amos crosses the street, makes his way to the storefront entrance and goes inside.

INT. PSYCHIC SHOP - DAY

The bell on the door alerts a twenty-something LOLLIPOP-GIRL behind the counter as she sucks on the candy stick.

LOLLIPOP-GIRL

Hello, you here for a reading?

AMOS

I guess I am.

LOLLIPOP-GIRL

It's twenty dollars for a basic reading and ....

Amos interrupts.

AMOS

Let's start with that.

He grabs a bill from his pocket and forks it over.

LOLLIPOP-GIRL

Go on back.

Amos parts the drapes covering a door entrance leading to a small room. A middle-aged woman, the PSYCHIC wearing a cheap gypsy costume sits at a make-shift table.

AMOS

Are you Hannah?

PSYCHIC  
Me? No. I'm Barb.

AMOS  
Oh, I thought the window said...

PSYCHIC  
That old window... yeah I don't  
know who painted that. Was here  
before me, I just decided to leave  
it.

AMOS  
I see.

PSYCHIC  
Sit, please.

Amos complies.

PSYCHIC (CONT'D)  
Let's get to it.

She squints her eyes.

PSYCHIC (CONT'D)  
I sense longevity in your family.  
But it looks like you're probably  
an only child.

AMOS  
Actually...

PSYCHIC  
Hold on. Hmm...

AMOS  
What is it?

PSYCHIC  
I sense you have a big family  
yourself, wife and kids who love  
you.

AMOS  
Actually...

PSYCHIC  
Wait, there's more. You work with  
your hands don't you?

AMOS  
Yes.

PSYCHIC  
I knew it. Perhaps a builder?

AMOS  
Negative.

PSYCHIC  
Wait, maybe a writer cause your hands look pretty nice. But I'm seeing big things for you.

AMOS  
Like what?

PSYCHIC  
Well, I'm seeing an invention of some sort. Yes, you might be getting rich off this thing.

AMOS  
I tell you what Barb, I think that's good enough, you basically told me what I needed to hear.

PSYCHIC  
Are you sure? I mean I do offer other services.

AMOS  
I think I'm good.

Amos gets up from the table.

AMOS (CONT'D)  
Bye now.

Amos gestures with a hand motion.

EXT. TAXI CAB - DAY

Amos opens the door, gets in, and closes the door.

INT. TAXI CAB - DAY

CAB DRIVER  
That was fast.

AMOS  
A waste of time.

CAB DRIVER  
Where to now?

AMOS

Back to the original plan. The cemetery and then the airport.

EXT. CEMETERY - DAY

The taxi cab stops along a small dirt path near a cemetery. Amos gets out and walks across the green grass and stops at a grave site. The tombstone reads "Samuel Drake 1900-1984." He places a bouquet of flowers on the granite.

AMOS

I miss you Doc, I really do. You were always there for me. I'm sure she already knows, but just in case, tell Miss Hannah it all played out just like she said it would. She was the real deal just like you said.

INT. A HOSPITAL - DAY

Amos enters the side door and passes Nurse Hadley's desk.

NURSE HADLEY

Good morning, Dr. Konklin.

AMOS

Good morning, Nurse Hadley.

NURSE HADLEY

It's good to have you back.

AMOS

It's good to be back.

Amos proceeds down the hallway toward his office.

INT. AMOS'S OFFICE AREA - DAY

Ms. Smythe sits outside the door.

AMOS

Good morning.

MS. SMYTHE

Morning.

AMOS

Come on in.

Amos walks into his office and Ms. Smythe follows. They both sit.

AMOS (CONT'D)

I had this feeling I'd see you again.

MS. SMYTHE

Well after I left your office the last time I was doing some reading one day and came across a quote that said "When you feel like giving up, remember why you held on for so long in the first place."

AMOS

I take it you're not ready to give up.

MS. SMYTHE

Maybe this happened to me for a reason.

AMOS

I wouldn't argue with that.

MS. SMYTHE

And maybe meeting you did too.

AMOS

Speaking of quotes, I recall another one that said "There will always be a reason why you meet people. Either you need them to change your life or you're the one that will change theirs."

MS. SMYTHE

So what's next, Dr. Konklin?

AMOS

What was meant to be.

FADE OUT:

TITLE CARD:

"In my boyhood, I suffered from a peculiar affliction due to the appearance of images.... They gained in strength and distinctness and finally assumed the concreteness of real things. I soon discovered that my best comfort was attained if I simply went on in my vision further and further, getting new impressions all the time, and so I began to travel; of course, in my mind.... None of the students of psychology or physiology whom I have consulted could ever explain satisfactorily these phenomena. They seem to have been

unique, although I was probably predisposed as my brother experienced a similar trouble." - Nikola Tesla

THE END