

YOU NEVER KNOW
BY
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OPENING CREDITS SUPER IMPOSED OVER BLACK

MARINA ENTERTAINMENT PRESENTS

In Association with PISTACHIO FILMS

Actors Names

Etc. Etc.

1 INT. TAMI SAMSON'S HOUSE — DAY

TAMI walks in through the front door dragging a suitcase.

TAMI parks the suitcase against the wall, kicks off her shoes and drops her keys onto a table, then walks into the house.

2 INT. TAMI SAMSON'S HOUSE — DAY

TAMI walks into the KITCHEN, opens the refrigerator and grabs a bottle of water, and turns to walk back into the LIVING ROOM.

We are FOLLOWING BEHIND TAMI as she stops abruptly.

We TRACK towards TAMI, then past her to what she is looking at.

We CONTINUE TRACKING and come to a stop of a CLOSE UP of an empty Entertainment Center.

TAMI (O.S.)
(Screams)

3INT. — MIKE & SARRAH'S HOUSE — DAY

MIKE DALTON enters frame and walks towards us. He is buttoning his shirt.

CUT TO --

MIKE'S POV of SARRAH SMITH standing at the kitchen sink, her back to him.

CUT TO --

REVERSE SHOT of SARRAH as MIKE enters the kitchen.
MIKE embraces SARRAH from behind and kisses her neck.

SARRAH
I missed you last night.

SARRAH turns to face MIKE and they kiss passionately.

MIKE
I missed you too. This new case
is really throwing us --

MIKE is interrupted by his cell phone ringing.

CUT TO -

MIKE pulls out his cell phone from his pocket.
SARRAH groans as MIKE looks at the phone to see who is
calling.

MIKE
Sorry, babe. I gotta take this.

MIKE walks OFF FRAME.

CUT TO --

CLOSE UP of SARRAH as she turns to watch MIKE walk
away. She is not happy.

4INT. LIVING ROOM - MIKE & SARRAH'S HOUSE - DAY

MIKE paces near the front door as he answers his
phone.

MIKE
Dalton!

(listens for a beat)

MIKE
Another one?!

(listens for a beat)

MIKE
Ok, I'm on my way.

MIKE disconnects the call, opens the HALL CLOSET and
grabs a JACKET.

MIKE
 (calling to SARRAH in the kitchen)
 Sarrah! I gotta go!

MIKE pulls the JACKET on and walks out the front door.

SARRAH walks INTO FRAME just as the front door is closing. She looks at the door angrily.

5INT. LIVING ROOM - TAMI SAMSON'S HOUSE - DAY

MIKE is sitting in the living room with TAMI SAMSON. TAMI is crying. MIKE is writing in a notepad.

MIKE
 Ma'am, any information you can give us will be helpful.

TAMI
 Well, we just got back from visiting my sister in Calistoga. When we got back everything seemed normal, but then I noticed the TV cabinet was slightly open. When I took a closer look, I found it empty.

CUT TO -

TAMI is overcome with more tears and needs a moment to regroup. MIKE waits patiently for her to calm down.

TAMI
 So I started looking around and found other things missing, like our jewelry, including my grandmother's antique broach.

This makes TAMI cry harder.

CUT TO --

PETE SANTOS walks into the living room from inside the house.

PETE
 I think that does it for me. I'm done dusting for prints . . . Oh, and I found this on the floor in the bedroom.

PETE hands MIKE a plastic baggie.

MIKE takes the plastic baggie from PETE and holds it up.

CUT TO --

CLOSE UP of the baggie. Inside the bag is a ring.

MIKE

Ma'am is this your ring?

CUT TO --

MIKE hands the ring to TAMI.

TAMI

No, I've never seen it before.

MIKE takes the baggie back from TAMI.

MIKE

(to PETE) What about prints?
Anything we can use?

PETE

Maybe, maybe not. Got a few good
ones, but won't know if they
matter until we run them against
the family.

MIKE

(to PETE) Run those prints and let
me know what you find.

PETE

Will do.

CUT TO --

PETE turns and leaves through the open front door
without another word.

CUT TO --

MIKE stands up from the couch.

MIKE

We'll do our best to find who did
this. In the mean time, if you
notice anything else, give me a
call.

CUT TO --

MIKE pulls a business card out of his wallet and hands
it to TAMI who takes it slowly.

CUT TO --

MIKE turns to leave.

TAMI (O.S.)

Do you think we'll be safe here?
I mean, is there any chance
they'll come back? I don't want
to put my kids at risk.

MIKE

I don't think you have to worry.
They never return to the scene of
the crime. But if it helps you
feel better, you can stay at a
hotel for a few days. It's really
up to you.

TAMI

Ok, thank you.

MIKE nods at TAMI and leaves without saying anything further.

CUT TO --

TAMI closes her front door and looks at her home uneasily.

6INT. MIKE'S OFFICE - DAY

MIKE is sitting at his desk. He is looking at three (3) plastic bags of evidence that are on his desk.

MIKE picks up the bag with the ring in it and thumbs the ring inside it curiously when his phone rings.

MIKE

Dalton!

(listens for a beat)

MIKE (CONTINUED)

Tonight?

(listens for a beat)

MIKE (CONTINUED)

Ok. Maybe we'll get lucky.

MIKE hangs up the phone and gets up from his desk and walks out of frame.

CUT TO --

MIKE walks up behind PETE who is sitting with his back to us facing a computer monitor. MIKE claps a hand on PETE'S shoulder, startling PETE.

MIKE

Hey, Santos. We've got a hot date tonight.

PETE

I don't think my girl would like that. She thinks we already spend too much time together.

MIKE

(laughing) Yeah, well we've got a hot lead we have to check out.

PETE

What you got?

MIKE

Some anonymous tip about a possible burglary attempt tonight. The caller said they overheard some guy talking about it at a bar.

PETE

Sounds too good to be true. You think it's legit?

MIKE

It's worth checking out. If we catch him, great. If we don't, there's no love lost.

PETE

Tell that to my woman!

MIKE begins to walk away.

PETE

Oh, hey. Check this out. . .
(types something on his computer;
points at something on the
monitor) We got this one print
from the Samson house that doesn't
match any of the family members.
But I haven't found a match yet.

MIKE

Well, keep running it.
Something's bound to come up.

7INT. MIKE & SARRAH'S HOUSE - DAY

MIKE walks in the front door and drops his bag on the floor.

MIKE
Sarrah! I'm home.

CUT TO --

SARRAH walks out of the bedroom and towards MIKE,
until they are both IN FRAME.

SARRAH
You're home early.

MIKE
I'm just here to get ready. I
have to work tonight.

CUT TO --

SARRAH looks at MIKE disappointedly.

SARRAH
But we were supposed to have
dinner with my parents tonight!

MIKE
Shit! . . . I'm so sorry, I
completely forgot. . . But there's
nothing I can do. Just apologize
to them for me.

SARRAH
I don't want to go to dinner with
them alone. The whole point was
for you to meet them.

MIKE
Then cancel it. Tell them I'm
really sorry and will make an
effort to meet them soon.

SARRAH continues to pout at MIKE.

CUT TO --

MIKE takes SARRAH in his arms.

MIKE (CONTINUED)
I'm sorry, babe. I promise I'll
make it up to you.

SARRAH
You better.

MIKE kisses SARRAH lightly, then walks OFF FRAME.

CUT TO --

CLOSE UP of SARRAH scowling at MIKE'S back as he

leaves.

FADE OUT

8INT. VAN — NIGHT

MIKE & PETE are sitting on the front seat of the VAN.

MIKE is reading the newspaper. PETE is texting on his cell phone.

PETE

Man, am I in the dog house. My lady hates being home alone at night.

MIKE

I know what you mean, Sarrah isn't too happy with me right now either.

PETE

How are things going with you guys? Are you happy you decided to move in together?

MIKE

It's the best decision I ever made.

FADE OUT

9EXT. HOUSE — VAN'S POV — NIGHT

A CAR drives past the VAN'S line of sight, pulls up to a house and stops.

CUT TO --

A BURGLAR dressed darkly gets out of the car, goes to the trunk and pulls out a duffel bag.

BURGLAR walks towards the house and disappears around the side.

10INT. VAN — NIGHT

MIKE is looking through a pair of binoculars.

PETE is asleep in the passenger seat.

MIKE nudges PETE awake.

MIKE
We've got a live one.

PETE
Huh? What?

MIKE
(pointing through the windshield)
Check it out.

(CUT IN of SCENE 9.2)

CUT TO --

PETE looks at where MIKE is pointing.

PETE
Let's go get him!

PETE makes for the car door.

MIKE
Hold it there, cowboy. Let's see
if he actually breaks into the
house.

MIKE and PETE sit in the VAN for a beat.

CUT TO --

MIKE and PETE'S POV of a light coming on in the HOUSE.

MIKE
Gotcha!!

CUT TO --

MIKE and PETE get out of the van, and quietly close
the doors.

We FOLLOW MIKE and PETE as they creep towards the
HOUSE, pulling their GUNS.

11INT. SMITH HOUSE - NIGHT

BILL and ALICE are at the dinner table finishing their
meals.

BILL leans back into his chair with a satisfied sigh.

BILL
Wow. Honey, that was so
good . . . Thank you.

ALICE wipes her mouth with a napkin and finishes
chewing.

ALICE
My pleasure, dear. Do you want
dessert?

BILL
I am so stuffed, I couldn't eat
another bite.

CUT TO --

ALICE considers BILL for a beat.

ALICE
(cautiously) I called about Sarrah
today.

BILL
(annoyed) Did you? . . . Has there
been any change.

ALICE
Not yet. They say her vitals are
good, but still no sign that she
is going to wake up.

CUT TO --

ALICE gets up from the table and begins gathering the
dishes from the table.

BILL gets up quickly and reaches for the dishes ALICE
has in her hands.

BILL
Let me get those. Why don't you
go relax.

ALICE
Thank you. I think I'll do that.

ALICE hands BILL the dishes she has in her hands and
then leaves the room.

BILL continues to pick up dishes from the table,
watching his wife walk away.

12INT. BEDROOM — SMITH HOUSE - NIGHT

ALICE sits on an overstuffed chair and kicks off her
shoes. She picks up a book from the night stand and
pauses to consider her cell phone.

ALICE picks up her cell phone, dials a number and
waits to connect.

ALICE

Hi Honey. Just wanted to tell you that Dad and I missed you at dinner tonight, but we understand. That's life with a cop. . . Anyway, we look forward to seeing you sometime soon. Call me and we'll set something up. . . Bye.

ALICE disconnects the call and puts the cell phone back on the night table. She sits back in the chair, opens the book and begins reading.

13EXT. HOUSE - NIGHT

MIKE & PETE creep up on the HOUSE, careful not to be seen.

Reaching the front door, PETE covers MIKE with his gun, while MIKE picks the lock.

When they get the door unlocked, MIKE nods at PETE, they count to three with nods of their head, and then they enter the house quietly.

14INT. HOUSE - NIGHT

The house is dark as MIKE and PETE enter, covering each other as they move further into the house.

CUT TO --

As they approach the bedrooms, they see a flashlight moving around inside the MASTER BEDROOM.

MIKE and PETE flank the bedroom door. PETE accidentally bangs his foot against the wall, making a dull sound. MIKE silently motions to PETE as they prepare to go inside.

15INT. BEDROOM HOUSE - NIGHT

BURGLAR takes something off a dresser and is about to put it in a DUFFEL BAG when BURGLAR hears a soft noise from outside.

Quietly, BURGLAR goes to the sliding glass door and opens it.

Before exiting through the door, BURGLAR pulls something out of a pocket and drops it on the floor.

CUT TO --

BURGLAR climbs out of the door and is closing it when MIKE & PETE enter the room, surprising BURGLAR.

MIKE (O.S.)

Freeze!!

BURGLAR leaves the door partially open and runs OFF FRAME.

MIKE & PETE run across FRAME towards the door and then outside after the BURGLAR.

16EXT. HOUSE - NIGHT

BURGLAR runs past FRAME.

MIKE & PETE run past FRAME moments later.

CUT TO --

We FOLLOW MIKE and PETE as BURGLAR reaches their car and opens the door.

MIKE

I said FREEZE!!

CUT TO --

BURGLAR pauses for a moment and looks back towards MIKE and PETE for a beat.

CUT TO --

BURGLAR jumping into CAR and speeding away.

CUT TO --

MIKE reaches the curb. MIKE stands with his back to us watching the CAR drive away.

PETE comes up behind MIKE.

PETE

Did you at least get the plates?

MIKE

Yeah, I got em.

PETE

Well the guy left us another calling card.

PETE hands something to MIKE.

CUT TO --

CLOSE UP of MIKE'S HAND. He is holding up a FLOWER.

FADE OUT

17INT. - MIKE'S OFFICE - NIGHT

MIKE and PETE walk into the office and head straight for PETE'S computer.

CUT TO --

MIKE sits at the computer and begins typing something.

(beat)

MIKE
That's impossible.

PETE
What'd you get?

MIKE doesn't respond, he just stares at the computer monitor.

PETE looks over MIKE'S shoulder at the computer screen.

PETE (CONTINUED)
Holy shit!! That's your girl!!

MIKE
No, it's my girl's sister . . .
But she's supposed to be in a
coma.

CUT TO --

PETE walks away shaking his head as MIKE continues to stare at the computer screen, dumbfounded.

18INT. MIKE & SARRAH'S HOUSE - NIGHT

MIKE walks into the house quietly. The house is dark.

MIKE puts down his bag, takes off his jacket, placing it on top of the bag.

CUT TO --

MIKE walks straight into the bedroom.

CUT TO --

MIKE'S POV of SARRAH in bed asleep. MIKE watches her for a moment.

CUT TO --

MIKE removes a piece of transparent film from his pocket and looks at it for a BEAT. He walks over to SARRAH'S side of the bed cautiously.

Taking SARRAH'S hand gently so as not to wake her, MIKE presses the tips of her fingers into the film.

CUT TO --

CLOSE UP of MIKE pressing SARRAH'S hand onto the film.

CUT TO --

MIKE folds the film over and walks out of the room.

FADE OUT

19INT. KITCHEN - MIKE & SARRAH'S HOUSE - DAY

MIKE walks into the kitchen.

MIKE finds a note taped on the coffee machine.

MIKE picks up the note, reads it, then crumples it and throws it in the trash.

20INT. MIKE'S OFFICE - DAY

MIKE walks up to PETE who is sitting with his back to us in front of a computer.

MIKE
Hey Santos. Anything new?

PETE turns in his chair.

PETE
Nothing. Haven't been able to find anything on this mystery print.

CUT TO --

MIKE pulls the transparent film from his bag and hands it to PETE.

MIKE
Here, try these.

PETE
Who they belong to?

MIKE

That's not important . . . unless
they're a match.

CUT TO --

MIKE walks off frame.

PETE watches MIKE walk away curiously, then turns back
to the computer and begins typing.

21INT. LIVING ROOM - SMITH HOUSE - DAY

BILL is reading the newspaper on the couch, when the
doorbell rings. He removes his glasses, placing them
and the paper on the coffee table.

CUT TO --

BILL gets up from his seat and walks to the front
door.

CUT TO --

BILL opens the door. SARRAH steps in.

SARRAH

Hi Daddy.

BILL

Hello sugarpuss. Long time no
see.

SARRAH walks into the house, pulling off her jacket as
BILL closes the door.

SARRAH

How are you?

SARRAH and BILL hug.

BILL

Can't complain. We missed you the
other night.

SARRAH

I know. I was really looking
forward to it, but Mike had to
work late again.

CUT TO --

ALICE peeks out from the kitchen.

ALICE

(sarcastically) Well hello there,

stranger.

SARRAH

Hi, Mom. Sorry I didn't call you back.

ALICE

That's ok, dear. Do you want some coffee.

SARRAH

Some coffee would be great. Thanks.

CUT TO --

SARRAH and BILL sit at the kitchen counter as ALICE pours them coffee.

ALICE

(to SARRAH) So I called about your sister, if you're interested.

SARRAH

(rolling her eyes) Of course I'm interested. How is she? Is she waking up yet?

ALICE

Not yet, but the doctors said there's no reason not to expect her to.

SARRAH

Well that's great, Mom.

CUT TO --

SARRAH gets up from her seat and goes over to hug ALICE.

ALICE

Thank you, dear. Your father here seems to think it's a waste of time to still hope she'll be ok.

CUT TO --

BILL'S face contorts in anger.

BILL

(defensively) I never said you should give up hoping.

SARRAH

Now, now. I didn't come here to referee a fight. Mom, I'm sure

Dad's just worried about you. I mean, it has been two years since the accident.

ALICE

I know, but I'm not giving up on my baby girl.

SARRAH and BILL share a look.

SARRAH

Well, I just wanted to come and spend some time with my two favorite people. . . Now, what's for breakfast.

CUT TO --

SARRAH goes over to the refrigerator.

CUT TO --

ALICE looks at SARRAH coldly.

22INT. MIKE'S OFFICE - DAY

PETE is carrying a few sheets of paper as he walks over to MIKE'S desk.

PETE

Hey, boss. Those prints you gave me matched the one I got at the Samson house. . . So you wanna tell me where you got them?

MIKE

I pulled them off of Sarrah last night while she was asleep.

PETE

Sarrah?! Are you shitting me??

CUT TO --

MIKE opens his desk drawer, pulls out the four plastic evidence bags they have collected and places them on his desk.

MIKE

Each of these clues should have rung a bell for me, but I guess I was too blinded by my feelings to see it.

PETE

What are you talking about?

MIKE picks up each baggie, one by one, as he explains.

MIKE

Well . . . this was Sarrah's
cigarette brand when she used to
smoke. . . This is probably the
ring I gave her last year for her
birthday. . . And this is her
favorite flower. I just got her a
bouquet a few days ago.

CUT TO --

PETE looks at MIKE, shocked. MIKE picks up the last
bag of evidence.

MIKE

I am sure that I can find a match
for this in one of my closets at
home.

CUT TO --

Still holding that last piece of evidence, MIKE gets
up from his desk angrily, grabs his jacket and walks
past PETE.

CUT TO -

PETE follows after MIKE.

PETE

Hey, where're you going?

MIKE (O.S.)

I'm going to get to the bottom of
this.

23INT. MIKE & SARRAH'S HOUSE - DAY

MIKE charges into the house letting the front door
slam shut.

MIKE

SARRAH!! . . . SARRAH!!

There is no response.

MIKE walks purposefully OFF FRAME.

24INT. MIKE & SARRAH'S HOUSE - BEDROOM - DAY

MIKE enters the bedroom and goes to the closet.

CUT TO --

He rummages through the clothing aggressively, not caring about the items that are falling on the floor.

After a moment, MIKE finds a shirt and pulls it off the hanger. He reaches into his pocket and pulls out the evidence - a torn piece of cloth.

CUT TO --

CLOSE UP of MIKE'S hands as he holds the pieces up to each other.

OFF SCREEN a door closes.

CUT TO --

MIKE looks up at the sound, looking hurt and confused.

25INT. MIKE AND SARRAH'S HOUSE - KITCHEN - DAY

SARRAH is unloading groceries from bags on the counter and turning to put them away in the cabinets.

CUT TO --

MIKE walking slowly towards SARRAH, his hands behind his back.

CUT TO --

SARRAH turns back towards us and the bags and sees MIKE.

SARRAH

Hi, honey. You're home early for a change.

CUT TO --

MIKE reaches the kitchen counter and pulls his hands from behind his back.

MIKE

Do you want to explain this to me?

CUT TO --

SARRAH looks at what MIKE is holding in his hands, showing no reaction.

SARRAH

Where did you find that? I've been looking for it for --

CUT TO --

MIKE interrupts her.

MIKE

Cut the shit, Sarrah. . . Or is it Hannah? I don't even know who you are.

CUT TO – CROSS CUT

SARRAH'S expression changes dramatically from innocent to cunning.

SARRAH

I was wondering when you were going to figure out it was me all along.

MIKE

Is this just a game to you?

SARRAH

Sure. You can think of it as a game if you want. . . I see it as having to become a criminal just to get some attention from my boyfriend.

MIKE

Is that what this is about? My job? . . . You knew when you met me that there would be times when my job kept me busy. . . I thought I meant more to you than that.

SARRAH and MIKE stare at each other for a beat.

SARRAH

You mean enough to me that I'm willing to do whatever it takes to be with you.

MIKE

You are fucking crazy! . . . How can you expect us to be together when you know I have to take you in.

SARRAH

I'm not going to jail, Mike. You know I'll never survive in there.

MIKE

You know I don't have a choice. It's what I do. I catch the bad guys.

CUT TO --

SARRAH begins backing away from MIKE as he draws closer to her.

SARRAH
So you're choosing your job over me?

MIKE
I don't know who you are anymore.
I don't even know your real name.

SARRAH
My name is Hannah.

CUT TO — CROSS CUT

SARRAH pulls a gun out from under her shirt.

MIKE
What are you gonna do? Shoot me?

SARRAH
I will if I have to. . . You know, we could run away together. Start over.

MIKE
And then what? Live our lives like fugitives. I can't live like that.

SARRAH
No one has know, we could --

MIKE surprises SARRAH by going for the gun.

They wrestle with the gun for a moment.

The gun goes off.

CUT TO --

Both MIKE & SARRAH freeze.

MIKE slowly starts to collapse in SARRAH'S arms.

CUT TO --

SARRAH pushes MIKE away and begins to back away from him, horrified, dropping the gun onto the floor.

SARRAH turns to run towards the BEDROOM.

CUT TO --

MIKE reaches for SARRAH'S gun.

He points the gun at SARRAH.

MIKE
(whispering) I love you.

MIKE fires the gun at SARRAH, then collapses weakly, letting the gun fall to the floor beside him.

CUT TO --

We PAN OUT to see both dead bodies lying in the HALL.

26INT. - HOUSE - DAY

TRACKING into a bedroom.

PAN towards a bed with a WOMAN lying there, seemingly asleep.

Suddenly the WOMAN sits up violently.

WOMAN
(screams) HANNAH!!!

CUT TO - DUTCH TILT

A NURSE walks into the doorway.

CLOSE UP of the NURSE looking at WOMAN shocked. After a BEAT, NURSE backs out of the room.

NURSE (O.S.)
(shouting) Call Doctor Williams!!
She's awake!! Sarrah's awake!!!!

FADE OUT

THE END