

ONE YEAR ~ SHOW BIBLE

A traumatized but resilient group of residents who suffered through a terrifying ordeal in their small-town diner gather on the event's first anniversary for support, remembrance and to acknowledge how the devastating incident has changed them.



~ OVERVIEW ~

One Year is an ode to small town anywhere.

One Year is an exploration of how our humanity exists to guide, reassure, console, enlighten and allow us to shine in moments of crisis or tragedy as well as those glorious and precious times in life when... we're simply happy.

The actual inspiration for this one-hour (9 episode) hybrid episodic/serialized show is Sackville, NB:

~~It was there this big-city boy had his eyes opened to a different way of life.

~~It was there I learned about the astonishing connectedness and the deep community/family/geographical roots which bind any small town's residents.



~ THE STORY ~

For the residents of Bees-Hive, evil has come and gone and left its mark.

We begin on the one-year anniversary of a terrifying ordeal. On that day, a former soldier (MARK TURMELLE) storms into the town's beating heart, Marnie's Diner. It's the place where (for 66 years) Bees-Hive's residents have gathered to share their lives, their humble victories, their heartbreaking defeats, the tiny day-to-day minutiae of living life. The broken and heavily-armed Turmelle takes 9 people hostage in the diner and for the next hour, no one knows if they will survive. It will be referred to as The Event. All 9 of the hostages will not be present at the one-year anniversary of the event.

That's the overall framing device. The heart of each episode will be the backstories/lives of those 9 hostages and the secondary (town resident) characters who populate the town. This is a character-driven show, which means we will take the time to construct and depict fateful, meaningful and significant events in the characters' lives (from before that horrifying day)... which means we will permit the characters to react, make choices, say what's on their mind... *think* through whatever crisis or challenge crashes into their lives. All that to say, we'll spend some *time* with our characters, really

get to know them rather than scurrying through a series of 6-8 line scenes of scant and unlikely dialogue (as seems to be the fashion) because we think our audience can't absorb a dialogue lasting more than 90 seconds. This way, when the shit hits the fan in the diner – and it most certainly will – we'll understand their actions/reactions better.



~ STRUCTURE ~

The structure of episodes will be consistent but not traditional. Episodes (excluding the Pilot) will begin with a few harrowing moments from The Event (the hostage-taking) before shifting to focus on 2-3 of the hostages' lives *before* the hostage-taking in the diner. In essence, the episode will be one long FLASHBACK after opening with scenes from Turmelle's interactions with the characters in the diner.

The Event scenes will function as a framing device for each episode and will be brief. Over the course of the Season, they will advance the story of what happened in the diner that day but will not be a strictly chronological, moment to moment depiction. These scenes will trigger the main A/B/C plots of the episodes which will focus on the backstories of the hostages. The episode will return to The Event to end with a dramatic moment... usually a cliff hanger.

This unusual structure will produce two interesting effects:

- a) it will allow for constant moving forward with selected moments from the terrorizing hour Turmelle holds the group captive. This would be the serialized component.
- b) the lives/backstories and character arcs of each hostage can be explored in depth and separate from the day in the diner. This would be the episodic component.

This is where the deeply-rooted, often secret or shocking and sometimes even sinister connections woven through the community will come to light. (Small towns have their charm but every day isn't just-baked blueberry pie, fresh linen on the line and shooting the shit on front porches.) To go back and watch the characters stumble, triumph or simply miss golden opportunities we will have to jump around some. That means we will visit characters at different time periods. It also means we will see many of them as their younger selves.

The time-jumping will be easy to follow through the use of title cards such as (*Prom night, 1986*) or to use a slightly less common super: *Dodger at 40*. Another option would be to shoot the character backstories in a slightly washed-out colour palette in contrast to The Event scenes in the diner in more vibrant and stark tones.



~ TONE & STYLE ~

Small town does not automatically mean dull, tedious or mundane, though it can typically conjure up visions of a sleepy main street surrounded by listless stores and paint-peeled old brownstones. The residents of Bees-Hive are a quirky, spirited, curious, flawed collection. *One Year* is not a comedy but the often quaint, idiosyncratic habits, beliefs and customs of our town will be humorous in appropriate moments. Think of a Stephen King or Charles Dickens novel: dangerous and brutish situations occur, but woven into the fierce and perilous trials are lighter moments which let us see the humanity, the inner spirit, flaws and fortitude of the characters.

As each character's backstory is explored, the time jumps will allow for various elements of NOSTALGIA to knit themselves unobtrusively (or not) into the fabric of each episode. A song here, a piece of furniture or a prop there, costume choices and various technologies will quietly announce their modest contributions to the visual and audio texture of the time and the town.



~ CHARACTERS ~

THE HOSTAGES ~~

DODGER VICK: every small town has a Dodger. To all the world, he's 68, a carpenter/handyman who you can call in the middle of the night who will be at your house in less than 20 minutes and *will* solve your problem shortly after he gets there. No matter what it is. He built most of the interior of Marnie's Diner. Thing is... Dodger – oh, BTW, he was married once, for ten years! – took 52 years to find himself, figure out who he really was: a closeted, ball gown-wearing, gay man with a secret, hidden basement room which would rival any Broadway theatre dressing room. Let's just say, he's got Cindy Lauper and Culture Club on repeat on the room's deafening CD player.

JILLY REACH: he's 62 and has been fixing cars for 40 years. He's the best mechanic in the township and has cars – fancy, expensive imports – brought to him from miles around as his reputation stretches far and wide. And, sure, he'll fix what needs fixing but what most car owners don't know is Jilly's true passion: speeding like a madman around the rural roads and highways for a day or two in those very same vehicles. He's a wild stunt driver who also owns the record for having received the most speeding tickets of any person *in the country*. His license is routinely suspended... which doesn't

stop him for single minute from jetting though the county on what he calls “test drives” at the highest speed any vehicle can do.

ROBINSON HARE: age difficult to determine. Most people would guess around 35ish (and be about 10 years too low). Like some Shakespearean outcast, he was as surprised as anyone to find himself washed up on the foreign shores of Bees-Hive, so to speak. He’s from Aberdeen, Scotland, which he doesn’t bother explaining to folks in this town since, really, who the hell’s ever heard of Aberdeen? Not on his official resume: His father was a jewel smuggler on the Ivory Coast and Robinson ran away at 14yrs old to join the circus where he became – after a few unsavoury placements – an elite lion tamer. Not many people can say that.

PHOEBE ROSE: if you like metaphors, Phoebe Rose would be like the Tabasco sauce your grandfather secretly added to the pot: You can’t see it but you know it’s there once your tongue bursts into flames. Phoebe Rose doesn’t say much but when she does, an unlucky person might be on the business end of a scorching dressing down, a slicing rebuke or a savage judgement. During The Event, she looked the heavily-armed, raving Mark Turmelle in the eyes and invited him to “*Go fuck your hat, Jack,*” earning her a jagged scar which slashes across her forehead to this day. She keeps her hair off it and displays it as proudly as an Olympic gold medal. As a teenager, she once said to Dodger Vick – whose 10-year marriage had just ended: “*My mother says you got a divorce cuz you must be some kinda queer or something. Well, are ya?*”

RUDY WALTZ: he’s mid-60’s and the only hostage not native to Bees-Hive. Rudy is the kind of old-school gent never seen *not* in a 3-piece suit and fedora. He was passing through the town that day and just happened to stop in at Marnie’s for a late-afternoon lunch. Totally random. He was there for less than 15 minutes when Mark Turmelle stomped in. Rudy was an aspiring playwright who dreamed of being the next Tennessee Williams or Arthur Miller but, unfortunately... who could, really?

VERNON SCULLY: 50ish, a municipal worker whose daily activities range from repairing road signs to scraping up roadkill. There’s a lot of that. He works alone, lives alone and is a man of few words. Children are instinctively if not actually afraid of him, then at least uncomfortable around him enough to keep their distance. He’s an odd duck, no doubt. But twice a summer he hosts what he calls “backyarders.” They’re massive, outdoor barbecue parties where everyone in town is invited and welcome to eat, drink, share news and generally have a hell of a good time. For these events, Vernon has constructed a specialized barbecue pit enclosure around three gargantuan home-made ovens. The fence dispenses a low-grade electric shock to any man, woman or child who leans against it. Everybody knows this so they stay back, which is exactly the point. This way, only Vernon can enter the enclosure to prepare the roasted delicacies from his raging grills. Vernon has never entered the town’s only butcher

shop – *Lyter's* – and people genuinely wonder where he gets all of the meat he feeds them at these “backyarders.” It’s best they don’t know.

SUSANAH LEE WALKER-WHITEHOUSE: in her 60’s, she’s Bees-Hive’s original Earth Mother, a gentle old soul who can wordlessly fill any room with grace and beauty. She’s like an intoxicating fragrance drifting unseen through the air. She was one of those topless female mud people often seen in grainy recordings made at the original Woodstock concert. She’s one half of the town’s only mixed-race couple as the devoted and loving wife of Bees-Hive’s one great sports hero: Derek Whitehouse. Our final glimpse of Susanah Lee will not be a happy one. When all hell breaks loose at the end of The Event, she will suffer three gunshot wounds. As Season One ends, she will cling to life, critically injured.

ELIZABETH HYM: is one of Marnie’s three waitresses. She’s 18, in many ways just a typical insecure, anxious teenager but she’s a clear thinker whose delicate appearance masks a surprising inner moxie... as if she has survived something terrible... which she has: on her 10th birthday, she watched her intoxicated father stumble up their driveway, trip and drop the birthday cake, get back onto his unsteady feet and fall backwards into the path of a passing car. She has dreams of post-secondary education and a career in biology but despairs that she will ever have the financial means to pursue it. Elizabeth will be the first person Mark Turmelle threatens to kill.

GERALDINE HANAH: a quiet, odd-habited woman, she’s probably the town’s least understood resident. She’s certainly amongst the oldest persons in town at 75, but has long kept strange habits like the time she dug up exactly 42 small holes in her backyard on the advice of a psychic who told her she would find her destiny in one of those holes. Funny thing is: she *did*... well, maybe not her destiny exactly but an ornamental box with nearly a half million dollars was at the bottom of one of those holes. And yet, she continued to dress like a homeless person whose friends have given her their own clothes to lessen the effect. She has only one friend: Phoebe Rose. To most, Geraldine seems perpetually semi-depressed, or at least *forlorn*. Geraldine will not be attending the one-year anniversary of The Event because she will die in the chaotic Season Finale. She will be found to have two hundred thousand dollars taped to her body.

THE THREAT ~~

MARK TURMELLE: is the kind of guy who tried – *really tried* – to keep his shit together after a traumatic childhood. Orphaned at 10 after a house fire and shuffled through a heartless and indifferent foster system, he sinks into dark despair but also lets an unguarded rage drive him. He finds a lifeline to cling to when he joins the Armed Forces Reserves as an aimless, hollowed-out 16 year old. They instill a much-needed

discipline in him... but, also, they teach him how to shoot guns. Catching the break of his life, he marries an ambitious high-achiever (Ashley). Two kids and 8 years later, Mark achieves some form of stability with a roofing job. But his life spirals after he loses his job, botches the mortgage payments and is later suspected of child abuse. When Ashley takes the kids and leaves, vowing to end their marriage, Mark sees no future after losing the only things he cares about. Again. He lets the rage he felt after his parents' death drive him to lash out against the world and devise a desperate, nothing-to-lose plan with the pure intent of inflicting pain.

THE COPS ~~

Note: small towns like Bees-Hive do not have their own police force. So it's left to a combination of RCMP and Provincial forces to patrol vast stretches of territory with a periodic sweep through what is usually just a main street or two through these sleepy dots on the map. It is not unheard of for such an officer of the law to form meaningful bonds – even friendships – with the residents of these small towns or even to live in their communities. Even better if the cop is actually one of them, such as the case with...

MITCHEL "MITCH" MITCHELL: the grandson of a legendary RCMP Officer (Clint Mitchell) who patrolled the townships earning the reputation as a tough but fair custodian of the law. Mitch grew up in Bees-Hive wanting nothing more than to follow in his famous grandad's footsteps. He was a cocky young police recruit but he's 40 now, been a cop for 15 years and harbours no grand ambitions other than to serve and protect the people and places he knows so well. He beat some long odds to get to where he is: a bitter, abusive father and a catatonic, prescription drug-addled mother. He battles the guilt of having been a passenger in the car driven by his father Kirk, which caused the hit-and-run death of a young man when Mitch was 16.

EYALEEN "SNOWBALL" SNOWDEN: a Black female cop with a mind as sharp as the edge of town and a scowl to match. She's not from anywhere around here. Though five years younger than Mitch, they actually attended police college simultaneously though she barely knew his name as she distinguished herself with exemplary achievements while he languished somewhere in the mushy middle of the pack. Her first deployment sent her to some northern wasteland where she pulled drunks out of snowbanks, kicked down the cheap doors of numerous drug-dealing motel rooms and fired heavy elbows into the bearded, grimy faces of a hundred and one scuzzy biker types in smoke-filled, country and western-blaring roadhouses. She's been hauled up on the carpet on more than one occasion for what her superiors referred to as "walking a dangerous line," which means that her law enforcement techniques – while quite result-oriented – have

often been questionable in terms of their actual legality. She is eventually transferred to become Mitch's partner and establishes close relationships with the residents.

THE TOWNIES ~~

TANDRA BAARSTADT: known to all as Aunt Tandy. She is the town's grand dame at 61, always immaculately dressed as if she is in a slightly modern-dress production of an Oscar Wilde play. She is severely mannered, polite but speaks directly and can produce a look of disapproval so withering, it has made many a grown man wish he could simply vanish into thin air. She and Susanah Lee were childhood best friends and it was through her that Aunt Tandy met a local farm boy (Budd) who regrettably impregnated the 17-year old Tandy (as she was known then) in a barn on his property. The teenager was whisked away from Bees-Hive to conceal the shame of her pregnancy. The baby did not survive childbirth and Tandy returned to town, revealing her secret only to Susanah Lee. Since then, no man has ever been seen on the arm of Aunt Tandy. She will shock no one when, out of the blue, she performs a heroic act in the Season Finale.

BRADLEY MASSING: was what they called in high school, a "dream boat." He's 40, same age as his closest friend, Officer Mitch Mitchell. He is a master of home renovation techniques and has more work than he can handle in and around Bees-Hive. He gets numerous commissions from ladies (just north of about 40 whose husbands couldn't be bothered with any of it) who secretly enjoy watching the rugged tradesman work, especially in the summer heat when he is likely to allow the sweat to glisten on his tantalizing features. But he's no vacuous pretty boy. His eyes alone can take your breath away, sure, but he's also a grounded, deceptively intelligent and sensitive – *almost* spiritual – presence who follows the ancient Greek philosophy of "everything in moderation." The love of his life has always been Mara Hym (Elizabeth's mother) but when she married Jason after high school, Bradley locked up that part of his heart. He is the only person Mitch ever told about his father's hit-and-run.

SHERRY RUTH BOYCE is the owner of Marnie's Diner. As the granddaughter of the original Marnie, she took over the diner at 18 years old and has been its faithful caretaker these nearly 50 years. She hired Dodger Vick to do the original interior in 1964 and even had an awkward and klutzy affair with the young carpenter. She can be a sassy old dolly but she would be the town's leading authority on "life advice."

MARA HYM: has been the head waitress at Marnie's for many years. As a high school senior, she shocked the town by taking a 16-year-old Bradley Massing to her graduation celebration. Scandalous as that was, if people ever found out she also took him into the back of her English classroom to exchange their virginities while the dance ranged on... well, who the hell knows what would have happened? Maybe nothing. And now, at 43,

a widow and a daughter to support – after Geraldine Hanah accidentally ran over the man she married (Jason) – she certainly looks back on her life with a number of regrets. Such as: how did she not end up with the love of her life, one Bradley Massing? She has no answers but she is resilient, accepting of the cards she’s been dealt and tries to be a good role model for Elizabeth.

KIRK MITCHELL: is dead on the anniversary of The Event. Has been for 10 years but we’ll see him as a middle-aged father (and appliance repairman) trying to raise his son Mitch and deal with a wife who spends most of her waking hours in a zombie-like state from vodka and prescription drugs. Kirk spends a lot of time wondering where it all went wrong and why his life has become such a shitheap of disappointment, regret and bad luck. His father – the legendary cop Clint – beat life’s lessons into him as often as necessary. So when Kirk was throwing Mitch into furniture around their haunted home, in his own mind he was simply following his father’s design. He carried Kirk’s police shield around with him for years after Kirk retired.

DEREK WHITEHOUSE: came from the only Black family in Bees-Hive. He married his high school sweetheart Susanah Lee, whose white parents were practically the only ones in town who didn’t see it as a big deal. In fact, they were proud to welcome Derek into the family. Not only was Derek a soft-spoken, respectful young man who did well in school, he was a bona fide hockey prodigy who, in 1964, became just the second Black hockey player to play in the NHL. Sadly, his career was to last less than 90 seconds when, on his first ever shift, he suffered a devastating injury after being checked almost through the boards by famed Montreal Canadiens defenceman Terry Harper. Derek brought his broken body home to Bees-Hive, married Susanah Lee, took up farming and became a town legend, though his quiet, wistful manner would never suggest his lofty status. At 65, he’s become the town’s resident wise man, a consummate listener who always seems to say the right thing to any soul who seeks him out. His tranquil demeanor will be put to its severest test when Susanah Lee takes three bullets and her life hovers between the light and darkness.

BUDD FEELDS: is the once-lucky young farm boy who somehow possessed just the right amount of dumb naivety and simple, inoffensive rustic charm to fumble his way into the hayloft with young Tandy Baarstadt for a role in the hay, as they say. It was all over in less than 60 seconds but the resulting pregnancy put an end to any further contact between the two young lovers. He never knew anything about the child and now at 65 he goes through life pretty much the same way he did back then: a drowsy oblivion. His own daddy always taught him to keep a loaded shotgun in the trunk of his car... just in case... it was a lesson that would save many lives.

THE OTHERS ~~

KAYZIE KAY: left town a few years ago but not before leaving her mark. She wandered into Bees-Hive as a tarot card-reading psychic, fleeing the city after foretelling of a tragic turn of events for a young woman and her family. She went from a bubbly, spirited woman to a guarded and suspicious brooder. Settling randomly into Bees-Hive, she captures the heart of Officer Mitchell and marries him soon after. She starts giving psychic readings again and is the person who tells Geraldine Hanah to dig up her backyard. But she's haunted by the deaths she predicted and soon finds her mind disintegrating into a jumble of incoherent and paranoid thoughts. And darkness. Lots of darkness.

ASHTON: is Geraldine Hanah's university professor son. He comes to Bees-Hive shortly before The Event, having resigned his position after admitting to a side employment as a gay male escort. He's an erudite, socially aware academic addicted to the high-adrenaline, high society lifestyle he lives at night.

CHRISTIANNE PUDDLE: is the hot-for-teacher fantasy of every boy at Allison Collegiate Institute. She is also the English teacher of teenaged Bradley Massing and Mitch Mitchell. In her 40s, she comes across as some exotic, movie-star type, that unattainable goddess who knows what you're thinking when you look at her. She isn't shy about wearing certain fashions in just the right way for the desired effect of driving horny teenaged boys around the bend with wild fantasy scenarios. She is nicknamed "Mud Puddle," mostly because horny teenaged boys do not typically have a great imagination for such things.

JASON MODD: married Mara Hym shortly after high school. He would be 43 today if he didn't spend several hours of his daughter Elizabeth's 10th birthday getting hammered and run over. Phoebe Rose deftly described him in her own special way thusly: "*he was, let's face it, a first-rate dickhead, a shit-for-brains nutless fuckstick who never knew his arse from his elbow.*" Enough said.



~ EPISODES ~

PILOT ~ ONE YEAR LATER

THEME: Remembrance

It's a special day in the small town of Bees-Hive. A commemorative day. A day to grieve, to heal, to give thanks and to hold the hands of people who are lucky to be there. For this is the 1-year anniversary of the day when a conflicted, defeated man with

nothing left to lose, stormed into Marnie's Diner – armed to the teeth – with the intention to exact revenge on a world he felt had dealt him a losing hand. There were nine hostages that day but only eight of them will be there to remember.

We will meet them all, along with a few notable town's residents who are connected to what will be called The Event for all future references to the 59-minute reign of terror they endured that day.

A Story: the hostages deal with how The Event has affected them, changed their lives. We will see them prepare – in their own ways – for the ceremony that afternoon.

B Story: friends and family members of the hostages try to be helpful and supportive for their loved ones dealing with the trauma and the painful memories of that day. Most of the entire town will gather outside Marnie's Diner – at the precise moment when the siege ended – for a candlelight vigil and to send every last ounce of love into the diner where the hostages – and no one else – are gathered.

C Story: we'll see this in brief flashbacks, sprinkled into the A/B stories. Mark Turmelle will start his day by murdering his wife's employer, a lawyer who took her into his home after she ended the marriage and took their two children away from Mark. The last thing we'll see is Turmelle's arrival at the diner and beginning of The Event.

EPISODE 2 ~ DREAMS COME TRUE... NIGHTMARES, TOO

THEME: The Loss of Innocence

A Story: Brad and Mara

While every boy at Allison Collegiate Institute lusts after popular and fantasy-inspiring English teacher Christianne Puddle, 16-year old Brad Massing is smitten with the school's most decorated senior, Mara Hym. Their unlikely relationship develops secretly but is on full display on Prom night (1986) when Mara causes a minor scandal by showing up with the much younger Bradley. Christianne, who plans to dazzle the crowd with a show-stopping (and quite revealing) gown, is dismayed that the only thing everybody wants to talk about is Mara and Bradley... who disappear during the dance and find their way through the darkened halls to Christianne's classroom, which has a small office in the back. While Christianne notices their absence and relentlessly searches for them, the pair pledge their love and lose their virginities in the office.

B Story: Kirk and Mitch

Kirk gets a call from ACI's principal about some vulgar language overheard in the hallways from Mitch and his small inner circle of teen trash talkers. The comments were

highly sexual in nature and referred to their English teacher, Christianne. Kirk punishes Mitch for embarrassing the family. There will be bruises. Kirk hits the pub early with his drinking buddies on his birthday. It turns into a sad exercise in self-pity for all of the bad luck in his life: a pervert son, a drug-addled wife and his failure to follow in his father's footsteps and become a cop. "*Life's just a boot in the balls, boys. One day after another,*" he slurs to his buddies.

While Kirk drinks the day away, Mitch helps Bradley get dressed for Prom night. Kirk picks Mitch up and takes him to a party just outside of town limits, tries to explain why he has to be hard on his son... wants him to grow up with discipline, etc. On the drive home – and at the precisely same time as Brad and Mara are steaming up their teacher's office – Kirk swerves onto the shoulder of the highway and violently slams into a hitchhiker. When Kirk bends over the body to see if it's someone he knows, his father's police badge tumbles out of his breast pocket and disappears into the mud. He swears (threatens) Mitch to secrecy and speeds away.

C Story: The Event

Turmelle introduces himself to the nine frozen, astonished faces of the people in the diner. His weapons are visible. Scary. He lays down the rules of the game and makes inquiries of the hostages such as their names. While he does this, quick flashes of the final days of his marriage start to give us a hint as to why it's come to this: His wife Ashley shielding their two children by the door, Turmelle begging for them not to leave, Turmelle with the barrel of his own weapon in his mouth, etc.

EPISODE 3 ~ I AM WHO I AM

THEME: Identity

A Story: Dodger Vick

A tour of Dodger's unique abode: a small living room crammed floor to ceiling with books. A room just for boxing and baseball memorabilia. A basement workshop with every conceivable tool... and then a mysterious, under-sized door. End of tour. Dodger emerges from the room wearing a woman's ball gown and enough make-up for three beauty pageant contestants. A glimpse into the room reveals a Backstage Costume room which would stack up well against any Broadway theatre's wardrobe. A montage of Dodger building cabinets, painting a home, mending fences, etc. shows us what the town's people see when they see him.

And we're back in 1963 when a 20-year-old Dodger is hired by Marnie's new owner Sherry Ruth Boyce to redesign and build the diners interior. They end up in a short-

lived, mostly experimental, affair. It was enough to convince Dodger he could find a nice girl and settle down. Which he does but by about the fifth year he realizes he doesn't feel comfortable in his own skin. He gets Jilly Reach to drive him to the city and confides to his best friend that since his marriage ended he is starting to feel at peace with who he is. After a not-quite disastrous trip to gay bar, Dodger perceives that, while he doesn't quite know how to play this game, he's all in for learning.

Dodger hits the Lonely Hearts section of the newspaper and begins construction of his Backstage Costume room. His first date happens on Prom night 1986 when he and a wispy but impossibly beautiful young man named Basil Brando spend the night together. (Quick flashes of Brad and Mara at the Prom and Kirk and Mitch driving home from the party weave in and out of Dodger and Basil prancing around the hidden costume room.) Basil decides to hitchhike home from Bees-Hive despite the lateness of the hour. We see that he is the victim of Kirk's drunken hit-and-run. In the aftermath--since no one knew Basil or that he had been at Dodger Vick's home that night--Dodger destroys his play room in a fit of regret and rage. Dodger finds Clint's police badge when he visits the scene days later and knows it was Kirk who killed him.

B Story: The Event

Turmelle's behaviour becomes erratic. He sprays a murderous storm of bullets around the diner, shooting out the clock and most of the front window. No one is injured but it's the first sign to the outside world of what's unfolding inside the diner. Officers Mitchell and Snowden arrive and a few residents on the sidewalk describe what they heard. Mitch calls in to the diner and speaks to Elizabeth Hym before Turmelle snatches the phone from her and taunts Mitch and Snowball. He threatens to kill Elizabeth if they don't get back in their patrol car and leave the scene which they are about to do when Budd Feelds loses control of his car and smashes into the police cruiser...

EPISODE 4 ~ THE EYES NEVER LIE

THEME: Temptation and Consequences

A Story: Susanah Lee & Derek, Aunt Tandy & Bud Feelds

We're back in 1963. Derek (18) and Susanah Lee (16) are in love. Hockey prodigy Derek becomes only the 2nd Black player ever drafted (by the Toronto Maple Leafs) into the NHL. They introduce Susanah Lee's best friend Tandra (Aunt Tandy) to Budd Feelds. One roll in the hay later, Tandra (16) is pregnant, shipped out of town. Budd is heartbroken. On the day of Derek's first game, Susanah Lee gets a letter from Tandra, explaining her long absence and why she had to keep it all a secret. That night, Derek is critically injured on his first and only shift in the NHL and Tandra gives birth but the

baby does not survive. Tandra finds out she was named after a baby her grandmother lost and names her deceased daughter Cleopatra. A week later, she returns grief-stricken to Bees-Hive where she and Susanah Lee share their respective sorrows.

B Story: Jilly Reach

Jilly detects a number of changes in Dodger's demeanour and personality after Basil's death. He tries to draw Dodger out on the changes but to no avail at first. But Dodger eventually reveals to Jilly that he is a gay man and that Basil was at his house the night he was killed. Jilly later finds Dodger unresponsive after a suicide attempt.

C Story: The Event

Snowball and Mitch find themselves in deep shit after Budd rams their cruiser. By then, more people have gathered on the scene. They panic, remembering the last threat from Turmelle to kill Elizabeth if they remain there. Inside the diner, Jilly senses a critical moment and hurls a coffee cup at Turmelle while he's looking out the window. It's a desperate plan with no clear objective but he had to do *something*. Vernon Scully steps in to calm the tense moment. Susanah Lee backs him up by giving Turmelle a flower from her satchel. It confuses him but defuses the situation... for now.

Aunty Tandy appears on the sidewalk outside the diner, recognizes Budd's car and bolts straight into the scene. Mitch and Snowball desperately try to get her to safety but she stands directly in front of the diner, sensing Susanah Lee inside. Mitch tries to call for help but the cruiser's radio is damaged from the crash. Mitch's cell phone rings. Turmelle instructs them to lay their weapons on the sidewalk and stand against the cruiser. In plain sight. They do.

EPISODE 5 ~ SEEK AND YE SHALL FIND

THEMES: Dreams and Delusions

A Story: Marnie (the diner's original owner)

Christmas 1944. Marnie and her husband Jean-Francoix (both 40) work dreary factory jobs in the city but are preparing for life after the war by investing their "little nest egg" in a new business. Turns out, Jean-Francoix is a gifted and canny speculator who has made close to a million dollars in stock futures. He kept it secret from Marnie until now. A new car takes them to Bees-Hive where Marnie spots the run-down space which will become the diner we know today.

1962. The diner is packed for lunch. Marnie, now 58, takes her niece – young Sherry Ruth (18) – by the hand around the diner because she's hanging up her apron and

moving to Mexico. First thing Sherry Ruth does is hire young Dodger Vick to “spruce it up.” He does just that and a brand sparkling *new* Marnie’s makes a spectacular debut.

B Story: Rudy Waltz

1970. Ohio. A cramped apartment where Rudy (24) lives with his mother. Rudy is an aspiring playwright with delusional dreams of Broadway success. His older brother Farley is an exec at NBC who offers to get Rudy an entry position with the company (i.e. a real job.) Rudy reluctantly agrees, not wanting to leave their mother alone, and moves to New York. Rudy gets his first play produced with some success but returns home to find his mother has been diagnosed with a little-known disease called Alzheimer’s. He finds her dead amongst a number of prescription medications but to Rudy’s mind, she died of a broken-hearted loneliness after he abandoned her.

C Story: Geraldine and Ashton

Three months before The Event, Geraldine Hanah’s son – university professor Ashton – promises he’ll visit Geraldine after his spring semester ends. That night, he attends three separate events as a high-priced male escort (his side job.) When someone alerts the Dean to a website where Ashton advertises his services, he is forced to resign from the University. He comes to Bees-Hive and encounters several of our residents. Arriving at Geraldine’s home, Ashton is shocked to see the backyard dug up with 42 near-identical holes and fears for his mother’s mental health.

D Story: The Event

Turmelle unexpectedly approaches Rudy Waltz, who sits alone, quite out of place in his 3-piece suit and fedora. He’s curious what such an outsider is doing in the diner. Turmelle tells Rudy he’s ready to shoot him unless he has a compelling story as to why he’s there. Turmelle mocks his playwriting aspirations until Rudy says, “*I killed my mother.*” Turmelle, orphaned at 10, receives this like a sledgehammer to the chest. It stops him in his tracks. When he shakes it off, he notices Geraldine Hanah staring at him and asks if her son ever tried to kill her. “*Not on purpose,*” she answers. When Geraldine becomes distressed over the memories of Ashton, Robinson Hare (of all people) pipes up to stop Turmelle’s harassment and challenges the gunman. From outside the diner, Mitch, Snowball and Aunt Tandy are stunned and horrified as a burst of automatic gunfire rips through the silent street, several slamming in to the cruiser.

EPISODE 6 ~ THE EYES NEVER LIE

THEME: Resurrection

A Story: Elizabeth, Mara and Bradley

2002. Elizabeth's 10th birthday. Her father Jason Modd, a (mostly) functioning alcoholic, stops in for a few bevvies on his way home from picking up the cake. He arrives home plastered, drops the cake on the front lawn, and gets a blistering earful from Mara right out there in the open. *"Here, cut my balls off and put them on the fucking mantelpiece,"* the pissed-to-the-gills father screams at his wife, while Elizabeth and her 10 little friends watch in frozen astonishment from the front window. But it gets worse: at the end of the lawn he trips and staggers into the oncoming path of a station wagon. He lies dead 5 seconds later. Behind the wheel, a thunderstruck Geraldine Hanah gapes at the scene. At Jason's funeral, Bradley and Mara share a melancholic remembrance of their lost love and all that could have been. Days later, Bradley meets Elizabeth at Marnie's, waiting for Mara to finish her shift. Bradley wonders what it would have been like to be her father and is tossed for a loop when she innocently asks, *"does that mean you can marry my mom now?"* The brilliant sociologist Vernon Scully, sitting nearby, later tells him the whole town knows he's been in love with Mara Hym since Prom night 1986.

B Story: Mitch Mitchell and Eyaleen "Snowball" Snowden

Police College, 1990. Mitch and Eyaleen meet at training. She doesn't have time for the cocky frat boy, shooting him down in a fiery little ball in a room full of recruits. They graduate and go their separate ways (she goes up north, he comes back to Bees-Hive). Mitch visits his father Kirk's grave the day after graduation to exorcise the guilt and resentment he's carried around since the night Kirk killed the hitchhiker Basil Brando. Mitch resolves to be a better man than his father.

2004. Snowball gets transferred to Mitch's unit after her superiors up north worry she'll go too far over the line in her impassioned but occasionally controversial police tactics. A tour in the sleepy rural townships seemed a good way to temper her "intense enthusiasm." When Mitch and Eyaleen are reintroduced, they remember each other but don't let on. On her first day, Mitch brings her to Marnie's Diner, fills her in on selected town history. Later, just as he's telling her policing will be uncomplicated in these parts, they pass a barn on fire.

C Story: The Event

Elizabeth faints as bullets rip around the diner and out into the street. When he hears what happened to her father Jason, Turmelle is once again jolted by the story of a death of a parent and feels his mind start to warp, twist and scream for release. Phoebe Rose explains that Jason was, *"the kind of guy who'd fuck up a two-car parade,"* but when she defiantly turns her salty tongue on Turmelle, he strikes her violently. Two sharp car horn blasts from the street blare into the room: Bud Feelds has woken up and inadvertently leaned on the horn. Snowball reaches a boiling point, stares at their guns on the sidewalk and takes a cautious step toward them. Mitch sees a look in her eyes

which freezes his blood. He says, “*You thinking of doing something crazy, Snowball?*” She replies laconically: “*Sometimes crazy works.*”

EPISODE 7 ~ ... AND A GUARDIAN ANGEL ALWAYS NEAR

THEME: DISCOVERIES

A Story: Phoebe Rose and Geraldine Hanah

Geraldine receives a psychic reading from Kayzie Kay, telling her to dig exactly 42 holes in her backyard. Phoebe Rose is suspicious of the newcomer and accuses Kayzie Kay of taking advantage of Geraldine’s age and troubled mind. When Kayzie Kay tells her something about Ashton which nobody else could know, Phoebe Rose is stunned. Kayzie Kay explains to Phoebe Rose the *gift* she’s had since childhood and admits she fled to Bees-Hive after her *gift* foretold the deaths of two innocent people. Phoebe Rose softens her position. Geraldine keeps digging and eventually finds a lost ring and then the box with almost half a million dollars.

B Story: Vernon Scully

Vernon scrapes up road kill. He does this a lot. He puts the dead animals into special bags. When he gets home he throws some of the bags into a huge flaming pit. He puts select others into a large deep freeze in his basement. The next weekend, at one of his famous social gatherings – his “backyarders” – Vernon grills mouth-watering cuts of... meat.... Everyone fills their face... except Mr. Lyter – the town’s butcher – who Vernon finds snooping around the back of the house looking for... he’s not sure what. The highlight of the day is Mitch’s surprise announcement that he and Kayzie Kay are getting married! Days later, Vernon saves Budd’s son’s life during a farm accident. As they sip beer together that night, Budd confesses that he had his first sexual experience with Aunt Tandy all those years ago in his barn. Vernon nearly falls out of his chair at the thought of the sternly matron “*playing hide the salami.*”

C Story: Kayzie Kay

Five years before The Event. After a tragic prediction comes true for a woman and her daughter, Kayzie Kay closes her psychic reading business and wanders, shattered, into Bees-Hive attempting to flee the painful memory. Mitch pulls her over inside the town limits as she drives erratically. Of course, a month later, they’re in love joined at the hip! She begins giving psychic readings again. At Marnie’s, she seems to fit right in, taking all kinds of advice from residents, hearing stories about young Mitch and, of course, town history (just the good stuff.) Robinson Hare sits with Kayzie Kay in a park a day

before her wedding and presents her a gift of white heather, citing a traditional Scottish ritual. The gesture leaves her speechless.

A red van cruises by the church after the wedding as the town's jubilant residents gather on the sidewalk. It will be 5 more years until that red van returns to Bees-Hive, but it will be driven by the same person: Mark Turmelle.

D Story: The Event

Snowball's wild eyes scare the living shit out of Mitch. His fear factor shoots up even more after Turmelle – alerted by the two horn blasts – comes to the window with the bloodied Phoebe Rose as a shield. Inside the diner, Geraldine asks to go to the restroom. On a whim, she unlocks the back door before returning. Outside: *"Is this gonna be one of those cowboy operations you ran up north?"* Mitch asks Snowball. *"I'm working it out,"* is all she says... before she *sprints for their guns.*

EPISODE 8 ~ MARK

THEMES: FAMILY, FAILURE and MAN vs SELF

This entire episode will answer one question: How did Mark Turmelle become the anarchic desperado terrorizing the people in that diner? Here's how:

At 10, Mark survives a house fire which claims his parents. He becomes a lost, listless kid, shuffled through a foster home system which has little empathy for him. His final foster parent – a single dad, armed forces – introduces Mark to the Army Reserves in an effort to give him some direction... some kind of plan. He joins, excels and gains distinction as a marksman. He's good with the guns. Mark meets Ashleigh, a bright over-achiever with ambition. By their late 20's, they've married, had two children. Mark works as a roofer. Ashleigh is a lawyer's assistant. It's not paradise but they manage. When Mark is fired from his job and gets them into hot water with the bank over missed mortgage payments, their relationship begins to unravel.

Ashleigh confides in her sympathetic lawyer boss, who fills her head with ideas of a better life with someone... like *him* – stable, financially secure, ambitious. Ashleigh would never betray her marriage or the kids. But when Mark pulls their son's arm out of its socket to get him away from a small fire the kid started after playing with Mark's lighter, he is suspected of child abuse. She's had it: she and the kids take shelter at the lawyer's condo and she tells Mark it's over.

And so, for the second time in his short life, Mark Turmelle has lost his entire family. And *that's* how Mark ends up at Marnie's diner with a shitload of guns, a fierce hatred in his heart and revenge against this ruthless world the only thing left to find.

EPISODE 9 ~ THE EVENT

THEMES: REGRET, REVENGE and SURVIVAL

This episode will be a real-time depiction of The Event. The moments from inside/outside the diner we have already seen played through the first 7 episodes will be seamlessly inserted into the whole portrayal of Turmelle's 59 minutes in Marnie's. Those moments can be re-shot from a different angle (but always with the same lines) or the original frames can be used. But we will be able to watch the hostages more subtle reactions, communications and emotional states through the crisis. We will watch some of them *think* through the situation. It can be thought of as filling in the blanks to give the whole picture of what went down in Marnie's Diner that day. The true extent of the terror Turmelle inflicts on the hostages will come into focus.

In practical terms, here's what will happen: Acknowledging they have no hope of contacting back up, fearing a catastrophic body count and ready to sacrifice her life, Officer Eyaleen Snowden will dash for her and Mitch's weapons lying on the sidewalk. She will fire two shots into the air and then rush around to the back of the diner. Inside, Turmelle will be startled by those two gunshots and freeze in a moment of indecision. He will dart to the front window to see what is happening outside. When he does not see either Mitch or Snowball, he will turn frenzied eyes to the hostages and spray bullets wildly across the diner. Vernon Scully will stab Turmelle in the shoulder with a pocket knife he carries at all time for work. Turmelle will continue to fire indiscriminately but Snowball will barge through the back door (left unlocked by Geraldine Hanah) just as Mitch kicks through the front door. Several shots will blaze through the air amidst the smoke, dust, flying debris and screams... bodies will blindly scramble for safety... then, an eerie silence will suggest the siege has ended.

Turmelle will have sustained 4 gunshot wounds. He's a bloody mess but will limp over to Mitch, who has also been shot and is reaching for his gun just a few feet away. Turmelle will take up Mitch's gun, raise it to shoot him. The hammer will click on an empty chamber. Turmelle will turn and locate his rifle in the vicinity of a fallen, wounded and unconscious Snowball. He will stumble over to his rifle, struggle to hoist it into a shooting position to finish Officer Snowden... when a shotgun blast from behind rips through him. As he crashes to his knees with his final breath, the imperial silhouette of Tandra Baarstadt will take form through the hazy smoke... standing as deadly still as a statue... her delicate fingers wrapped around Budd Feelds's shotgun.

There is more damage: Geraldine is dead. Phoebe Rose and Jilly Reach bleed from gunshot wounds which are non-life threatening. But over near the window, somewhere between life and death, lies Susanah Lee, a large circle of blood spreading across her chest. Elizabeth calls 911.



FRANCHISE POTENTIAL or *What Comes Next?*

The framing story of Season One will certainly come to a close with the conclusion of the hostage event. But the world of Bees-Hive can still continue to furnish us with a multitude of options to explore the many untold stories of so many characters. Secondary characters such as Bradley, Kirk, Aunt Tandy, Ashton, Sherry Ruth and Marnie are enticing stories just waiting to be told. We could even find out why the hell Budd Feelds always carries a shotgun in the trunk of his car. And, of course, we would meet a slew of new characters to continually increase our understanding of life in a small town.

