

THE HIDDEN PEOPLE

Episode 1.10

"Bucket List"

Written by

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108.

SAM

Is the sketch ready?

(beat)

Jesus.

RON

Let me see. Oh wow. We did it. This has to be it, right? The smoking gun?

SAM

It's big, all right.

RON

Big?! Sam, it's huge! This looks just like--

SAM

It looks just like Mackenna Thorne.

(beat)

Well, not exactly. The hair's the wrong color and length.

RON

A wig, maybe?

SAM

And this scar on her face.

RON

Maybe that was a mistake.

SAM

It's pretty prominent. Most people wouldn't see a scar where there wasn't one.

RON

Still...maybe makeup?

SAM

Why would she paint a scar on her face?

RON

Why would she slaughter her parents?

SAM

Touché.

RON

We've got her, right? Matching shoe size. The hair. This sketch.

SAM

It's not enough.

RON

Heh.

(beat)

You're serious.

SAM

Can you imagine this case in court? She has the same shoe size and a facial resemblance to the killer. Okay, sure. The hair is pointless. The sketch isn't an exact match. And where is the weapon? I looked in her room. It wouldn't be easy to hide such a large weapon. Where the hell would she even get a poleaxe or whatever the hell it is?

RON

Renn fair?

NARRATOR

Since I'm tired of their speculations, let's be clear that it was a scythe. As tall as she is, forged from a single piece of iron. The reaper, indeed.

SAM

And what about the dogs? The family golden retriever did not maul the Thornes. Where is she hiding these dogs that she sent after her parents and her brother?

RON

I...well, I don't know, but we can find out.

SAM

Exactly. And we need to find out before we arrest her. We can't tip our hand.

RON

Sam...I don't mean any disrespect here, but is that your call?

SAM

Excuse me?

RON

Shouldn't the DA decide on an arrest warrant?

SAM

We'll update her.

RON

But don't you think...

SAM

What? What is the issue here, Ron?

RON

It's just that...I mean, with you being so close to Thomas and all, do you think--

SAM

My judgment is clear.

RON

Sam, I just meant--

SAM

It's Detective Mulligan.

RON

(beat)

Got it.

SAM

Go show the witness that photo of the Thornes that has Mackenna and Thomas in it. Tell him you're just verifying the victims were the ones he saw. Pay

attention to whether or not he reacts to seeing Mackenna.

RON

Sure. That's a good idea.

SAM

Afterward, cut him loose. I'm going to make some phone calls and write up what we discovered. Then we should both grab some sleep. I have a feeling tomorrow is going to be a big day.

NARRATOR

A big day? Oh, you have no idea. Tomorrow will change everything. What would you do with your last night in a familiar world? Your last night wrapped safely in your own bed? Mackenna and her friends are about to find out. Don't worry, Sam. Your last safe night is coming, too.

MUSICAL TRANSITION

109. HUM of electronics in an enclosed space.

NISSA

Tangy, do you think we could get a minute alone?

TANGY MESQUITE

Yeah, of course. I'll be in the other room, listening to the police scanner.

Tangy WALKS. Door OPENS and CLOSES.

ALFIE

What the web-headed fuck just happened?

NISSA

Mack killed that guy.

ALFIE

Nissa...

NISSA
Mack killed her parents.

ALFIE
No way.

NISSA
How are you denying this? Did you or
did you not just watch that video?

ALFIE
It was a blurry, shaky video.

NISSA
It was a video of Mack murdering
someone.

ALFIE
Prove it.

NISSA
It was Mack.

ALFIE
No. I mean prove the guy was murdered.

NISSA
What?

ALFIE
Did they ever find his body? Do we
actually see him die in the video? This
could easily be staged.

NISSA
That's absurd. Mack isn't going out at
night making indie horror films.

ALFIE
Who says that's Mack, anyway?

NISSA
You saw her. You heard her.

ALFIE
The hair was completely wrong.

NISSA
It was pulled back.

ALFIE
And blonde, and longer than Mack's.

NISSA
So she wore a wig. What about her voice?

ALFIE
Something was off about it.

NISSA
Probably just the video. It was Mack. We see her on the daily. We know what she looks like, what she sounds like.

ALFIE
Yeah, and we also know her. As in: she would never murder anyone, least of all her parents.

NISSA
How can you deny the facts?

ALFIE
I don't see facts. I see shitty video of someone who kinda looks and sounds like Mack. How can you betray her like this?

NISSA
I think the betrayal came when she started murdering people.

ALFIE
Maybe he deserved it. He seemed like a creep.

NISSA
I'm confused. Are you saying Mack isn't the killer in the video, or that she is but it's okay because she killed an asshole?

ALFIE

I don't know what I'm saying. I need some air. This place is making me claustrophobic.

NISSA

Alfie, wait. Trust me, I don't want this to be Mack any more than you do.

ALFIE

It doesn't sound like that.

NISSA

But what I want isn't relevant. We have facts in front of us.

ALFIE

You want facts? Okay. When was that video made?

NISSA

The Saturday after the Thornes were killed. Technically Sunday morning. It was 2 AM.

ALFIE

Yeah, and where was Mack that night?

NISSA

That was the night we met Shaylee. We walked her home, picked up my car, and drove back to Mack's. We stayed until just after one and then left.

ALFIE

So you're telling me that in less than an hour, Mack--who doesn't own a car--changed into an outfit we've never seen before, put on a wig, biked downtown, stashed her bike, and walked down the street where she murdered a guy with a crazy-ass knife.

NISSA

You can make it downtown in twenty minutes.

ALFIE

In a car. On the highway. You think she rode her bike on the highway? It would take at least an hour biking the back roads.

NISSA

Maybe she took Thomas's truck. Just because she doesn't have a license doesn't mean she can't drive.

ALFIE

Thomas wasn't home yet. Even if he got back right after we left, it's a tight timeline.

NISSA

What's a more logical explanation?

ALFIE

Someone out there looks like Mack. Kinda sounds like her, too. But that isn't our Mack.

NISSA

Alfie...

ALFIE

What are you going to do? Go to the cops? They'll arrest her.

NISSA

Maybe they should. Find out what this is about.

ALFIE

No. We need to know for sure before we throw her under the prison bus.

NISSA

What else do you need to convince you?

ALFIE

I don't know. More.

NISSA

Okay. Fine. We're still here. We still have this equipment. You want more evidence? Let's go to the source.

MUSICAL TRANSITION

110.

THOMAS

Thanks for coming to movie night, Shaylee. It was really fun. I'm not even tired.

SHAYLEE

I had fun, too. But I'm pretty knackered.

MACKENNA

Knackered?

SHAYLEE

Uh, tired. Just something my mom used to say.

THOMAS

Do you need a ride home?

SHAYLEE

I'm good, thanks.

THOMAS

You sure?

MACKENNA

She said she was good. I'll walk with you a bit, Shaylee.

THOMAS

Okay, then. Have a good night. Be careful.

SHAYLEE

Thanks for everything. Bye, Thomas.

Door OPENS and CLOSES. Now outside in suburbs.

MACKENNA

I'm sorry he's so overprotective.

SHAYLEE

It's fine. He was attacked not long ago, right? It makes sense.

MACKENNA

Yeah. Still.

SHAYLEE

His concern isn't an inconvenience. I wish I had a brother to be concerned about me.

MACKENNA

Shit. I'm sorry.

SHAYLEE

No, it's cool.

(beat)

Hey, are you tired?

MACKENNA

It's 10 PM, and I don't open tomorrow. I am so not tired.

SHAYLEE

You want to go somewhere?

MACKENNA

I thought you were "knackered."
Knackered? Knockered? Knuckered?

SHAYLEE

I suddenly feel reenergized. Come on, I want to show you something.

MUSICAL TRANSITION

111.

NARRATOR

Mackenna and Shaylee head out while Sam heads in, back to her little house on a quiet street. Well, it will be quiet for another couple of hours. Until the shooting starts.

Sam's phone RINGS.

SAM

Thomas? Is everything okay?

THOMAS

(through phone)

Hey, Sam. Yeah, everything's fine. I just, uh, wanted to say hi.

SAM

Oh. Hi.

THOMAS

(through phone)

So...how was your day?

SAM

Um, busy? It was busy. Had a lot to do.

THOMAS

(through phone)

I hope it was productive.

SAM

Yeah. Things happened.

THOMAS

(through phone)

Hey, I know it's late, but I was wondering if you're free. Thought maybe I could swing by. I wouldn't stay long.

SAM

Oh. Uh, I guess...

THOMAS

(through phone)

It's cool if you're busy. You won't hurt my feelings.

SAM

No, it's not...it's just been a weird day. It's still kind of weird.

THOMAS

(through phone)

Is everything okay?

(beat)

Look, I'm sorry for being forward. I so don't have to come over.

SAM

No. No, everything is fine.

(beat)

Hey, is Mackenna home?

THOMAS

(through phone)

She stepped out, but she'll probably be back any minute.

SAM

You know what? You should come over. That sounds great.

THOMAS

(through phone)

Lovely. I'll see you in a couple minutes.

MUSICAL TRANSITION

112. HUM of electronics in an enclosed space.

ALFIE

What are you doing?

NISSA

This was your idea, remember? Go directly to the source and find out what the cops know.

ALFIE

Yeah, but I have a lot of ideas. Most of them are very, very bad.

NISSA

This might help us contextualize the video.

ALFIE

It also might get us arrested. You're hacking a police department.

NISSA

Technically, I'm just hacking a detective's laptop.

ALFIE

You're hacking Sam?!

NISSA

Her personal computer. When they led us through the station, I saw that she had her laptop open on her desk. Her desktop monitor was off. I bet she just uses the laptop for everything.

ALFIE

And you think she has her evidence on there?

NISSA

Maybe evidence. Maybe suspicions. Who knows? But if we combine what we know and what she knows, we might come up with some answers. Answers you may need to accept.

ALFIE

I will accept any answers that prove Mack is innocent.

NISSA

You know what? I'm just going to work on this. I don't want to argue anymore.

ALFIE

Do whatever you have to do to clear her name. We owe her that as her friends.

MUSICAL TRANSITION

113. Outdoors. Secluded.

MACKENNA

I've never been over this way before.

SHAYLEE

Most people don't come here, at least at night. It's an industrial park, but half the buildings are vacant.

MACKENNA

It feels like the middle of nowhere. How is this so close to my house?

SHAYLEE

Our circles are a lot smaller than we think. This is your town, but how much of it do you actually visit?

MACKENNA

Not much, I guess.

SHAYLEE

Exactly. Just past the industrial park, there's a junkyard.

MACKENNA

No way.

SHAYLEE

That's not what we're here for. Maybe another day. Look over there.

MACKENNA

Hey, that's the water tower. You can see it from the highway. I never really thought about where it actually was.

SHAYLEE

Come on. Let's go.

MACKENNA

Up?

SHAYLEE

Of course. You're not afraid of heights, are you?

MACKENNA

Afraid is a strong word. I would say I'm appropriately concerned about things that can kill me.

SHAYLEE

So you're not afraid of heights. You're concerned with falling.

MACKENNA

Can't fall if you don't climb.

SHAYLEE

I won't let you fall. Promise.

MACKENNA

Are you gonna cross your heart? Cuz then I'll totally believe you.

SHAYLEE

Don't you trust me?

MACKENNA

I don't trust anyone. It's my shtick.

SHAYLEE

Well, I'm going up. You can go back, if you like.

Shaylee CLIMBING on a metal ladder.

MACKENNA

You're an asshole.

SHAYLEE

I'm sorry, what was that? I can't hear you on account of climbing this awesome tower. Come closer.

MACKENNA

(calling up)

Proving my point.

(beat)

Dammit.

Mackenna CLIMBING on a metal ladder.

NARRATOR

How much future pain and death would be spared if she did fall? She's not going to, but it would be a lot. Pity.

MUSICAL TRANSITION

114. Sam's DOORBELL. Door OPENS.

SAM

Thomas.

THOMAS

Hey, Sam.

SAM

Come on in.

Door CLOSES.

THOMAS

Is that a gun in your holster, or are you just...nope, that's a gun.

SAM

Sorry. I've been working since I got home. Typing reports and going through findings. I guess I forgot to take it off.

THOMAS

No problem. I'll be on my best behavior.

SAM

Yeah.

THOMAS

So, uh, you said today was a weird day. Want to share?

SAM

Well, I mean, yeah, I do. But I shouldn't.

THOMAS

Classified?

SAM

Something like that.

THOMAS

Gotcha.

1-2 seconds of silence.

THOMAS (CONT'D)

So we had a movie night. Shaylee came over. Have you ever seen *Oliver*? It's one of--

SAM

Where was Mackenna the night you were attacked?

THOMAS

Huh?

SAM

I want to make sure she isn't being targeted.

THOMAS

Oh. Uh, she was out that night. She got home just after I did.

SAM

So she was out when the dogs came after you?

THOMAS

Yeah, she must have been. What does that mean?

SAM

Well, if your family's being targeted, it means you were each potential victims that night. Whoever controls the dogs singled you out specifically over her.

THOMAS

I guess that's true. It's a good thing, too, because I had my truck. Mackenna was on her bike. She might not have gotten away.

SAM

Right.

THOMAS

You're making me worry about her. Maybe I should see where she is.

SAM

I'm sorry. I didn't mean to make you worry. I'm fixating right now. That's rude. What was it that you wanted to do?

THOMAS

Nothing, really. Shaylee was talking about us tonight, and it made me want to see you.

SAM

Us? What did she say?

THOMAS

That we were making eyes at each other at my birthday dinner.

SAM

What? There were no eyes.

THOMAS

Literally my exact words.

SAM

That's just crazy talk.

THOMAS

Is it crazy, though?

SAM

I wasn't making eyes.

THOMAS

No, I get it. But is the thought of it so crazy?

SAM

Thomas Thorne. Are you flirting with me?

THOMAS

There's a strong possibility.

SAM

Is that why you came over here? To
flirt with me?

THOMAS

To finally stop wondering.

SAM

Wondering what?

THOMAS

What it would be like to kiss you. Can
I kiss you, Sam?

MUSICAL TRANSITION

115. Outdoors. High on the water tower.

MACKENNA

This view is amazing.

SHAYLEE

I hoped you'd like it.

MACKENNA

Even the headlights racing down the
highway are mesmerizing from up here.

SHAYLEE

Everything is more beautiful at night.

MACKENNA

And from a distance.

SHAYLEE

Details can be beautiful, too.

MACKENNA

I was thinking of Nissa's last
boyfriend.

SHAYLEE

You are so bad!

MACKENNA

It's part of my charm.

SHAYLEE

Or you mean you're charming in spite of it.

MACKENNA

Possibly that.

SHAYLEE

(long exhale)

I prefer the peaceful over the beautiful, personally. The world on the ground is too chaotic, too violent. Making everything small helps clear my mind, even if it's just a trick of perception.

MACKENNA

Yeah. I get that. I mean, I forgot that I'm a suspect in my parents' murder for like five whole minutes.

SHAYLEE

Someday, you'll look back on saying that and realize how silly it was to worry.

MACKENNA

Maybe.

SHAYLEE

Well, I would say "trust me," but I know you don't, sooo...

MACKENNA

Shut it.

SHAYLEE

Just saying--

MACKENNA

(shushing sounds)

SHAYLEE

(laugh)

Eh. I feel like I've cracked the hard shell of Mackenna.

MACKENNA

But what you thought was the caramel center is actually just another shell.

SHAYLEE

(laugh)

Challenge accepted.

1-2 seconds of silence.

MACKENNA

I kind of don't want to go back down. I don't think you realized what you were doing by introducing me to another place to hide.

SHAYLEE

You hide often?

MACKENNA

I've been hiding my entire life.

SHAYLEE

Why? What's so scary that you need to hide?

MACKENNA

I don't feel scared. I've just never really felt right. Like I'm living someone else's life, y'know? What am I saying? Of course you don't know.

SHAYLEE

I kinda do, though.

MACKENNA

You know those dreams that are so complex that you feel they're part of an ongoing series of dreams? Like there's a whole other world that you get to visit in those dreams? That's how real life feels to me.

SHAYLEE

But the beauty of dreams is that, when things aren't going your way, you can take control. Steer reality. Have you ever tried steering real life?

MACKENNA

Is this more of your power of intention?

SHAYLEE

More like power of agency. If you want real life to be different, make it different. Change it.

MACKENNA

Oh, like it's that simple. Guess how long I've wanted a reset button for my life. I'll give you a hint: I'm twenty-seven.

SHAYLEE

I'm gonna guess since just after your goth phase.

MACKENNA

You're the actual devil.

SHAYLEE

Me?!

MACKENNA

I'd punch you right in the arm if I didn't have to hold this railing with both hands.

SHAYLEE

So would it freak you out if I just let go?

MACKENNA

Don't you even.

SHAYLEE

Wooo! Look at me, just waving my hands around.

MACKENNA

If I have a heart attack, you have to
carry me down yourself.

SHAYLEE

(delighted laugh)

(beat)

Oh, look! Way out there. See that
movement against the hill?

MACKENNA

Yeah, what is that?

SHAYLEE

It's a train. Listen.

Distant TRAIN for a few seconds.

MACKENNA

This was really great. Thank you,
Shaylee. I don't know why you shared
this with me, but thank you.

SHAYLEE

You looked like you needed something
special. I don't believe in living like
each day is your last, but I like to
keep crossing things off my bucket
list. Just in case.

MACKENNA

Well, I'm glad "climb a water tower
with Mackenna" was on your bucket list.

(beat)

I should go. The peace and quiet is
making me tired, and I still have
something I need to do tonight.

SHAYLEE

Race you down?

MACKENNA

Remember what I said about the heart
attack?

MUSICAL TRANSITION

116.

RON

Officer Sitwell. Audio log. The witness did a double take when I showed him the photograph of the Thornes. He looked at me strangely and kept staring at Mackenna, but when I asked him if anything was wrong, he said no. He didn't indicate that Mackenna was the killer. Probably because small things about her appearance were different.

(beat)

I also called the DA. She shares my suspicions but wants us to have something a little more concrete. If the witness had picked Mackenna out of the photo, that would have been enough. But we need a legit positive ID, and right now everything is apparently too easily excused.

(beat)

Sam's going to be pissed when she finds out I called the DA behind her back. Or over her head. Behind and over? Anyway, she'll be pissed. But I'm seriously concerned that she's letting her feelings for Thomas get in the way of being objective. I mean, it's not like they're dating or sneaking quickies, but still...I'm concerned.

(beat)

That's all.

(beat)

Goodbye?

(beat)

Uh, Sitwell out.

MUSICAL TRANSITION

117. HUM of electronics in an enclosed space.

NISSA

Uh oh.

ALFIE

What? You can't get into Sam's laptop?

NISSA

No. No, it's not that.

ALFIE

So you did get in?

NISSA

Uh-huh. Second monitor is her desktop.

ALFIE

And?

(beat)

I feel like I'm watching *The Shape of Water*.

NISSA

Look at this document she was just working on. It's a log of all her moves, all her findings.

ALFIE

Just tell me. You read faster.

NISSA

A hair on Mrs. Thorne's body matches Mackenna. A bloody shoe print found on the body matches Mackenna's shoe size.

ALFIE

Oh, see, you're conveniently leaving out the giant letters that say "coincidence question mark."

NISSA

Do you think she'd delete that word if she saw video of Mackenna stabbing--

ALFIE

Allegedly.

NISSA

--stabbing a guy?

ALFIE

(beat)

Allegedly. Keep reading.

NISSA
(beat)
Fuck.

ALFIE
Please stop doing that.

NISSA
The last thing she typed. A witness to
the murders worked with a sketch
artist. The sketch resembles Mackenna.

ALFIE
None of this is real evidence.

NISSA
Hang on. If she was just working on
this, maybe she's still at the station
talking about it. I'm gonna open her
camera and mic.

ALFIE
This feels more and more felony-like.

NISSA
Felonious.

ALFIE
Oh, I hope you'll still correct my
grammar when we're in prison.

NISSA
Here.

Ambient microphone NOISE.

ALFIE
What are we looking at? I don't think
that's the police station.

KISSING through speakers.

NISSA
Oh god.

ALFIE
Is she watching porn?

NISSA
She is the porn.

ALFIE
Thomas?!

NISSA
At least they're still fully clothed.

ALFIE
Don't kiss her, Thomas! Stop it! She's
trying to arrest your sister! This is
all an elaborate show designed to lure
her into a trap!

NISSA
I'm pretty sure she just wants to kiss
him.

ALFIE
And how do you know that?

NISSA
Uh, have you seen him?

ALFIE
(beat)
Yeah, okay, that's fair.

KISSING through speakers.

ALFIE (CONT'D)
You should turn this off. I feel gross
watching.

NISSA
Yeah, you're probably right.

KISSING through speakers.

ALFIE
Like, for real.

NISSA
Okay, okay. Just give me a--

SAM
(filtered)
This is wrong.

THOMAS
(filtered)
Um, should I be doing something differently?

SAM
(filtered)
No. I mean, this is unprofessional. We shouldn't be doing this.

THOMAS
(filtered)
I understand. I mean, that sucks, but I understand.

SAM
(filtered)
I'm sorry, Thomas. I shouldn't have said yes.

THOMAS
(filtered)
No, stop. This is not your fault. It's just...a prologue. When you've closed the case, we'll start chapter one.

SAM
(filtered)
Yeah.
(beat)
Yeah, I hope so.

THOMAS
(filtered)
I'm sorry I put you in this position. I'll get out of here and let you get some rest.

SAM
(filtered)
No, Thomas--

THOMAS

(filtered)

Sam, it's cool. I like having something to look forward to. I'll see you soon.

Door CLOSES through speakers.

NISSA

We may as well watch a little longer now. Maybe she'll say something.

ALFIE

To herself?

NISSA

I don't know. Are you going to let me share the video with her?

ALFIE

I've never let you do anything in your life. You'll do what you want to do.

NISSA

But will you hate me forever?

ALFIE

Maybe.

NISSA

Alfie, listen, I'm really torn here. I would love it if you could just offer me some kind of--

THOMAS

(filtered and distant)

Sam!

ALFIE

Did you hear that?

NISSA

Turning up the volume. She's running to the door.

SAM

(filtered)

Get away from him!

ALFIE
What is happening?

NISSA
I don't know.

SAM
(filtered)
Call off your dog!

2 seconds of silence. GUNSHOT.

NISSA
Holy shit.

1 second of silence. Three rapid GUNSHOTS.

MUSICAL TRANSITION

118. SAM
I'm sorry, Thomas. I shouldn't have
said yes.

THOMAS
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just...a prologue. When you've closed
the case, we'll start chapter one.

SAM
Yeah.
(beat)
Yeah, I hope so.

THOMAS
I'm sorry I put you in this position.
I'll get out of here and let you get
some rest.

SAM
No, Thomas--

THOMAS
Sam, it's cool. I like having something
to look forward to. I'll see you soon.

Door OPENS and CLOSES. Now outside at night.

Thomas WALKS through the grass to the sidewalk.

WOMAN
(distant)
End of the hunt.

THOMAS
Hello?

WOMAN
Hi, little brother.

THOMAS
(beat)
Mackenna? What are you...put that down.

Dog GROWLS.

THOMAS (CONT'D)
What are you doing?

WOMAN
Reclamation.

THOMAS
Why are you with that dog?

Dog SNARLS.

THOMAS (CONT'D)
Stay back.

Thomas slowly BACKPEDALS. Dog WALKS forward and GROWLS again.

THOMAS (CONT'D)
Sam!

WOMAN
This ends.

Door OPENS.

SAM
Get away from him!

Sam UNHOLSTERS her gun and WORKS the slide.

SAM (CONT'D)
Call off your dog.

Dog GROWLS.

WOMAN
Kill.

GUNSHOT. 1 second of silence. Three rapid GUNSHOTS.

NARRATOR
The dogs crowd their master as she
escapes from the gunfire.

Sam RUNS across grass and sidewalk.

NARRATOR (CONT'D)
Maybe you should run away instead, Sam.
What he tells you will put an end to
the life you know.

SAM
Are you okay?
(beat)
I shot it four times, and it walked
away. How is that even--

THOMAS
Mackenna.

SAM
What?

THOMAS
I saw her, Sam. The woman with the dog
and that huge scythe.
(beat)
It was Mackenna.

THE END