

CHIMERA

by

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**FADE IN:**

**EXT. MILL MOUNTAIN PARK, VIRGINIA - DAWN**

The sun rises over blue Appalachian mountaintops.

Sticking out of the lush green hills is a manmade 88-foot metal structure - THE ROANOKE STAR.

The serenity is interrupted by a dull roar - almost sounds like a flying saucer in a bad drive-in flick.

The roar gets louder. A brood of CICADAS passes by.

The commotion sends papers flying off a bulletin board, revealing a faded Missing Persons poster for a fair-haired teen with one blue and one brown eye:

**MALLORY CARROLL**

A dirty and naked **STRANGER** shuffles out from the woods - disoriented, gender and age indeterminate, face unseen.

They approach the bulletin board and lay their hand on the Mallory photo, carefully studying it.

**INT. WOMEN'S SHELTER, LOBBY - MORNING**

**LILA** (29, slender but with a paunch) and **BEATRICE** (50s, tough) stand behind a counter in matching work polos.

Lila wears a bjorn, carrying **BRIAN** (1).

Beatrice focuses on a pile of receipts, punching at a printing calculator.

**JASMINE** (40s, frail), struggles to fill out intake forms.

LILA

It's ok if you leave some stuff blank.

The phone rings. Beatrice answers.

Jasmine approaches the counter.

All done? LILA (CONT'D)

BEATRICE  
(on phone)  
Mallory's House....

JASMINE  
Yeah.

LILA

Great. Let's go find you a room.

Beatrice freezes.

BEATRICE

(on phone)  
I'm on my way.

Beatrice hangs up and puts on her coat.

LILA

Mom?

Beatrice darts out of the building without responding.

**INT. ROANOKE POLICE STATION, HALLWAY - MORNING**

**CHIEF EDWARDS** (50s, gruff) and **OFFICER LUKE** (38, handsome) briskly lead Beatrice down a hallway.

Trailing are two interchangeably bland junior officers, **HILT** and **TILL** (20s).

Beatrice does her best to keep up.

**INT. ROANOKE POLICE STATION, HOLDING ROOM - MORNING**

Luke opens the door for Beatrice, who steps in towards a TWO-WAY MIRROR.

In the mirror's reflection, we see the outline of a woman sitting on the other side of the glass.

The scene moves like it's stuck in a jar of mayonnaise.

The moment Beatrice locks eyes on the woman beyond the glass, she wobbles, drops. Luke rushes to her side.

It's uncertain if this is good or bad news. If she got what she wanted or what she absolutely didn't want.

**TITLE: CHIMERA**

In darkness.

Yips and yells. The screaming of children.

After one particularly sharp shriek...

**EXT. BACKYARD BIRTHDAY PARTY, PETERSON HOME - DAY**

The screams come from **BECCA** (8, today!) and **RACHEL** (10), though it's hard to tell which is older.

They frolic through the yard, their fair hair flowing, with their gregarious dad, **EARL PETERSON** (38), in tow.

Earl dons a Werewolf mask left over from Halloween.

There are streamers, a piñata, party hats - ALL HANDMADE.

**INT. KITCHEN, PETERSON HOME - DAY**

Outside, the girls run past an open window above the sink.

They're being watched by their attentive mother, **JUNE PETERSON** (35). She has brown hair, brown eyes.

Otherwise, she looks identical to Mallory Carroll.

June rinses dishes next to a man hanging on to his youth, **FREDDIE** (25, her brother-in-law). He's on drying duty.

Freddie talks. June half-listens.

FREDDIE

You guys are gonna love Karen. She's a Comm major. No! Journalism? One of those.

June laughs.

FREDDIE (CONT'D)

I should know her major...

JUNE

Probably.

Suddenly, Earl pops up at the window howling.

It's meant to be scary. It's not. But the kids eat it up.

Earl removes the mask, his hair mussed and wet.

EARL

I'm draggin' ass. Could use some help, bro.

Freddie looks to June for permission.

JUNE

Go.

EARL  
Thanks, Junej!

Earl kisses June through the window, slips the mask back on and returns to terrorizing the youth.

Freddie exits through a sliding door to the backyard.

*Finally*, a moment of solitude for June.

She pulls the stopper in the sink and watches her reflection distort as the water circles the drain.

**EXT. BACKYARD, PETERSON HOME - DAY**

June walks into the backyard and immediately has to stop and wait for the kids and her husband to run by.

The traffic clears, but Becca wraps herself around June.

JUNE  
Having fun, birthday girl?

Rachel joins the hug.

BECCA  
(Mumbling)  
I love you.

JUNE  
What was that?

BECCA  
(Yelling) I LOVE You!

RACHEL  
She loves you, Mom.

JUNE  
Good girls.

June is already walking away.

BECCA  
Daddy said he's a LYE.. a LYE-CAN-

JUNE  
Great. Go play.

Becca and Rachel run off, almost knocking over **LYNN** (30s), a mother of one partygoer.

June aches as she bends down to open a cooler.

LYNN

I love the piñata! It's so much better than the ones at the store.

June rummages through the cooler. All soda.

LYNN (CONT'D)

You're like a crafts wizard! Speaking of, Matty's birthday - he wants to do a whole Harry Potter thing-

JUNE

Sounds good, Lynn, I'll email you.

June walks away. The kids run past, followed by an out-of-breath Earl.

EARL

Hey, is it cake time yet?

JUNE

After the piñata-

EARL

Right, right.

June finds another cooler. Her mother-in-law **EUNICE** (60s, looks 40) chats with friends. Eunice fake "hushes" them.

EUNICE

I'll stop bragging about my daughter now that she's in the vicinity.

June grabs a bottle of beer. She tries to twist, but it's not a twist-off.

JUNE

Daughter-in-law.

June opens it with her teeth.

EUNICE

Still feeling dizzy?

JUNE

No. Took an Advil.

Eunice snatches the beer.

EUNICE

You can't mix that with alcohol. There was a whole segment on the news about Aspirin-related deaths. Did you see that, ladies?

Eunice's friends chirp affirmations.

June spots **ARTHUR** (8, a little brat) ripping flowers from a FLOWER BED that separates the backyard from some woods.

Arthur's mother **JANET** (30s) looks on, but does nothing.

JUNE

HEY! That's off-limits.

June lifts Arthur out of the flower bed. He squeals.

ARTHUR

Cake!

JUNE

After the piñata-

JANET

Can Arthur have his now?

JUNE

Before the birthday girl?

JANET

Yeah.

JUNE

No Janet, he may not.

June forces a pleasant smile.

JUNE (CONT'D)

Excuse me for a sec.

June escapes. Smile gone. Breath quickening.

Freddie emerges, holding a Solo cup and a bocce ball.

FREDDIE

Need a teammate!

JUNE

I thought you were helping Earl?

FREDDIE

So that's a no?

June takes the cup out of Freddie's hand.

JUNE

Gimme a minute.

FREDDIE  
(To the other bocce players)  
She's in!

A cicada lands on the rim of the cup. She flicks it away,  
and downs the beer.

**INT. PETERSON DINING ROOM - DAY**

Becca sits at the head of the table. The room is filled  
with loud party guests. The lights go off.

Earl enters with an ornate birthday cake, candles lit.

EARL  
And a one, and a two, and a-

The room sings "Happy Birthday" but they can't be heard -  
the scene is totally silent.

June's against the wall, not singing, not present.

The sound returns with clapping. June snaps out of it.

She puts on a smile.

**EXT. OTTAWA FLEA MARKET - MORNING**

June violently uses a felting needle to apply tufts of  
felt onto a crafted bouquet of flowers.

She shapes it with a FETTLING KNIFE.

Her booth is full of highly lifelike needle-felted wares.

A **CUSTOMER** peruses some needle-felted cats on display.

CUSTOMER  
Oh, my nieces would love these!

JUNE  
They have cats?

CUSTOMER  
Yes! Well - One has a dog.

JUNE  
I make dogs too.

June reaches for a business card.



CUSTOMER

Are you on Etsy?

JUNE

Nope.

CUSTOMER

Instagram?

JUNE

Email's on the card.

**INT. PUBLIC LIBRARY - DAY**

A perfectly lovely **LIBRARIAN** (20s) reads a picture book to an attentive crowd of children, including Becca.

LIBRARIAN

...By now, I think you know what happened to your sandwich, but you may not know how it happened. So let me tell you. It all started with a bear!

June watches from a nearby table.

Rachel peers over a worksheet with a tree on it. There are spots to fill in the country flags of family members.

June's side of the tree has no branches.

JUNE

Grandma's Mom was Dutch.

RACHEL

What does that one look like?

JUNE

France, but sideways.

Rachel fills in the flags with coloured pencils.

June glances at the periodicals. She reaches past the local papers (*Toronto Star*, *Ottawa Citizen*) and grabs a *Washington Post* from the "International" section.

RACHEL

There's not enough branches on my tree. Can I just make up a mom and dad for you?

JUNE

No. That would be lying.

RACHEL

It's not a lie! They exist, you  
just don't know them.

June stops dead at a photo of Mallory Carroll in the  
paper.

HEADLINE: KIDNAPPED ROANOKE GIRL FOUND AFTER 17 YEARS

Survival mode.

JUNE

Mommy has to use the computers. Go do  
story time with your sister.

RACHEL

But Mom! That's for babies!

JUNE

Fine. Just stay where I can see you.

June scurries over to a public computer.

ON THE COMPUTER

June searches MALLORY CARROLL. She clicks a link from the  
*Roanoke Times* - there's a video embedded.

ON VIDEO

Local WDBJ news anchor, **KIM VALDES** (30s) speaks from  
outside the Carroll home.

KIM

Mallory Carroll is returning home after  
her disappearance in Mill Mountain Park  
seventeen years ago, Roanoke PD confirmed  
in a press conference today.

The video cuts to the press conference led by Edwards.

EDWARDS

The victim was held against her will in a  
bunker nearby. We're not releasing  
details beyond confirming her captor is  
deceased.

KIM

Beatrice Carroll, Mallory's mother and  
founder of "Mallory's House", a local  
women's shelter, said she looks forward  
to starting over.

Beatrice appears on the screen from the press conference.

BEATRICE

We finally know the truth about what happened. We can reconstruct our family.

The video cuts to Lila, euphoric and emotional.

LILA

There's so much bad out there, and just... this is the most beautiful gift.

KIM

Mallory is being treated at a hospital, but will return home in a few days. More on this story as it develops.

BACK TO THE LIBRARY

RACHEL

Mom!?

June turns to find Rachel, shellshocked, holding the paper with Mallory's photo.

June exits the browser and grabs Rachel by the arm.

RACHEL (CONT'D)

Ow!

June throws the paper in a trashcan.

LIBRARIAN

... So, that's what happened to your sandwich, the bear ate it.

June steps over children and plucks Becca from storytime.

**INT. JUNE'S HONDA CIVIC - DAY**

The Peterson women drive in silence.

In the rearview, June sees Becca wiping away the tears from Rachel's face.

**INT. JUNE AND EARL'S BEDROOM - NIGHT**

June and Earl are in bed, neither ready to sleep.

EARL

Rach told me about the library...

JUNE

Yeah...

EARL

She wants to know where you came from.

JUNE

Don't we all.

Earl lets this sit before giving it another go.

EARL

I'd be open to trying to find them. When you're ready, that is.

JUNE

I'm not. Sorry.

EARL

No need, dear.

**LATER**

Lights out. Earl and June asleep.

Volume cuts through the silence, from the TV downstairs.

It's enough to wake June.

**INT. LIVING ROOM - LATE NIGHT**

June tiptoes into the room.

Rachel watches TV, flipping through news channels.

JUNE

You should be in bed.

RACHEL

I'm looking for the girl.

JUNE

What girl?

RACHEL

From the paper.

June touches Rachel's hair. Rachel recoils, eyes welling.

JUNE

Hey, hey! It's ok. It's just me.

Rachel holds her mother's hand. June squeezes back.

RACHEL

You always tell me big sisters sometimes do things they don't want to do to help protect little sisters...

JUNE

Yeah. It's true.

RACHEL

How would you know that?

June has no answer. She touches her forehead to Rachel's.

JUNE

What do we say?

RACHEL

Tomorrow we start anew.

JUNE

Good girl. Go to bed.

Rachel heads upstairs.

June shuts off the TV, but the darkness is cut by a flickering light in the TV's reflection.

#### **INT. KITCHEN - CONTINUOUS**

June looks through the window above the sink.

A **STRANGER** (Age? Gender?) stark naked, kneels in the backyard, digging in the flower bed.

They're holding something luminous, the source of light in the TV reflection.

*Is it a lighter? A match?* June can't tell what it is.

She opens the window, yells out...

JUNE

Hey!

The Stranger runs into the woods, startled.

#### **EXT. THE WOODS - NIGHT**

June traverses the woods, catching glimpses of the Stranger's light through the trees ahead of her.

She reaches a clearing.

For the briefest of moments, too brief to see features cleanly, the Stranger stands looking at June, then-

The light goes out.

Total darkness.

June looks around wildly, trying to locate the Stranger.

Calm.

*Perhaps this was nothing? A fever dream?*

A hand grabs June's shoulder.

She thrusts a palm into her ASSAILANT's face.

**INT. PETERSON DINING ROOM - THE NEXT EVENING, WEDNESDAY**

Supper time. Around the table sit June, Earl, Becca, Rachel, Eunice, Freddie, and **KAREN** (22, looking to make a great first impression).

They pass the plates - family style. Everyone chows down - sans June, who takes small bites.

Earl has a HEAVILY BANDAGED NOSE. He's mid-story.

EARL

... So I reach out to grab her shoulder, like an idiot, and-

FREDDIE

Knocked out by your wife.

EARL

Hey, I was conscious the whole time!

KAREN

What were you chasing after?

JUNE

Nothing - a deer, probably. I dunno.

EARL

At first she thought it was some naked miscreant digging in our flowerbed!

FREDDIE

Wait, what?

JUNE

Earl-

KAREN

We've had some "street people" lurking around campus lately. Maybe it was that?

JUNE

I don't like that term.

KAREN

Sorry - We've seen a lot of Hobos.

June doesn't love that terminology either.

EUNICE

Are they also naked?

Becca giggles.

EUNICE (CONT'D)

What? Is there something funny about the word "Nek-kid?"

This is the funniest thing Becca's ever heard.

RACHEL

It's not funny.

FREDDIE

Did you call the police?

JUNE

No.

FREDDIE

June, there's a stranger lurking in your backyard.

JUNE

No, there isn't.

EUNICE

Still, maybe file a report anyway. Best to keep everyone safe.

JUNE

We're plenty safe, thank you-

EARL

She's just looking out for-

JUNE

We're safe!

The room quiets down. An oven timer dings!

JUNE (CONT'D)

Excuse me.

June is gone into the kitchen. Karen follows.

EUNICE

... Nek-kid.

Becca dies laughing, holding her stomach.

**INT. KITCHEN - EVENING**

June puts a chef torch to a batch of mini crème brûlées.

KAREN

Can I ask your advice, as the other outsider here?

JUNE

I'm not an outsider.

KAREN

I just meant you married in. Do you have any tips for infiltrating the Petersons?

June reacts to "infiltrating" like she's touched the edge in a game of *Operation*.

JUNE

Just be yourself.

June continues torching the desserts, burning the tops.

**INT. PETERSON DINING ROOM - EVENING**

Party's over. June and Earl clear the table in silence.

EARL

You want to talk about it?

She doesn't.

He plants an extended kiss on her forehead. She hides her face in Earl's chest.

EARL (CONT'D)

You were right. Our family is safe.

Earl releases June, thinking he's solved the issue.



**EXT. POST OFFICE - LATE NIGHT**

The Civic parks on the curb near a public mailbox.

June has a POSTCARD in her hand. We can see it's addressed to Lila Carroll in Roanoke, Virginia.

ON POSTCARD: MALLORY'S NOT MALLORY. BE SAFE.

She opens the slot, but takes another look at the back of the card: GREETINGS FROM OTTAWA!

June considers the risk. Her fingers trembling.

**EXT. PETERSON BACKYARD - LATE NIGHT**

June stands near the flower bed, a bucket with a small fire at her feet.

She drops the postcard into the fire.

As it cooks, she peers into woods beyond the backyard.

No signs of movement. No sounds. Nothing.

**EXT. PARK AND RIDE, SCHOOL - MORNING, THURSDAY**

June's Civic pulls up to the elementary school.

Rachel and Becca walk towards the entrance.

June hops out, sprinting to catch up to the girls.

She says a few inaudible words. Kisses them. Returns to the car.

Becca continues in as Rachel watches her Mom drive away.

**EXT. BACKYARD, PETERSON HOME - MORNING**

June notices one unfamiliar CRIMSON FLOWER in the flowerbed. She plucks it.

She digs with one hand and makes a call with the other.

JUNE

(Into Phone)

Hi! Just wanted to see if you could pick up Rachel from soccer on your way home.

June hits pay dirt and lifts a TIN out of the flowerbed.

JUNE (CONT'D)

There's a big craft expo. There was a cancellation. I'm taking the booth.

She opens the tin and pulls out a Virginia driver's license and a Cave Spring High School student ID -

Both belong to MALLORY CARROLL.

JUNE (CONT'D)

New York... It's a big show... Monday.

June takes a stack of AMERICAN MONEY from the tin.

JUNE (CONT'D)

I'll check in once I'm there...Love you.

There's also an OHIO ID in the tin, with a picture of a young brown-haired June. The name: FRANCINE DYKSTRA.

June focuses on the expiration year, 2014.

She tosses the Mallorys back, but keeps the Francine.

**INT. JUNE'S CRAFT ROOM - MORNING**

June is watched by the many needle-felted creations that hang on the shelves.

MONTAGE:

- June places the ID on a scanner
- June uses a knife to cut the "2" from a printed copy of the ID
- June watches the ID run through a lamination machine

June studies her new ID, expiration 2024.

It's not perfect, but it will do.

**EXT. CANADIAN BORDER - DAY**

ROAD SIGN: US/CANADIAN BORDER

June rolls down her window and is met by a **BORDER AGENT**.

BORDER AGENT

Passport and registration.

She hands over her Canadian identifications.

BORDER AGENT (CONT'D)

Where ya going?

JUNE

New York.

BORDER AGENT

Coming back?

JUNE

Yes.

BORDER AGENT

...When?

JUNE

Monday.

The Border Agent returns the ID and waves June through into the United States.

The color in her face fades with her smile.

**I/E. NEWARK AIRPORT, LONG TERM PARKING - EARLY EVENING**

June pulls into an open space and turns off the car.

It's quiet.

She exchanges her June ID and cash in her wallet with the Francine ID and American cash.

She throws her passport and phone in the glove box.

OUTSIDE THE CAR

She squats and hides the keys over the front tire.

**INT. RENTAL CAR DEPOT OFFICE - EARLY EVENING**

CLOSE UP ON FRANCINE ID, held in an UNSEEN CLERK's hand.

The hand lowers to compare the ID to an exhausted June.

June manages a smile... kinda.

**EXT. CLARA BARTON REST STOP - EARLY EVENING**

Sitting in her rental car, a SILVER HYUNDAI, June writes out an unseen message on a GREETING CARD.

She slips it into an envelope that says LILA.

**INT. INTERSTATE 81 SOUTH - NIGHT**

ROAD SIGN: TROUTVILLE THIS EXIT, ROANOKE 20 MILES

June takes the exit and pulls into a motel parking lot.

**INT. MOTEL LOBBY - NIGHT**

A bored **NIGHT AUDITOR** (23) works the front desk.

As she enters the shabby lobby, June slaps away cicadas.

NIGHT AUDITOR

Can't wait for those damn bugs to go back into hiding.

June approaches. She can't see it, but the Night Auditor is playing chess on the computer.

NIGHT AUDITOR (CONT'D)

How may I help you?

JUNE

One room. One Night.

NIGHT AUDITOR

That'll be eighty-five. I'll need ID and credit card.

JUNE

I'm gonna pay in cash.

June hands over the cash and FRANCINE ID, and the Night Auditor starts typing.

NIGHT AUDITOR

Alright Miss... Dykstra. Any questions?

JUNE

Is there a charge for international calls?

NIGHT AUDITOR

I don't think our phones can do that.

The Night Auditor hands over the keys. June walks away.

NIGHT AUDITOR (CONT'D)

Oh, Miss Dykstra, your...

The Night Auditor hands back the ID. June takes it, and waves it in the air like, "Silly me, how could I forget?"

The Night Auditor goes back to chess and moves a pawn.

NIGHT AUDITOR (CONT'D)

En passant, bitch.

**INT. MOTEL ROOM - NIGHT**

June fights her room phone. She can't get an international call, let alone a local one, to work.

She grabs her toothbrush and heads towards the bathroom.

As she passes a mirror on the wall, June spots her reflection with mismatched colored eyes.

June steps back to the mirror. Two eyes, both brown.

**I/E. STREETS OF ROANOKE - MORNING, FRIDAY**

The Hyundai drives through town.

Alert, June mumbles to herself...

JUNE

Beatrice, Douglas, Lila... Beatrice,  
Douglas, Lila-

Looking out her window, June sees **Mallory's House** - the women's shelter - in all of its glory.

The logo on the building is a cartoon version of a virtuous-looking young Mallory.

**EXT. CARROLL HOME - MORNING**

A two-level suburban nightmare.

It's a sleepy street, but today it's buzzing with onlookers and media standing behind temporary barricades.

A banner on the porch advertises a donation hotline number for *Mallory's House*.

Kim Valdes swats cicadas out of her hair, while her crew sets up her shot.

Out of the way, June sits in her car, pale in the face.

Police cars whiz by, escorting an SUV.

Gawkers run towards the house, the homecoming imminent.

June can't see anything. She risks it and exits the car.

Edwards, Luke, Hilt, and Till get out of the Police Cars and do crowd work.

Lila is the first out of the SUV. Beatrice hands Brian to Lila, then follows.

The baby is news to June.

At last, **MALLORY** (???) emerges. She looks like a blurry version of her Missing Persons photo. A very good copy.

The sight throws June into an instant panic attack.

Beatrice tugs Mallory towards the banner. Mallory covers her face with her hand, but Beatrice pulls it down.

BEATRICE

Big smile.

June can't handle the moment and quickly - but not too quickly - heads back towards her car.

**INT. CARROLL HOME - MOMENTS LATER**

Luke helps Lila and Brian inside. His hand is taped up.

LILA

Sorry again about *that*.

Luke flexes his hand.

LUKE

She was disoriented. Shit happens.

LILA

It's ok she's home though, right?

LUKE

Oh yeah. She'll be back to her old self in no time.

Edwards corrals Beatrice and Mallory inside.

BEATRICE

Good turnout!

Mallory stands on the welcome mat, studying its nauseating cursive message: There's No Place Like Home.

EDWARDS

Hard part's over. Now, we will provide security as long as the crowd's there-

BEATRICE

How long should that be?

EDWARDS

Usually dies down after a day or two.

Mallory surveys the house. The interior feels like a time capsule of terrible trends in design.

EDWARDS (CONT'D)

While we're here, we'd love to ask Mallory a few more questions-

BEATRICE

Why didn't you ask them at the hospital?

EDWARDS

It's an ongoing process-

BEATRICE

She was yours the last few days. Now it's our turn. Ok?

Edwards whistles and waves Luke, Hilt, and Till outside.

Alone at last, Lila gives Mallory an overwhelming hug.

LILA

Is it time for the grand tour?

BEATRICE

My head's killing me. I gotta lie down.

LILA

MOM-

BEATRICE

What? She's been here before.

Beatrice escapes up the stairs.

Lila presses her forehead against Mallory's.

LILA

Welcome home, big sis.

Brian wails with fury, ruining the moment.

LILA (CONT'D)

One sec, I gotta change this little monster.

Lila opens a door to the basement, taking Brian with.

Mallory explores every nuance of the house with her hand.

She's drawn to a family portrait: Beatrice and **DOUGLAS** (the patriarch) smiling in their Sunday bests, a teen Mallory and a young Lila at their side.

**INT. UPSTAIRS HALLWAY - MORNING**

Mallory walks past three full-length mirrors, her reflection lagging behind, almost imperceptible.

**INT. BEATRICE'S ROOM - CONTINUOUS**

Beatrice is passed out. Mallory creeps in to the bed.

Careful not to wake her, Mallory stretches out her hand and places it over Beatrice's face, palming the entire thing, learning its shape.

Beatrice snaps awake, and instinctually grabs Mallory's wrist as she tries to pull it back.

BEATRICE

You know you're not allowed in here.

Beatrice loosens up, kisses Mallory's hand and gives it back - before rolling over.

**INT. MALLORY'S ROOM - MORNING**

Mallory slowly opens the door to "her" childhood room.

A RED WOODEN CHAIR sits near the door. There's a spot on top of it where the red paint has rubbed off.

She hits a button on an archaic stereo. A CD tray opens.

ON BURNED DISC, IN SHARPIE: WALLY'S MIX

A full-length STANDING MIRROR leans against the wall near the bed. Mallory inspects herself, tugging at her face.

A little buzzing noise. She looks down at the carpet, matted below this part of the wall. Something's moving.



A cicada tries to wriggle its way out from behind the wall. Mallory pulls the cicada free.

She studies it for a moment, before popping it into her mouth, making it her snack.

**EXT. COUNTRY BAR - THE END OF HAPPY HOUR**

A dive bar. It's past some literal train tracks.

June's never needed a drink more in her entire life.

A large **DOORMAN** (30s) stops June at the entrance.

DOORMAN

ID.

She hands him the FRANCINE ID. He stops her.

DOORMAN (CONT'D)

Got a second form?

JUNE

I don't look *that* different.

DOORMAN

How about a credit card?

JUNE

I'm paying in cash. That a crime?

DOORMAN

No, but fraud is.

Doorman turns the ID around to show June, but makes sure not to give it back.

DOORMAN (CONT'D)

Expiration is 24...

JUNE

Yeah, so?

DOORMAN

So the issue date should be 16.

Doorman shows the ID clearly issued in 2006. June looks on in disbelief.

JUNE

Fine, I'll drink somewhere else.

DOORMAN

Not with this.

Doorman pockets the ID.

### **INSIDE THE BAR**

A lean man with boyish touches, **WALLY** (35), sits alone in the crowded bar. He tries to chat up the cute **BARTENDER**.

WALLY

Let me buy you a drink.

BARTENDER

I'm working.

WALLY

I bet you like whiskey gingers.

The Bartender walks away, not acknowledging Wally.

WALLY (CONT'D)

Make it two!

Wally notices June at the entrance.

JUNE

Please give me my ID back.

DOORMAN

It's mine now.

Wally is up off his stool. He calls out...

WALLY

Malo?

June sees Wally. She puts her head between her knees.

JUNE

Fuck!

DOORMAN

You need to leave.

JUNE

Please - PLEASE!

Wally's on his way over. Decision time.

June dashes towards the parking lot.

WALLY  
Malo! Hey Malo, wait!

**EXT. THE ROAD - NIGHT**

June drives, haggard, unsure of what to do next.  
Another car creeps down the dark road behind her.  
WHOOOP WHOOP! Red and blue lights flicker.

JUNE  
No, no, no, no, no.  
Fight or flight sets in. June pulls over.  
A COP shines a FLASHLIGHT at June's car.

COP  
Turn off your vehicle!  
June obliges, defeated.  
The Cop taps on the window with the flashlight.  
June lowers her window, the bright light blinding her.

COP (CONT'D)  
License. Now!

JUNE  
Officer-

COP  
Oh wait! I've already got it!

The flashlight lowers, revealing the cop to be Wally with a shit-eating grin, holding the FRANCINE ID in his hand.

JUNE  
What the fuck, Wally!?

WALLY  
So you do remember me? Good to see you,  
Malo. Or should I say...Francine Dykstra?

JUNE  
How'd you get that?

WALLY  
Asked nicely.

June grabs the ID and returns it to her pocket.

JUNE

You a cop now?

WALLY

Naw. Pinched the lights from my brother.

JUNE

Isn't impersonating an officer a crime?

WALLY

Only if you get caught. Speaking of...

He motions to the fake ID.

JUNE

I don't want to be noticed.

WALLY

That why you changed the hair? And are you wearing a contact? You look good.

JUNE

... Thanks.

WALLY

Heard you had a crowd today. I would've gone, but I didn't want it to be weird.

An awkward silence.

JUNE

Douglas wasn't there.

WALLY

Yeah. That was a real tragedy.

JUNE

What was?

WALLY

Shit, did they not tell you yet?

June's face says "no."

WALLY (CONT'D)

Last year your Mom found him in bed...  
he, he *did* himself.

June doesn't respond.

WALLY (CONT'D)

I'm so sorry Malo-

June starts laughing uncontrollably. Wally laughs along.

WALLY (CONT'D)

I don't know why we're laughing?

June gets a hold of herself.

JUNE

You live alone, Wally?

WALLY

Sure do.

JUNE

Got any beer?

**EXT. TOTAL TECH PARKING LOT - NIGHT**

June tails Wally to an empty strip mall parking lot.

Front and center is a store with a neon sign: TOTAL TECH.

**EXT. BEHIND TOTAL TECH - MOMENTS LATER**

June follows Wally up a set of stairs.

JUNE

You still work here?

WALLY

I actually own the place now.

Wally unclips a key ring from his jeans.

WALLY (CONT'D)

Try not to look too impressed.

She doesn't.

**INT. WALLY'S UPSTAIRS LOFT APARTMENT - NIGHT**

An upstairs version of a sparse in-law apartment.

A "Don't Tread On Me" flag hangs above the couch. The coffee table has a few *manly* self-help books on it - *The Subtle Art of Not Giving A Fuck*, *The Rational Male*, etc.

There are two TVs: One for entertainment, the other a CLOSED CIRCUIT TV of the store below.

Wally flips a switch. The GLOW from the store's neon sign drops out.

He grabs two beers from a mini-fridge.

A TAXIDERMY MONGOOSE is positioned as if it's attacking those who dare to sit on the couch.

JUNE

You could lose the mongoose.

WALLY

What!? Chicks love the Baron.

On a shelf, a realistic **FELT FLOWER** catches June's eye. She picks it up.

JUNE

Did I make this?

WALLY

Yeah, for our five-month anniversary.

JUNE

I made *you* a *flower*. Why?

Wally shrugs and hands her a beer.

June goes to drink, but Wally raises his can.

WALLY

To new memories.

June politely clinks, then drinks a mighty gulp.

WALLY (CONT'D)

I can't believe you're really back. It's gonna do wonders for my image.

JUNE

Oh yeah?

WALLY

Yeah! Well, entire town thought that I killed you, so...

JUNE

You? Come on!

WALLY

What does that mean?

JUNE

Nothing. You're just too nice to be a killer, is all.

Wally pushes right past this.

WALLY

I was the last person to see you alive. We didn't tell anyone we were gonna spend the night in the park. I woke up. You weren't there, and, I just went home. Didn't tell anyone.

JUNE

Wally! Why didn't you report me missing?

WALLY

I dunno. I honestly thought you not being there was, like, you dumping me.

Wally changes to a "serious talk" face.

WALLY (CONT'D)

I should've protected you.

JUNE

There's nothing you could've done.

WALLY

Shut up.

JUNE

It's not your fault. Really.

Wally has been waiting for so long to hear this. He tries desperately not to cry in front of June.

WALLY

You can stay here tonight, if you want.

He moves his hand up June's arm. She lets him down easy.

JUNE

I don't think that's a good idea.

WALLY

Right-

JUNE

In fact, could you maybe not tell anyone you saw me tonight?

WALLY

Oh yeah. Low profile. I get it.

They both wait for the other to break that awkward rejection silence.

JUNE

Can I make a quick phone call?

WALLY

Sure-

JUNE

In private?

**INT. TOTAL TECH - MOMENTS LATER**

June dials the store phone, while looking at the flower.

**INT. PETERSON BEDROOM - SAME TIME**

A phone buzzes on the nightstand. Earl turns on the light and answers.

INTERCUT - PHONE CONVERSATION

EARL

Hello?

JUNE

Sorry if I woke you.

EARL

Whose number is this?

JUNE

The hotel's. My cell got stolen.

EARL

Oh no! That's awful.

JUNE

I'll figure it out. Are things ok?

EARL

Yeah, Rachel's under the weather, but otherwise we're right as rain. No more naked stranger sightings.

A clicking on the line. June turns to see a security cam.

EARL (CONT'D)

What was that?

JUNE

I gotta go. Don't call this number.

EARL

What's going on, June?

June cannot hang up before Earl says her name.



**INT. WALLY'S UPSTAIRS LOFT APARTMENT - SAME TIME**

Wally puts the receiver down on his apartment phone.

On the CCTV, June exits the store, leaving the flower.

**EXT. CARROLL HOUSE - NIGHT**

June drives by. The media circus is still camped there.

Continuing down the street, June parks near a walking trailhead between houses, leading into the woods.

She takes the envelope for Lila out of the glovebox.

**EXT. WOODS - NIGHT**

June comes upon a manmade **POND**.

In the water's reflection, lights from the Carroll home.

**EXT. CARROLL BACKYARD - NIGHT**

June spies from a bush where the woods meet the backyard. She looks through a glass sliding door into the kitchen.

Inside, Mallory eats an **APPLE** with efficient bites. Brian is next to her in his carrier.

Next, she chomps into an **ONION**, eats the whole thing raw - no-selling the taste.

JUNE  
(to herself)  
Who are you?

Mallory takes Brian into the backyard. She digs a small hole in the ground.

She puts Brian's foot in her mouth and bites the toenails one by one.

Brian laughs like this is normal playtime behavior.

Mallory spits the clippings into the hole. She packs dirt back over the top.

Mallory baby-talks to Brian, eliciting a giggle.

She makes a game of putting an **ENTIRE BABY LEG** in her mouth. It's fun for the two of them, until-

One of Mallory's FRONT TEETH pops out.

Mallory squeezes the tooth. It's squishy.

Panic. Mallory runs back inside the kitchen.

JUNE (CONT'D)

(to herself)

What the fuck...

Mallory returns with a can of SALT and pours a healthy amount over the tooth.

She balls her fist around the tooth and squeezes, **HARD**.

Nothing happens.

Mallory grabs lighter fluid from a nearby grill, dousing her hand.

She gives her fist another squeeze, and it **IGNITES**.

Mallory's mouth opens. A new tooth grows out of her gums.

June goes from inquisitive to petrified.

Brian wails, attracting Lila to enter the fiery scene.

June instinctively stands to help, before sitting herself back down in hiding.

LILA

JESUS CHRIST!

Lila extinguishes the fire with a garden hose. Beatrice joins the fray.

BEATRICE

What's going on?

LILA

Her hand!

June tries to bail, but her pocket gets caught on some branches. She tries to pull herself free.

In the yard, Beatrice sees the shaking bush.

BEATRICE

Inside. Now.

Lila hurries Mallory and Brian back inside.

Beatrice inches towards the bushes.

June tugs at the branches - unaware that in the process her WALLET falls out of her pocket.

Beatrice arrives at the bush and spreads the leaves wide.

No one's there.

She looks to the woods in time to see trees gently moving, suggesting whoever was there has fled.

**INT. WALLY'S UPSTAIRS APARTMENT - NIGHT**

Knock knock.

Wally opens his door to find June standing there.

WALLY

You came back.

June can't believe it either.

JUNE

I need you.

This is the happiest moment of Wally's life.

**EXT. POLICE STATION - MORNING, SATURDAY**

Just after sunrise. Rain pounds on a few parked cop cars.

**INT. POLICE STATION, CONFERENCE ROOM - MORNING**

A groggy Luke enters with coffee, joins Edwards.

EDWARDS

Shut the door.

LUKE

Please tell me we finally ID'd the guy-

Edwards hands a file to Luke. It contains about a hundred different reports, each with a photo attached.

EDWARDS

You're looking at old Missing Persons reports. A few confirmed dead. The remains of the John Doe that allegedly kidnapped Mallory Carroll-

LUKE

Allegedly?

EDWARDS

- His DNA was a match for everyone in that folder. The medical examiner's afraid to sign the report.

Luke waits for more info from Edwards.

EDWARDS (CONT'D)

That's it.

LUKE

Well, there must be an error-

EDWARDS

Ran the tests a bunch. Same results.

LUKE

Are all of these people related?

EDWARDS

No.

LUKE

So they can't all be a match.

EDWARDS

The results aren't uniform. John's blood reads different than his hair, reads different than his organs, his fingernails...

LUKE

So, what? Are you telling me this guy was like, a Frankenstein?

EDWARDS

I'm not telling you anything, because I don't know anything. Only person who might have any idea what's happening here-

Edwards pulls out a report on Mallory. 85% DNA match.

LUKE

I'll go pick her up.

EDWARDS

No. Can't risk spooking her.

LUKE

So you just want us to wait?

EDWARDS

And observe.

**INT. POLICE STATION - MORNING**

Luke comes out of the conference room, surprised to see Wally sitting at his desk.

LUKE  
What did you do now?

WALLY  
You forgot. Again.

Luke looks hard at Wally. His brain working.

WALLY (CONT'D)  
You said you'd buy me breakfast.

LUKE  
I did?

WALLY  
This book I'm reading has a whole section on what you're really saying when you make plans then break them-

LUKE  
Yeah, enough. Fifteen minutes, ok?

Luke starts to leave.

LUKE (CONT'D)  
You didn't go to the Carroll's house yesterday, right?

WALLY  
You told me not to.

LUKE  
Didn't answer my question.

WALLY  
I haven't been over there.

LUKE  
Good.

Luke heads off down the hallway.

Wally takes a USB STICK out of his pocket.

**INT. MALLORY'S ROOM - MORNING**

June sleeps in her childhood bed. A cicada buzzes and lands on her face.

She swats at it. She's up, not really awake yet - until a horrifying sight causes her eyes to BULGE.

Mallory sits in the red wooden chair, casually devouring Brian - his baby legs sticking out of her mouth.

She gulps and the legs disappear down her throat.

**INT. WALLY'S UPSTAIRS APARTMENT - MORNING**

June wakes from this nightmare to find herself on Wally's couch, under the watchful eyes of the mongoose.

Not much of an improvement.

Rain hits the window. Wally works on his laptop.

WALLY

She lives!

JUNE

Did you get what I asked for?

WALLY

I did... It's pretty gnarly stuff. I don't get why you want to revisit it.

JUNE

Closure.

Wally relents. He shares the laptop with June. There are police documents all over the screen.

WALLY

Got Luke's police report, crime scene photos, your medicals-

JUNE

Show me those.

Wally pulls up the file. June quickly reads them over, spotting **94% DNA MATCH: CARROLL, MALLORY.**

June sits back, stunned.

WALLY

I gotta ask... Your kidnapper. Did you do *that* to him?

Wally clicks through crime scene pics to a gory one of a **charred body missing most of its parts below the waist.**

Too gross. June shuts the laptop.

WALLY (CONT'D)

Hey, he had it coming.

A faint *bang* in the background. June looks up, freezes.

WALLY (CONT'D)

What-

Wally turns to see what June is looking at, and is instantly terrified.

On the CCTV, Beatrice and Mallory wait outside the store.

WALLY (CONT'D)

What the fuck is that!?

JUNE

Wally-

Wally backs against the wall. June gets in front of him.

JUNE (CONT'D)

Calm. Down.

WALLY

Is this, like, a false flag thing? Are you a crisis actor?

JUNE

What!? No. It's me, Malo.

WALLY

Sure you're not Francine? Or June!?

The jig is up.

JUNE

I'm all of them.

WALLY

Then who's that!?

JUNE

I don't know. Truly.

Another faint *bang*. Beatrice knocking on the door.

Wally heads for the door, but June grabs his hand.

JUNE (CONT'D)

Don't blow this up for me. Please.

He takes a moment.

WALLY

Stay here.

**EXT. TOTAL TECH - MOMENTS LATER**

Wally walks briskly to the front of the store and is met by a crowd of media ready to record their interaction.

WALLY

Sorry to keep y'all waiting.

Wally unlocks the door, lets Beatrice and Mallory inside.

He closes the door quickly to prevent anyone else from following them in - points to the CLOSED sign.

**INT. TOTAL TECH - CONTINUOUS**

Mallory walks around the store, wolfing down a box of Saltines. Her hand is BANDAGED.

BEATRICE

Wallace.

WALLY

Mrs. Carroll.

(to Mallory)

Hey, Malo.

Mallory doesn't respond. Wally waves for her attention.

She shoots Wally a smile full of crackers.

BEATRICE

She needs a cell phone.

WALLY

They sell those at Walmart.

BEATRICE

I thought you'd appreciate our support.

She turns towards the local media's flashing cameras.

WALLY

Could've used that support before...

BEATRICE

*Before I thought you murdered my daughter.*



**INT. WALLY'S UPSTAIRS LOFT APARTMENT - SAME TIME**

June watches the silent CCTV with an acute intensity.

Even on this screen, she can see Mallory is less "fuzzy" than yesterday. She's somehow an improved replica.

In store, Mallory notices the camera and looks straight down the barrel with a curious gaze.

June feels seen.

**INT. TOTAL TECH - SAME TIME**

Wally grabs a BURNER PHONE off the rack.

WALLY

On the house.

BEATRICE

I'm paying. I can afford it.

Wally rings her up. Mallory touches the FELT FLOWER, left behind on the counter.

She unwraps her bandage so she can *really* feel it.

An epiphany.

MALLORY

I made this. For you.

Mallory puts her hand on Wally's, and closes her eyes.

Wally doesn't breathe.

BEATRICE

Come on. We're going to be late for work.

Mallory opens her eyes and smiles at Wally.

MALLORY

Bye Wally.

**INT. WALLY'S UPSTAIRS LOFT APARTMENT - MINUTES LATER**

June is waiting for Wally as soon as he enters.

WALLY

You didn't leave.

JUNE

You told me to stay.

Wally stands with his back against the door.

WALLY

When's my birthday?

JUNE

September.

WALLY

...What day?

JUNE

I don't - Your middle name is Francis. We met in second grade, Mrs. Blankson's class-

WALLY

That's public knowledge.

June begrudgingly changes tactics.

JUNE

I wasn't kidnapped. I ran away. Things were bad at home.

WALLY

Bad how?

JUNE

I don't want to-

She shakes her head.

WALLY

You never said anything about it to me.

JUNE

I did. You just didn't hear it.

Wally lets this hit him. He changes the subject.

WALLY

And that *other* you?

JUNE

Last night I went to the house and saw her hand like, spontaneously combust.

Beat. Wally looks at her a funny way.

JUNE (CONT'D)

What? Come on, Wally. I thought you believed this kind of spooky shit!

WALLY

I dropped the supernatural when I grew up and realized those were just stories the government uses to distract us from the shit *they* do.

June can't find the words. She plays ball.

JUNE

Are there ways... the government... could beat a DNA test?

Wally thinks on this question, answers earnestly-

WALLY

They can create people in labs that have two strands of DNA, two blood types- Hey, maybe they cloned you!

JUNE

Why would they do that?

WALLY

Population control? Replacing traditional families with drones that vote their way? There could be a million things at play.

June paces out her anxiety.

WALLY (CONT'D)

You went over there last night?

She pulls the Lila envelope out of her pocket.

JUNE

To warn her.

WALLY

Everyone's at the shelter right now. House is empty.

June picks up what Wally's putting down.

**EXT. WOMEN'S SHELTER - DAY**

Beatrice and Mallory drive into the lot, too fast for how heavily it's raining.

The WBDJ NEWS VAN is parked there. So is Roanoke PD.

Beatrice hurries Mallory towards the entrance. They pass a DONATION THERMOMETER that's got quite a ways to go.

Mallory spots the cartoon logo. She points and smiles.

**INT. WOMEN'S SHELTER - DAY**

In the lobby, Kim Valdes chats with Edwards and Luke.

BEATRICE  
So sorry we're late.

KIM  
It's fine.

A Cameraperson points a lens at Mallory, who hides behind Beatrice.

BEATRICE  
Something wrong, officers?

EDWARDS  
We thought it best to extend our presence beyond the house, what with all the extra attention.

LUKE  
We'll stay out of the way.

Beatrice refocuses on Kim.

BEATRICE  
You can film whatever you'd like. Full access to the facilities-

KIM  
We're mostly interested in a sit-down.

They both put on fake smiles.

KIM (CONT'D)  
Let's get started!

EDWARDS  
(to Mallory)  
What happened to your hand?

BEATRICE  
Touched the stove.

Kim whisks Mallory away with Beatrice in tow.

As they round the corner, Lila comes from the other direction with Brian.

Luke holds up his bandaged hand.

LUKE

Now we match.

LILA

Oh, yeah. Mallory nicked it working on her crafts.

The officers share a knowing look about this discrepancy.

**INT. WOMEN'S SHELTER, COMMON ROOM - DAY**

THROUGH THE CAMERAPERSON'S MONITOR

Beatrice and Mallory sit on a couch.

KIM (O.C.)

What does it mean to be home, Mallory?

Mallory isn't paying attention.

BEATRICE

Home means everything, but not everyone has a safe one. That's our goal here-

The frame tightens around Mallory's face.

CAMERAPERSON (O.C.)

Eyes up.

Mallory looks at the Cameraperson.

KIM (O.C.)

Look at me, honey.

Beatrice's arms reach into frame, adjusting Mallory.

KIM (O.C.) (CONT'D)

What does being home mean to you?

Mallory searches for her words. She whispers to Beatrice.

MALLORY

Can we eat now?

KIM (O.C.)

Cut!

Mallory turns back to the camera, gazing directly at it.

KIM (O.C.) (CONT'D)  
I don't think she's ready.

BEATRICE (O.C.)  
She'll be better on her feet.

Mallory lifts a pillow, obscuring her face.

**EXT. WOODS - DAY**

A deafening hum of white noise from the rain and cicadas.

Wally wears a ridiculous hooded rain PONCHO.

JUNE  
I can't believe you're wearing that.

WALLY  
It's raining.

JUNE  
You don't wear neon to a break-in.

WALLY  
We're not breaking in. It's *your* house.

They continue trekking.

WALLY (CONT'D)  
What's June like?

JUNE  
Boring. You wouldn't like her.

**EXT. MANMADE POND - DAY**

Officer Till is there, skipping rocks, poorly.

His walkie beeps-

HILT (O.S.)  
Backyard all clear?

TILL  
Yeah, nothing doing.

Wally and June move through the trees, low to the ground, undetected.

**EXT. CARROLL BACK YARD - DAY**

Wally and June army crawl to the bushes.

June's hand sinks into a mud puddle.

Shock.

She pulls her WALLET out of the mud.

JUNE

It's mine.

She opens it. Cash is there, but the FRANCINE ID is gone.

JUNE (CONT'D)

Francine's missing.

WALLY

She couldn't have gone too far. Keep digging.

Reluctantly, June gets her arms in the puddle. No ID.

While she works, she notices new plants sprouting from the area where Mallory buried the toenail clippings.

WALLY (CONT'D)

How do we get in?

JUNE

There's a potted plant-

WALLY

Say no more.

**INT. CARROLL HOUSE, KITCHEN - SECONDS LATER**

The kitchen is empty. Stillness.

CRASH!

The potted plant flies through the sliding door, throwing glass in every direction.

Wally unlocks the door.

June follows, with a SPARE KEY.

WALLY

Where did you get that?

JUNE  
Under the potted plant!

WALLY  
Oh...

June is back inside her childhood home for the first time in seventeen years.

She doesn't realize how loudly she's breathing.

JUNE  
I don't want to be here long.

Wally hands her a rag for her muddy hands.

WALLY  
Go deliver the letter. I'll keep watch.

**INT. CARROLL HOUSE, UPSTAIRS HALLWAY - DAY**

June comes to Lila's bedroom, right across from her own.

She won't even look at her own room.

She pretends it doesn't exist.

**INT. CARROLL HOUSE, LILA'S ROOM - CONTINUOUS**

June opens the door, letter for Lila in hand.

But the room is empty. Stale. Blinds drawn on the window.

JUNE  
Hey, Wally?

A few seconds later Wally arrives, notices the room.

JUNE (CONT'D)  
Does Lila even still live here?

WALLY  
Pretty sure she does.

**INT. CARROLL HOUSE, UPSTAIRS HALLWAY - CONTINUOUS**

Wally walks right across the hall to Mallory's room.

WALLY  
Maybe she moved into your room-



Wally's inside. June hangs in the hall, looking down.  
Some glass sounds from downstairs.

TILL (O.S.)  
What the actual fuck!

No choice. June scurries into her room and closes the door just before Till comes up the stairs, gun drawn.

TILL (CONT'D)  
Roanoke PD! Show yourself!

**INT. MALLORY'S ROOM - CONTINUOUS**

Till opens the door, but no one is visible inside.

He takes two steps in, eyes forward - not noticing Wally hiding behind the door. Wally stands still.

The only sound comes from Till's boots.

June watches all of this from her unfortunate hiding place - under the bed.

Till steps closer.

June is trapped.

Till leans down to search under the bed.

Wally's time to shine. He sprints out of the bedroom, pulling the door behind him.

Till turns around and immediately fires, the wild shot going through the top of the door.

**EXT. CARROLL HOUSE - SAME TIME**

Out front, the smaller but still present crowd of lookie-loos react to the sound of the gunshot.

Hilt tries Till on the walkie.

HILT  
Did you fire a shot!?

TILL (O.S.)  
There's someone in the house!

He looks at the right moment to catch "the perp" stumbling out the second-story window of Lila's old room.

Wally falls a good twenty feet to the ground, landing on his feet - but not like a cat. He lands ON his feet.

His legs buckle on impact. Brutal.

HILT  
Roanoke PD, Freeze!

The ridiculous poncho hood hides Wally's identity.

His pain turns to adrenaline, and he awkwardly runs away down the block, careful to conceal his face.

**INT. UPSTAIRS HALLWAY - SAME TIME**

Till sprints out of Lila's room and down the stairs.

The sound of the front door closing.

Coast is clear. June pops out.

**EXT. MAN MADE POND - DAY**

June runs into the woods, her reflection darting in the pond.

**INT. CARROLL'S NEIGHBORHOOD - SAME TIME**

Hilt tries to grab Wally, but only gets fingertips on him.

Wally changes directions, running into another backyard while Hilt loses his footing and slips in the mud.

He watches the bright poncho disappear into the woods.

**INT. WOMEN'S SHELTER, CAFETERIA - DAY**

A hot food buffet. Plates wait to be eaten.

The shelter patrons stand in a circle.

The news team films. Edwards and Luke watch.

BEATRICE  
Thank you all for being so welcoming to  
my daughter, without whom this bounty,  
this house, this family, wouldn't exist.

The crowd murmurs Amens.

BEATRICE (CONT'D)

Mallory will lead us.

The circle joins hands. Mallory's hand held by Jasmine.

The moment they touch, a brick wall of fear hits Mallory in the face.

She stares at Jasmine, who returns a **knowing** look.

Tired of waiting, Beatrice starts.

BEATRICE (CONT'D)

Bless us, O Lord...

Visibly irritated, Mallory tries to break hands, but Jasmine won't release her grasp.

BEATRICE (CONT'D)

And these, Thy gifts-

MALLORY

Leave.

Mallory squeezes Jasmine's hands.

MALLORY (CONT'D)

Leave!

Jasmine doesn't break eye contact.

JASMINE

No.

Mallory smacks Jasmine across the face, hushing the room.

She goes totally berserk, tackling Jasmine to the ground.

Luke pulls Mallory off of Jasmine by the waist. She kicks as Edwards cuffs her.

BEATRICE

What are you doing!?

Luke shields Jasmine.

LUKE

Ma'am, would you like to press charges?

JASMINE

NO! I'm fine, I'm fine-

Lila tries to calm Mallory, but she fights her cuffs.

DING...DING

Kim and Beatrice get texts. Police walkies click.

More bad news, incoming.

**I/E. JUNE'S CAR - DAY**

June drives. Wally sits shotgun. He takes off the poncho in frustration.

WALLY

So you didn't leave the letter?

JUNE

No. And my doppelgänger probably has my fake ID.

WALLY

Is that bad?

JUNE

It's not good, Wally!

A beat of silence for everyone to cool down.

JUNE (CONT'D)

Guess we gotta try something else.

**INT. CARROLL HOUSE - EARLY EVENING**

Hilt and Till clean up the glass in the kitchen.

Lila holds Brian, looking at the messy state of the house - muddy footprints everywhere.

Mallory sits in the corner, quiet.

Luke gives Mallory the stink eye. Mallory is more fascinated than intimidated by this.

Everyone can hear Beatrice screaming at Edwards upstairs.

Lila looks embarrassed, worried. Luke leans in.

LUKE

We can take you and the little guy somewhere safer. If it comes to that.

MALLORY

And me?

Beatrice marches downstairs.

BEATRICE

You had NO RIGHT to put her in cuffs-

LUKE

She assaulted one of your residents.  
You're lucky she didn't press charges.

EDWARDS

Easy.

LILA

Who did this?

HILT

It was Wally.

The room turns to Hilt.

HILT (CONT'D)

I saw his face for half a second... I  
think it was Wally.

LUKE

It "was" Wally, or you "think" it was  
him?

Edwards points at Till.

EDWARDS

What did you see?

TILL

I dunno, just some asshole in a poncho.

A short deliberation, then-

EDWARDS

(To Luke)

Bring Wally in.

LUKE

He promised me he would stay away from  
this house, this family.

MALLORY

I saw Wally today.

The aside sends Luke off a cliff.

LUKE

(motioning to Mallory)

She's assaulted someone with dozens of witnesses, they're lying about her hand, who knows what else she's hiding. But no, go pick up Wally?

EDWARDS

That's the order.

Luke realizes he's being dressed down before the whole class. He leaves before he can make it worse.

**INT. WALGREENS - EVENING**

Wally stands in the women's hair section. He seems lost.

**CLARA** (17, spritely) stands a few feet away and notices.

WALLY

It all looks the same to me.

Clara chuckles and smiles.

CLARA

Want my help?

WALLY

Sure do.

From the end of the aisle, Clara's MOM whistles.

CLARA

(To Wally)

One sec.

Clara goes to her Mom, who holds her tight and whispers.

Clara's smile disappears. They promptly leave.

**INT. CARROLL HOUSE, LIVING ROOM - EVENING**

Beatrice is mid-call, while flipping through channels.

BEATRICE

(On Phone)

Yes, I wanted to touch base about Mallory's appearance at the Homecoming game... Bea Carroll... Oh no, that's not true... Well, I was in the room!

The TV lands on the WDBJ broadcast.

KIM (ON TV)  
Plus, violent public outbursts? puzzling  
break-ins? More on the saga of Mallory  
Carroll, tonight.

Footage from the fight flashes for all to see.

**INT. MALLORY'S ROOM - EVENING**

Lila opens the door, disturbed by the bullet hole.

Wally's Mix plays from the stereo. Mallory sits in bed,  
listening while grabbing handfuls of popcorn from a bowl.

There's a sheet covering the standing mirror.

LILA  
What's with that?

MALLORY  
It's storming.

Lila thinks more explanation is coming. It's not.

LILA  
You want to talk about today?

Mallory ignores the question. Maybe she didn't hear it.

Lila lowers the volume of the stereo.

LILA (CONT'D)  
Mal, look at me. Why were you so upset?

MALLORY  
She...

LILA  
Jasmine?

MALLORY  
Shouldn't be here. Not enough space.

Lila doesn't know what to make of that.

LILA  
What do we always say?

Mallory doesn't have the answer.

Lila brings her forehead to Mallory's.

After a moment to process...

MALLORY  
Tomorrow we start anew.

Satisfied, Lila exits, shutting the door.

Mallory raises a fistful of popcorn, but it's all burnt.  
She drops it back in the bowl, concentrates on her hand.

**INT. WALLY'S BATHROOM - NIGHT**

June takes cosmetic items out of a Walgreens bag and places them near the sink.

She removes her contact, revealing her natural blue eye.  
One tear rolls out, but June puts a stop to that quickly.

**INT. COUNTRY BAR - EVENING**

Luke whistles. The bar **MANAGER** waddles over.

LUKE  
Thought I might catch my brother here.

MANAGER  
Haven't seen him.

Luke turns to leave, but the Manager has more to say.

MANAGER (CONT'D)  
Can you keep him out of here? He drives away business.

LUKE  
You do realize the person y'all think he murdered is alive, right?

MANAGER  
It's more than that. You get it.

Luke considers this. Manager pours him a drink.

**EXT. CARROLL HOUSE, BACKYARD - NIGHT**

Mallory slips out the back, wearing Brian in the bjohn.  
She disappears into the woods, unseen.



**INT. WALLY'S UPSTAIRS LOFT APARTMENT - NIGHT**

Wally sits in his bed, ice pack on his leg.

His room feels like it was designed by a teenager, 90s/00s alt rock band posters abound.

The phone rings. Wally doesn't recognize the number.

WALLY

(On Phone)

Total Tech, what can I do ya for?

**INT. PETERSON KITCHEN - SAME TIME**

Rachel sits in a chair, emotionless, feverish. Becca waves her hands in front of her sister's face.

Earl is the caller. He's thrown by the male voice.

EARL

Yes, is June Peterson there?

**INTERCUT - PHONE CONVERSATION**

WALLY

Who's asking?

EARL

Her husband.

Rachel catches one of Becca's arms, gripping it tight.

BECCA

OW! You're hurting me!!!

EARL

Rach? Let go of your sister, honey!

Earl steps in, dropping the phone which bounces by its cord while commotion happens off screen.

Wally listens in for a moment before hanging up.

**INT. WOMEN'S SHELTER, RESIDENCE HALL - NIGHT**

A dripping wet Mallory walks down a dark hallway, shushing a cooing Brian.

**PATTY** (20s, a Resident) opens her door, peeking.

PATTY

Who's there?

Mallory turns around. It's dark, but it appears as if her face has shifted to more closely resemble Lila's.

PATTY (CONT'D)

Ms. Carroll?

Patty takes a step into the hall, but Mallory steps back.

MALLORY

Can't find Jasmine.

The voice matches Lila's too, but it sounds *stunted*.

Patty points to the correct room. Mallory doesn't move yet, Patty still watching with concern.

MALLORY (CONT'D)

Night.

Patty goes back inside, closing her door.

**INT. JASMINE'S ROOM - NIGHT**

Mallory enters, her face back to "normal."

Jasmine is wide awake.

A standoff.

JASMINE

What are you doing with that?

Mallory doesn't answer.

JASMINE (CONT'D)

I was here first.

MALLORY

Don't care.

**INT. WALLY'S UPSTAIRS LOFT APARTMENT - NIGHT**

Wally puts his ear to the bathroom door, trying to listen to what June's doing in there.

His focus is broken by a ruckus on the CCTV: Luke's car pulls in and screeches to a bouncy stop.

He throws a whiskey bottle at the pavement before heading around the back of the building.

WALLY

Shit.

Wally calls out to June.

WALLY (CONT'D)

Don't come out!

He limps to the TV, puts a college football game on.

A pounding on the door. Wally answers it.

WALLY (CONT'D)

Hey.

Luke stands very close to Wally's face, towering over him. After a moment, he walks inside.

LUKE

What you watching?

WALLY

Football.

Luke stands in front of the TV.

LUKE

Really? Who's playing?

WALLY

I just turned it on.

Wally continues to stand against the front door.

LUKE

Beer?

WALLY

Go right ahead.

LUKE

I want you to get it.

Wally walks as "normal" as he can manage.

At the mini-fridge, Wally breathes in, then bends down. He's in tremendous pain, but he keeps it hidden.

Wally hands the beer to Luke.

LUKE (CONT'D)

There was a break-in at the Carroll place today.

WALLY

Really?

LUKE

You weren't over there, right?

WALLY

You told me to stay away.

Luke gives Wally a light kick to his injured leg. Wally crumples, wailing in agony.

Luke takes the self-help books off the coffee table and throws them across the room.

LUKE

Explain to me how someone who reads so much could be so stupid!

The brothers wrestle.

They crash into a wall, accidentally flipping the Total Tech sign ON, flooding the room with **NEON LIGHT**.

Luke pins Wally to the floor and starts swinging. Wally covers his face with his hands.

The bathroom door creaks open.

The boys turn around, speechless, as June emerges, outlined by a glow from the Total Tech sign.

Now with fair hair and the heterochromatic eyes - She's an awfully close render of the Mallory of her youth.

LUKE (CONT'D)

You two back together?

WALLY

Yes!

JUNE

No!

Wally looks embarrassed.

JUNE (CONT'D)

**No.**

Luke gets off the floor.

LUKE  
 (to Wally)  
 Leave town or I'll have to arrest you.

Luke leaves in a huff. But get's one last word in.

LUKE (CONT'D)  
 Don't let her fool you.

Wally looks at June in awe - like he's seeing a ghost.

JUNE  
 How do I look?

WALLY  
 Like you.

**EXT. CARROLL HOUSE - MORNING, SUNDAY**

The storm has passed, but the ground is wet.

Wally (bruising on his face) and June sit in his car,  
 down the block near the path to the woods.

JUNE  
 I'll let you know once I've warned Lila  
 and found the ID.

June wraps her hand with bandages to match Mallory.

JUNE (CONT'D)  
 You're sure you can be convincing?

WALLY  
 Please, I can handle it.

Wally struggles to open the plastic packaging around a  
 BURNER PHONE - the same kind he sold to Beatrice.

June takes the packaging and opens it with her teeth.

**INT. MALLORY'S ROOM - MORNING**

Mallory is awake in bed.

CLUNK! Something hits the window, leaving a smudge.

Mallory looks. Is that... frosting?

She see's Wally standing in the backyard, with a bag of  
 donuts. He waves, then walks to the woods.

**EXT. WOODS - MORNING**

Mallory finds Wally at the pond.

WALLY

Wanna have some fun?

She takes Wally's hand.

Once they're out of sight, June emerges from the bushes.

**INT. UPSTAIRS HALLWAY - MORNING**

June walks past the three mirrors. They now have sheets draped over them.

June slips into her bedroom milliseconds before Beatrice steps out of her room and into the hallway.

**EXT. CARROLL HOUSE - MORNING**

There's still some media outside.

Edwards stands near police barricades.

He tries calling Luke, and it just keeps ringing.

**INT. LUKE'S APARTMENT - SAME TIME**

The TV is on, probably been on all night.

The rent is high, but Luke's let the place go to shit.

He's passed out on the couch.

On the coffee table, his phone buzzes on top of the Missing Persons file.

Luke wakes and reaches for it without looking - knocks the phone and the file to the floor.

His vision comes into focus to see Edwards is calling. He puts the phone back on the table - then he sees it:

Sticking out, one of the Missing Persons photos is **clearly Jasmine.**

**INT. MALLORY'S ROOM - MORNING**

June searches the room for the ID - checking drawers, looking in the pockets of pants, etc.

Lila tries to open the door, but June has propped the red wooden chair under the knob, effectively locking it.

June cracks the door.

Lila's in Church clothes.

LILA

You ready?

June can't respond. She didn't hear the question. She's too focused on her sister, just being there, for real.

LILA (CONT'D)

Time for church.

JUNE

Not feeling so hot. Maybe I should stay.

Lila puts a hand to June's forehead.

LILA

You feel ok, but yeah, rest up.

Lila steps away, but June holds on - pulls her in.

JUNE

We've gotta talk.

Outside, Beatrice honks the car horn.

LILA

When we get back.

**EXT. MILL MOUNTAIN - MORNING**

Seated beneath the Roanoke Star, Wally and Mallory enjoy their donuts while looking out over the vista.

MALLORY

I like it here.

WALLY

It's alright.

Mallory points to a Boston Creme in front of Wally.

WALLY (CONT'D)

All yours.

Mallory snatches it.

MALLORY

Let's go downtown.

WALLY

But people will see us.

MALLORY

So?

Mallory licks her fingers.

WALLY

Want to lick mine too?

Mallory takes this as a sincere invitation and puts his fingers in her mouth.

**INT. MALLORY'S ROOM - MORNING**

The room is a mess.

*Where else is there left to search?*

June pulls a box of craft supplies from under the bed.

She peruses early attempts at felt flowers and animals. She holds her first **FETTLING KNIFE**, waxing nostalgic.

This peace is interrupted when she notices the matted carpet in the corner of the room.

June puts the box back under the bed.

**INT. DOWNTOWN, PINBALL MUSEUM - DAY**

A hip building full of rows of old PINBALL MACHINES.

Mallory breaks hands with Wally to run ahead to a horror-themed machine, *Haunted House*.

She points to the high score on the machine, WAL.

MALLORY

I'm coming for you.

Mallory pulls the plunger. Wally is taken aback.



WALLY

I don't know if that score's still mine.

MALLORY

Won't be for much longer.

**INT. CARROLL HOUSE, BOTTOM OF THE STAIRCASE - DAY**

June trudges down the stairs to continue her search.

The family portrait stops her.

June sees something in the portrait that Mallory didn't - Douglas' hand gripping teenage June's shoulder.

In the present, a hand belonging to an unseen man rests itself on June's shoulder.

June doesn't move, doesn't blink.

She's in another time.

**INT. DOWNTOWN, PINBALL MUSEUM - DAY**

Mallory plays *Haunted House*. Wally anxiously looks on.

The organ music changes its tune. She's lost a ball.

Wally's phone buzzes.

WALLY

Gotta take this.

Wally walks away to take the call.

WALLY (CONT'D)

(On Phone)

You done?

**INT. CARROLL HOUSE, LIVING ROOM - SAME TIME**

June sits on the couch.

JUNE

(On Phone)

No. Lila went to church and no sign of the ID. I think she's got it on her. Go get it, killer.

The front door opens. June hangs up. Beatrice and Lila are home.

BEATRICE  
Missed a good service.

June struggles to speak, her heart racing.

BEATRICE (CONT'D)  
What's wrong with you?

Brian coos. Lila taps June's shoulder.

LILA  
Help me put him down?

Lila picks June off the couch, and they escape to the basement.

Beatrice waits a few moments, then presses her ear against the basement door.

**INT. PINBALL MUSEUM - SAME TIME**

Wally rejoins Mallory, who launches a new ball.

MALLORY  
What happened to your face?

WALLY  
What happened to your hand?

She doesn't respond to this.

WALLY (CONT'D)  
Not hiding something, are you?

Mallory loses the ball.

MALLORY  
I wouldn't hide from you.

As she prepares to launch another ball, Wally stops her.

He points to a spot on the machine.

WALLY  
Aim there. There's a secret door.

This blows Mallory's mind. She puts another ball in play.

**INT. CARROLL HOUSE, BASEMENT - DAY**

Lila pulls a chain light, illuminating June to the fact that *this* is now Lila's bedroom.

JUNE

How long have you been down here?

LILA

Um, I'm not sure. A while.

Lila lowers Brian into a crib, he drifts to sleep.

JUNE

Did they ever move you to my room?

Not a question Lila expected to have to answer.

LILA

They didn't need to.

Not the response June wanted to hear.

LILA (CONT'D)

You know, I was angry for so long cause I had this thought - I thought you left me behind. I'm happy I was wrong.

Heartbreak.

Knocking from upstairs.

BEATRICE (O.C.)

Do you need help putting Brian down?

June gets serious.

JUNE

Tomorrow if I'm still here, promise me you'll leave town.

LILA

Why wouldn't you be here?

BEATRICE (O.C.)

Guys? I'm coming down.

June puts her forehead to Lila's and closes her eyes, trying her best to block out the rest of the world.

JUNE

Promise me.

The door opens and Beatrice comes down the stairs slowly.

June, losing her composure, heads up the stairs, passing Beatrice.

BEATRICE

What did she say to you?

LILA

Nothing, Mom.

**INT. WOMEN'S SHELTER, JASMINE'S ROOM - DAY**

Empty room. Knocking from the other side of the door.

LUKE (O.S.)

Jasmine? Roanoke PD, open up?

No one is coming.

Luke kicks the door in. He's in street clothes.

He scans the room. It's plain, not much decorum.

There's a mess on the floor - a plant ripped from its pot on the windowsill, uprooted crimson buds abound.

He wipes the dirt pile with his foot.

**There's crimson blood.**

PATTY

You shouldn't be in here.

This startles Luke. He turns and flashes his badge.

LUKE

Bea asked me to come by and check on Jasmine. Have you seen her?

PATTY

No. I do hope she's ok. Mrs. Carroll sent her daughter to check on her last night.

LUKE

Mallory was here?

PATTY

No, sorry - Lila, and her baby.

Luke goes into his own head trying to process this.

**I/E. SKYLINE DRIVE, WALLY'S CAR - DAY**

Wally drives fast with Mallory in the passenger seat, blaring rock music.

MALLORY  
What're we doing now?

WALLY  
A surprise.

He's quiet. Pumping himself up.

She puts her head on his shoulder.

That doesn't help him at all.

**EXT. SKYLINE DRIVE, CLIFFS OVERLOOK - DAY**

Mallory steps over the safety ledge, looking at the steep drop of the cliffs below.

WALLY  
I need the ID.

Mallory turns to realize Wally is standing directly behind, blocking her path back to safety.

MALLORY  
I don't have an ID.

WALLY  
Stop fucking lying to me.

Wally grabs Mallory as convincingly as he can.

WALLY (CONT'D)  
I know you're not the real Mallory.

Mallory doesn't panic.

MALLORY  
How so?

WALLY  
The real Mallory's in the ground, right where I put her.

She rejects the premise. Starts smiling.

MALLORY  
No. That's not who you are.

She leans in, forcing Wally to back up.

WALLY  
Don't test me-

She kisses Wally, disarming him.

Mallory casually goes back to the car, leaving Wally wondering what the hell just happened.

**INT. CARROLL HOUSE, KITCHEN - DAY**

Beatrice and June cut vegetables.

June keeps looking down at her burner phone.

BEATRICE

It'll go faster if you focus. Clean cuts.

JUNE

I know how to do it.

BEATRICE

Then do it.

A knock at the door.

JUNE

I'll get it!

June escapes.

**I/E. CARROLL HOUSE, FRONT DOOR - SECONDS LATER**

June opens the door. Luke stands at the precipice.

LUKE

Just who I came to see.

He pulls June closer and out the door. She resists.

LUKE (CONT'D)

Anything you want to tell me, you better tell me now.

JUNE

What?

LUKE

Something is very wrong here. You've involved your sister, and, *I know*.

Luke holds June's shoulders.

LUKE (CONT'D)

*I know* who you are, really.

JUNE

Let go of me.

LUKE

I can't help unless you tell me the truth.

June backs up towards the door, trapped.

Edwards pulls Luke away, gets between him and June.

LUKE (CONT'D)

Please, sir!

Beatrice enters the conversation.

BEATRICE

What do you think you're doing?

EDWARDS

He's leaving.

BEATRICE

He manhandled Mallory-

EDWARDS

Bea, I got it!

**INT. CARROLL HOUSE, FRONT DOOR - CONTINUOUS**

Beatrice pulls June back inside, closes the door, and immediately watches through the peephole.

**PEEPHOLE POV**

Edwards and Luke have a shouting match in the yard in front of the remaining news outlets.

Luke gets in his car and speeds off, Edwards kicking his bumper as he flees.

**INT. COUNTRY BAR - EVENING**

Mallory is in the middle of demolishing a second order of wings. Sauce everywhere.

Wally nurses a beer.

He feels the room staring at them like they're the entertainment for the night - which isn't untrue.

Wally's phone buzzes. TEXT ON PHONE - UPDATE???

WALLY  
Hey. When's my birthday?

MALLORY  
September 15th.

WALLY  
My middle name?

MALLORY  
Francis.

WALLY  
That felt flower-

MALLORY  
For our five-month anniversary?

WALLY  
Yeah. Why did you make me *that*?

Mallory touches Wally's hand, and searches her mind.

MALLORY  
You told me were sad cause no one's ever  
allowed to give boys flowers.

Three for three.

Luke staggers in, on his way to the bar. He notices  
Mallory and Wally.

If people weren't spying before, they sure are now.

LUKE  
How are you here?

WALLY  
We're not.

Wally gets up. Mallory plants a very public kiss on him.

The place goes silent.

The lovebirds walk out defiantly.

**INT. CARROLL HOUSE - DINNER TIME**

June sets the table for three. Beatrice adds a fourth  
plate, for Douglas.

Lila gets a call. She steps away to answer it.



LILA  
 (To Phone)  
 Hey Luke... Slow down... I'm looking at  
 her right now. Yes, I promise... Hello?

Lila looks at Beatrice and June sitting down to eat. She  
 sends a text to "Mallory."

TEXT ON PHONE: Hey

No new phone sounds. June doesn't react.

Beatrice puts the last dish on the table.

The family locks hands in prayer.

Beatrice and Lila recite Grace - as monotone as you would  
 expect after years of saying it every night.

June doesn't say a damn word.

Amen.

Beatrice plops food on June's plate. June stares at it.

JUNE  
 I don't know if I can eat.

BEATRICE  
 Try.

June takes tepid bites.

Lila's phone buzzes. TEXT FROM MALLORY: What's up?

BEATRICE (CONT'D)  
 No phones at the table.

Lila puts it away, befuddled beyond belief.

Silent dinner.

Beatrice realizes she's the only one eating.

BEATRICE (CONT'D)  
 EAT!

The room changes. Lila obediently grabs her fork.

BEATRICE (CONT'D)  
 What did you tell Luke?

JUNE  
 Nothing.

BEATRICE  
Didn't seem like nothing.

June's face is green as goose shit.

LILA  
Maybe drop it, Mom.

BEATRICE  
What's that?

Lila doesn't respond.

BEATRICE (CONT'D)  
The perception of us, of our value, it's  
on the downswing right now. Don't need  
the police making it worse.

LILA  
We get it.

BEATRICE  
I'm only trying to keep us all safe.

JUNE  
Since when?

Beatrice doesn't acknowledge the question. Instead she  
keeps on eating like nothing happened.

JUNE (CONT'D)  
I asked you a question, Mom.

Lila looks at June - pleading with her to stop.

JUNE (CONT'D)  
When can I meet Brian's father?

Now, Lila also joins in ignoring the questions.

JUNE (CONT'D)  
It's an easy question.

Nothing but scrapping utensils.

JUNE (CONT'D)  
Lila, who's the father of your child?

Like a rocket, Beatrice is up from her seat.

She pushes June's plate to the ground, reaches into her  
pocket, and gently lays the missing FRANCINE ID on the  
table.

BEATRICE  
What's her story, huh?

June doesn't move a muscle.

Beatrice mimics like a petulant toddler.

BEATRICE (CONT'D)  
It's an easy question!!!

Beatrice picks up the ID and puts it in Lila's face.

LILA  
I see it.

Beatrice turns back to June.

BEATRICE  
What trouble have you made for us now?

June tightens her lips, as if the truth might come rushing out against her own volition.

BEATRICE (CONT'D)  
Do us all a favor, stay gone this time.

Beatrice holds the ID out for June, who takes it.

June goes round the table, kneels before Lila, pretends they're the only ones in the room.

JUNE  
You were right. I did leave you.

LILA  
What?

JUNE  
But I don't want to do that again.  
Please.

Lila starts silently sobbing.

BEATRICE  
(to Lila)  
Don't listen to her.

JUNE  
We can go. Right now.

Lila isn't prepared to make this kind of decision.

Beatrice stands behind Lila, holding her in her place.

Lila isn't going to fight her mother.

JUNE (CONT'D)

Ok. Fine.

Not able to stand being in this house another second, June walks right out the front door.

**EXT. CARROLL HOUSE - NIGHT**

The media jumps on June, but she walks through them, unaffected.

**INT. WALLY'S UPSTAIRS LOFT APARTMENT - NIGHT**

Pounding on the door. Wally opens, June walks right in.

JUNE

Why didn't you pick up your phone?

Mallory is in the living room looking at the mongoose.

June doesn't have the energy.

Mallory approaches, brushes her hand along June's cheek.

With two hands, June pushes Mallory away.

JUNE (CONT'D)

Don't fucking touch me!

Wally gets into position- but Mallory waves him off.

MALLORY

I was here first.

June looks to Wally, trying to milk any remaining bond.

JUNE

You're too smart to fall for this.

WALLY

I dunno... Fell for you, didn't I?

Wally opens the front door and tosses June her car keys.

WALLY (CONT'D)

Go home, June.

**INT. PARK CAMP GROUNDS - LATE NIGHT**

The grounds are empty except for June's rental car.

She dials a phone number she knows by heart.

That screeching tone-

PHONE

I'm sorry, your call cannot be completed  
as dialed.

She dials again.

PHONE (CONT'D)

I'm sorry, your call cannot be completed-

Frustrated, June punches the number one digit at a time.

PHONE (CONT'D)

I'm sorry, your-

June hangs up. She rage-calls the operator.

OPERATOR (O.S.)

Operator, how may I assist?

JUNE

Earl Peterson, Ottawa.

OPERATOR (O.S.)

Name?

JUNE

Earl. Peterson.

OPERATOR (O.S.)

No honey, your name?

June's lip quivers.

OPERATOR (O.S.) (CONT'D)

Hello?

June weeps violently against her will.

**INT. CARROLL HOUSE, UPSTAIRS - MORNING, MONDAY**

Lila knocks on Mallory's door. No response.

She peers in.

Empty.

**EXT. BEHIND WOMEN'S SHELTER - MORNING**

Beatrice emerges from the back door carrying a bag of trash towards a large dumpster.

She lifts the cover and is hit by a foul stench.

She tosses the bag in. It disrupts the balance of the trash, and a lifeless arm pops out from the rubbish.

Beatrice tugs at the arm, pulling free what's left of **JASMINE'S CORPSE.**

Everything below the navel, all the viscera, is gone.

**INT. WALLY'S UPSTAIRS LOFT APARTMENT - MORNING**

Buzz...Buzz...

In bed, Mallory reaches over Wally and grabs her phone.

MALLORY  
(On Phone)

Hi.

**INT. WOMEN'S SHELTER, COMMON ROOM - SAME TIME**

Lila's on the other end of the call.

INTERCUT - PHONE CONVERSATION

LILA  
Hi. I need to talk to you.

MALLORY  
Ok. Talk.

LILA  
Not on the phone. Could you come to the shelter? Now.

MALLORY  
Sure.

**EXT. PARK CAMP GROUNDS - MORNING**

The song of the cicadas wakes June.

It takes a moment for her to register where she is, how she got there.

**E/I. WOMEN'S SHELTER, LOBBY - MORNING**

Wally's car drops off Mallory and then speeds away.

She walks through the entrance but stops.

Beatrice, Lila, Edwards, Hilt, and Till all silently stand there, awaiting this arrival.

**EXT. STREETS OF ROANOKE - MORNING**

Defeated, June drives on her way out of town.

ROAD SIGN: US-220, 81 NORTH, NEXT EXIT

She comes to a red light at a familiar intersection.

Specks of precipitation sprinkle on the windshield.

*Is it snowing?*

The specks are a mix of white, gray, and black-

***It's ash.***

June turns her head and sees it...

Plumes of black smoke roll into the air, emanating from a **RAGING FIRE that is eating Mallory's House whole.**

**EXT. WOMEN'S SHELTER, PARKING LOT - MORNING**

June whips into the lot.

Standing in awe of the burning building is Lila - Brian in her arms and soot on her face.

June runs to her sister.

JUNE

What happened!?

Lila, in shock, can't answer her.

JUNE (CONT'D)

We gotta go.

June leads her to the car. Lila stops.

LILA

Mom...

She trails off, pointing to the shelter.

June sits Lila and Brian in her car.

JUNE

Stay here.

June runs towards the fire.

Lila composes herself enough to operate her cell phone.

LILA

(On Phone)

Luke...

**EXT. WOMEN'S SHELTER, ENTRANCE - MORNING**

June opens the lobby doors, but smoke barrels out.

The front is compromised.

PATTY

Move!

June looks up instinctively as Patty drops from the sky.

June breaks her fall, but Patty's head bounces on the pavement like a basketball.

Patty sits up, blood pouring from her head. June places Patty's hand upon the wound.

June rounds the corner of the building, picking up speed, until she reaches...

**EXT. BEHIND WOMEN'S SHELTER - CONTINUOUS**

The back door bursts open.

June hops behind the dumpster to avoid the stampede of RESIDENTS fleeing.

One WOMAN is engulfed in flames. Other residents try to help her, doing their best to beat the fire out.

JUNE

Mom? Mom?

June canvasses the crowd, but can't find Beatrice.

She lifts her shirt over her face and heads inside.



**INT. WOMEN'S SHELTER, GROUND FLOOR - CONTINUOUS**

Smoke lingers in the air, preventing June from standing.

Sprinklers douse and smoke detectors cry, but neither can compete with the growing fire.

June crawls to the CAFETERIA DOOR. She tries for the push bar, but it burns her hand.

June spots Hilt face down on the ground, motionless.

She keeps moving, until she finds...

**INT. WOMEN'S SHELTER, STAIRWELL A - CONTINUOUS**

The stairwell's free of smoke. June closes the door, takes a deep breath.

She goes up the stairs and opens the door to...

**INT. WOMEN'S SHELTER, SECOND FLOOR RES HALL - CONTINUOUS**

Visibility is much worse on this floor.

June crawls into the smoke, down the hall, out of our sight.

A beat.

Near the stairwell, a residence door flies open.

Till stumbles backwards into the hall, Mallory's fiery hand grasping his face, turning it into burnt toast.

**INT. WOMEN'S SHELTER, STAIRWELL A - CONTINUOUS**

Mallory moves down the stairs at a pace that doesn't scream, "the building is on fire."

She opens the door, entering the...

**INT. WOMEN'S SHELTER, GROUND FLOOR - CONTINUOUS**

Mallory encounters Hilt's body. No gun in his holster.

She digs her fingers into his face like its putty, and really feels around.

A part of the ceiling comes crashing down.

Mallory presses on past the debris, until she reaches...

**INT. WOMEN'S SHELTER, LOBBY - CONTINUOUS**

Flames everywhere.

Mallory witnesses one of the posters with her likeness melting. A ceiling fan's blades warp.

CRASH!

Luke stumbles in from the entrance, his jacket already on fire.

He gets the jacket off, raises a pistol and ventures down the hallway to play hero, unaware of Mallory.

Mallory weaves in and out of smoke, her appearance shifting whenever we catch a glimpse of her.

Coming out of the smoke, Mallory now looks like a bargain bin version of Hilt.

Just then, Edwards appears, coughing and hacking.

Mallory speaks, mimicking Hilt's voice.

MALLORY

I got you, Chief.

Mallory puts her arm around Edwards.

Her face melts like wax, the effect wearing off.

EDWARDS

Wait-

Before Edwards can connect the dots, Mallory grabs the GUN out of his holster and puts two bullets in his face.

Edwards is gone.

Mallory disappears around a corner.

A beat.

A door from Stairwell B flies open. June squirms out.

She looks rough.

She finds Edwards, and shakes him, before realizing the damage where his face used to be.

June sees an open door to the cafeteria.

No place left to check...

**INT. WOMEN'S SHELTER, CAFETERIA - CONTINUOUS**

June quickly realizes this is the most perilous room.

Smoke mixed with bright oranges and yellows makes it impossible to see in front of her face.

She uses her hands as eyes, scouring the floor.

She touches a SPOON, burning her hand yet again.

JUNE  
GODDAMNIT!!!!

June keeps forward, bumps into someone. She feels around.

IT'S BEATRICE!!!

JUNE (CONT'D)  
Mom!

The specter of June strikes terror on Beatrice's face.

June tries to help, but Beatrice fights her.

JUNE (CONT'D)  
Stop. Mom, you've got to let me help!

Beatrice passes out from taking in too much smoke.

June tries a fireman's carry. Not gonna work.

She foot drags the unconscious Beatrice into...

**INT. WOMEN'S SHELTER, HALLWAY - CONTINUOUS**

She's so close to the open door outside to the dumpsters.

LUKE  
Don't move!

Luke appears from the end of the hallway, with his weapon drawn.

June keeps moving.

JUNE  
I gotta get her outside.

LUKE  
I said don't move!

June continues the drag, holding eye contact with Luke.

**EXT. BEHIND WOMEN'S SHELTER - CONTINUOUS**

June gets Beatrice a few yards away from the building before her legs give out.

Luke turns June on her back, cuffing her wrists.

LUKE  
On your feet.

JUNE  
Mom!

LUKE  
She'll be fine.

Luke lifts June off the ground and walks her around the side of the building, towards the front.

JUNE  
(Weakly)  
I'm not her.

LUKE  
I know.

They think they understand each other. They don't.

LILA  
What are you doing!?

Luke and June encounter Lila and Brian in their path.

LUKE  
Go back to the car!

**POP!**

A bullet comes speeding out the front of Luke's head.

Bits of his brain splatter across June's face.

The deafening sound throws the scene into silence.

Luke collapses, bringing June to the ground beneath him.

Mallory stands tall behind them with the smoking gun.

June cranes her head in time to see a wave of confusion wash over Lila's face.

Lila is like a statue, unable to process the sight of the two Mallorys occupying the same space.

A visibly upset Mallory pulls the trigger again.

Lila comes crashing down, baby and all.

The sound rushes back as Brian releases an ungodly wail that an unhinged June matches from her pinned position.

Fire engine sirens blare close by.

Mallory's foot stomps down on June's face. A knock out.

**INT. CARROLL HOUSE, KITCHEN - MORNING**

Groggy, June wakes up to the image of Mallory dropping half a dozen smoke detectors into the garbage.

Mallory wears the bjorn with Brian in it.

Still handcuffed, June is gagged with a kitchen towel.

Her feet are tied together with twine.

On the dinner table is Lila's body. Coins over her eyes.

A knock at the door.

**INT. CARROLL HOUSE, LIVING ROOM - MORNING**

Mallory opens up and Wally limps in with a SIX PACK.

WALLY

I brought the beer like you asked. Where did all the news people go?

MALLORY

The shelter.

Mallory snatches the beer and moves towards the kitchen.

**INT. CARROLL HOUSE, KITCHEN - CONTINUOUS**

Wally finally notices the situation in the kitchen.

June's eyes scream "help me."

For once, Wally has nothing to say.

Mallory tries to open the beer bottle with her teeth.

WALLY

Here.

Wally takes the beer and twists the top off, never breaking eye contact with June.

WALLY (CONT'D)

Who did that to Lila?

MALLORY

She did.

Mallory stuffs a slice of WHITE BREAD into a glass, then pours the beer over it. She stirs it with a spoon.

Wally notices a go-bag on the counter. He opens it and sees some clothes, diapers, Edwards' GUN.

WALLY

Malo?

Mallory shushes him.

With the utmost concentration, Mallory passes the glass over Lila's body from head to toe, whispering to herself.

Mallory pulls the gag out of June's mouth and puts the glass to her lips.

June closes her mouth tight.

MALLORY

Absolve her.

June swivels her head in avoidance.

MALLORY (CONT'D)

Hold her mouth open.

Wally doesn't move.

MALLORY (CONT'D)

Wally, her mouth.

Following orders, Wally grabs the corners of June's mouth.

Mallory forces the drink down June's gullet.

She coughs and cries, but can't stop this from happening.

Mallory helps the bigger bread bits out of the glass with her fingers and makes sure they are also consumed.

She stuffs the towel back in June's mouth.

MALLORY (CONT'D)

Go wait in the car.

Wally doesn't move.

MALLORY (CONT'D)

(Tender)

Hey.

Mallory puts her forehead to Wally's.

MALLORY (CONT'D)

Tomorrow we start anew.

Wally picks up the go-bag and exits the house.

**INT. CARROLL HOUSE, UPSTAIRS HALLWAY - MORNING**

Mallory drags June down the hall.

June wriggles, but Mallory gets her into Beatrice's room.

**INT. BEATRICE'S ROOM - MOMENTS LATER**

Still gagged, bound, and handcuffed - June is tossed onto her mother's bed, then doused with lighter fluid.

MALLORY

You shouldn't be here.

Mallory leaves, closing the door behind her.

**INT. CARROLL HOUSE, UPSTAIRS HALLWAY - CONTINUOUS**

On the other side of the door, Mallory slips the RED WOODEN CHAIR under the doorknob.

**INT. BEATRICE'S BEDROOM - MORNING**

June flicks her feet.

It doesn't do much at first, and it takes so much effort, but she has to do it.

This process eventually stretches the twine.

She slips her shoes off, allowing more wiggle room.

Finally, the twine is off!

June rolls off the bed and slips her shoes back on.

She looks around frantically for something that will help with the handcuffs, until something stuns her.

In the corner, **DOUGLAS** stands facing the wall.

He looks over his shoulder at June with one eye.

There's no other option.

In the now-empty corner, June slides to the floor and puts her back against the wall.

Her cuffed hands feel around, until they find a **SMALL PIN** hidden in the wall. She pulls it out.

June pushes the wall with her head, and it opens.

**A secret door.**

**INT. SECRET PASSAGEWAY - CONTINUOUS**

June walks through the narrow space, her feet crunching on cicada carcasses as she walks.

Some live ones fly by.

She kicks open a latch at the end of the passageway, and the wall opens out, into...

**INT. MALLORY'S ROOM - CONTINUOUS**

This is June's first time seeing this scene from his perspective.

**TEEN MALLORY**, just as she was in the portrait, stirs in the bed.

She turns and looks at June.

**INT. CARROLL HOUSE, KITCHEN - MORNING**

Mallory unhooks Brian and plops him in the sink, a safe distance away.

She places a hand on Lila's head.



MALLORY

Come on.

She concentrates. Squeezes.

After a few seconds, her hand glows red until suddenly it **CATCHES FIRE.**

It doesn't take long to spread to all of Lila's body.

**INT. MALLORY'S ROOM - MORNING**

June has the FETTLING KNIFE from the art supplies box.

She uses it like a shim, inserting it between the locking mechanism and the handcuff teeth.

She can feel it working, and increases the pressure.

In the haste, June slips and cuts across her burnt palm.

It takes all of June's focus not to audibly scream.

After a moment of recovery, it's back to work.

**INT. CARROLL HOUSE, LIVING ROOM - MORNING**

Mallory approaches the front door with Brian.

In the kitchen behind them, Lila's burning body ignites the surrounding area.

She opens the door, when-

**MUSIC FILLS THE HOUSE**

It's the kind of 90s love ballad that Wally would think is romantic enough to put on a mix CD for his girlfriend - but still rocks enough that he wouldn't be embarrassed to listen to it with his guy friends.

*Dreams* by The Cranberries would be ideal.

Mallory closes the door, rests Brian on the couch.

**INT. CARROLL HOUSE, UPSTAIRS - MORNING**

Mallory slinks down the hallway, towards the source of the music.

She opens the door to Beatrice's room.

It's empty.

**INT. MALLORY'S ROOM - CONTINUOUS**

Mallory enters slowly.

The handcuffs are on the bed.

Delores O'Riordan's voice belts out of the stereo, which has a BLOODY HAND PRINT on it.

Mallory follows the blood to the secret door, now slightly ajar.

Mallory doesn't know what to make of this.

She throws it wide open - no one's home.

Just then, Mallory notices the standing mirror no longer has the sheet over it.

She sees June in the reflection, under the bed, too late.

June slices Mallory's ankle with the knife.

She scurries out and jams the knife as deep as she can into Mallory's neck.

Copper blood pours from Mallory, who struggles to stand.

She loses consciousness - stops moving altogether.

June backs out of the room slowly, keeping her eyes on Mallory to make sure she stays down.

**INT. CARROLL HOUSE, UPSTAIRS HALLWAY - CONTINUOUS**

All is quiet...except for the blasting music.

Out of the room, June determines that she's in the clear.

She turns and walks towards the stairs.

Mallory FLIES out from the room, tackling June.

Her face is droopy, and her hot hand glows.

Mallory swipes wildly, but June catches her arm.

June uses all of her strength to push the hot hand back into Mallory's head for a second, burning her face.

Mallory recoils, giving June an opportunity to stand.

Mallory charges blindly at June, smashing them both into one of the hall mirrors.

June pulls the sheet off on her way to the ground.

As June squirms out of the sheet, Mallory grabs her ankle with the hot hand. June screams.

In the broken mirror, Mallory's reflection quickly cycles through various previous forms, human and otherwise.

Mallory stands over June, in control, ready to bring her hand down.

WALLY

Stop!

Wally stands in the hallway pointing Edwards' gun at Mallory, terrified by the power he's wielding.

Mallory turns to Wally, hurt.

She walks towards him.

Wally backs up in response.

WALLY (CONT'D)

I said stop!

Mallory takes a few more steps. So does Wally.

WALLY (CONT'D)

I'll shoot!

Mallory rejects the premise.

MALLORY

No. That's not you.

She advances.

Wally fires!

The bullet grazes Mallory's shoulder, knocking her back.

Mallory uses her hot hand in short bursts, cauterizing the gunshot wound.

She sets her sights on Wally and lets out a piercing screech.

Wally takes one more step back, not realizing he's reached the top of the stairs.

His bad leg buckles, and Wally tumbles backwards down the stairs, discharging the gun.

The shot finds Mallory's chest. She drops.

**INT. CARROLL HOUSE, BOTTOM OF THE STAIRS - MORNING**

Smoke has filled the first floor of the house.

Brian cries for help from the couch.

Wally's conscious, but his broken body can't move.

Just then, he witnesses the horror of Mallory emerging through the smoke, crawling down the stairs on all fours.

Blood pours from the cavity in her chest.

A normal person would be dead, but Mallory clings to life.

WALLY

I'm sorry. I'm sorry-

Mallory opens her mouth wide. Her jaw splits and detaches, similar to a snake.

WALLY (CONT'D)

No, no, please-

Starting at Wally's feet, Mallory **BEGINS TO DEVOUR HIM.**

It's as slow as it is excruciating.

Wally attempts to fight back, laying weak elbows into Mallory's head, but it isn't doing much good.

With each passing moment of consumption, Mallory's droopy face regains its composure.

The chest cavity slowly heals - but before it can totally close, out of nowhere, June digs her fingers into the wound.

The pain causes Mallory to "spit up" Wally, whose legs are shredded and stringy like pulled pork.

June grabs the top of Mallory's jaw and pulls backward.

Mallory reaches up with her hot hand, getting a fistful of June's shirt.

The shirt is on fire. June rolls on the ground.

Mallory picks up Brian and stumbles through the boarded up sliding door, fleeing the scene.

Shirt fire out, June crawls to Wally, who lays in a pool of his own blood, entering shock.

WALLY (CONT'D)

I love this song.

June tries to pick Wally up, but he's dead weight.

JUNE

You gotta help me get you up!

Instead, Wally imitates the distinct yodeling from the end of the song.

Parts of the house fall around them.

She looks back down at Wally. He isn't singing anymore.

June escapes out the sliding door, while Wally and Lila burn with the Carroll house.

**EXT. CARROLL BACKYARD - MORNING**

June follows a trail of COPPER BLOOD through the yard that leads towards the tree line.

She passes the new plants from earlier, now blossoming into THREE CRIMSON FLOWERS.

She rips them from the earth.

Brian's cries can be heard off in the distance, motivating June to push through her injuries.

**EXT. WOODS - MOMENTS LATER**

June finds Brian and the bjorn sitting by the pond, unattended.

Using her peripheries, June looks left and right.

No sign of Mallory.

In the water, June sees the reflection of her burning childhood home.

But there's something else in the reflection.

She spots movement in the trees behind her.

June takes a step towards Brian.

A bit more movement in the reflection.

Brian's cries stop. He looks up at June.

From behind, Mallory POUNCES!

June sidesteps like a toreador.

Mallory's momentum sends her careening into the pond. She struggles to float with her remaining strength.

Or maybe, *does she not know how to swim?*

June treads into the water, disrupting wispy circles of Mallory's blood. She's bleeding out, fast.

Mallory gets on her back, but doesn't have the wherewithal to backstroke away from June.

Mallory throws her hot hand at June's face, but it's too waterlogged to ignite.

June grabs Mallory and lowers her into the water.

Mallory looks up, bubbles coming out of her nostrils.

June tightens her grip and shoots a piercing look down at her prey. She wants this to be over.

The bubbles stop coming out of Mallory's nose.

Mallory holds the eye contact. She smiles.

This look enrages June. She pulls Mallory above the water, who gasps for air.

JUNE

Change your face!

June thrusts Mallory back underneath.

Mallory swallows water, but keeps eye contact with June.

Her face remains unchanged.

June pulls Mallory to the surface and tows her to land.

Mallory coughs up pond water and copper goo. She raises her head up, looking at June.

June violently pushes Mallory's head into the ground. She finds a ROCK.

June, exhausted, loses the anger. She's pleading.

JUNE (CONT'D)

Change. Please.

Mallory isn't going to make this easy.

June brings the rock down on Mallory's face. Her head rolls back.

June hits her harder. Again. Again. Again.

She lifts the rock up once more, but it's not needed.

Mallory is gone and so is her face.

**EXT. CARROLL FRONT YARD - MORNING**

June struggles into the yard with Brian.

Beatrice's car is on the lawn. She sits next to it, watching her home burn.

June rests Brian on the ground beside Beatrice.

It's an offering.

One that Beatrice rejects.

Beatrice gets in her car and drives away from this life.

Brian looks to his Aunt for help.

She doesn't know what to do.

**EXT. I-81 NORTH - MORNING**

June drives north in her rental.

It's unclear if Brian is along for the ride.

A brood of cicadas head north on the horizon as a fleet of firetrucks, police, and news vehicles head south.

**EXT. NEWARK AIRPORT, PARKING - NIGHT**

June reaches her hand above the front tire of her Civic.  
After a bit of rummaging, she finds the keys.

**INT. CANADIAN BORDER, JUNE'S CAR - DAWN**

The Civic waits in line to re-enter Canada.

For the first time, we see that June's car is empty.

June preps her passport - the "June" photo not especially representative of her current "Mallory" costume.

She pulls up to the booth.

BORDER AGENT  
Passport, please.

June hands it over.

The Border Agent studies the passport, but from his perspective the photo contains fair hair, heterochromatic eyes - all the Mallory touches.

He hands back the passport and waves her through.

**EXT. REST STOP - MINUTES LATER**

The Civic parks, then June rushes to her trunk.

She opens it and pulls out Brian - safe and sound.

She nuzzles her new son.

JUNE  
You did so good.

With her free hand, June gets her wallet out.

June takes the Francine ID, hovering it over a trash can.

Her fingers tremble. She contemplates the risk.

She lets go of the Francine ID.



**EXT. PETERSON HOME - MORNING**

June stands at the threshold to her home. She looks at Brian asleep in the bjorn.

JUNE

Let's meet your family.

June puts her key into the lock.

It doesn't turn.

She gives it a shake, but it doesn't budge.

She knocks on the door.

With each passing second, June expels nervous energy.

No one is coming to the door.

Disoriented, June takes a step back to take make sure she's got the right house.

A faint sound. Like a group of people singing - but off.

Maybe they're humming? It's weird.

**EXT. PETERSON BACKYARD - MORNING**

The CRIMSON FLOWERS have overgrown the flowerbed.

But June doesn't see this. She's too distracted by what she can see inside through the kitchen sink window...

A group of PARTYGOERS are huddled around TWO GIRLS who hover over a lit BIRTHDAY CAKE.

The Girls are flanked by a LARGE MAN and a STOIC WOMAN, presumably their parents. But who can know for sure?

These people are not Earl, or Rachel, or Becca, or June.

The entire party turns their attention to the strange foreign woman with the baby in the backyard.

No one says anything. Confusion reigns supreme.

June holds Brian close to her chest.

Tomorrow they start anew.

**THE END**