TEASER

Over BLACK a CRACK of thunder and we're --

RUNNING.

Through pouring rain. Whipping through MANGROVE trees from SOMEONE'S POV.

JOHN RAYBURN (V.O.)
When you're lost, you look for signs.

After the initial thunder, all SOUND cuts out except for the heavy BREATHING of the runner --

We see only pieces of him --

Shiny black dress shoes ankle deep in muck

Rain pelting his wing-tip collar and black BOW TIE

The back of his head, hair soaked and matted --

JOHN RAYBURN (V.O.) (CONT'D)
You want answers. How did this happen? How did I get here?

Now we're low to the ground, moving, following the runner's feet, his shoes leaving mud-sucking FOOTPRINTS in the earth --

JOHN RAYBURN (V.O.) (CONT'D)
Maybe that's all my brother was doing. Trying to find a reason for his troubles.

And now we see a trail of BLOOD DROPS alongside the footprints.

JOHN RAYBURN (V.O.) (CONT'D)
Because it seems like he was always getting himself in trouble.

We see our narrator's face -- JOHN RAYBURN, the runner.

JOHN RAYBURN (V.O.) (CONT'D)
And I was always coming to his rescue.

He carries his brother DANNY RAYBURN who is draped, unconscious, pieta-like in John's arms. They both wear tuxedos.

JOHN RAYBURN (V.O.) (CONT'D)
But this time...I wasn't sure if I'd be able to save him.
BLOOD trails from Danny's fingers, dripping down into the mud.

JOHN RAYBURN (V.O.) (CONT'D)
God knows I tried.

John, sweaty, desperate, exhausted, collapses to his knees.

JOHN RAYBURN (V.O.) (CONT'D)
We all tried.

He looks at his brother's unconscious face --

JOHN RAYBURN (V.O.) (CONT'D)
Because whatever trouble our brother got himself into, our parents always taught us --

John looks up at the sky.

JOHN RAYBURN (V.O.) (CONT'D)
Family comes first.

Another CRACK of thunder --

CUT TO BLACK:
ACT ONE

FADE IN ON:

CREDIT SEQUENCE:

A WALL OF FRAMED FAMILY PHOTOS

The RAYBURN FAMILY through the years. Parents ROBERT and SALLY, and their four children...DANNY, JOHN, KEVIN, AND MEG.

We PAN through decades. The ages and clothes change, but the setting is always the same -- the family stands on a large porch, over-looking a spectacular blue sea --

DISSOLVE TO:

EXT. SEVEN-MILE BRIDGE - FLORIDA KEYS - DAY

Majestic helicopter shot of the iconic roadway. We've seen this shot before, probably hundreds of times, but we're going to see it again, because it always delivers.

As we sweep by the endless bridge, we close in on a BUS, speeding southwest --

INT. BUS - CONTINUOUS

A stunning view through the bus window to the ocean beyond.

But DANNY RAYBURN (44) is missing it. Because he's dead asleep, his head lolling back on his shoulders. If he's not drooling, he will be shortly --

And then, suddenly, his eyes snap open. He grabs his shoulder, wincing in pain.

He squints at the sunlight blazing through the window, then takes a bottle of prescription PAIN-KILLERS from his pocket. He shakes out a few pills and swallows them without water.

He senses something, turns to the seat across the aisle --

An ATTRACTIVE WOMAN around Danny's age stares at him. They make eye-contact.

She plays with a small chain around her neck, her fingers wrapped around some kind of pendant.

She smiles at Danny. He smiles back. Then he turns away. Something about her is unsettling...

CUT TO:
INT. JOHN RAYBURN'S PICKUP TRUCK - DAY

John, our narrator from the teaser, drives along a seaside road with his 14-year-old son, BEN. John's giving him tips --

JOHN RAYBURN
Main thing is to avoid the scrum at the beach. Got to get into the water clean or you're screwed before the race begins.

BEN RAYBURN
You tell me that every year.

JOHN RAYBURN
This year's different. This year you could actually win.

BEN RAYBURN
I don't care if I win. As long as I beat you.

JOHN RAYBURN
Oh, now you've done it. You've awakened the beast.

John smiles enjoying his son's competitiveness --

CUT TO:

INT. PARKED CAR - DAY

Two faces very close. Man and woman. She's straddling him in the back seat, sweat dampening her forehead. Suppressed heavy breathing; she's trying not to be too loud.

But it's difficult, because he's trying his best to make her scream. And he's so damn handsome and rugged, and fuck it --

She let's go. It's loud. And it's good. And when she catches her breath, she's smiling. Kissing him. Holding his face in her hands --

Her phone RINGS.

MEG RAYBURN
Shit.

She reaches into her pocket, but the phone has fallen out.

MEG RAYBURN (CONT'D)
Where is it?

They search the back seat as the phone continues to ring.
She looks at the floor, reaches down -- no phone, but she's found her UNDERWEAR. He has more luck --

HANDSOME MAN

Found it.

He pulls the phone out from between the seats, looks at the caller ID.

HANDSOME MAN (CONT'D)

Your mother.

MEG RAYBURN

Fuck.

She takes the phone, answers --

MEG RAYBURN (INTO PHONE)

Mom?

(to Handsome Man)

Went to voice mail. I gotta go.

HANDSOME MAN

(not too upset)

Yeah, Meg, it was great to see you too.

He pulls his pants up.

MEG RAYBURN

Sorry. Crazy, crazy weekend. Just wanted to say hi before I get lost in the whirlwind.

She kisses him. He starts to kiss her back. She cuts him off --

MEG RAYBURN (CONT'D)

No, seriously, get out. I shouldn't have done this. (kisses him)

You're so fucking hot. (kisses him)

Okay, get out. Go back to work.

She climbs into the driver's seat --

EXT. ISOLATED TREE-LINED ROAD - KEY WEST - CONTINUOUS

Meg's car, parked on the side of the road. The Handsome Man gets out and Meg speeds off. He straightens the waist on his pants, and approaches his Mercedes, parked a few yards down the road. He gets in his car --

CUT TO:
INT. THE RAYBURN HOUSE INN - KEY WEST - DAY

A small, family-run hotel. Traditional architecture, quaint, tasteful, timeless.

MRS. HOTEL PATRON
Is there any way we can stay?

SALLY RAYBURN
Oh, I wish you could. I really do.

SALLY RAYBURN, a bit harried, leads two Hotel Patrons down a staircase into the main hall. She manages to maintain every bit of her Southern charm even when she's saying "no" --

SALLY RAYBURN (CONT'D)
But I'm afraid it's just not possible.

Mr. Patron shows just the mildest irritation with his wife.

MR. HOTEL PATRON
They told us when we booked the room, Sweetheart. There's a private event this weekend.

MRS. HOTEL PATRON
(to her husband)
I'm only asking for one more night.  
(to Sally)
Your smallest room. Whatever you have.

SALLY RAYBURN
(with a smile)
I'm so glad you enjoyed your stay. But it's our Anniversary. In business 45 years.

Sally leads them through a sitting room/library off the hallway. Mrs. Hotel Patron stops, looking at something --

MRS. HOTEL PATRON
These are just magnificent.

It's the wall we saw in the credit sequence, covered with RAYBURN FAMILY PHOTOGRAPHES.

MR. HOTEL PATRON
Heard the city's naming a pier after you all.

SALLY RAYBURN
(nods)
Can you believe that?
MRS. HOTEL PATRON
(still looking at photos)
Such a beautiful family.

EXT. OCEAN - DAY

A PADDLE BLADE slicing water, almost no splash. A steady rhythm. An expert stroke --

A SHOULDER with a NAVY TATOO twitches to the rhythm. As the camera tries to hold the shoulder in frame we catch glimpses of a rugged profile, a strong jaw, gray stubble --

This is ROBERT RAYBURN. He paddles his kayak -- a workout he's been doing for 25 years. He's in his late 60s, but he's in shape. Shirtless. Tan.

His eyes are fixed on the horizon, specifically on a red BUOY a hundred yards off his bow.

He's struggling now. His shoulders burning with lactic acid, his stroke slowing until --

He stops paddling. He leans forward in the kayak, sucking air. One, two, three deep breaths and then --

He's paddling again. Eyes fixed on that buoy --

INT. RAYBURN HOUSE INN - DAY

Sally's on the move again, leading the Hotel Patrons down a hallway --

SALLY RAYBURN
We've got friends and relations coming in from all over the country. In a few hours the place will be bursting at the seams. I don't know how we'll fit them all.

They step out onto --

EXT. RAYBURN HOUSE - BACK PORCH - DAY

The same porch where all those pictures were taken. Mrs. Hotel Patron stops in her tracks --

MRS. HOTEL PATRON
I just can't bear to leave.
And we understand why. The view of the beach and the ocean is stunning.

SALLY RAYBURN
Laura!

Sally spots LAURA GIRARD, assistant manager of the inn, coming up the beach. Laura's Black, Caribbean descent, born and raised on the Keys. She's accompanied by MANNY, a young BELLMAN.

SALLY RAYBURN (CONT'D)
Can you check out Mr. and Mrs. Weller?

LAURA GIRARD
They're all set.
(to guests)
Your bags are in the car. Manny will show you the way.

They follow Manny off the porch and down a path. As soon as they're gone, Sally's easy charm gives way to anxiety --

SALLY RAYBURN
A hundred and fifty people. What was I thinking?

LAURA GIRARD
We handle those numbers all the time. Everything will be fine.

SALLY RAYBURN
Have you heard from Meg? She's not getting back to me.

LAURA GIRARD
Probably because she's on her way.

SALLY RAYBURN
And I wish Robert would get back soon.

Sally turns, shields her eyes, looks out to sea --

CUT TO:

EXT. OCEAN - DAY

Robert Rayburn muscling his kayak through the water. Gritted teeth, burning arms and legs --

The nose of the kayak breaks the plane of the buoy and Robert presses a button on his wristwatch.
He heaves for air, looks at his time on the stopwatch display. 57:01:17, below in parenthesis is the bad news: (+ 5:06:03)

He's not happy.

He leans back in the kayak, paddle across his legs, catching his breath.

He bobs silently in the waves, looking out to sea.

A lone DOLPHIN breaks the surface then dives back under.

Robert watches it. A sadness in the beauty --

CUT TO:

EXT. RAYBURN HOUSE INN - DRIVEWAY/ENTRANCE - DAY

John pulls up to the entrance. He and his son Ben step out of the pickup --

SALLY RAYBURN (O.S.)

There you are!

John and Ben turn to find Sally coming down the front steps. Sally greets Ben with a hug --

SALLY RAYBURN (CONT'D)

Where are your mother and sister?

BEN RAYBURN

They're picking up Aunt Belle after Janey's tennis lesson.

SALLY RAYBURN

You excited for the swim?

BEN RAYBURN

(non-chalant)

Sure. I guess.

Ben bounds up the steps into the hotel.

JOHN RAYBURN

He's been training for weeks. It's all he's been talking about.

(then --)

Everything okay?

SALLY RAYBURN

Well...guests will be here in a few hours, we still have people checking out, your father's not back, and I haven't heard from Meg.
He sees his mother's stress --

JOHN RAYBURN
Have you exercised today?

SALLY RAYBURN
There hasn't been time.

JOHN RAYBURN
Go. I'm here now. I'll check in with Laura.

SALLY RAYBURN
When does Danny get in?

JOHN RAYBURN
He said he'd be on the 4 o'clock bus.

CUT TO:

INT. BUS - DAY

Danny Rayburn stares out at the view. He turns to the Attractive Woman sitting next to him. She's reading a guide book: MARINE LIFE OF THE KEYS. There's a SEAHORSE on the cover. As Danny stares at the sea horse --

CUT TO:

EXT. RAYBURN HOUSE INN - OCEAN SIDE - DAY

John comes out onto the porch over-looking the ocean.

There are a few HOTEL PATRONS still on the beach. A LONG DOCK juts out into the reef.

He's seen this view a million times, but it always has an effect on him. It's gorgeous, yes, but it's also home.

Something catches his eye --

A ten-year-old BLOND GIRL stands ankle-deep in the water gathering sea shells. She puts the keepers in her t-shirt.

John watches her, drawn by something -- her innocence? The simplicity of her task?

LAURA GIRARD (O.S.)
Have you spoken to Mama Ray?

John turns to find Laura, the Assistant Manager, coming out onto the porch.
JOHN RAYBURN
Yeah. She making your life miserable?

LAURA GIRARD
It's fine. This weekend means a lot to her.

JOHN RAYBURN
Sorry you won't be able to enjoy it. You're more family than half the guests.
(re: people on beach)
These folks checking out soon?

LAURA GIRARD
Usual stragglers. I have my tricks to get them out.

She sees something in John's face.

LAURA GIRARD (CONT'D)
Don't you start worrying like your mama, now. It's just a party.

JOHN RAYBURN
Did my mother have you save a room for Danny?

LAURA GIRARD
Of course. Why, is he not gonna show?

John gives her a look -- he has no idea if Danny's going to show.

LAURA GIRARD (CONT'D)
It's not your fault if he doesn't.

Laura puts a reassuring hand on his arm. There's something between them that neither of them can afford to admit.

A MOTOR BOAT engine draws their attention to the water. John turns to see his younger brother KEVIN RAYBURN approaching in a SPORT-FISHING BOAT.

But John doesn't see the 10 year-old Blond Girl.

He scans the beach. She's gone...

CUT TO:

EXT. DOCK - DAY

Kevin pulls the boat up, ties a rope to a cleat as --
KEVIN RAYBURN
Can you gimme a hand?

John grabs a line from the back of the boat. He admires the vessel as he helps Kevin tie up.

JOHN RAYBURN
Where'd you get a 43 Merritt?

KEVIN RAYBURN
I've been fixing her up for this Fresh-Water Wall Streeter up in Big Pine. Next thing I know the guy gets busted for insider trading.

JOHN RAYBURN
What's the engine?

KEVIN RAYBURN
3208 Diesel.

JOHN RAYBURN
Shit. She's gorgeous.

KEVIN RAYBURN
Glad you like it. Because she's yours now.

JOHN RAYBURN
The fuck are you talking about?

KEVIN RAYBURN
You told me to keep an eye out for you.

JOHN RAYBURN
I can't afford this.

KEVIN RAYBURN
Yeah, you can. This Wall Street fuck had to put everything he owns up for auction. I practically stole it from him.

Kevin breaks out in a smile. John laughs, hugs him.

JOHN RAYBURN
I owe you. I owe you big.

KEVIN RAYBURN
Just promise me you'll take some time for yourself and enjoy the damn thing.
JOHN RAYBURN
That's a deal. That is definitely a
deal.
(beat)
Listen, I gotta check out for a bit.
Keep an eye on Mom while I'm gone.
You know how she gets.

KEVIN RAYBURN
Where're you going?

JOHN RAYBURN
The bus station.

Kevin instantly goes from happy to annoyed.

KEVIN RAYBURN
Christ. Why waste your time.

JOHN RAYBURN
Someone has to go.

KEVIN RAYBURN
He's 44 years old, he can't get here
himself?

JOHN RAYBURN
I told him I'd pick him up.

KEVIN RAYBURN
After the bullshit he pulled the
last time he was home?

JOHN RAYBURN
(not wanting to get into it)
He's expecting me.

KEVIN RAYBURN
What if he doesn't show?

JOHN RAYBURN
What if he does, and I'm not there?

Kevin does his best to swallow his frustration.

KEVIN RAYBURN
Just be back for the swim.

CUT TO:

INT. MEG'S CAR - DAY

Meg's POV, pulling into the driveway of the hotel. She drives
up to the main entrance, shuts off the engine --
EXT. RAYBURN HOUSE INN - ENTRANCE - DAY

Meg steps out of the car and tosses her keys to a young BELLMAN.

MEG RAYBURN
Hey, Manny. You can put it anywhere. I know we're going to have overflow.

MANNY THE BELLMAN
Yes, Miss Rayburn.

JOHN RAYBURN (O.S.)
Mom's been expecting you.

Meg turns as John exits the hotel.

MEG RAYBURN
I know. Some last minute stuff came up at work.

JOHN RAYBURN
Say hi to her. She's in the gym. I have to go to the bus station.

MEG RAYBURN
Good luck with that.

John heads to his truck. Meg starts up the steps, then turns back.

MEG RAYBURN (CONT'D)
Wait!

She runs down the steps, catches up to John.

MEG RAYBURN (CONT'D)
What are we going to do about the whole seating clusterfuck?

JOHN RAYBURN
I thought you were dealing with that.

MEG RAYBURN
I can't decide. Should we leave a seat for him at the family table? I mean, if we don't -- Mom's going to be upset. But if we do, and he doesn't show up --

JOHN RAYBURN
Let's be optimistic.

MEG RAYBURN
Funny.

(MORE)
MEG RAYBURN (CONT'D)
(then --)
If he doesn't show -- there'll be an empty seat, and Mom will totally freak.

A beat. Then as John leaves --

JOHN RAYBURN
You'll figure it out.

CUT TO:

INT. BUS - DAY

Danny rubs his shoulder. He turns to the Attractive Woman who's still reading. Then she looks up, makes eye contact. Danny quickly looks away.

He thinks for a moment, fights back a rising anxiety. Then he suddenly gets up, moves to the front of the bus.

BUSDRIVER
Can't stand there.

DANNY RAYBURN
Yeah, listen, my plans have changed. I'm not going through to Key West. Can you drop me in Islamorada?

BUSDRIVER
Next stop is Marathon. Back in your seat.

Danny turns back. The Attractive Woman stares out the window, playing with the chain around her neck --

CUT TO:

A ROAD SIGN: WELCOME TO MARATHON KEY

We move off the sign to find Danny's bus pulling into --

EXT. MARATHON BUS STATION - DAY

The bus comes to a stop. There's a HISS as the bus kneels, the doors open and --

Danny steps off, an over-stuffed backpack slung over his shoulder.

He heads for the station, but turns back when he hears the bus pulling out. He sees --
The Attractive Woman through a window. He watches her until the bus moves off and she disappears from view --

CUT TO:

INT. MARATHON BUS STATION - DAY

Danny enters, approaches the ticket counter, addresses the YOUNG CLERK.

DANNY RAYBURN
How much is a ticket back to Miami?

CUT TO:

LEGS churning on an elliptical machine --

INT. RAYBURN HOUSE INN - GYM - DAY

Sally tries to work off nervous energy. She stares out the sliding glass doors that look out on the ocean --

MEG RAYBURN (O.S.)
Check out those gams, Mama Ray!

Indeed, Sally is fit, strong.

SALLY RAYBURN
Why didn't you call me back?

MEG RAYBURN
I was driving. Anyway, I'm here now. What's the problem?

SALLY RAYBURN
For starters? Dinner. Inez has her granddaughter's Quinceanera in Miami Beach --

MEG RAYBURN
You've known that for months --

SALLY RAYBURN
She's distracted, she promised she wouldn't be. I should've never trusted her.

MEG RAYBURN
The woman who's been your head chef for 35 years.

SALLY RAYBURN
She didn't respond to my last text. I have no idea if she's prepared vegetarian options.
MEG RAYBURN
If she hasn't, I'm sure she'll come up with something.

SALLY RAYBURN
Something isn't good enough. I want Vegan. No dairy, no GMO's, gluten free. And organic.

MEG RAYBURN
Mom, that's not necessary.

SALLY RAYBURN
I'm not being difficult, I just want things to be perfect.

Sally's phone beeps. She grabs it from the drink cradle.

MEG RAYBURN
I'm sure that's Inez now.

SALLY RAYBURN
(looking at text)
Nope. It's Laura. The linen truck's going to be late.

Sally stops the machine. Meg sees the readout.

MEG RAYBURN
You still have 20 more minutes.

Sally wipes her forehead with a towel.

SALLY RAYBURN
There's too much to do. And now I have to take a shower.

MEG RAYBURN
Mom, these people are your family and friends. They love you. Nothing can go wrong.

SALLY RAYBURN
Well, that's just silly. Many things can go wrong.

MEG RAYBURN
They won't.

Through the sliding doors we see Robert Rayburn in the b.g., paddling slowly toward the beach. Sally and Meg don't notice.
I'll feel a whole lot better when all of my children are together in one place.

A hint of worry flashes across Meg's face.

I'm going to have Donna make you a very large gimlet, and you're going to have a good time.

Sally's phone CHIRPS again. Meg grabs it.

Whoever this is, I'll take care of it. No more phone for you. Understand?

Sally nods. She tucks a strand of Meg's hair behind her ear.

You look beautiful.

Meg smiles.

But you're getting too much sun.

CUT TO:

EXT. KEY WEST BUS STATION - PARKING LOT - DAY

John stands, leaning against his truck looking at --

A BUS. A sign above the windshield says "MIAMI - KEY WEST".

People are filing off. John watches until the bus is empty. The last person to get off is the Bus Driver. No sign of Danny.

Jesus...

John looks at his watch. Then he takes out his cell, dials a number. There's no answer.

There's a standard, phone-company voicemail greeting. After the beep --

It's John.
JOHN RAYBURN (INTO PHONE) (CONT'D)
I'm at the station, but...you're not. So call me. As soon as you get this. Please.

TIME CUT TO:

INT. KEY WEST BUS STATION - DAY
John steps up to the information booth.

JOHN RAYBURN
When's the next bus from Miami?

INFORMATION LADY
Every hour on the half hour.

CUT TO:

EXT. RAYBURN HOUSE INN - BEACH BAR - DAY
Meg at the bar talking to DONNA the bartender. She's in her 50s. Long, salt and pepper hair, too much make-up. A bikini top she should've stopped wearing fifteen years ago.

MEG RAYBURN
However you usually make it for her but double the vodka.

DONNA
That bad, honey?

MEG RAYBURN
And a shot of Patron for me.

ROBERT RAYBURN (O.S.)
Hit me with one of those.

Meg turns to find Robert coming up the beach in his bathing suit.

MEG RAYBURN
Daddy!
She gives him a hug and kiss, then immediately pulls away --

MEG RAYBURN (CONT'D)
Lord, you stink.

ROBERT RAYBURN
That's the smell of dedication.

Donna gives them their shots. They clink glasses, knock back the tequila, then head to the hotel --
MEG RAYBURN
Did you beat your time?

ROBERT RAYBURN
(lying)
Just under 57 minutes.

MEG RAYBURN
Congrats. But you should be saving your energy for the swim.

ROBERT RAYBURN
I'm losing muscle. Thinking of getting a trainer.

MEG RAYBURN
Don't overdo it.

Meg stops him before they get to the hotel, speaks softly --

MEG RAYBURN (CONT'D)
Does mom really think Danny's going to show this weekend? Because if she gets her hopes up, she's just going to end up heart-broken.

Clearly a subject that makes Robert uncomfortable --

ROBERT RAYBURN
I'll talk to her.

CUT TO:

EXT. BUS STATION - KEY WEST - DAY

John sits in his pickup listening to MUSIC on the radio. In his hand he holds a KEYCHAIN with a small, stuffed LOBSTER attached. Stitched on the lobster are the words: "ENJOY THE KEYS!"

He turns the lobster over and sees --

The edges are CHARRED, as though it were burned in a fire.

He's studying the keychain, when his cellphone RINGS. He puts the keychain away, answers --

JOHN RAYBURN (INTO PHONE)
Hey, what's up?

BEN RAYBURN (OVER PHONE)
Why aren't you back yet?

INTERCUT --
EXT. RAYBURN HOUSE - BACK PORCH - DAY

Ben's on his phone, the expanse of ocean behind him.

    JOHN RAYBURN (INTO PHONE)
    I'm still waiting for your uncle.
    He missed his bus.

    BEN RAYBURN (INTO PHONE)
    You'll be here for the swim, right?

    JOHN RAYBURN (INTO PHONE)
    Of course.

Another BUS from Miami pulls up. John watches as people file off --

    JOHN RAYBURN (INTO PHONE) (CONT'D)
    How's grandma doing?

    BEN RAYBURN (INTO PHONE)
    She's driving everyone crazy.

    JOHN RAYBURN (INTO PHONE)
    Be nice to her, ok? Mom and Janey'll be there soon.

John hangs up, watches as the bus empties.

Still no Danny.

CUT TO:

EXT. RAYBURN HOUSE INN - ENTRANCE - LATE AFTERNOON

A long row of CARS snaking out the hotel driveway --

MONTAGE as guests arrive:

VALETS and BELLMEN try to keep up, grabbing luggage, moving vehicles --

People pile out of their cars as Meg, Sally, and Kevin come down the front steps, greeting people.

We catch snippets of dialogue, jumping from conversation to conversation.

KEVIN speaks to an ELDERLY COUPLE. He holds a clipboard.

    KEVIN RAYBURN
    I'm taking names for the Sunset Swim.
    You guys in?
He sees a CAR pull up. Out steps John's wife DIANA RAYBURN, his daughter JANE (12), and a RED-HEAD in her mid-thirties.

Kevin watches as Meg greets them all. Then he waves to the red-head. She waves back.

KEVIN RAYBURN (CONT'D)
(to elderly couple)
Is that the most beautiful woman in the whole damn world?

The red-head comes over to him --

RED-HEAD
What do you know, you've never even left Key West.

KEVIN RAYBURN
I went to Orlando once.
(to the elderly couple)
Have you two met?

The Red Head smiles, extends her hand --

RED-HEAD
I'm Belle. Kevin's wife.

CUT TO:

SALLY hugging and kissing a SUN-PRUNED WOMAN her age.

SUN-PRUNED WOMAN
Forty-five years! Unbelievable.

SALLY RAYBURN
I know, we're both so old.

They laugh. Sally sees Diana with Ben and Jane.

SALLY RAYBURN (CONT'D)
Hello!
(to Woman)
You know my daughter-in-law, Diana.

SUN-PRUNED WOMAN
Of course! It's been ages. You married into my favorite family, sweetheart.

DIANA RAYBURN
Mine too.

SUN-PRUNED WOMAN
Like the Kennedys. Only more drunk.
(MORE)
SUN-PRUNED WOMAN (CONT'D)

Did I say drunk? I meant more fucking fun!

Sally hides her reaction to the colorful language.

SALLY RAYBURN

And this is my granddaughter, Jane.

She pulls Jane into her, giving her a big squeeze.

CUT TO:

MEG as Belle pulls her aside --

BELLE RAYBURN

Where's that gorgeous boyfriend of yours?

MEG RAYBURN

He's working. But he'll be here later for the dinner.

BELLE RAYBURN

Oh, good. You mind if I just stare at him while he eats?

Meg laughs --

CUT TO:

KEVIN, in the main lobby now, holding his clipboard, ushering in a small group of guests.

KEVIN RAYBURN

I'm not saying participation is mandatory -- I'm just saying you have absolutely no choice.

GUEST

Who else is gonna swim?

KEVIN RAYBURN

Everyone! Even Aunt Pep, and she's 83. Come on, Dave. It's the Sunset Swim! You know the Tradition! I can count you in?

GUEST

Well --
KEVIN RAYBURN  
(writes on clipboard)  
Sure, I can.  

CUT TO:  

EXT. KEY WEST BUS STATION - LATE AFTERNOON  

John, still waiting, dials his cell phone, waits for an answer --  

MAN'S VOICE (OVER PHONE)  
Yeah, this is Eric.  

JOHN RAYBURN (INTO PHONE)  
Hey. It's John Rayburn.  

INTERCUT --  

EXT. BOAT ON THE OCEAN - LATE AFTERNOON  

ERIC O'BANNON (43) is on his cell. All we see is sea and sky behind him.  

ERIC O'BANNON (INTO PHONE)  
John fuckin' Rayburn. So nice to hear from you, Sheriff. 

Eric's a skinny, sun-baked, long-haired, tattooed Key West native. He and John don't seem to like each other much.  

JOHN RAYBURN (INTO PHONE)  
Listen, Danny told me he was coming into town. I was wondering if you've heard from him.  

ERIC O'BANNON (INTO PHONE)  
Shit, I haven't spoken to Danny since last Christmas. If he's in town tell him to pick up a fucking phone and call me.  

JOHN RAYBURN (INTO PHONE)  
Okay, thanks.  

CUT TO:  

EXT. RAYBURN HOUSE INN - BEACH - AN HOUR LATER  

A CROWD of guests gathered on the beach. Kevin stands in front of them, going over rules for the swim.  

KEVIN RAYBURN  
...no scratching, gouging, kicking or licking -- hear that Aunt Pep? 
Keep that tongue where it belongs.
Laughter.

KEVIN RAYBURN (CONT'D)
No flippers or other artificial propellants -- flatulence aside.

GUEST
Aha! Your secret weapon.

KEVIN RAYBURN
Better believe it. Anything else is fair game. You wanna shave your pits and grease up, no problem. Plenty of Crisco in the kitchen. Awards will be given for the top three finishers. Starting gun goes off at sunset, people. So get yourselves ready --

Ben’s cellphone rings, he looks at the caller ID and steps away from the crowd.

BEN RAYBURN (INTO PHONE)
(answering)
Hey. You find Uncle Danny?

INTERCUT --

EXT. KEY WEST BUS STATION - PARKING LOT - LATE AFTERNOON

John sits in his truck on the phone.

JOHN RAYBURN (INTO PHONE)
No. It looks like I won’t make it back in time.

BEN RAYBURN (INTO PHONE)
(taking it okay)
Well that sucks.

JOHN RAYBURN (INTO PHONE)
Sorry.
(beat)
Can you to do me a favor?

BEN RAYBURN (INTO PHONE)
Sure.

JOHN RAYBURN (INTO PHONE)
Get Uncle Kevin and Aunt Meg. Tell them to go to the Cabana and call me back.
Ben turns to Meg, waves, getting her attention as we --

CUT TO:

INT. CABANA - LATE AFTERNOON

Kevin and Meg are in a small structure, filled with kayaks, paddles, beach umbrellas, etc. The fading afternoon light slashes through slats in the walls. Meg has her cellphone on SPEAKER.

    KEVIN RAYBURN (INTO PHONE)
    I told you not to waste your time.

    MEG RAYBURN (INTO PHONE)
    How long have you been there?

INTERCUT --

EXT. KEY WEST BUS STATION - PARKING LOT - SAME

John on his cellphone.

    JOHN RAYBURN (INTO PHONE)
    I've waited for three buses. And
    he's not answering his cell.

    KEVIN RAYBURN (INTO PHONE)
    Forget about him.

    JOHN RAYBURN (INTO PHONE)
    I already have, that's not the point.
    We have to tell Mom he's not coming.
    I tried calling, but I couldn't reach
    her.

    MEG RAYBURN (INTO PHONE)
    Shit. I took her phone.

    KEVIN RAYBURN (INTO PHONE)
    Why?

    MEG RAYBURN (INTO PHONE)
    I replaced it with a gimlet. She
    was freaking out.
    (then --)
    Anyway, Dad said he was going to
    talk to her about Danny.

    JOHN RAYBURN (INTO PHONE)
    Did he?
MEG RAYBURN (INTO PHONE)
I don't know. I'll check in with him.

KEVIN RAYBURN (INTO PHONE)
(to John)
Get back here. The swim starts at sunset with or without you, and I don't want to do it without you.

CUT TO:

EXT. BEACH - SUNSET

We're moving along the shoreline, quickly skimming the surface of SAND.

A picture-perfect expanse, glowing pink and orange, lit by the setting Florida sun --

And then we see them --

SWIMMERS

gathered together pre-race on the hotel beach. They're starting to line up, readying themselves --

CUT TO:

FACES. CLOSEUPS.

Men, women, young/old, 20's, 30's, 40's, 50's. The full range of the Rayburn's family and friends --

KEVIN is at the starting line shaking out his arms, staying loose, tightening his goggles into place. He's completely focused, squeezing the final ooze of an energy boost gel packet into his open mouth. He turns to the crowd --

KEVIN RAYBURN
To the marker and back! This is a sprint, not a marathon!

Meg and Robert come down the porch, dressed for the race --

MEG RAYBURN
John went to the station. Danny didn't show.

Robert isn't happy about this. Or surprised.

MEG RAYBURN (CONT'D)
Did you talk to Mom?
ROBERT RAYBURN

Haven't gotten the chance.
(re: Danny)
He's not even here, and he's already shit on the weekend.

CUT TO:

A STARTER'S PISTOL is raised into the air and we're --

EXT. RAYBURN HOUSE - BEACH - SUNSET

Sally stands on the beach, holding the pistol.

SALLY RAYBURN

Take your marks!

The swimmers get their footing in the sand for the sprint to the ocean --

ANGLE -- looking down on the swimmers backs from the front porch.

A MAN'S SHOULDER enters frame, watches as --

SALLY RAYBURN (CONT'D)

Three, two, one --

BANG!

REVERSE ANGLE -- from the water looking back at the hotel as the mass of swimmers race to the shoreline.

And in the b.g., on the porch, we see the Man who's shoulder entered frame --

DANNY

He smiles, throws down his back-pack, strips down to his shorts.

Sally watches the swimmers churn up the water. She doesn't see --

Danny running down the beach behind her. He gives her a quick kiss on the cheek as he passes --

DANNY RAYBURN

Hey, Ma.

Then he dives into the water. Sally watches him, beaming --

CUT TO:
EXT. OCEAN - SUNSET

ON THE WATER: Arms and legs fly -- it's an intense scrum, everyone jockeying for position.

Kevin emerges from the pack, jumping into the lead, fiercely competitive, until --

A HAND grabs his ankle.

    KEVIN RAYBURN

    Hey!

He whips around to find --

Danny at his heels. Danny yanks back on Kevin's leg, propelling himself forward into the lead --

Kevin gets over the initial surprise of seeing his brother, pounds the water, on Danny's tail, trying to regain the lead.

ON THE BEACH:

Sally watches, smiling. Behind her John comes down the sand. When Sally sees him --

    SALLY RAYBURN

    Where were you?

    JOHN RAYBURN

    Bus station. Didn't anyone tell you?

    SALLY RAYBURN

    Tell me what?

    JOHN RAYBURN

    Danny didn't show. I'm sorry.

    SALLY RAYBURN

    Don't be ridiculous -- he's right there.

She points to the water. John turns to see --

    DANNY

Swimming, in the lead, heading back toward the beach. Kevin catches up to him, grabs him by the waistband of his shorts.

They're in a full-on wrestling match to get to the finish. Kevin, fiercely competitive, gets the better of Danny, re-taking the lead --
When they hit the shallows, Kevin stands, starts to run to the finish line --

Danny grabs him by the ankle. Kevin drags him to the shoreline then shakes him loose. He races up the beach, past the flag that marks the finish line, collapses onto the sand, shouting in triumph.

He looks back at Danny who lies at the water's edge, panting for breath. They both start to laugh, giddy from the fraternal competition.

John watches them, left out of the fun. Danny looks up, sees John for the first time.

DANNY RAYBURN
(catching his breath)
Hey. You missed it.

And off John, sitting on his anger --

END ACT ONE
ACT TWO

OVER BLACK we hear a HISS and we're --

EXT. MARATHON BUS STATION - DAY

The bus kneels, doors open and --

Danny steps off, carrying his backpack. He sees the Attractive Woman through a window. He watches her until the bus moves off and she disappears from view --

Yes, we've seen this moment before. We will occasionally jump back in time in this series. So get used to it --

CUT TO:

INT. MARATHON BUS STATION - DAY

Danny addresses the YOUNG CLERK.

DANNY RAYBURN
How much is a ticket back to Miami?

CUT TO:

EXT. MARATHON BUS STATION - PARKING LOT - DAY

Danny exits the bus station, ticket to Miami in hand. He sees a NEWSPAPER vending machine. Inside, the front page of the local paper announces: "ISLAND MAINSTAYS TO BE HONORED".

Below the headline is a photo of Sally and Robert -- his parents -- posing in front of the Inn.

Danny reads the headline, then looks at his watch. Time to kill. He starts to walk --

CUT TO:

INT. SEASIDE BAR/RESTAURANT - MARATHON KEY - DAY

An open-air, thatched roof place by the harbor. Danny sits at the bar, jamming a fish taco into his mouth. He chews it, doesn't like it, manages to force down a bite, then --

DANNY RAYBURN
You said the grouper was fresh.

A WAITRESS crosses to him -- in her thirties, bleached-blond, eye-brow pierced many times over.

WAITRESS
It's fresh.
DANNY RAYBURN
No. It's not. And the slaw is soggy.
There's no crunch.

He pushes the plate away

DANNY RAYBURN (CONT'D)
I'm not paying for this.

He swigs his beer. The Waitress takes the plate, moves off. Danny pulls out his cellphone, opens it.

DANNY RAYBURN (CONT'D)
Shit.

No battery left.

He looks up, sees ERIC O'BANNON -- the skinny, tattooed guy John called from the bus station. Eric's getting into a small boat that's tied up at the harbor.

Danny recognizes him, shouts from the bar --

DANNY RAYBURN (CONT'D)
Hey! Rico!

Eric looks up --

TIME CUT TO:

EXT. ERIC'S BOAT - OUT ON THE WATER - HALF HOUR LATER

ERIC O'BANNON, Danny's age, fires up a joint, takes a hit, passes it to Danny.

ERIC O'BANNON
Squid's still workin' the jet-ski tours, Billy's got a bait and tackle thing going.

DANNY RAYBURN
Cornell?

ERIC O'BANNON
Cornell? I don't know what the fuck Cornell does, but he's still around. And Dana got divorced.

DANNY RAYBURN
(passes the joint)
That surprises me not a bit.

ERIC O'BANNON
She's lost weight.

(MORE)
ERIC O’BANNON (CONT’D)
A little leathery around the eyes, but still worth a poke.

A deafening HORN BLAST shatters the stillness.

ERIC O’BANNON (CONT’D)
Fuckin’ cruise ships. They’re everywhere now.
(exhales)
When’s the bus?

DANNY RAYBURN
They leave every hour.

ERIC O’BANNON
Why you going back to Miami? You’re not going home for the big Rayburn circle-jerk?

Danny laughs.

ERIC O’BANNON (CONT’D)
I hear they’re going to name South Pier after your old man. Don’t you want to see Big Bobby Rayburn all proud, cutting that ribbon?
(then)
Fuckin’ joke.

DANNY RAYBURN
I can’t stay. I got stuff going up north.

ERIC O’BANNON
Whatever happened to that seafood place you told me about?

DANNY RAYBURN
I opened it.

ERIC O’BANNON
Good for you, bro.

DANNY RAYBURN
No, I got out. Big hassle. Restaurant business is shit.
(tokes)
Truth is, I trusted the wrong guys. I’m in a bit of a hole now.

ERIC O’BANNON
You need cash?
DANNY RAYBURN
Why?

ERIC O'BANNON
I might be able to find you something.

DANNY RAYBURN
Something like, what?

ERIC O'BANNON
A job.

DANNY RAYBURN
Yeah, I get that. Doing what, exactly?

ERIC O'BANNON
A job. (smiles)
Say yes, and I'll tell you.

DANNY RAYBURN
Yeah, no thanks.

ERIC O'BANNON
It's not a big deal. You'd be working with me. It'll be fun.

Danny tokes, thinks. Eric's cellphone rings. He answers.

ERIC O'BANNON (INTO PHONE) (CONT'D)
Yeah, this is Eric.

JOHN RAYBURN (OVER PHONE)
Hey. It's John Rayburn.

Eric looks pointedly at Danny.

ERIC O'BANNON (INTO PHONE)
John Fuckin' Rayburn.

Danny shakes his head: "I'm not here."

ERIC O'BANNON (INTO PHONE) (CONT'D)
So nice to hear from you, Sheriff.

JOHN RAYBURN (OVER PHONE)
Danny told me he was coming into town. I was wondering if you've heard from him.

ERIC O'BANNON (INTO PHONE)
Shit, I haven't spoken to Danny since last Christmas.
ERIC O'BANNON (INTO PHONE) (CONT'D)
If he's in town tell him to pick up
a fucking phone and call me.

JOHN RAYBURN (OVER PHONE)
Okay, thanks.

ERIC O'BANNON (INTO PHONE)
No problem, Johnny. Give my best to
the Rayburn clan.

Eric hangs up.

ERIC O'BANNON (CONT'D)
Tight Ass is looking for you.

Danny exhales, says nothing.

ERIC O'BANNON (CONT'D)
So what's it gonna be? You going
back to the bus station? Or do you
wanna stick around and make some
money?

As Danny considers --

PRE-LAP: MUSIC, A SALSA BEAT

CUT BACK TO:

EXT. RAYBURN HOUSE INN - BEACH - NIGHT

We're back in the present, party in full swing. Live music.

Dancing MONTAGE:

Danny dances with his mother, taking her for a spin. She
laughs, all of her worries from earlier in the day, long
gone.

John dances with his daughter, Jane. Jane leads the way,
trying to teach her father how to move his hips.

Kevin dances with his wife, Belle.

ANGLE ON THE PORCH:

Meg stands with John's wife, Diana, sharing a cocktail.
They watch John dance with his daughter, Jane.

MEG RAYBURN
Your kids are growing up so fast.

DIANA RAYBURN
It's a constant reminder of how old
I'm getting.

(MORE)
DIANA RAYBURN (CONT'D)
(sips her drink)
Where are you at with the whole reproduction thing?

MEG RAYBURN
(evasive)
Well, it's hard to have kids without a man. And I think my boyfriend's abandoned me.

MALE VOICE (O.S.)
Not yet.

They turn to find Meg's boyfriend, MARCO DIAZ, coming from the hotel onto the porch.

MEG RAYBURN
There you are!

Meg runs over to him, grabs his face, kisses him. Which is interesting because --

He's not the man Megan was having sex with in the car.

MEG RAYBURN (CONT'D)
I missed you.

Marco's mid 30s -- younger than Meg's car tryst, and even more attractive. He's a Keys native, Latin-American mix -- Brazilian, Cuban, Dominican, Caucasian -- he probably doesn't even know everything he's got in him.

MARCO DIAZ
So did your brother show up?

MEG RAYBURN
Yeah. But he's not the man I'm thinking about right now.

(kisses him again, then --)
Finish my drink. I have to go check on the table assignments. Be right back.

She hands him her drink and heads down the porch steps.

ON THE DANCE FLOOR:

Danny is still dancing with Sally, spinning her around, when Robert cuts in.
Danny steps back, watches his parents dance for a moment. Then he sees Meg, moving among the tables that have been set up for dinner.

CUT TO:

THE TABLE AREA:

Meg looking over the seating arrangements, making sure everything's been done right.

DANNY RAYBURN
Word is you're in charge of seating. Can we squeeze an extra chair at the family table?

MEG RAYBURN
It's okay, I saved a seat for you. I mean, of course I saved a seat for you.

DANNY RAYBURN
It's not for me, I invited a date.

MEG RAYBURN
A date?

DANNY RAYBURN
Yeah, a date. A woman.

MEG RAYBURN
No one told me you were bringing someone.

DANNY RAYBURN
I'm telling you now.

AT THE BAR:

Kevin, sweaty from dancing, brings a drink over to Belle who's eyes are on the table area.

BELLE RAYBURN
What do you think that's all about?

Kevin turns to see Meg talking to Danny. Meg looks uncomfortable. Danny looks defensive.

KEVIN RAYBURN
Who the fuck knows.

ON THE DANCE FLOOR:

John sees Kevin walk over to --
THE TABLE AREA:

Where Meg continues with Danny --

DANNY RAYBURN
She's just a date. No big deal.

MEG RAYBURN
No, yeah -- it's fine.

KEVIN RAYBURN (O.S.)
What's going on?

They turn to find Kevin approaching. Meg tries to ward off the coming conflict --

MEG RAYBURN
Nothing. Everything's fine.

ON THE DANCE FLOOR:

JOHN, clocking the situation. He sees Meg, Danny, Kevin talking. He can't hear their conversation, but he can see Kevin starting to get animated.

He heads over, their voices becoming increasingly audible as he gets closer.

KEVIN RAYBURN
Who is this woman?

DANNY RAYBURN
What difference does it make?

KEVIN RAYBURN
Mom and Dad haven't met her. None of us have met her. And you want her to sit at the family table?

DANNY RAYBURN
She's my date. Your wife's at the table, John's wife is at the table.

KEVIN RAYBURN
We're married. They're family.

DANNY RAYBURN
What about Meg's boyfriend?

KEVIN RAYBURN
Marco. His name's Marco.

DANNY RAYBURN
Does Marco get a seat at the table? He and Meg aren't married.
They've been together for five years.

Look, I invited a date. I'm not gonna make her sit alone. She doesn't know anyone here.

That's the point!

John arrives --

What's the problem?

Hey, the Sheriff's in town. Janey's quite a dancer.

Yeah, she's been taking lessons. (then --)

What's going on?

Danny brought a date. He wants her to sit at the family table.

(calm)

But she's not family.

I'm family. She's here with me.

Well, she's a stranger to us.

What're you telling me? It's my family's party and I can't invite someone?

Don't act like you don't know what you're doing.

What am I doing?

You know exactly what you're doing.
DANNY RAYBURN
I invited a date.

MEG RAYBURN
Guys, can we keep it down?

JOHN RAYBURN
(to Danny)
Have any of us ever met her?

DANNY RAYBURN
You will tonight. I don't understand the problem.

KEVIN RAYBURN
(laughs)
You are so full of shit.

JOHN RAYBURN
Kevin.
(to Danny)
It's just, it's a family event and we don't know her.

KEVIN RAYBURN
Who is she?!

MEG RAYBURN
Please, guys --

DANNY RAYBURN
(shrugs)
Her name's Sheryl. So, I guess...she's Sheryl.

KEVIN RAYBURN
Okay. Well, Sheryl is going to make everyone at that table uncomfortable. You know that. And you like it.

JOHN RAYBURN
Kevin, relax.

KEVIN RAYBURN
He gets off on this shit, someone has to call him out on it.

DANNY RAYBURN
"Everyone" will be uncomfortable? Really? Will you be uncomfortable, J?

JOHN RAYBURN
We're thinking of Mom and Dad.
DANNY RAYBURN
Meg, will you be uncomfortable?

MEG RAYBURN
I don't care, just everyone chill out. People can hear us.

DANNY RAYBURN
(to Kevin)
Looks like you're the only one who's all worked up.

MEG RAYBURN
We can tell Laura to add an extra chair. It won't be a problem.

KEVIN RAYBURN
Don't give in to him.

Danny laughs, throws up his arms.

DANNY RAYBURN
You know what, fine. My date won't sit at the table. Put her somewhere else. And put me somewhere else.

JOHN RAYBURN
Danny. Mom would really like you at the family table.

KEVIN RAYBURN
Because it's the fucking family table. (to John)
Why's that so hard for him to understand?

DANNY RAYBURN
Do what you want. I'm not gonna let Sheryl sit alone.

Kevin and Meg look to John. This is clearly his problem to solve --

CUT TO:

INT. RAYBURN HOUSE INN - KITCHEN STAIRWELL - MINUTES LATER

John descends the staircase that leads to the kitchen. He stops when he hears voices --

VOICE #1 (O.S.)
I didn't think he'd show up.

VOICE #2 (O.S.)
No one did. We had a pool going.
VOICE #1 (O.S.)
How long you think it will be before he's got Mama Ray in tears?

John continues down the steps into --

THE KITCHEN

It's filled with wait staff, being supervised by Laura. A few waitresses gossip about Danny's arrival.

LAURA GIRARD
Forget Mama Ray. John will be the one cleaning up the mess.

And then she sees John coming into the kitchen. The waitresses move off. Laura's mortified.

LAURA GIRARD (CONT'D)
Sorry. You weren't supposed to hear that.

JOHN RAYBURN
That's okay. (then --)
We need an extra setting at the family table.

CUT TO:

LATER --

EXT. RAYBURN HOUSE INN - SEATING AREA - NIGHT

PANNING across the faces at the FAMILY TABLE. Sally, Meg, John and his wife, Kevin and his wife, Danny, and then --

Danny's date. SHERYL -- the WAITRESS from the taco stand. She's having the time of her life, a big smile on her face. Everyone's watching --

ROBERT RAYBURN

who stands before the crowd, glass in hand, delivering a welcome toast.

ROBERT RAYBURN
45 years ago this weekend my Sally and I opened the doors to this place.

Sheryl leans into the table, interrupting.

SHERYL THE WAITRESS
You guys have such a great family.
Sally squirms. But her southern politeness kicks in.

SALLY RAYBURN
We're so pleased you came.

ROBERT continues his speech --

ROBERT RAYBURN
Sally was pregnant, and I was...well, I was scared shitless...

Laughter from the guests. Sheryl turns to Danny.

SHERYL THE WAITRESS
(too loud)
Your Daddy's funny!

Kevin stares daggers at her. John and Meg try to ignore it.

ROBERT RAYBURN
I mean really, what does a Navy man know about babies? Or running a hotel? I'll tell you what I knew -- not one blessed thing. (laughter) All I knew was that I loved this woman. And I loved this place. So I decided to drop anchor on this beach and raise a family.

He looks at the family table, says nothing for a long beat. The kids watch him, wondering if he's finished.

ANGLE ON DANNY: who notices the glass trembling in his father's hand.

He looks from the glass up to Robert who's getting emotional -- he almost seems to be fighting back tears.

ROBERT RAYBURN (CONT'D)
The Rayburn name is being honored in a few days. And our family is deeply touched that all of you are here to share in it. Because this weekend really isn't about us. It's about you. (beat) There's something I want to say. I don't think I've ever said it before. (beat) Many years ago, we had some troubles.

A fleeting look of concern on Sally. The children all exchange looks, wondering where this is going --
ROBERT RAYBURN (CONT'D)
Many of you here tonight were there for us. Helped us through. And I'm not sure I ever thanked you. But I should have.

Those who know what he's referring to offer soft acknowledgments of his thanks.

Danny keeps an eye on Robert's trembling glass. Robert composes himself.

ROBERT RAYBURN (CONT'D)
Now, before I sit down and shut my trap, I'd like to say a word or two about my children. They've all laid down roots here. Because they love this place as much as I do. Meg, my sunshine. Went to law school in the big, bad city, but came home. Kevin whose love of the sea and love of life and love of the 3 o'clock cocktail hour kept him here. John, who's always taken care of people, decided he would take care of all of us. Not just his family, but the whole damn island.

Robert looks up at Danny -- he can't help but notice Sheryl, refilling her glass with champagne.

ROBERT RAYBURN (CONT'D)
And, of course, my oldest Danny. The one who got away, I suppose. But he's never gone for too long. He always finds a reason to come home.
(can't help himself)
Even if it's just to ask for money.

Robert tries to make this light-hearted, but it lands like a lead balloon. He sees the judgment in Sally's eyes, tries to recover.

ROBERT RAYBURN (CONT'D)
Just a little joke. Danny, your mom and I both know this weekend wouldn't be the same without you, so... Thanks for coming.

DANNY RAYBURN
(raising his glass)
Wouldn't miss it.

And then he stands --
DANNY RAYBURN (CONT'D)
I'd like to say something myself,
Dad, if I might.

Danny stands. Kevin, Meg, and John share a look -- "Oh no." The crowd waits on edge as the evening may topple into disaster. Danny pauses for effect, and then --

DANNY RAYBURN (CONT'D)
Can I borrow a twenty?

The crowd bursts into laughter. Danny's self-effacing charm releases the tension.

DANNY RAYBURN (CONT'D)
(smiles)
Love ya, Dad.
(raises his glass)
To the Rayburns.

John looks at Danny. He can't help but admire him in this moment. And then --

SHERYL THE WAITRESS
To the fuckin' Rayburns! Woo-woo!

She shrieks with enthusiasm and off the crowd joining in --

CUT TO:

EXT. RAYBURN HOUSE INN - BEACH - LATER
CLOSE ON: Sheryl the Waitress, drunk, twerking on the dance floor.

She dances up to Kevin, shaking her ass against his thigh --

Kevin, a bit drunk, enjoys it a little too much. Kevin's wife, Belle notices --

DANNY
Watches from the bar, enjoying Sheryl's performance, when --

ROBERT RAYBURN (O.S.)
Get her out of here.

Danny turns to find his father approaching.

DANNY RAYBURN
Who?
ROBERT RAYBURN
(re: Sheryl)
Your friend. You've had your fun, now get her out of here.

Robert turns, heads back to the party.

DANNY RAYBURN
Nice speech.

Robert turns back. Despite his frustration with Danny, he feels badly.

ROBERT RAYBURN
Sorry about the joke.

DANNY RAYBURN
Don't worry about it.
(beat)
You still take that kayak out every day?

ROBERT RAYBURN
Every day.

DANNY RAYBURN
What's your time these days?

ROBERT RAYBURN
Same as always. Haven't lost a stroke.

ANGLE ON JOHN:

On the other side of the beach, sitting at a table, eating dessert with his wife his kids. He's been watching the entire exchange between Danny and his father --

AT THE BAR:

Danny watches as his father walks away. Then he turns to the dance floor, sees Sheryl grinding against Kevin --

CUT TO:

EXT. RAYBURN HOUSE INN - FRONT ENTRANCE - NIGHT

Danny comes out from the house, a drunk Sheryl leaning on him. He approaches Manny the Bellman.

DANNY RAYBURN
Sammy, right?

MANNY THE BELLMAN
Manny.
DANNY RAYBURN
Manny. Sorry. Listen, can you take one of the cars and drive Sheryl back to Marathon?

SHERYL THE WAITRESS
(to Danny)
Wait. You're not coming with me?

DANNY RAYBURN
I've got to stay here. Family responsibilities.
(to Manny)
Can you take her?

MANNY THE BELLMAN
I'm not supposed to leave my post.

DANNY RAYBURN
It's fine. You can go.

MANNY THE BELLMAN
Mrs. Rayburn said very clearly --

DANNY RAYBURN
Manny, this is a family business.

MANNY THE BELLMAN
Yes, sir.

DANNY RAYBURN
That kinda makes me your boss then, doesn't it?

Manny's not sure what to do.

MANNY THE BELLMAN
Okay, but I should really ask your mother.

DANNY RAYBURN
If John asked you take her home, would you still have to run it by my mother?

Manny feels caught, says nothing.

DANNY RAYBURN (CONT'D)
That's what I thought. I'm telling you it's okay. Take her home.

Danny leaves Sheryl with Manny and we --

DISSOLVE TO:
EXT. RAYBURN HOUSE INN - BEACH - HALF AN HOUR LATER

WIDE ANGLE: looking from the water back at the hotel. The Inn sparkles with warm light. Tiki torches illuminate the beach where --

All the Rayburns play and laugh -- except for Danny. John is with his wife and kids. Kevin bangs on a set of bongos. Meg entertains a group of people with a story -- has them all laughing.

ANGLE ON THE DOCK:

Danny sits, drinking a beer, watching the scene, feeling, as he's felt his whole life, that he's on the outside looking in --

WOMAN'S VOICE (O.S.)
You found the spot.

He turns, sees a woman approaching, silhouetted by the lights from the tiki torches. As she slowly comes into view, we realize she's the ATTRACTIVE WOMAN from the bus.

ATTRACTIVE WOMAN
It's nice out here.

Danny's a bit unsettled by her presence. But there's also something undeniably charming and seductive about her --

ATTRACTIVE WOMAN (CONT'D)
Thought I might see you at this party.

DANNY RAYBURN
You were on my bus.

ATTRACTIVE WOMAN
Yes. Sorry if I was staring, but I could tell you were a Rayburn. It's in your eyes.

DANNY RAYBURN
Are you following me?

ATTRACTIVE WOMAN
Following you?
(she laughs)
No, I'm not following you. We just had the same destination.

DANNY RAYBURN
(nods)
Seems like half the world was invited to this thing. My family knows everyone.
ATTRACTIVE WOMAN
I've never trusted people with too many friends. I feel like they're compensating for something.

They both look back at the beach.

ATTRACTIVE WOMAN (CONT'D)
They do seem happy, I'll give them that.

DANNY RAYBURN
Why wouldn't they be happy. This place is paradise.

ATTRACTIVE WOMAN
Then why do you keep leaving?

Danny doesn't answer.

ATTRACTIVE WOMAN (CONT'D)
You come back for good this time?

DANNY RAYBURN
No.

ATTRACTIVE WOMAN
Why not? This is your home. Don't you deserve this paradise?

DANNY RAYBURN
What do you care?

The woman smiles, looks into his eyes.

ATTRACTIVE WOMAN
You're different than your brothers and your sister. You're the interesting one, you know that?

She starts singing softly, playfully --

ATTRACTIVE WOMAN (CONT'D)
"One of these things is not like the other...one of these things is not quite the --"

She stops singing, sees the uneasy look on Danny's face.

ATTRACTIVE WOMAN (CONT'D)
You didn't answer the question. Don't you deserve happiness?

He still doesn't answer. She gets up, starts back down the dock. She stops, turns --
ATTRACTION WOMAN (CONT'D)
Think about it.

As she walks away, she sings --

ATTRACTION WOMAN (CONT'D)
"One of these things is not like the other..."

Danny watches her. Then he turns back to the beach. As he watches his family happily partying away --

CUT TO:

THE ANGELIC FACE of a SLEEPING GIRL --

INT. JOHN'S HOUSE - JANE'S BEDROOM - LATE NIGHT

John carries his daughter, Jane, in his arms. She's fast asleep. He places her on her bed. She rouses, disoriented.

JANE RAYBURN
What's happening?

JOHN RAYBURN
We're home.

CUT TO:

INT. JOHN'S HOUSE - UPSTAIRS HALLWAY - LATE NIGHT

John exits Jane's room moves down the hallway, passing Ben's room. Through the open door he sees Ben sitting at his computer.

JOHN RAYBURN
It's late. Can you turn that off?

Ben switches off his computer.

JOHN RAYBURN (CONT'D)
Sorry I wasn't there for the swim. I thought I could make it back in time.

Ben nods.

BEN RAYBURN
How long is Uncle Danny staying?

JOHN RAYBURN
He's leaving on Monday. After the naming ceremony at the pier.
BEN RAYBURN
Right. I bet you he doesn't stick around past lunch tomorrow.

JOHN RAYBURN
(smiles)
No way I take that bet.

CUT TO:

INT. JOHN'S HOUSE - KITCHEN - LATE NIGHT

Diana pours two glasses of water, brings one over to --

DANNY who sits at the kitchen table.

DANNY RAYBURN
(re: water)
Thanks.

Danny pets a GOLDEN RETRIEVER lying at his feet.

DIANA RAYBURN
(re: dog)
He remembers you.

DANNY RAYBURN
Oh, yeah. I've never had a problem with dogs.

John enters.

JOHN RAYBURN
Kids are in bed.

DIANA RAYBURN
(to Danny)
There's a fan in the guest room if it gets too hot. I'll go make up the bed.

Diana leaves, kissing John on the cheek. John crosses to a cabinet and takes out several PILL BOTTLES. He starts opening them, laying out pills in a row.

DANNY RAYBURN
Kevin said you got a new boat. We should take it out while I'm here.

JOHN RAYBURN
Yeah, that'd be fun.

DANNY RAYBURN
(re: pills)
What are those?
JOHN RAYBURN
Different stuff...vitamins, fish oil.

DANNY RAYBURN
Fish oil. That actually do anything?

JOHN RAYBURN
That's what they say.

Danny rocks back in his chair.

DANNY RAYBURN
(re: pill bottle)
What's that one?

JOHN RAYBURN
For blood pressure.

John swallows pills with a glass of water.

DANNY RAYBURN
You've got high blood pressure?

JOHN RAYBURN
I'm managing it.

Danny sees a framed photo on the refrigerator. A birthday party for John's daughter. The whole family poses with Jane. Everyone, but Danny.

DANNY RAYBURN
Didn't mean to leave you high and dry at the bus station.

JOHN RAYBURN
Forget about it.

DANNY RAYBURN
I got off at Marathon to visit a friend. I was going to call, but then my cell died. So my friend gave me a lift.

JOHN RAYBURN
I'm just glad you made it.

DANNY RAYBURN
Listen, I wanted to talk to you about something --

John's cellphone rings. He looks at the caller ID.

DANNY RAYBURN (CONT'D)
Who is it?
JOHN RAYBURN

Marco.
(into phone, answering)
Hey, what's up?

CUT TO:

EXT. SHERIFF'S DEPARTMENT DOCK - LATE NIGHT

Marco Diaz wears a wind breaker with "MONROE COUNTY SHERIFF DEPT" insignia. He stands on a pier lined with boats belonging to the Department. He turns to camera --

MARCO DIAZ
They found another one.

He's talking to --

JOHN who's coming down the dock to meet him. John snaps his SHERIFF'S BADGE onto his belt.

JOHN RAYBURN
Where?

MARCO DIAZ
East Bay. Call came in about an hour ago.

As they head to one of the boats --

CUT TO:

BLACKNESS and then cracks of LIGHT break through --

EXT. MANGROVES - NIGHT

Looking through a thick tangle of branches. A FLOOD LIGHT pierces through the openings between the leaves. We can barely make out --

Something moving. Gliding along the other side of the trees, and the sound of a MOTOR.

The SHERIFF'S DEPARTMENT boat, snakes its way through the mangroves.

John sits in the prow, holding the flood light. Marco Diaz is behind the wheel --

MARCO DIAZ
It's just up ahead.

They round a bend to find --

A FISHERMAN standing in his boat, holding an electric lantern.
They slowly approach the fisherman. John knows him --

JOHN RAYBURN
Evening, Fred.

FISHERMAN
How's this for timing? Your big weekend and all.

JOHN RAYBURN
Yeah, I know. Where is it?

FISHERMAN
Right over there.

He points to a cluster of mangroves --

CUT TO:

A DEAD WOMAN'S FACE. Badly burned. Beyond recognition. Her body twisted amongst the mangroves --

JOHN shines the light down at her as his boat pulls up. He hops out, stands waist deep on the shallow reef --

Marco comes up behind him with a flashlight. John turns to the Fisherman who has stayed in his boat.

JOHN RAYBURN
How'd you find her?

FISHERMAN
I was out fishing for kiggers and snagged my line on the body.

John bends down, takes a closer look at the dead woman's face.

MARCO DIAZ
(softly, to John))
Burns are just like the first one.

JOHN RAYBURN
(turns to fisherman)
Fred, I'm going to need you to keep this quiet for a few days.

FISHERMAN
Whatever you say, Sheriff.

JOHN RAYBURN
I'm serious. Not a word. Understand?

FISHERMAN
Who am I gonna tell?
JOHN RAYBURN
The whole damn island. Unless I threaten you.

FISHERMAN
My yap is shut. Count on it.

JOHN RAYBURN
All right, thanks. You can go home.

Fred starts his engine. John and Marco turn back to study the body.

MARCO DIAZ
Two in one month. And tourist season just starting up.

JOHN RAYBURN
Yeah. I think we're gonna keep this out of the press for now.

John shines his light around the body. When Marco does the same, he spots something RED in the shallow water.

MARCO DIAZ
The hell is that?

John reaches down and picks up --

A small stuffed LOBSTER KEY CHAIN stitched with the words: "ENJOY THE KEYS!"

The same kind John was looking at earlier. And, like the previous one, this one is also CHARRED around the edges.

As John lifts it out of the water and drops it in an EVIDENCE BAG --

DISSOLVE TO:

INT. JOHN'S HOUSE - LIVING ROOM - LATE NIGHT

Diana sits on a couch across from Danny. She's exhausted, they've been talking for a while. Danny sips a beer.

DIANA RAYBURN
So this girl you brought to the party...

DANNY RAYBURN
Sheryl.

DIANA RAYBURN
Is that something serious?
DANNY RAYBURN
Maybe. We'll see.

DIANA RAYBURN
Where'd you meet her?

DANNY RAYBURN
You know, around.
(sips beer)
She's a little too into me. I think
I'm happier single.

DIANA RAYBURN
Well, 80 percent of life is knowing
what you want.

DANNY RAYBURN
Absolutely, like, I was with this
other one recently. Nice lady.
Good job. Responsible. She sold
real estate. Rented me a place.
So we go out a few times. Fine.
Good. Perfectly normal.

DIANA RAYBURN
Uh-huh.

DANNY RAYBURN
Eventually, we...you know, we're
going at it. We start kissing, and
she goes -- "Hit me."

DIANA RAYBURN
What?

DANNY RAYBURN
"Hit me." She wanted me to smack
her. In the face.

DIANA RAYBURN
Really?

DANNY RAYBURN
Yeah. I told her I don't do that
kind of thing.

Diana doesn't like where this conversation is going.

DIANA RAYBURN
Well, that was nice of you.

DANNY RAYBURN
Truth is, I didn't even really know
if I wanted to fuck her.
(MORE)
DANNY RAYBURN (CONT'D)
Then she tells me to hit her again.
I say no again -- and this time she
whacks me. Thought she broke my
nose.

DIANA RAYBURN
Jesus.

DANNY RAYBURN
With her fist. So, I realize she's
trying to piss me off. You know, so
I'll hit her back. Fuck that. I
got blood running down my chin, so I
pin her arms down. She's kicking,
screaming. We fall off the bed,
knock over a lamp. The thing
shatters.

DIANA RAYBURN
Why didn't you leave?

DANNY RAYBURN
(ignores the question)
Then she stands up and starts kicking
me, and I can't control her anymore.
So I swipe her legs out, wrestle her
to the ground. Pin her to the floor,
with my knee on her back, so she
can't move. I tell her she needs to
calm the fuck down. I'll just leave
quietly, and we'll pretend this never
happened.

DIANA RAYBURN
What did she say?

DANNY RAYBURN
She starts crying. Tells me how she
was raped by these two guys in high
school and no one loves her and I'm
going to leave her like everyone
else. So now I feel badly for her.

DIANA RAYBURN
This woman needs help.

DANNY RAYBURN
Right. So I spend the night.
(beat)
End up having a pretty good time.

DIANA RAYBURN
Oh.
JOHN RAYBURN  (O.S.)
Spend the night with who?

They turn to find John coming in the front door. Diana gives him a look "save me."

DIANA RAYBURN
Danny was telling me about a girlfriend.

DANNY RAYBURN
Not really a girlfriend. Just a lady I saw a few times.

DIANA RAYBURN
What happened? Everything all right?

JOHN RAYBURN
It was nothing. False alarm. You shouldn't have waited up.

DIANA RAYBURN
It was worth it.
(to Danny)
Exciting story. Thanks for that.

She gets up, heads upstairs.

JOHN RAYBURN
I'll be up in a second.

John slaps his thigh. The Golden Retriever obediently follows him and we --

CUT TO:

CLOSE ON: The Golden Retriever's nose, sniffing madly --

EXT. JOHN'S BACK YARD - NIGHT

John waits for the dog to do it's business. He turns back to the house, sees Danny sitting all alone in the dimly lit living room.

He takes out his cell, dials. Gets an answer --

MARCO DIAZ  (OVER PHONE)
Hey, there.

JOHN RAYBURN  (INTO PHONE)
Everything taken care of?

MARCO DIAZ  (OVER PHONE)
All fine. Body's with the coroner.
JOHN RAYBURN (INTO PHONE)
Ok. We'll talk in the morning.

John hangs up, turns back to the house to find --

DANNY standing in front of him, silhouetted, backlit by the
lights of the house.

DANNY RAYBURN
Everything okay?

JOHN RAYBURN
Yeah. Just tying up loose ends on
this false alarm.

Danny looks around the yard.

DANNY RAYBURN
It's beautiful back here.

JOHN RAYBURN
Diana's done a great job.

DANNY RAYBURN
I know how she feels about her plants.

John senses Danny has an agenda. But the small talk continues --

DANNY RAYBURN (CONT'D)
Mama and Papa Ray seem good.

JOHN RAYBURN
Yeah, they are.

DANNY RAYBURN
They're getting old though. How
much longer you think they can run
that place?

JOHN RAYBURN
They've got plenty left in them.
Plus, they have Laura. A great staff.
(then --)
You have everything you need in the
guest room?

DANNY RAYBURN
Diana set me up. You going to bed?

JOHN RAYBURN
I know you wanted to talk, but it's
pretty late.
DANNY RAYBURN
Yeah, it won't take long. I just...I had an idea. And if you think it's a bad idea, just tell me.

And there it is. The agenda. John braces himself.

JOHN RAYBURN
Okay.

DANNY RAYBURN
I'm thinking of coming back.

JOHN RAYBURN
Back?

DANNY RAYBURN
To the Keys. I miss it here. It's been great up North, wouldn't trade it for anything, but sitting on the dock tonight...this is home.

JOHN RAYBURN
What would you do?

DANNY RAYBURN
Help Mom and Dad in the business. Do what I do. Maybe in the kitchen.

The last thing John was expecting; he doesn't know what to say.

DANNY RAYBURN (CONT'D)
Could be, it's a bad idea.

JOHN RAYBURN
I'm just surprised. Every time you come home you seem in a hurry to leave.

DANNY RAYBURN
There's never been a reason to stay. If my job were here, my career, my home...that's a different story.

JOHN RAYBURN
What about Dad?

DANNY RAYBURN
Obviously, yeah, he won't like the idea. I thought maybe you could talk to him.

JOHN RAYBURN
Why are you doing this?
DANNY RAYBURN
I told you.

JOHN RAYBURN
Are you in trouble? You need money?

DANNY RAYBURN
Jesus Christ. Why do you always think I'm in trouble?

JOHN RAYBURN
I'm just asking.

DANNY RAYBURN
You're acting like I'm a fucking junkie or something.

JOHN RAYBURN
No, this just...doesn't make sense to me.

DANNY RAYBURN
Which part?
(beat)
You always say I don't talk to Mom enough, I don't respect the family -- now I want to come home and help run the business, and that doesn't make sense to you?

John's still suspicious of Danny's motives. But he doesn't know how he can deny the request.

JOHN RAYBURN
If you want me to talk to dad, I will.

DANNY RAYBURN
Look, if it's uncomfortable for you --

JOHN RAYBURN
No, it's okay. I'll talk to him in the morning.

CUT TO BLACK:

END ACT TWO
ACT THREE

FADE IN:

CLOSE ON: John asleep. The sound of a SCREEN DOOR closing, and his eyes pop open --

INT. JOHN'S HOUSE - BEDROOM - MORNING

John, gets up, looks out the window. He sees Danny, walking down the front walkway to ERIC'S CAR, parked in front of the house.

DIANA RAYBURN (O.S.)
Thought you could use this.

He turns as Diana enters with a cup of coffee. She hands it to him.

JOHN RAYBURN
Thanks. Where's Danny going?

DIANA RAYBURN
He didn't say. I didn't ask.

John sips his coffee.

JOHN RAYBURN
Last night he told me he wants to come home and help mom and dad in the business.

DIANA RAYBURN
What did you say?

JOHN RAYBURN
Told him I'd talk to Papa Ray.

DIANA RAYBURN
It's a terrible idea.

JOHN RAYBURN
Probably. I'm not really worried about it.

DIANA RAYBURN
Why not?

JOHN RAYBURN
Because there's not a chance in hell Dad says yes.

CUT TO:
EXT. OCEAN - UNDERWATER - DAY

Underwater, looking up at the surface. Bright morning sun blows out the image into almost pure whiteness. Then --

Danny dives into frame, breaking the surface, swimming down toward the camera.

We follow him down to a LOBSTER TRAP sitting on the ocean floor. He takes out a pair of WIRE CUTTERS, starts hacking away at the trap --

CUT TO:

EXT. OCEAN - SURFACE - MORNING

Danny emerges, triumphantly hoisting two lobsters above his head.

ERIC O'BANNON (O.S.)
Look at those ugly bastards.

Reveal Eric leaning over the edge of his BOAT. Danny hands him the lobsters.

ERIC O'BANNON (CONT'D)
Cockroaches of the sea. But, oh, so delicious.

Eric kisses each one.

DANNY RAYBURN
I can get more.

CUT TO:

EXT. OCEAN - UNDERWATER - MORNING

Danny swims back down. This time, when he gets to the trap, he sees something sparkling on the reef --

A gold SEAHORSE CHARM. He reaches for it, pulls it out of the sand --

CUT TO:

EXT. OCEAN - SURFACE - MORNING

Danny comes up, raises his hand, fist clenched.

ERIC O'BANNON
What's that?

Danny looks down at his fist --
ANGLE -- underwater, looking up at Danny's fist above the surface. BLOOD DROPS fall into the water, curling toward camera into little red clouds --

UP ON THE SURFACE

    ERIC O'BANNON (CONT'D)
    You're bleeding, bro.

BLOOD trickles from Danny's fist. He slowly uncurls his fingers --

The SEAHORSE CHARM isn't there. Instead, there's a rusted FISHING LURE, glinting in the sun.

Off Danny, confused, unsettled --

CUT TO:

A DEAD WOMAN'S FACE

The same woman John found in the mangroves --

    MAN'S VOICE (O.S.)
    Well, she's young and she's dead.

And we're --

INT. CORONER'S OFFICE - MORNING

John stands next to Marco, looking down at the body, lying on a slab.

    JOHN RAYBURN
    I might need just a little more than that.

CORONER JIM SHAKOWSKI, beard, tie-died shirt, birkenstocks, explains the situation --

    CORONER JIM SHAKOWSKI
    Here's the problem: We got a Hispanic female in her 20s. Third degree burns over 50 per cent of her body. That's no fun, believe me, but it's not enough to kill her.

    MARCO DIAZ
    Drowning?

    CORONER JIM SHAKOWSKI
    No water in the lungs.

    JOHN RAYBURN
    What else?
CORONER JIM SHAKOWSKI
There are no visible gunshot or stab wounds. But that doesn't mean anything, because there's a shitload of post-mortem predation. If she had any wounds, they might've been eaten away by sea critters. So I can't rule out shooting or stabbing.

MARCO DIAZ
That's it, then?

CORONER JIM SHAKOWSKI
I'll run a tox screen. But, right now I can't for sure give you a cause of death.

JOHN RAYBURN
Wait a few days on the toxicology if you can. I want to keep this quiet til after the weekend.

CUT TO:

INT. JOHN'S PICKUP - MORNING

John gets into the driver's seat, closes the door. He takes out the charred lobster KEYCHAIN in the evidence bag, ponders it, and we --

CUT TO:

EXT. RAYBURN HOUSE INN - BEACH - EARLY MORNING

PANNING across a brunch buffet --

Long tables are set up for brunch. Guests eat waffles, seafood omelets --

Children play on the beach. Some guests swim --

Meg moves down the tables with a coffee pot, playing waitress, re-filling guests' cups. She effortlessly makes the guests smile and laugh --

We dip into the conversation, catching a few words here and there. Everyone's talking about plan's for the day. Where to meet, what to do, etc.

Kevin plays volleyball with his wife, John's wife, and John's kids... He lifts John's daughter up at the net so she's tall enough to deliver a devastating spike.

John sees this as he approaches, smiles. Kevin sees him.
KEVIN RAYBURN
Where's Danny?

JOHN RAYBURN
He was gone when I woke up.

John sees a few young children playing on the end of the dock, including --

THE 10 YEAR-OLD BLOND GIRL. She sits on the edge, dangling her feet in the water.

John starts running toward the dock --

JOHN RAYBURN (CONT'D)
Hey! Get off of there!

ANGLE -- the kids turn as John comes running onto the dock. His voice is severe, authoritarian -- it frightens the kids.

JOHN RAYBURN (CONT'D)
You can't be out here alone! It's not safe!

The kids run back to the beach. John looks at the girl. She looks back at him, frightened by his tone. Then she runs off with the other kids, passing --

SALLY RAYBURN who comes onto the dock and approaches John.

SALLY RAYBURN
John, you're scaring people.

John sees people staring at him from the beach.

JOHN RAYBURN
(re: children)
They shouldn't be out here. No one's watching them.

SALLY RAYBURN
We can all see them from the beach.
(off his expression)
What is it? What's going on?

JOHN RAYBURN
They're just too young to be out here.

SALLY RAYBURN
No, not that. There's something else.

John breaks out in a smile for her benefit. He puts his hand on her shoulder.
JOHN RAYBURN
Mom, really. There's nothing going on.

SALLY RAYBURN
You'd tell me if there were?

JOHN RAYBURN
Of course. It's just me being overprotective. I'm sorry I scared you.

As he walks back down the dock with his mother --

CUT TO:

ERIC'S BOAT - LATER

Danny wraps a cloth around his wounded hand. He watches as Eric packs half a dozen lobsters in a cooler and covers them in ice. After a moment --

DANNY RAYBURN
My dad's getting old.

ERIC O'BANNON
Trust me. That fucker'll live forever.

Danny looks at his bandaged hand. A little bit of blood seeps through.

DANNY RAYBURN
Listen, this job...thanks for the offer. But I can't do it.

Eric turns.

ERIC O'BANNON
Why the fuck not?

DANNY RAYBURN
I'm going to be working with my parents at the hotel. I can't do anything to fuck that up.

ERIC O'BANNON
You're working with your parents?

DANNY RAYBURN
Yeah.

ERIC O'BANNON
They asked you to come back?
DANNY RAYBURN
John's going to talk to the old man about it.

Eric closes the cooler, sits on it.

ERIC O'BANNON
You're putting me in bad spot here.

DANNY RAYBURN
Find somebody else.

ERIC O'BANNON
I don't get it. Why do you wanna come home?

DANNY RAYBURN
I told you. My dad's getting old.

ERIC O'BANNON
So what? You think he's suddenly just gonna welcome you back with open arms?

DANNY RAYBURN
John will take care of it.

ERIC O'BANNON
How do you know?

DANNY RAYBURN
Because that's what John does.

Off Danny, looking at his hand --

FADE OUT:

END ACT THREE
ACT FOUR

EXT. RAYBURN HOUSE INN - DAY

Music on the beach. Guests mingle.

ON THE PORCH

Robert Rayburn sits alone, strumming a ukelele. John comes up the steps carrying two shots of TEQUILA.

JOHN RAYBURN
You're getting pretty good with that.

John sits, hands father a shot glass. They clink, down their shots. Robert looks at John. He knows his son --

ROBERT RAYBURN
What's on your mind?

JOHN RAYBURN
Danny wants to come home. He wants to help out with the business.

Robert takes this in. After a moment --

ROBERT RAYBURN
What makes him think we need help?

JOHN RAYBURN
I'm just telling you what he said.

ROBERT RAYBURN
Danny wants something from me, and he sends you to ask for it. Yeah. That sounds like your brother.

Robert strums his ukelele for a bit. Then --

ROBERT RAYBURN (CONT'D)
You think I should let him come home?

John's surprised by the question.

JOHN RAYBURN
It's not my decision.

ROBERT RAYBURN
I'm asking your opinion. You don't have to be so damn diplomatic all the time.
John looks out at the beach. He sees his mother laughing with his kids.

JOHN RAYBURN
I think mom would be happy to have him around.

ROBERT RAYBURN
Until he screws up again.

JOHN RAYBURN
That's the dilemma isn't it?

Robert puts the instrument down, leans back in his chair.

ROBERT RAYBURN
People sometimes say they hear voices in their heads -- I never knew what the hell they were talking about. Thought they were just off their nut. But the other day, for the first time in my life, I heard a voice.

(beat)
I was on the kayak. Saw a dolphin jump. Then it got real quiet. And I heard it.

JOHN RAYBURN
What did it say?

ROBERT RAYBURN
Simplest thing. It said: "Robert Rayburn -- you're old."

He turns to face John.

ROBERT RAYBURN (CONT'D)
I'm not the future of this family. You kids are. So you all decide what to do with Danny.

Off John, the decision thrown back at him --

CUT TO:

EXT. RAYBURN HOUSE INN - BEACH - DAY

Late afternoon sun casts warm light across the beach. John moves through the guests, until he finds Meg and Kevin sharing a drink at the bar.

JOHN RAYBURN
Before you guys leave tonight, we need to talk.
Kevin sees he's empty handed.

**KEVIN RAYBURN**
Where's your drink? You need a drink.

**JOHN RAYBURN**
I did a shot with dad.

**KEVIN RAYBURN**
One shot? No, no, no. This is tradition. You have to be drunk for the family photo.
(to bartender)
Donna, help me out. We got a sober Sheriff here.

**MEG RAYBURN**
(to John)
What do we need to talk about?

**JOHN RAYBURN**
I'd rather not get into it now.

**MEG RAYBURN**
Jesus. What did he do?

**JOHN RAYBURN**
Nothing. He didn't do anything.

John sees Danny coming over to them.

**JOHN RAYBURN (CONT'D)**
We'll talk later.

Danny approaches, beer in hand. He sees John has no drink.

**DANNY RAYBURN**
Get that man a drink. It's family photo time!

CUT TO:

CLOSE ON: A CAMERA LENS. Pointing straight at us --

EXT. RAYBURN HOUSE - BACK PORCH - DAY

The RAYBURNS gather for their anniversary photo -- mother, father and four children.

John looks over at Danny who has his arm around their mother. Sally is absolutely beaming -- nothing makes her happier than having her family around her. And John knows it.
PHOTOGRAPHER (O.S.)
On three everyone say "Rayburn".
One, two...

John forces a smile. They all say "Rayburn", there's a FLASH and we --

CUT TO:

EXT. RAYBURN HOUSE - BEACH - MINUTES LATER

The group photo has broken up. John comes down off the porch onto the beach. Danny catches up with him.

DANNY RAYBURN
Hey, you talk to Dad?

John turns, sees Danny's bandaged hand. Decides not to mention it.

JOHN RAYBURN
I did, yeah.

DANNY RAYBURN
And?

John hesitates, not sure what to say. Then --

JOHN RAYBURN
He said he needs to think about it.

John's uncomfortable lying to Danny. But he doesn't want Danny to know that the siblings will be deciding his fate.

DANNY RAYBURN
So he's just gonna let me twist in the wind?

JOHN RAYBURN
No, it's not like that --

DANNY RAYBURN
What's it like, then? I mean, if the answer's no, it's no, but I can't be left hanging. I've got projects going on up north.

JOHN RAYBURN
What projects?

DANNY RAYBURN
There are people who rely on me. I have to let them know what my plans are.
JOHN RAYBURN
You'll get an answer.

DANNY RAYBURN
Maybe I should just talk to him myself.

JOHN RAYBURN
No, don't. He just wants to sleep on it, that's all. He's gonna let me know first thing tomorrow.

And off Danny --

CUT TO:

A PRETTY COLLEGE GIRL does a line of coke and we're --

INT. HARBORSIDE BAR - DOWNTOWN KEY WEST - NIGHT

A dive-y, open-air, spot on the water. Eric and Danny sit at a corner table with a group of college girls in jeans shorts and bikini tops.

Danny's drunk and distracted. Eric offers him coke.

DANNY RAYBURN
Let the girls have it.

ERIC O'BANNON
They've had plenty.

DANNY RAYBURN
Where did you find them? What are they, 16?

ERIC O'BANNON
They're grad students.

PRETTY GIRL #1
Undergrad.

ERIC O'BANNON
Florida State, right?

PRETTY GIRL #2
GO 'NOLES!

The girls start doing the tomahawk chop war song.

ERIC O'BANNON
Studying marine eco-systems. Tagging...some kind of shit.
PRETTY GIRL #2
(laughs)
Endangered crustaceans.

Danny notices the ATTRACTIVE WOMAN (from earlier) sitting at the bar. She smiles at him. He turns away, sees the coke. Considers.

DANNY RAYBURN
Gimme that.

Eric hands it to him. He takes a bump.

ERIC O'BANNON
What did the old man say? You coming home, or what?

DANNY RAYBURN
He's thinking about it.

Eric does some coke, then --

ERIC O'BANNON
Are you kidding me?

DANNY RAYBURN
I'll find out in the morning.

ERIC O'BANNON
What kind of degrading bullshit is that? You need permission to work with your family? That place is your fucking birthright.

DANNY RAYBURN
(a bit defensive)
He just wants to think about it, that's all.

ERIC O'BANNON
Bullshit. He's not thinking about it. He's not thinking about you. He's sitting over there on his fucking throne, letting the world jerk him off. He's going have a nice hot meal, get drunk, pass out -- then wake up and tell you to fuck yourself.

DANNY RAYBURN
Okay --

ERIC O'BANNON
Come work with me. Don't go begging to those assholes.
ERIC O'BANNON (CONT'D)
They don't give a shit about you. They never gave a shit about you. Ever since we were kids, they treated you like a fucking leper -- a freak they couldn't wait to get rid of --

DANNY RAYBURN
All right, enough.

ERIC O'BANNON
Fuck your family. Fuck the Rayburns.

Danny snaps. He grabs Eric by the shirt, throws him down, knocking over the table, sending glasses flying.

Danny pins Eric against the floor.

DANNY RAYBURN
Shut the fuck up.

Eric's stunned by the outburst. The expression on Danny's face is terrifying.

ERIC O'BANNON
I'm sorry. Jesus, fuck.

DANNY RAYBURN
They're my family.

ERIC O'BANNON
I'm just looking out for you.

DANNY RAYBURN
You don't know them.

Danny lets Eric go, gets up. But the outburst has cost him. He grabs his shoulder, wincing in pain.

DANNY RAYBURN (CONT'D)
Goddammit.

He takes his beer on the way out --

CUT TO:

EXT. DOWNTOWN KEY WEST - STREET OUTSIDE BAR - NIGHT

Danny stumbles out from the bar onto the crowded street, takes out his PAINKILLERS, pops a few, washing them down with beer.

ATTRACTIVE WOMAN (O.S.)
What did that guy say to you in there?
Danny turns to find the attractive woman coming out of the bar.

DANNY RAYBURN
Just some stupid shit.

ATTRACTIVE WOMAN
You okay?

DANNY RAYBURN
Fine.

He pops another pill.

ATTRACTIVE WOMAN
Maybe you should slow down there.

DANNY RAYBURN
They're for pain.

ATTRACTIVE WOMAN
If you don't want to get hurt, don't get into fights.

DANNY RAYBURN
This is from an old fight.

ATTRACTIVE WOMAN
Pills and alcohol can get you in trouble.

DANNY RAYBURN
They can also be your best friend.
(offers a pill)
Want one?

ATTRACTIVE WOMAN
No, thanks. I'm not in pain.

She smiles. It relaxes him a bit.

DANNY RAYBURN
I like your smile. A lot of people -- they don't know how to smile.

ATTRACTIVE WOMAN
Have you decided what you're doing after the weekend? You gonna stick around?

DANNY RAYBURN
Maybe I should go away with you?

ATTRACTIVE WOMAN
Not sure that would be a good idea.
DANNY RAYBURN
Well, me staying or leaving...it's not up to me. It's out of my hands. So there's no point thinking about the future. I'm only thinking about right now.

ATTRACTIVE WOMAN
I like that. You know what I'd love to do right now?

DANNY RAYBURN
What's that?

ATTRACTIVE WOMAN
Swim.

CUT TO:

EXT. RAYBURN HOUSE - OCEAN SIDE - NIGHT
Robert is sitting in with the LIVE BAND, playing his ukelele. Sally watches, clapping along --

CUT TO:

INT. RAYBURN HOUSE - SITTING ROOM/LIBRARY - NIGHT
We PAN across the decades of family PHOTOS --

KEVIN RAYBURN (O.S.)
Absolutely not.

Reveal John, Kevin, and Meg discussing what to do with Danny.

MEG RAYBURN
How can we say no? He's our brother.

KEVIN RAYBURN
He'll torture mom, we'll all get sucked into his bullshit.

MEG RAYBURN
Maybe. But how do we not give him a chance?

John watches them argue, contemplating his own position --

CUT TO:

EXT. RAYBURN HOUSE - OCEAN SIDE - NIGHT
The band plays, Sally enjoying it when, through a lit window, she notices her children talking in the library.
The band finishes the song. Guests applaud. Robert takes a bow with his ukelele, crosses to Sally.

**SALLY RAYBURN**
(re: kids in the window)
What do you think they're talking about?

Robert has a good idea, but he keeps it to himself. He puts his arm around her.

**ROBERT RAYBURN**
Not our business. They've got their own lives.

CUT BACK TO:

**INT. RAYBURN HOUSE INN - PRIVATE DINING ROOM - NIGHT**

John, Kevin, and Meg --

**MEG RAYBURN**
If he fucks up, we can always change our minds.

**KEVIN RAYBURN**
Oh, he'll fuck up, there's no "if".

**JOHN RAYBURN**
I just wonder when this is going to end.

Meg and Kevin turn to him.

**JOHN RAYBURN (CONT'D)**
Are we going to treat him like he's an outcast for the rest of our lives?

**KEVIN RAYBURN**
What about how he treats us? Every ounce of disrespect I have for Danny he's earned.

**MEG RAYBURN**
That's just...it sounds so mean.

**KEVIN RAYBURN**
Look, I have a good time with him. We can hang out, have a few drinks, fuck around. It's mom and dad I'm looking out for.
(to John)
And you. Last time he was home you leant him money and then he just
(MORE)
KEVIN RAYBURN (CONT'D)
disappeared. If he stays now, you know you're the one who's gonna be stuck dealing with him.

John can't disagree.

CUT TO:

MOONLIGHT ON THE WATER and we're --

EXT. ISOLATED BEACH - NIGHT

The Attractive Woman runs into frame, silhouetted, stripping off her clothes, down to her underwear --

Danny tries to keep up, following her, stumbling drunk --

She turns to him, laughing.

ATTRACTIVE WOMAN
What's the matter? Can't keep up?

Danny, trying to rise to the challenge, fumbles with this clothes, stripping to his underwear --

CUT TO:

INT. RAYBURN HOUSE INN - PRIVATE DINING ROOM

John, Kevin, and Meg continue --

JOHN RAYBURN
Money's one thing. But he's never asked for something like this before. I feel like if we say no to him now...that's it. He may never come back.

They all think about this for a moment. Then --

MEG RAYBURN
I think we should give him a chance.

KEVIN RAYBURN
(unpersuaded)
You both know what I think.

Meg turns to John.

MEG RAYBURN
I guess it's up to you.
And off John --

CUT TO:

EXT. OCEAN - NIGHT

The Attractive Woman swims out to sea --

DANNY'S POV on the surface of the water as he tries to keep her in his sights. But she's a strong swimmer, and he's drunk, struggling --

He can hear her calling to him, laughing, but he's choking now, swallowing sea-water. And he can no longer see the woman on the horizon. Or hear her. She's gone.

DANNY RAYBURN

Come back! I can't...

It's hard to get the breath to speak, let alone shout. He struggles to stay afloat, then grabs his shoulder, the pain returning. As the sea closes in over his head, we hear the DEAFENING SOUND of water churning in his ears then --

CUT TO BLACK:

FADE IN ON:

SALLY RAYBURN

Looking out to sea, tears in her eyes --

EXT. RAYBURN HOUSE - BEACH - MORNING

Sally stands amongst guests, everyone facing the water. The feeling is hard to pin down -- sadness...? discomfort...?

Slowly, Sally starts to walk toward the dock --

A WIDE ANGLE reveals what everyone is looking at --

A NAKED MAN, face down, passed out.

CUT TO:

THE DOCK

The man's NAKED ASS in the foreground. Rack focus from the ass to Sally as she comes down the dock, approaching him.

On the way, she grabs a towel hanging over the dock railing.

ANGLE ON JOHN:
He comes around the side of the hotel onto the beach, sees Sally moving down the dock --

ON THE DOCK:

Sally gets to the man. She lowers the towel down to him.

SALLY RAYBURN
(quiet, controlled)
Cover yourself.

The man slowly rolls over and we see it's --

DANNY. He slowly opens his eyes, looks up at his mother. She fights back her emotion.

SALLY RAYBURN (CONT'D)
We have guests.

Danny's hung-over, disoriented, he squints, shields his eyes from the blinding morning light. But he says nothing.

Sally turns, calmly walks back down the dock, doing everything she can to maintain her composure.

Danny looks around for any sign of the Attractive Woman. But she's nowhere to be found --

CUT TO:

EXT. RAYBURN HOUSE - BEACH - DAY

John looks out at Danny on the dock. In the foreground, he sees the 10 year-old BLOND GIRL, standing in the shallows, looking for shells.

Then he fixes his gaze on Sally as she heads up the beach ashamed, her back to her guests.

John looks up at the hotel. In a second story window, he can see --

HIS FATHER looking down at the scene. Robert turns to John. The share a look. John looks back at Danny and we --

FADE OUT.

FADE IN ON:

A very WIDE SHOT of the OCEAN.

Nothing but sea and sky. We HOLD on the image until --

DANNY steps into frame, his back to us. He looks out at the view, then turns to camera --
DANNY RAYBURN
I can't remember the first time I caught a fish.

Reveal we're --

EXT. JOHN'S NEW BOAT - DAY

Danny's fishing with John. Two rods are set up, lines trailing into the water.

JOHN RAYBURN
You must have been with Dad.

Danny sits, leans back.

DANNY RAYBURN
You remember your first?

JOHN RAYBURN
(thinks)
No.

DANNY RAYBURN
I do. You hooked a Bonefish. Thing was probably twice your size. But dad wouldn't help you reel it in -- he wanted you to do it yourself.

JOHN RAYBURN
I don't remember that.

DANNY RAYBURN
It was ridiculous. The fucking thing would have pulled you under, so I came over and helped you hold the rod. Your hand was on the reel, and I put my hand over yours -- I remember because my hand was bigger than yours then. And we pulled the thing in together.

As Danny talks, the memory comes back to John.

JOHN RAYBURN
There was blood.

DANNY RAYBURN
Yeah, that's right.

JOHN RAYBURN
The fish swallowed the hook or something?

Danny's excited to share the memory.
DANNY RAYBURN
Yeah. We had to rip it out. It was straight out of a fucking horror movie. The whole bottom of the boat was soaked in blood. Dad made us clean it up.

They sit in silence for a moment, then --

DANNY RAYBURN (CONT'D)
I fucked up last night. I'm not even sure what happened.

John doesn't know what to say.

DANNY RAYBURN (CONT'D)
I know it isn't easy for you when I come home. I'm sure you don't want me here.

JOHN RAYBURN
That's not true

DANNY RAYBURN
I wouldn't want me here if I were you. And last time I was here...I ran out on you. I still owe you that money, and I'm going to pay it back.

JOHN RAYBURN
You don't have to.

DANNY RAYBURN
No, I will. With interest. I'm keeping track.

John turns away. He can't make eye contact with Danny.

JOHN RAYBURN
I talked to Dad. He gave me his answer.
(beat)
It's not going to work out.

Danny doesn't say anything. The boat rocks gently on the water.

DANNY RAYBURN
He doesn't want me to come home?
That's what he said?

John's not sure if he should tell the truth. He decides the details aren't worth getting into.
JOHN RAYBURN
He didn't put it that way, but, yeah, more or less.

DANNY RAYBURN
And what did you say?

Now John's a bit caught.

JOHN RAYBURN
Danny, he's not ready for it. It's just not a good idea.

DANNY RAYBURN
That's what he thinks or that's what you think?

JOHN RAYBURN
Look, you asked me to talk to him. I did.

DANNY RAYBURN
Did you try to convince him?

JOHN RAYBURN
(cutting to the chase)
Tell me what you need. Money? A place to stay?

DANNY RAYBURN
Fuck you.

JOHN RAYBURN
I want to help you.

DANNY RAYBURN
You wanna help me? I guess that's why you pleaded my case so hard with Dad. I guess that's why you did everything in your power to change his narrow fucking mind and convince him to take me back.

John says nothing.

DANNY RAYBURN (CONT'D)
Or more likely, you said nothing. You just let him call the shots like you always have.

JOHN RAYBURN
I did what you asked me to do.

Danny laughs. He looks out across the water. After a moment --
DANNY RAYBURN
You know, life won't always be perfect for you. Things happen to people.

JOHN RAYBURN
What's that supposed to mean?

DANNY RAYBURN
Someday you'll need something from me. You'll lose your job, or get divorced, or your children will be in trouble...you'll need my help. And then you'll know.

JOHN RAYBURN
I'll know what? Are you saying I don't help you? All I've ever done is try to help you. I've spent my whole life defending you, trying to protect you.

DANNY RAYBURN
Well you've done a shit job.

They sit, staring at each other. There's a scary look in Danny's eye. And then suddenly, his attitude shifts --

DANNY RAYBURN (CONT'D)
Fuck, it. I'm sorry.
(beat)
Thanks for talking to him. Probably a bad idea anyway.

JOHN RAYBURN
Seriously, if you need something --

DANNY RAYBURN
I don't. I'm fine.

They sit in silence, then --

DANNY RAYBURN (CONT'D)
I'll leave tonight. Can you drive me to the bus?

JOHN RAYBURN
You're not going to stay for the naming ceremony?

DANNY RAYBURN
What's the point?

MUSIC PLAYS as we BEGIN END MONTAGE --

DISSOLVE TO:
THE RAYBURN WALL OF PHOTOS

HANDS enter frame, hanging the latest photo amongst the others --

CUT TO:

INT. JOHN'S PICKUP - DRIVING - NIGHT

John drives Danny to the bus station. They don't speak --

CUT TO:

EXT. RAYBURN HOUSE - PORCH - NIGHT

Robert plays his ukelele --

CUT TO:

EXT. RAYBURN HOUSE - BEACH - NIGHT

Kevin and Meg sit with Belle and Marco, drinking, laughing --

CUT TO:

INT. RAYBURN HOUSE INN - SITTING ROOM/LIBRARY - NIGHT

Sally straightens the new Rayburn Family photo, stands back. As she takes in her family through the years --

CUT TO:

EXT. KEY WEST BUS STATION - NIGHT

John's pickup pulls to a stop. Through the windshield we can see people boarding a BUS for Miami.

    JOHN RAYBURN
    Sure you don't want to stay for the ceremony?

    DANNY RAYBURN
    Are you asking me to stay?

They just look at each other in silence. Danny has his answer.

    DANNY RAYBURN (CONT'D)
    Maybe I'll see you at Christmas.

Danny gets out, crosses the street to the bus and gets on line to board. Danny puts one foot on the bus, looks back at John --

John takes one last look at Danny. He can't help but feel as though he's let him down.
Then he puts his truck in gear, makes a u-turn, and drives off. We HOLD on his face as he drives --

JOHN RAYBURN (V.O.)
I always thought the greatest thing that happened to me was being born a Rayburn...

CUT TO:

EXT. MANGROVES - DAY

We're back in the Teaser. Pouring rain. John, in his tuxedo, looking up at the sky the way we left him.

JOHN RAYBURN (V.O.)
...now I'm not so sure.

He looks down at Danny in his arms. He can't carry him anymore, so he starts dragging Danny through the mud. He comes to the water's edge --

Out in the water, he sees --

HIS NEW FISHING BOAT anchored just off the mangroves.

JOHN RAYBURN (V.O.) (CONT'D)
This is a family story.

He picks up Danny's body again, carries him through the waist-deep water and places him in the boat.

JOHN RAYBURN (V.O.) (CONT'D)
It's not very pleasant. But it's the truth.

John takes out a cellphone, dials 911. It begins to RING, but he doesn't wait for an answer. Instead he puts the phone in Danny's hand.

JOHN RAYBURN (V.O.) (CONT'D)
What we did to our brother...we had to do.

John lifts a METAL CAN, douses his boat with gasoline.

JOHN RAYBURN (V.O.) (CONT'D)
Please don't judge us. We're not bad people --

John stands back, strikes a match, tosses it in --

JOHN RAYBURN (V.O.) (CONT'D)
-- but we did a bad thing.
Off John, watching the boat ablaze, the flames reflecting in his eyes --

CUT BACK TO:

EXT. KEY WEST - BUS STATION - NIGHT BEFORE

We've jumped back in time again.

DANNY RAYBURN

Maybe I'll see you at Christmas.

Danny gets out of John's pickup, crosses to the bus and gets in line.

John makes a u-turn, drives away. We HOLD on the BUS.

There's a HISS and the doors close. The bus pulls out of the station, to reveal --

Danny. Who's still standing on the pavement.

A loud clap of THUNDER and we --

CUT TO BLACK:

END OF EPISODE