PSYKYESIS

Ву

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FADE IN

INT. CHAMBER'S HOME - NURSERY - DAY

An EMPTY CRIB with music themed bedding sits against a baby blue wall. The name BRANDON is stenciled in bright colors. Above the crib totters a mobile of tiny hanging guitars.

A female SOBBING brings us to the floor and...

DREW CHAMBERS (25), runny mascara and a bulging Ramones maternity top. One hand clutches a onesie reading "Mommy's Little Rocker". The other clutches a full bottle of vodka.

Beside her, a phone lights up and rings... and rings again. She answers.

DREW

Hello?

A calm, nurturing voice pipes in...

ANN (V.O.) (filtered, from phone) Drew, it's Ann. You said you'd call me yesterday. What happened?

Drew lets out a pained breath.

DREW

I lost him.

ANN (V.O.) Oh Drew, I'm sorry.

DREW

He's still in there. I can feel him moving, but the doctor said there's no heartbeat.

ANN (V.O.) Where's Ted? Is he with you?

DREW He had to go to work.

Drew CLINKS the vodka bottle against the crib.

ANN (V.O.) Are you drinking? DREW Does in matter anymore?

ANN (V.O.) It could create complications-

DREW He's dead, Ann.

ANN (V.O.) But you still have to give birth to him. You need be healthy.

Drew lets out an agonized cry.

DREW I wanna die too.

ANN (V.O.) I'm coming over, you hear me? Put the cap back on and be ready to meet me at the door.

Drew lets the cell drop to her side.

INT. CHAMBERS' HOME - FOYER - DAY

Drew, still carrying the onesie and vodka, comes down the stairs into the foyer and heads back down the hall.

INT. CHAMBER'S HOME - KITCHEN

It's bright, tidy and cozy. All the trappings you'd expect of a modern middle class kitchen.

Drew sets the vodka in the refrigerator, turns and stops...

A sliding glass door leading to the patio is ajar. She regards it oddly, then heads over, closes and locks it.

She scans into the backyard...

It's fenced-in with a wooded area behind it. Unremarkable.

The DOORBELL RINGS.

INT. CHAMBERS' HOME - FOYER

Drew moves back to the front door and opens it...

Nobody's on the stoop. The neighborhood beyond is a modest residential development. Every house looks like the house next to it. Classic McHousing.

She closes the door.

A STUN GUN SLAMS into the back of her neck. Electricity CRACKLES as Drew stiffens and falls to the ground.

The ATTACKER, dressed in a baggy black tracksuit, latex gloves and balaclava, stands over Drew's unconscious body.

The Attacker pockets the stun gun and draws out a STEAK KNIFE. Kneeling down, it pulls up the Ramones top, fully exposing her baby bump.

The Attacker plunges the knife into her lower abdomen. Blood pours from the incision as the blade saws back and forth.

The knife is set down and hands reach inside the opening... searching... finding... pulling...

A glimpse of an infant's head as it begins to breach, but the wound isn't wide enough to slip through. The Attacker takes up the knife again and gashes another three inches.

The baby boy, BRANDON, slips out of the womb and is quickly wrapped in a kitchen towel...

...but something is wrong. There is no crying and his tiny limbs make no movement.

The Attacker pauses for a moment and regards the baby with a sort of silent respect... or sadness.

The Attacker folds the umbilical cord in one hand and slices clean through it, then carries the baby down the hall...

INT. CHAMBER'S HOME - KITCHEN

...through the kitchen and out the sliding glass door.

INT. MCGILL HOME - LIVING ROOM - DAY

A BABY SHOWER is in full swing. A GAGGLE OF WOMEN are crowded into the living room, giggling and tipsy on wine coolers. In the corner, a FEW DUDES keep out of the way.

The focus of the group is VICTORIA "TORI" MCGILL (31), a redhead Irish beauty, seven months pregnant and looking like she could pop any moment.

An EAGER GUEST sets a large package in front of Tori, who tears off the wrapping, revealing a baby walker inside.

The Gaggle "oohs" and "ahhs" as Eager Guest starts pointing at the box... eagerly.

EAGER GUEST

It's got three height adjustments, it folds down easy, and it's also got speakers on either side and a USB drive so you can hook up an MP3 player to it.

TORI You hear that, Lionel? It's got a sound system.

In the corner, LIONEL (35), the button-down software programing type, looks up from his light beer.

LIONEL Think it can handle some Pantera?

TORI No, but I'm sure The Corrs will sound great on it.

Tori thanks the Eager Guest and picks up the next gift, a very small, soft package. She reads the tag attached.

TORI This one's from May.

Tori smiles over at MAY CARVER (27), a young woman seven months pregnant herself, set just outside the main circle. Her posture stiffens in nervousness.

Tori opens the gift and holds up a small orange hat with some green fraying at the top.

TORI Oh... that's very cute. MAY (too quiet) It's a carrot. TORI What was that? MAY It's a carrot... top. It's carrot top.

There's an awkward silence, then Tori bursts out in a rich genuine laugh.

TORI Oh my God, it's my worst nightmare. My baby's Carrot Top! Thanks May. It's perfect.

May relaxes a little as Tori is handed the next gift.

EXT. MCGILL HOME - BACKYARD - LATER

A backyard BBQ. The men grill while the women mill about. Activity tables scatter the yard. The yard, the house itself and the wooded area behind it are exactly the same as the Chambers' residence. Likely the same McHousing development.

May drifts through the crowd, holding what looks like a glass of red wine. She comes to a table where two snobby looking girls, BAD EXTENSIONS and BLEACH JOB, stand examining a sheet of paper with grid lines drawn on it.

BAD EXTENSIONS What is this?

BLEACH JOB I think you're like, supposed to bet on what the baby looks like.

BAD EXTENSIONS I don't see a box for ugly.

They snicker to themselves as May watches reproachfully. Bleach Job grabs a pen and one of the sheets of paper. She starts marking boxes as she goes.

> BLEACH JOB Well, let's see. If it's a 'she'... with her dad's ears... dad's chin... and mom's nose... I'd say that's a pretty ugly baby.

May walks off, leaving the idiots to laugh at each other.

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TORI (O.S.)
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May!

May turns to see Tori, barefoot and ankle deep in a kiddie pool, sipping on fruit punch. She waves May over.

TORI Come on in, the water's fine.

May comes to stand next her, but doesn't step in. Tori points to the wine glass in May's hand.

TORI You're not drinking, are you?

MAY No, it's punch. It just calms me to pretend it's wine.

TORI How're you holding up?

MAY Okay. Your friends are stupid.

Tori laughs and motions for her to quiet down.

TORI That's why I invited you.

She wiggles her toes under the water.

TORI

I liked your present.

MAY

I am sorry about that. I kept looking for something that-

TORI You don't have to explain it. We work together, I know your money situation. I'm just glad you came.

She points to May's belly.

TORI We're in the same boat, you and I. We should be spending more time together.

A car horn honks in the distance.

MAY I've told you how Peter is.

HONK-HONK.

TORI He's overprotective. I guess that's not the worst quality to have in a prospective father, but you can't even take a piss without-

HOOONK-HOOONK. Tori looks toward the house.

TORI What the hell's going on up there?

Then she notices May's eyes closed, head dipped.

TORI Oh for fuck's sake, that's him right now isn't it?

INT. MCGILL HOME - FOYER - MOMENTS LATER

Tori trails behind May as they make their way to the door.

TORI You don't have to leave now. Ask him to come in. He can play horseshoes with the guys.

MAY Peter doesn't really like games.

TORI Oh, well thank God he doesn't have kids.

May shoots her a look.

TORI Sorry. It's just, I'll be going on maternity leave soon. I wanna be able to see you outside of work.

MAY I live right in the neighborhood.

TORI

I know...

HONK.

MAY I'll figure it out. I promise. (they hug) Thanks again for inviting me.

EXT. MCGILL HOME - FRONT YARD

The door opens and May exits down the walk way. PETER (32) dressed sharply, but looking disheveled all the same, peers out impatiently from his Subaru Forester.

Tori watches May go. Eager Guest pops up next to her.

EAGER GUEST Hey, are we making the boys chug formula or not?

Tori smirks, a mischievous glint in her eyes.

TORI

Yes.

She closes the door.

May reaches the SUV and tosses her purse in the open passenger window.

MAY I told you, I'm fine to walk home.

PETER I was out getting us groceries. I thought you might *appreciate* it.

She starts to open the door when something catches her eye three houses down...

LOUISA TANNER (28) dark-haired, dark-eyed, <u>also seven months</u> <u>pregnant</u>, stands at the end of her driveway, staring at the house... or at May.

PETER You clinging to the outside of the car, or you wanna get in?

May gets in and the SUV starts forward. As it pulls away, May notices Louisa's gaze following the vehicle.

> PETER (re: Louisa) Must be somethin' in the water 'round here.

INT. CARVER HOME - KITCHEN - LATER

Peter and May enter from an adjacent LAUNDRY AREA, carrying bags of groceries.

Peter places his bags on the corner counter by the fridge while May opts for the closer kitchen island which is covered in junk mail and magazines.

> PETER Put 'em here. The island's a mess.

May starts unloading items (pasta, tomato sauce, cheese) onto the island.

MAY

I'm fine.

Peter tries to straighten up the area.

PETER

Let me get some of this first.

MAY

It's fine.

May moves the empty bag and clips a magazine. Papers slide as a mountain of mail gives way. The tomato sauce SMASHES against the floor.

Peter BACKHANDS HER instantly.

PETER GODDAMNIT! What did I say? Looks real fuckin' fine now, doesn't it?

May is calm, passive, head down.

PETER And now I have to go back and get more sauce so we can eat.

He storms off toward the front door.

MAY We have vine tomatoes. I can make-

PETER I said I'm getting sauce!

He SLAMS the door behind him so hard the house vibrates. A couple more papers slide off the island.

May kneels down, with some effort, and starts placing shards of glass onto a dirtied magazine.

INT. SUBARU FORESTER - LATER

The Subaru tears down the street and Peter tears open the dashboard, pulling out a pack of cigarettes.

The car lighter pops out and Peter grabs it, lighting his cigarette with the red hot coil. As he goes to put it back-

The car BUMPS over a pot hole.

The lighter falls into a cup holder. Peter tries to pick it out and burns himself.

PETER

Fuck.

The cigarette falls from his lips and disappears.

He fishes the lighter out, shoves it back in and looks up just in time to see a RED LIGHT.

EXT. SUBARU FORESTER

Peter slams on the breaks, skids into the intersection and is T-BONED by a Pickup Truck.

The Subaru fish tails, goes top heavy and tips over, crashing onto its passenger side.

INT. SUBARU FORESTER

Peter hangs in the air, secured by his seat belt. He looks around, dazed. A gash above his eye.

He tries to unfasten his belt, but it's stuck. From somewhere around the car, the sound of RUNNING LIQUID.

EXT. SUBARU FORESTER

Outside the car, gasoline flows from the ruptured gas tank.

INT. SUBARU FORESTER

Peter sees the fuel pooling under the smashed back window.

He looks to the passenger window... and sees his LIT CIGARETTE laying amongst the broken glass.

He stretches for it, but can't reach it.

Gasoline trickles under the window, nearing the cigarette.

He hits the belt buckle, desperately trying to loosen the belt, but it holds him fast to the seat.

He reaches for the cigarette again, straining with everything he's got...

EXT. SUBARU FORESTER

The SUV ERUPTS into flames. Peter SHRIEKS as the intense fire burns him alive.

INT. LAWYER'S OFFICE - DAY

SANDHURST (53), an over-worked lawyer in a small cluttered office, reads from one of dozens of files on his desk.

Across from him sits May, with a far off look in her eyes.

SANDHURST

Unfortunately your husband had significant outstanding debts. Multiple credit lines as well as a five thousand dollar bank loan which he hasn't made payment on since April two thousand fourteen. There are a lot of people who're gonna get a crack at his estate before it comes to you.

MAY

Mr. Sandhurst, I'm seven months pregnant-

SANDHURST

I understand the timing's horrible, but it's not all bad news-

MAY Is it too late for me to get an abortion?

Sandhurst straightens up, a bit more urgent.

SANDHURST

Well, let me finish Ms Carver, because I don't think we're there yet. Your husband did have a four-oh-one-kay. Company match and he was putting in the max amount. There's enough there to pay your mortgage for a year. Give you a chance to figure out-

MAY

When I-

He quiets. Waiting.

MAY

When I conceived, it was because Peter forced himself on me. When he found out I was pregnant, he said if I tried to terminate the pregnancy, he would shoot me in the (MORE) Sandhurst deflates, absorbing this.

SANDHURST Legally speaking? No.

May nods, satisfied with the answer. Sandhurst looks back to the file before him.

SANDHURST Uh... should I continue?

TORI (PRE-LAP)

No.

EXT. MCGILL HOME - BACKYARD - DAY

Tori and May sit at the patio table, speaking in tense but hushed tones.

MAY

No?

TORI

Yeah. No. When you started talking I thought you were asking me for advice, but you're not even doing that. You're asking for a ride.

MAY

I thought you'd be okay with it. You're feminist-*ish*, aren't you?

TORI

Just because I support a woman's right to choose doesn't mean I support *you* making this choice.

MAY

I'm sure millions of women across the country will be happy to hear that you stand shoulder to shoulder with them *in theory*.

TORI

Oh, fuck you. I'm sorry what you were going through, but you had earlier options whether you want to admit it or not. MAY Like what?

TORI You could have aborted in secret and faked a miscarriage.

May shakes her head, grabs her purse and stands.

MAY You know what? I don't need this. I can have a cab pick me up.

May heads for the door, but Tori stands and cuts her off.

TORI Wait. Before you do this, there's something I want to show you.

INT. MCGILL HOME - MASTER BEDROOM - MOMENTS LATER

May stands by as Tori kneels on the floor by the bed. She reaches underneath, pulling out a large plastic container.

TORI Don't tell Lionel about this. He's not the sentimental type and he already thinks I'm too emotional.

Tori motions for May to sit beside her. May does and Tori opens the container revealing layers of folded clothes. She removes the some shirts from the top layers further revealing a shoe box.

She extracts the shoe box and sets it down.

TORI The first time I got pregnant me and Lionel were in a bad spot. I wasn't sure if we would make it, so I did what made sense at the time. I had an abortion.

May glances down.

MAY What's in the box?

TORI

Just wait.

Tori takes a breath, as if drawing up strength to continue.

TORI The next time I got pregnant we were better off. It was unplanned, but it was wanted. I even wrote letters to little baby Jared.

She takes out a small, loose stack of hand-written letters. She reads the top one silently to herself for a moment.

> TORI Just about what I was going through. What I hoped for him. (reading a section) "You are the reason why Daddy and I work so hard. You are the person that gives me hope when I want to give up."

May listens, respectful. Tori pulls out of the box a BLACK AND WHITE PHOTO with a little medical tab on it.

TORI That's Jared's sonogram from twenty nine weeks. Two weeks later I went into premature labor and lost him.

She pulls an ENVELOPE out of the box with heading that reads "Mount Olive Cemetery".

TORI

Afterward, I had a small service for him. I was hoping it would make it easier, but it just reminded me of what almost was. And it made me wish I could have that first one back. It doesn't get easier. (touching her belly) Until I have this one safe and in my arms, it only gets harder.

MAY But you wanted that baby.

TORI You spent the last seven months thinking you were gonna give birth. Don't you feel anything for it?

May sighs, looks away, choosing her words carefully.

MAY I don't want to force myself into this only to find myself a year (MORE) MAY (cont'd) from now contemplating something much worse. I don't *like* the way I feel, but I won't ignore it.

TORI What if you could feel different?

MAY

How?

EXT. STRIP MALL - NIGHT

Deserted but for a few cars and the orange glow of street lights. An establishment called "BABY MATTERS" sits sandwiched between "Earl's Liquor Store" and a business selling "All Things Catholic".

Through the display window, SARAH (29), eight months pregnant and ANN LORD (51), matronly, can be seen conversing as they walk across a large exercise area.

Ann stops to push a big blue exercise ball out of the room's center. It rolls over a few yoga mats and comes to rest near a circle of chairs.

As Ann catches up, Sarah opens the front door...

ANN

...try sleeping on your left side, it should relieve the pressure.

An arrives and hovers at the door as Sarah steps out onto the sidewalk.

ANN If you do decide to buy something go with a mouth guard. *Do not* buy a chin strap, they almost never work for sleep apnea. And if none of that takes, use these...

She holds out a tiny plastic package.

SARAH What's that?

ANN Ear plugs for Bill.

Sarah chuckles and takes them.

SARAH I'm sure he'll use these plenty after the baby is born. 'Night Ann.

ANN Goodnight, Sarah

Ann slips back into the building and locks the door. The lights inside go off as Sarah heads through the parking lot.

She reaches her car and starts digging through her purse.

Behind her, a shadow cuts through the orange hue... slides up slowly behind her car... then SPRINGS FORWARD.

The Attacker rushes her and jams the stun gun into the back of her neck. She yelps in pain and whirls around, but remains on her feet.

The Attacker jabs at her again. The gun CRACKLES, but has little effect. Sarah knocks it away as her assailant tackles her to the ground. She begins to SCREAM.

INT. EARL'S LIQUOR

EARL (55) counts cash from the register.

SARAH (O.S.) (sounding distant) HELP!

He looks up and toward the door. Tilts his head to listen.

EXT. STRIP MALL

The Attacker, sitting on top of her as she struggles, looks to find...

...a large CHUNK OF CINDER.

The Attacker grabs and raises it high of their head.

SARAH

HELP!

The Attacker strikes her in the head. She quiets, but continues to move in a numb daze. The Attacker strikes again with skull crushing force and Sarah stills.

The Attacker looks around the lot to see if anyone's coming, then reaches into their tracksuit pocket, drawing out the STEAK KNIFE.

INT. EARL'S LIQUOR

Earl steps to his glass door and peers out into the lot.

EARL'S POV - Sarah's car is in sight, but it hides the attack leaving only vague shadow movement to be seen.

He unlocks the door...

EXT. STRIP MALL

...and steps out.

EARL EVERYTHING OKAY?

A MASKED HEAD pops into view over the car hood and looks straight at him.

EARL

HEY!

The Attacker makes to flee, halts, returns for the forgotten stun gun and runs off.

Earl sprints into the lot, rounds the car and stops dead in his tracks, his expression one of horror.

EARL

Holy shit.

EXT. STRIP MALL - DAY

Blood, congealed to dark brown, stains the pavement beside the back tire of Sarah's car. An ENGINE MOTOR HUMS and Sarah's car lifts off the ground...

... as it's hoisted into the flat bed of a tow truck.

The strip mall is a crime scene now. Police tape sections off the area around the tow truck. A few BEAT COPS guard the tap and keep spectator's back.

DETECTIVE MENCIA (50s), bearded, tired from a long night's work, oversees the towing.

LOT ENTRANCE

A Toyota Corolla pulls into the strip mall lot and parks a ways from the crime scene. Tori climbs out of the driver's seat of her car, followed by May at the passenger side.

The observe the scene for a moment.

MAY What happened?

TORI No idea, but it looks like this is as close as we can get.

MAY Is it even open?

TORI Only one way to find out.

INT. BABY MATTERS - MOMENTS LATER

Tori and May walk in to find a flutter of activity.

A HALF-DOZEN PREGNANT WOMEN, as well as a few BOYFRIENDS or HUSBANDS, stand at the display window, watching the police.

As they edge in closer, May notices Louisa, Tori's pregnant neighbor, is part of the group as well.

Tori leans to PATRICE (20s), anxious, six months pregnant.

TORI Anyone know what's going on?

PATRICE Someone was attacked last night.

LOUISA

It was Sarah.

Tori rolls her eyes at Louisa's intrusion.

PATRICE You don't know that.

LOUISA That's her car.

Tori and May watch with the rest of them as the tow truck is let through the tape.

TORI Does Drew know?

Patrice nods back toward the room. Tori and May look to the corner of the room to see...

Drew Chambers, alive, belly now flat, sitting alone, facing away from the window. She appears sullen as she dabs a tissue to her eyes. TORI

Where's Ann?

LOUISA Here she comes now.

Through the window, Ann and Mencia can be seen heading to the building.

LATER

The group sits in scattered chairs facing Mencia and Ann. Tori and May sit beside each other.

> ANN I thought about canceling today's class, but after speaking with the detective, we thought you should all be made aware of the situation.

Ann steps aside for Mencia and sits in a chair next to Drew. She takes her hand and whispers something to her. Drew nods.

MENCIA

Hello, I'm Detective Mencia with the Gunnison County Police Department. As some of you may be aware already, a member of your group, Sarah Warren, was attack and killed last night just outside the building.

Gasps and light chatter arise. Tori leans forward, worried.

TORI What about her baby?

MENCIA The baby is in good condition and currently with his father.

More light chatter.

PREGNANT WOMAN #1 Can you imagine being Bill right now?

MENCIA

Ladies, please. (waits for quiet) The reason I wanted to inform you all here is because the nature of the attack is the same as the one that occurred to Drew Chambers.

Gasps. A cacophony of chatter. May leans to Tori. MAY What's going on? TORI Drew was attacked when she was pregnant. The attacker sliced her open and ripped the baby right out of her. May's jaw drops. MAY Jesus Christ, what the fuck have you gotten me into? Tori waves her off. TORI (to Mencia) Do you know anything more about him? LOUISA Could he be a Satanist? MAY Satanists are just eighties hysteria. Louisa glares at May. LOUISA The greatest trick the devil ever pulled was convincing the world-ANN (stern) Ladies, the officer is speaking. They go silent, waiting for Mencia to continue. EXT. STRIP MALL - DAY As cop cars and spectators begin to disperse, May and Tori stand outside Baby Matters, arguing. TORI You can't leave yet. You said you'd give it a couple weeks.

MAY And you said you were taking me to Lamaze and baby bonding classes, not Camp Crystal fucking Lake.

Patrice exits Baby Matters, purse slung over her shoulder.

TORI Patrice, are you leaving?

PATRICE Yeah, I'm really freaked out. (touching belly) So's she. She's kicking up a storm.

TORI I'm sure it'll be fine.

She points to a lone cop car still in the lot.

TORI He'll be there all the time now.

PATRICE I appreciate that, but this much adventure can't be good for the baby. I'm going to Minnesota.

TORI

Minnesota?

PATRICE Yeah. I never thought I'd say this, but I think I'll be less stressed staying with my mother-in-law.

TORI (disappointed) Oh, well keep in touch.

They hug.

PATRICE Don't worry, the moment I pop, I'll be back to show her off.

They separate and Patrice heads to the parking lot. Tori looks to May with puppy dog eyes.

TORI You can't leave alone in there.

May frowns, defeated.

INT. BABY MATTERS - LATER

May, Tori, Ann, Drew and the rest of the group sit in a circle of chairs in the center of the room. A PREGNANT TEEN relates her story.

PREGNANT TEEN

When I told my boyfriend he said it wasn't his, even though he's the only one I been with. I told him I'd need his help and he gave me ten dollars and said he never wanted to see me again. Which was dumb cause we have class together. I just need better support.

The women all smile at her. Compassionate. Accepting.

ANN We're very happy to have you here. (to May) How about our other new member? Care to introduce yourself.

May shifts, uncomfortable.

MAY Um... my name's May and uh... it's pretty much the same deal as her.

TORI (soft admonishment) Come on, May.

MAY

Okay. I'm seven months pregnant, I was married, but two weeks ago my husband died in a car accident.

Looks of sympathy all around.

ANN I'm sorry to hear that. That must be very painful.

May shrugs. The ladies exchange awkward glances.

TORI May was in an abusive relationship. (to May) Go on.

May fidgets.

MAY

I guess I'm here because I never really bonded with the pregnancy. I mean, I never had a choice, so I think I was in denial the whole time. But once Peter, my husband, died, all of sudden I had a choice. And once I had that all I could think was, "Get this fucking thing out of me!" If it wasn't for Tori here I'd probably be getting an abortion right now.

Dead silence. The women look disgusted. Drew stands and walks toward the back, disappearing around a corner...

...a door SLAMS so hard it RATTLES the display glass.

Ann regards May with a look of resignation.

ANN We'll do what we can for you. If you'll all excuse me for a moment.

Ann stands and heads after Drew.

May glances around. No one will look her in the eyes...

...except Louisa, who leans forward and rests a hand on May's knee.

LOUISA I'll pray for you.

MAY

Thanks.

LOUISA And I'll pray that your soul avoids the pit of eternal hellfire.

MAY (beat) Right back at 'cha.

INT. TOYOTA COROLLA - DAY

Tori drives as May stews in the passenger seat.

MAY They all think I'm an asshole. TORI You told a bunch of happily pregnant women that you want an abortion. Of course they think you're an asshole.

MAY Do you think I'm an asshole?

TORI Yeah, but I wanna help. Today was a weird day. Thursday will be back to normal. And you'll be there, right?

MAY Wearing a helmet and body armor.

INT. CARVER HOME - KITCHEN - DAY

May enters from the Laundry Area and sets her purse on the counter. She reaches inside, takes out her phone, checks for messages, then drops the phone next to her bag.

Next, May opens the door to the fridge and peers inside.

QUICK CUT - A frozen block of lasagna THUDS into the microwave. The door closes and the microwave fires up.

INT. CARVER HOME - LIVING ROOM - NIGHT

May lays on the couch watching TV. The lasagna sits half-finished on the coffee table in front of her.

ON TV - NEWS CHANNEL PUNDITS distill the day's events into jibber-jabbery nonsense.

May's eyes grow tired... she begins to fall asleep...

DING-DONG

She hits the remote and the TV displays the time, "10:47pm". She waits...

DING-DONG, DING-DONG

She sighs and struggles to sit up.

FOYER - MOMENTS LATER

May walks to the door, flips the porch light on and peers out the window...

She furrows her brow at what she sees, then unlocks and opens the door...

Louisa, stands on her porch stoop, holding a Bible.

LOUISA Hello, May. It's Louisa from down the street. We met at group?

MAY What're you doing here?

LOUISA

I told you I would pray for you and I have. All night. I asked the Lord, "How Lord, can I show her the sinful nature of what she considers?" and he spoke to me. "Show her my word", He said.

Louisa holds up the Bible.

MAY Isn't it a little late for this?

LOUISA It's never too late. Tell me, May, have you found the Lord Jesus?

MAY (sighs) Not yet, but I haven't checked the couch cushions.

Louisa glares at her.

LOUISA This is not a laughing matter. What you're contemplating is mortal sin. The MURDER OF YOUR BABY is not-

MAY Yeah, that's goodnight.

May tries to close the door, but Louisa puts her foot in the way and gets in May's face.

LOUISA

(quiet but forceful) You can shut me out, but you can't shut out God's judgment.

MAY Don't make me push a pregnant lady. May pulls the door back and slams it on Louisa's foot.

EXT. CARVER HOME

Louisa yelps and hops back as May slams the door closed, locking it. Louisa smacks the Bible against it.

LOUISA You're the one who deserves to have it taken!

The porch light turns off. After a moment of silence, Louisa hobbles away.

INT. CARVER HOME - GUEST ROOM - NIGHT

Moonlight streams through a window, illuminating May, who sleeps on a folded-out futon in the center of a sparsely decorated bedroom. A small dresser, end table and lamp are the only other items around her.

May spins under the covers, opens her eyes... grumbles.

INT. CARVER HOME - UPSTAIRS HALL - MOMENTS LATER

May, wearing only a long sleep shirt, exits the Guest Room and feels her way down the dimly lit hall. She passes the stairs, goes a few feet more and enters the bathroom.

INT. CARVER HOME - BATHROOM - MOMENTS LATER

Lit only by a wall-socket NIGHT LIGHT, May sits on the toilet, peeing. She finishes and stands, pulling her underwear up beneath her sleep shirt.

INT. CARVER HOME - UPSTAIRS HALL - MOMENTS LATER

The bathroom door swings open silently and May feels her way back into the hall.

She comes to the open door of the Guest Room...

INT. CARVER HOME - GUEST ROOM

Silhouetted by the moonlight, a HUMAN FORM appears to be standing by the window, looking down at the lumpy, crumpled blankets on May's futon.

May squints through tired eyes, unsure what she's seeing.

The Form shifts... an arm moves to the mid-section... the Form's shirt pulls tight revealing...

...a PREGNANT BELLY. The arm moves again...moonlight glints off metal as the Attacker brings out a STEAK KNIFE...

May lets out an involuntary GASP.

The Attacker whirls around.

May throws the door closed...

INT. CARVER HOME - UPSTAIRS HALL

... and jets down the hall, passing the stairs and bathroom.

The Attacker enters the corridor just as May reaches a door at the opposite end and throws herself inside the...

INT. CARVER HOME - MASTER BEDROOM

She slams the door and pushes in the simple PUSH BUTTON LOCK. The door SHUDDERS as it's hit from the other side.

May moves to a TALL DRESSER, attempting to push it in front of the door.

MAY

Go away!

The dresser won't budge.

MAY

Go away!

Her eyes light up.

MAY

I HAVE A GUN.

May slides over a four-post, king sized bed, opens the closet and rummages the top shelf.

The pounding at the door stops.

May pulls a small LOCK BOX out of the closet, brings it to the bed's end table and rifles through the drawer.

The door knob starts to JIGGLE as the Attacker attempts to pick the simple lock.

May finds the key. With panicked hands she opens the box...

It's contents spill everywhere. A REVOLVER hits the carpet. Bullets scatter around it.

She drops to her knees and grabs the gun, struggling with the ejector rod.

The push button lock POPS UP.

May ejects the cylinder and grabs a bullet as the Attacker crashes through the door.

She loads a bullet, slaps the cylinder in and fires...

The shot SLAMS into the wall just behind the Attacker's head. The Attacker ducks and retreats, disappearing through the door.

May ejects the cylinder, attempts to pick out the spent case, but burns herself.

She tilts the gun and let's gravity eject the shell for her. She glances at the doorway...

...pitch black and still.

She starts loading rounds from the carpet, one by one as quickly as possible. She loads the final round, points the gun at the door...

BANG. She accidentally fires off a shot.

May takes a breath, trying to steady herself.

INT. CARVER HOME - UPSTAIRS HALL - MOMENTS LATER

Empty. No signs of movement.

May enters the hall, gun held forward, and moves down the hall, peering into the bathroom as she passes it, then heading to the stairs.

INT. CARVER HOME - FOYER - MOMENTS LATER

May descends the steps, reaches for the light switch at the bottom, then thinks better of it.

She heads down the hall.

INT. CARVER HOME - KITCHEN

She stops just outside and peers in...

The sliding glass door is open. Her phone sits on the counter beside it. The room appears empty, but there are blind spots everywhere.

She musters up courage, then makes her move...

She bolts into the kitchen, grabs the phone, then runs down an adjacent hall and into a downstairs bathroom.

INT. CARVER HOME - DOWNSTAIRS BATHROOM

Cramped and empty. May locks the door, training her gun on it as she dials and puts the phone to her ear.

> OPERATOR (V.O.) (filtered, from phone) Nine-one-one, what's your emergency?

MAY (hushed) There's someone in my house.

EXT. CARVER HOME - DRIVEWAY - NIGHT

Two parked SQUAD CARS bathe the neighborhood in red and blue light. A handful of neighbors watch the scene from their porch stoop or the end of their driveway.

May leans against the cop car farthest from the house as Detective Mencia interviews her.

MENCIA And the firearm is yours?

MAY It's in my husband's name, but it's mine now.

MENCIA Alright, wait here one moment.

Mencia heads toward the house.

TORI (O.S.)

May?

May turns...

Coming toward her is Tori, wrapped in a pink bathrobe and Lionel, wearing a blue blazer over pajama pants. Tori reaches her and takes her hands, concerned.

> TORI I wanted to see what the hubbub was about. What happened?

MAY She attacked me.

TORI

Who?

MAY The same woman who attacked Drew and the other girl.

TORI How do you know it's a woman?

MAY She's pregnant, Tori.

Tori looks at her, doubtful.

TORI Why would a pregnant woman want to steal a baby?

Mencia returns as TWO COPS exit her house.

MENCIA Okay, the house is all clear. You can go back inside. We'll keep an officer here overnight for you.

MAY Uh, okay. Can I have my gun back?

MENCIA Officer Schwartz left it on the kitchen counter for you.

May nods, but Tori doesn't like this.

TORI No way. May, you can't stay here alone after this.

MAY There's a cop in the driveway. I should be okay tonight.

TORI And what about tomorrow night. And the night after that. May wants to say something, but without the audience. MAY (to Mencia) Thank you, Detective. Mencia nods and heads off. May turns to Lionel, who politely gives them space. MAY Tori, tomorrow and the day after I'm gonna set up a doctor's visit-TORI May, no-MAY There's only one thing this psycho wants and I don't have to carry it for her. TORT Lionel works from home. He'll be around all the time. We can protect you. You can protect us. You've got a gun. Please. Don't leave me alone in this. May thinks it over. TORI You still owe me two weeks. May frowns. Decision made. INT. BABY MATTERS - DAY The front door opens. Tori enters. May enters behind her... ... and is immediately bombarded by several chatty women. PREGNANT WOMAN #1 Oh my God, we heard what happened.

PREGNANT WOMAN #2 How's the baby?

MAY Fine. As am I.

PREGNANT WOMAN #1 Did you get a good look at him?

PREGNANT WOMAN #2 Was he tall or short?

PREGNANT WOMAN #3 Was he limping?

MAY

What?

PREGNANT WOMAN #3 I was waiting at the bus stop the other day and this really creepy guy with a cane was staring at me the whole time...

MAY There wasn't any limping.

PREGNANT WOMAN #1 Did you notice *anything* about him?

May starts to answer... then becomes aware of all the PREGNANT BELLIES surrounding her.

MAY No, I didn't see anything new.

May squeezes past them and makes her way to Tori, who's set her bag down and started tying up her hair.

> TORI Hey, at least your more popular.

MAY (sarcastic) Yes, everyone wants a piece of me.

ANN (O.S.)

May?

May turns to see Ann and Drew approach her.

ANN I'm gonna have you do something a little different then the rest of the girls.

Ann motions to Drew, who appears calm, but cold.

ANN Drew will take you to the back and lead you through it.

The two eye each other uneasily.

INT. EXAMINATION ROOM - MOMENTS LATER

Drew leads May into the room and motions to an exam table.

DREW Just lie down and we'll get started.

May lies down as Drew goes to a cabinet in the corner. May watches Drew take out a stethoscope and magic marker.

MAY What are we doing?

DREW Something called baby mapping. It lets us see what position your baby's in.

MAY Have all the girls done it?

Drew brings the supplies to the exam table, pulls up a chair and sits down.

DREW Most of the girls aren't far enough along yet. Some opt out. Louisa for example. Pull up your shirt.

May does, exposing her whole belly. Drew begins to feel along May's belly, putting light pressure here and there.

MAY Why won't Louisa?

DREW She says she has religious concerns and her belly is sensitive.

MAY Her belly is sensitive to religious concerns?

DREW It's not my place to pry.

Drew takes the marker and draws a little pinpoint on May's lower abdomen.

She puts the stethoscope to her ears and sets the receiver on May's tummy, moving it occasionally... searching.

> MAY Can I ask you something about when you were attacked?

DREW

I suppose.

MAY Did you see or notice anything that the police didn't tell us?

DREW

When I was attacked I didn't see anything at all. One minute I was answering the door, the next there was blood everywhere and my baby was gone.

She makes another pinpoint with the marker and sets the stethoscope aside.

MAY Did they ever find him?

Drew shakes her head and begins feeling May's belly again.

MAY Could he still be alive?

Drew sighs and shakes her head again.

DREW Brandon suffered from a birth defect. One day the doctor had trouble finding a heartbeat so he did a 3D-Ultrasound.

She pauses from examining May, struggling with her story.

DREW Brandon's head hadn't developed properly. On the scan it looked like it had been caved in on one side. His brain had stopped developing basic motor functions and he passed inside me. MAY

Will you try again?

DREW

I can't. The attack made me sterile. So I hope you understand why it's hard to watch someone who has everything right in front of her be so eager to flush it down the toilet.

MAY I'm not trying to hurt people. I'm just not sure I'd be a good mother.

DREW Said every mother who ever existed.

May looks away.

DREW

What about adoption?

MAY

How can you trust someone just by reading about them on a piece of paper? My mom and dad would've looked good on paper. They wanted kids. But they weren't parents.

May thinks in silence for a moment as Drew continues to draw on her belly.

MAY I guess I don't trust anyone, including myself. Deciding to have a child is an act of faith.

DREW There's just one catch...

Drew grabs a nearby mirror and holds it up. Reflected in it is the simple OUTLINE OF A BABY, head down in the fetal position, drawn on May's tummy.

DREW ...you already have a child.

Drew hands the mirror to May, who continues to scrutinize her belly, like the answer to some great mystery is written in code there.
MAY

Girl.

Drew nods, turns to a nearby faucet and fills up a cup of water. She returns to May.

DREW

Drink.

MAY What is it?

DREW Just cold water. She seems to be sleeping. We're gonna give her a little splash.

May drinks the water and hands the glass back.

DREW You see where the feet are? Put your fingers right there.

May sets her fingers on the sketched out feet.

DREW You feel her waking up? (May nods) Give it a light press.

May pushes with her fingers... then pulls them away suddenly, as if stung.

DREW She pushing back? (May nods) Do it again.

May pushes... and pulls away, though not as suddenly this time. A small smile comes to her lips.

MAY It's like she's kick boxing me.

Drew smiles back with more than a hint of sadness.

DREW You're playing with your daughter.

May becomes uneasy. She rolls down her shirt and starts to sit up.

I, uh... need to use the bathroom.

INT. BABY MATTERS - RESTROOM - MOMENTS LATER

The door swings open and May enters the small, two-stall restroom. She goes to the sink, let's out a sigh and looks at herself in the mirror.

After a beat she lifts her shirt a bit, taking another look at her babies silhouette.

The sound of something hard hitting porcelain echos from the corner stall.

LOUISA (O.S.) Goddammit... Sorry, Lord.

May looks to the stall... something catches her eye and she moves in closer, peeking through the thin gap of the door.

MAY'S POV - Louisa, faced away from the door, shirt pulled up, struggles with a set of straps that seem to wrap around her stomach and attach at her back, just below her bra.

May watches, puzzled. What's she seeing?

MAY'S POV - Louisa angles toward the door and her belly comes into view... it's flesh colored, but PLASTIC-LOOKING with many tiny ripples resembling WRINKLED SILICONE...

Louisa glances at the door-

May jumps back.

LOUISA (O.S.) Hey! What the hell?

MAY

Sorry.

May scrams...

INT. BABY MATTERS - HALLWAY

... into the hallway, gets to the corner-

Tori pops out in front of her, giving her YELP.

TORI

Whoa, slow down there.

May stops to catch her breath. Looks back to the bathroom.

TORI How'd the baby mapping go? Can I see?

Tori reaches for May's shirt and May pushes her hand away.

MAY I just saw something. Louisa...

TORI

What?

MAY It looked like she had a fake belly. Like her bump was made of plastic.

Tori's eyebrows raise.

TORI

Really?

MAY (nods) Is it possible she's not even preg-

The bathroom door opens and May quiets. Louisa enters the hallway, glaring at May, who turns away.

Louisa approaches...

TORI Oh, wow, feel that!

Tori grabs her belly.

TORI My baby's going crazy in there.

She grabs Louisa's hand as she passes, pulls her over and presses it to her belly.

TORI

Feel that.

Louisa tries to pull away.

LOUISA

No.

TORI What're you talking about it? It's going crazy in there. Louisa yanks her hand away. Tori reaches for Louisa's belly.

TORI Okay, your turn.

Louisa slaps her hand away.

LOUISA

No.

TORI (persisting) Oh come on, it's fun.

Louisa pushes her hand again and backs away.

LOUISA No one touches my stomach, it's very sensitive.

TORI Well, can I see it?

LOUISA

What?

TORI Your stomach. Sometimes you can see them kicking.

LOUISA

No.

MAY What's the problem? Just lift up your shirt.

LOUISA I don't walk around flashing my navel at people like some slutty pop tart.

MAY (mocking) Oh no, you would never do anything immoral, would you?

Louisa glares at her.

LOUISA I heard he tried to get you the other day. Shame how that worked out. Poor child doesn't stand a chance now.

Louisa walks off disappearing around the corner. Tori's jaw drops open as she gives May a, "Holy shit, she did not just say that" look.

INT. POLICE STATION - MENCIA'S OFFICE - DAY

The shades are drawn in this small, cluttered office as Detective Mencia sits at his desk, pondering something...

On the other side of his desk is May, waiting...

MENCIA

So... you're saying you no longer believe your attacker was pregnant.

MAY

It doesn't make sense for a pregnant woman to steal a kid when she'll have one anyway, right? It makes *perfect* sense if she's faking. Whoever she's trying to fool, she'll *need* a baby somehow.

MENCIA

But why would she wear the prosthetic while attacking you?

MAY

Can you imagine if someone saw her without it? If her husband caught her going out the door, or a neighbor out late for some reason sees her and notices she doesn't have a belly anymore. Besides, she's wearing it all the time. She's used to it.

Mencia stands, walks to mobile dry erase board and spins it to face them.

On it is the whole case laid out. Drew's picture, Sarah's picture... May's picture, as well as photos of the crime scenes, including May's house.

He picks up a marker and writes "Louisa Tanner" on the board, thinks for a moment, then writes "Richard Tanner" next to it.

MENCIA Alright, I'm gonna go through everything again, taking this new information into account. But right now I don't have enough for an arrest warrant.

MAY Can't you make her lift her shirt?

Mencia caps the marker, sets it down and turns to face her.

MENCIA That would require a search warrant and we'd need probable cause.

MAY What would give it to you?

MENCIA

Well, I'm not the judge. But based on Louisa's statements and actions, I think proof of her false pregnancy could get us a warrant for the rest of her property.

MAY Will you at least go there and talk to her. Maybe she'll slip up-

MENCIA

Of course I'm doing that. But based on what you told me, she's not going to be very cooperative, and if I can't get any evidence on her now, we're basically just waiting and hoping she screws up.

EXT. TANNER HOME - DAY

Detective Mencia stands on the porch stoop and rings the doorbell. He waits... listens... knocks.

The door's yanked open and RICK TANNER (39), scruffy face, wife-beater T-shirt, can of beer in hand, squints through the screen door.

RICK Can I help you?

MENCIA Richard Tanner? I'm Detective Mencia with the Gunnison County (MORE) MENCIA (cont'd) Police Department. I was hoping I could speak with your wife.

Rick takes a swig of beer and wipes his mouth with the back of his hand.

RICK This about all them girls getting attacked?

MENCIA Yes, it is.

RICK She already talked to the police about that.

MENCIA

I realize that, but I haven't spoken with her personally and as new information comes in, it's sometimes necessary to revisit key witnesses.

Rick nods, thinking...

RICK LOUISA! YOU GOT A VISITOR!

He takes another swig of beer.

MENCIA Thank you. Can I come in?

RICK Nah, she'll be quick. She's just upstairs.

Rick turns away from the door and looks back inside, toward the staircase, waiting.

MENCIA Congratulations by the way.

RICK

For what?

MENCIA Being an expectant father. RICK Oh yeah. That.

He doesn't even bother making eye contact. Just takes another swig. Mencia continues, pretending to reminisce.

MENCIA

I remember when I first saw mine, it was on the sonogram. Doctor spreads some gel on her stomach, slides that little wand around and bam, there it is. The whole world's different just like that.

Mencia eyes Rick through the screen door.

MENCIA But I'm sure you know all about that by now.

RICK

Sure.

Mencia looks visibly perturbed by the lack of response.

MENCIA And then there's feeling 'em kick for the first time. I used to put my ear right up to her belly cause you could here him moving around in there sometimes. (beat) You ever do anything like that?

Rick chuckles slightly and sips his beer, never taking his eyes off the stairs.

RICK HEY HONEY, YOU NEED SOME HELP?

LOUISA (O.S.) I'm comin', I'm comin'.

Louisa appears at the top of the stairs and descends, keeping a steady grip on the banister.

RICK You got it?

LOUISA Yeah, I got it.

Rick tips his beer to Mencia as he heads back in the house.

RICK Nice talkin' with you.

MENCIA

Mmm-hmm.

Louisa arrives at the door and shoots Mencia a wide smile.

LOUISA Can I help you?

EXT. MCGILL HOME - CONTINUOUS

Across the street, the curtains of a window rustle and part as Tori and May peek out.

INT. MCGILL HOME - LIVING ROOM

The girls watch what appears to be a pleasant conversation between Louisa and Mencia.

Behind them, Lionel, on the home computer, turns and looks at them for a beat.

LIONEL Just an outsider's perspective here, but if I didn't know any better I'd say you were the ones being creepy stalkers.

Tori sticks her tongue out at him and goes back to watching.

THE GIRL'S POV - The conversation is getting more animated. Louisa appears offended and Mencia appears defensive.

> TORI What if this doesn't work?

MAY We handle it ourselves. I'm not living across the street from that psycho bitch without doing anything about it, I can tell you that.

TORI

Oop, there she goes.

THE GIRL'S POV - Louisa closes the door in Mencia's face. Mencia turns and heads back to his car.

May heads for the door.

EXT. MCGILL HOME - FRONT YARD

The front door opens and May exits to the porch just as Mencia is reaching his car.

May SLAMS the door behind her...

Mencia glances up and spots her... they lock eyes for a beat, he gives her a subtle shake of the head, "No go" and gets in his car.

May frowns and looks toward the Tanner home...

... to Louisa, peeking out the window at her.

EXT. STRIP MALL - DAY

May walks with purpose through the parking lot toward "Baby Matters". Tori keeps up pace just behind.

TORI Should we go over the plan?

MAY What plan? I'm gonna grab her shirt and yank it over her head.

TORI Do you need me to distract her?

MAY From what?

TORI Maybe I could take a picture.

May stops at the door.

MAY Okay, yeah. That's a good idea.

May opens the door and enters. Tori follows right behind, pulling out her smartphone as she does.

INT. BABY MATTERS

A circle of chairs is already set up as Ann leads a meeting with Drew by her side.

May and Tori slip in silently like college kids late to a lecture and pull a few chairs up to the circle.

ANN ...some women find that the pain during water birth is low enough that an epidural isn't needed.

May and Tori scan the circle for Louisa, but don't see her.

ANN

Of course if something goes wrong, the doctors will want to move you fast, so many hospitals don't offer water birth. You'll want to-

TORI Excuse me, Ann.

ANN Yes, Tori?

TORI Where's Louisa today?

Ann and Drew exchange a secretive glance.

ANN Louisa... didn't feel comfortable here anymore. Especially with everything that's been going on. She'll no longer be joining us.

May and Tori exchange glances as Ann continues her lecture.

MAY (quiet) She's not gonna let us get anywhere near her.

INT. MCGILL HOME - UPSTAIRS BATHROOM - DAY

Tori bathes in a full tube of warm water while May sits on the closed toilet seat, applying lotion to her legs.

Tori takes a sponge and squeezes the sudsy water over her breasts and belly.

TORI Do you think I should do a water birth? I've always wanted to birth naturally, but I have a low tolerance for pain. MAY I don't know. It sounds kind of dangerous to me.

May squirts more lotion on her hand and rubs her thigh.

MAY I'm gonna have horrible stretch marks. I dry out way too easy.

TORI

I heard one that if you cover Cocoa Butter or Vitamin E oil with Saran Wrap, you can just leave it there to moisturize all day.

MAY You believe whatever new age nonsense you hear, don't you?

Tori flicks the sponge at May, splattering her with water.

MAY (smiles) Bitch.

May grabs a wad of tissues and starts to dry off. As she does, she develops a far-way expression.

TORI

What's wrong?

MAY

We're still living across the street from Psycho Bitch, that's what's wrong.

TORI

We'll be fine. Lionel only leaves to go to the store and you have the gun, which, by the way, you shouldn't keep loaded under your pillow at night. You're gonna have a bad dream and shoot yourself in the head.

May lifts the toilet seat and throws the wet tissues in, before grabbing a few more to dry her face.

MAY There's got to be another way to prove she's not pregnant. May tosses the tissues away, flushes... and freezes, watching the water swirl and disappear down the bowl.

TORI

Everything okay in there?

May moves to a nearby window, pushes aside the curtain and peers out...

MAY'S POV - Louisa's house sits right across the street.

MAY

I have an idea.

EXT. MCGILL HOME - BACKYARD - LATER

May walks to the back gate and opens it...

Thick woods crowd the area behind Tori's house.

TORI

Will you just stop and explain this to me? How do you expect to steal her urine sample?

MAY

When I was a teen I was... troubled. One day my mom decided she wanted to drug test me without my knowledge so she emptied the water out of the upstairs toilet and turned it off so it wouldn't flush. When I finally went to the bathroom she had a clean urine sample.

TORI And you want to do that to Louisa?

MAY

(nods)
I can break in while they're away,
empty every toilet in the house,
wait for her to pee, collect it and
get out.

Tori looks exasperated.

TORI

How're you gonna break in?

MAY

All the houses in this neighborhood are the same. I've seen your locks. I've seen mine. I can pick them.

TORI

You can?

MAY

Like I said, I was a troubled teen.

TORI But there's two people in that house. How're you going to know

who's peeing where and when?

May hesitates, nervous to say it.

MAY

I'll stay overnight. I won't be able to sneak back out until they're asleep anyway.

TORI

This is crazy. You want to spend the night with the person who's trying to gut you and you can't even be sure you'll get what you're after.

MAY

(agitated)
This is fight or flight right now.
I will not live across the street
from someone who wants to harvest
me. Now if you won't help me
there's only one other option and
you know exactly what I'm talking
about.

Tori bows her head in thought. May looks back to the woods.

MAY This whole neighborhood is basically one big cul-de-sac, which means these woods are the same woods that are behind her house. Do you know a time when they normally leave together? TORI

(defeated) They usually go shopping on Friday after Rick gets home from work. You'd have about fifteen minutes in drive time alone. But they don't always come back with a lot.

MAY You can keep an eye out. And the upstairs bathroom is visible from your bathroom. I just need a way to watch the downstairs.

May closes the gate and starts back toward the house.

TORI One last thing.

May turns to Tori.

TORI What if her husband's in on it? What if he's in on it and they find you?

MAY (thinks it over) I'll bring the gun.

INT. TANNER HOUSE - LAUNDRY AREA - DAY

An impatient looking Louisa leans on a washer dryer next to an open door looking into a darkened garage.

She looks down a short hallway with a door on either side... it feeds into the empty kitchen

> LOUISA COME ON, WHAT'S TAKING SO LONG?

RICK (O.S.) I JUST GOT HOME FOR CRYIN' OUT LOUD! CAN'T A MAN GET DRESSED?

LOUISA I DON'T KNOW, CAN'T HE?

Rick finally comes into view, plucking his wallet off the kitchen counter. He heads toward Louisa.

RICK What's with you lately? You seem to have attitude all the time.

Louisa smiles with a devious glint in her eyes.

LOUISA I'm pregnant, I have hormones.

RICK You're full of shit is what you are.

They head into the garage, closing the door behind them.

INT. MCGILL HOME - UPSTAIRS BATHROOM

Tori watches from the window as the garage door opens at the Tanner house and a red FORD EXPLORER pulls out.

She takes out her phone and dials...

EXT. TANNER HOME - BACKYARD

May waits outside the back gate, peeking into the yard. Her phone rings and she answers.

INTERCUT MAY and TORI

MAY

Yeah?

TORI They're leaving now.

May opens the gate and enters the yard, closing it behind her. She sets the phone to SPEAKER as she strides toward the back door.

TORI

I was thinking, May. Maybe you should be looking for a murder weapon or something. You know, instead of collecting pee.

May reaches the sliding glass door and pulls out a BUMP KEY... a key with deeply cut, evenly spaced grooves.

MAY She's not going to leave a murder weapon or bloody clothes just lying around. I only have so much time. She puts the key in the lock and takes out a screwdriver. Putting a twisting pressure on the key, she taps it twice with the driver's handle.

The KEY TURNS and the door slides open.

MAY

I'm in.

TORI Holy shit, really?

INT. TANNER HOUSE - KITCHEN

May enters, slides and locks the door. She turns...

...and comes face to face with a HUGE HULKING FIGURE.

She SCREAMS, jumps back... and stops...

The figure is a life-size STATUE OF JESUS, arms outstretched, head tilted and gazing upon the ceiling.

TORI (V.O.) (on speaker) May? May?! What is it?

MAY (catching breath) Jesus.

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TORI (V.O.)
What is it?
```

MAY Jee-sus!

TORI (V.O.) What *is it!*?

MAY Just call me when they're coming.

May hangs up the phone and heads toward lower kitchen cabinet. She opens it, takes out a larger BOILING POT and heads toward the foyer.

INT. TANNER HOUSE - UPSTAIRS HALL - MOMENTS LATER

May ascends the stairs, turns and enters the bathroom

INT. TANNER HOUSE - UPSTAIRS BATHROOM

She sets the pot in the sink and starts filling it with water. Kneeling down, she turns the water valve off and flushes the toilet.

She opens a cabinet beneath the sink and pulls out a bath towel, placing it on the floor.

She opens the bowl lid... the water has stilled.

She turns the faucet off, takes the boiling pot and slowly pours it into the toilet until the water begins to force through the system.

The toilet flushes again, this time leaving just the barest amount of water in the bowl.

May soaks what's left up with the bath towel, then tosses it in to the boiling pot.

She pulls herself to her feet, grabs the pot and leaves.

INT. TANNER HOUSE - DOWNSTAIRS BATHROOM - LATER

The toilet flushes as May waits for the boiling pot to fill with water.

A BUZZING.

May answers her phone.

MAY

What?

INT. MCGILL HOME - UPSTAIRS BATHROOM

Tori looks out the window.

TORI They're home.

```
MAY (V.O.)
(from phone)
Already?
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TORI'S POV - the red Ford Explorer approaches the house.

TORI They're pulling in the driveway now.

INT. TANNER HOUSE - DOWNSTAIRS BATHROOM

May shoves the phone in her pocket.

MAY

Shit.

She dumps the pot of water in the toilet. It flushes and she drops to her knees with the towel, drying out the bowl.

MECHANICAL GRINDING as the garage door opens.

She exits with the towel into the...

LAUNDRY ROOM

She opens a hamper and throws the towel in.

Behind the nearby door... the sound of the garage closing.

May hurries to the door opposite the bathroom and opens it to BASEMENT STEPS.

She starts in, but one quick glance back stops her...

The boiling pot still sits in front of the toilet.

She dashes to it, grabs it and hurries down the hall...

LOUISA (O.S.) Why didn't you tell me you went earlier?

RICK (O.S.) Cause you wanted spaghetti.

KITCHEN

May runs into the kitchen, hurls the pot back into the cabinet and runs back to the...

LAUNDRY AREA

LOUISA (O.S.) I just want pasta. I don't care about the sauce.

May reaches the basement door, disappears inside and closes it behind her leaving a DRAFT STOPPER sitting in the middle of the floor.

54.

The door opens and Rick stomps inside, perturbed.

RICK We were half-way there already. We should've just got it.

Louisa comes in behind him and slams the door shut.

LOUISA I don't like being in your car. It hurts my back.

She sees the draft stopper on the floor.

LOUISA How many times have I told you to push this thing back in?

RICK I didn't touch it.

LOUISA Then how is it like this?

RICK Maybe *you* kicked it.

INT. TANNER HOUSE - BASEMENT

May watches in near complete darkness as the last sliver of light from the basement door is covered up.

LOUISA (O.S.) See? How hard is that?

INT. TANNER HOUSE - KITCHEN

Louisa moves into the kitchen as Rick takes the boiling pan from the cabinet and starts filling it with water.

> LOUISA What are you doing now?

RICK Makin' pasta like you said.

Louisa heads toward another room.

LOUISA I'm gonna go lay down. RICK Please. Saves me the trouble of havin' to conk you out.

INT. MCGILL HOME - DINING ROOM - NIGHT

Tori greedily eats her steak and potatoes as Lionel sits across from her, eying her suspiciously.

LIONEL Every thing okay today? You and May have been acting awfully strange.

TORI (through food) We're fine.

LIONEL

You sure? You've spent most of the day in the bathroom and I haven't seen May in three hours. I knocked on her door and she wouldn't answer.

TORI She's probably sleeping.

On the table, Tori's phone rings. She answers...

TORI

Yeah.

INT. TANNER HOUSE - BASEMENT

May crouches on the basement stairs near the door.

MAY I just heard someone go in the bathroom, but I can't tell who. Can you see from over there.

INT. MCGILL HOME - DINING ROOM

Tori stands.

TORI (to May) Hold on. (to Lionel) May needs me. TORI It's pregnant chick stuff.

Tori exits the dining room leaving Lionel looking confused and annoyed. He leans over the table, stabs Tori's steak with his knife and brings it to his plate.

INT. MCGILL HOME - LIVING ROOM

Tori peers out the curtains at the Tanner house.

TORI I can't see anything from here... Wait...

TORI'S POV - The garage door opens and Rick comes out carrying a garbage bag.

TORI I see Rick.

INTERCUT MAY

MAY Alright, good. I need you to come over and ring the door bell.

TORI

Why?

MAY Distract them. Get them both to the door and I can be out of here in five minutes.

At the window, Tori watches Rick head back inside.

TORI Alright, hold on.

INT. TANNER HOUSE - LAUNDRY AREA

Louisa exits the bathroom just as Rick comes back in.

LOUISA The toilet won't flush.

58.

RICK I suppose you think that's my fault.

LOUISA Wouldn't it be?

INT. TANNER HOUSE - BASEMENT

May tiptoes down the steps and speaks in an urgent whisper.

MAY (into phone) Hurry.

TORI (V.O.) (from phone) Just putting on my shoes.

MAY Come bare foot, dammit.

INT. TANNER HOUSE - LAUNDRY AREA

Rick walks into the bathroom.

RICK Alright, I'll handle it.

Louisa hovers in the doorway. Rick goes to close the door and she stops him.

LOUISA What're you doing?

RICK Takin' a piss.

LOUISA I just said the toilet's broken.

RICK And I just said I'm gonna fix it. Now get out of the way, woman.

He closes the door on her.

INT. MCGILL HOME - FOYER

Tori hurries to the door, phone still to her ear. She opens it and...

MAY (V.O.) (from phone) Tori, wait.

TORI

What?

INT. TANNER HOUSE - BASEMENT

Back on the stairs, May tilts her head toward the door... the faint SOUND OF PEEING can be heard.

> MAY We missed it.

May hangs up, walks down the steps and yanks on a hanging string. A light bulb pops on illuminating the basement...

It's musty and loaded with junk.

May walks to the corner, removes a damp looking box off of a dusty brown armchair and takes a seat.

INT. MCGILL HOME - MASTER BEDROOM - NIGHT

Lionel and Tori lie in bed, Lionel watching TV as Tori reads a book... or pretends to read, as every few seconds her eyes flit to the window overlooking the Tanner house.

TORI'S POV - The Tanner house is dark except for the living room, where the Tanner's own TV creates a flickering glow.

INT. TANNER HOUSE - BASEMENT

May sits in the dirty arm chair, revolver in hand and rested on her lap... sleeping.

Noise from the upstairs TV can be heard as muffled sitcom laughter makes its way through the floor boards.

A CREAKING from above than SILENCE as the TV goes off.

More CREAKING... FOOTSTEPS...

May shifts a bit in her sleep.

A BUZZING VIBRATION and May snaps awake.

A moment passes while she wakes, confused where she is. Suddenly it comes to her and she quickly digs out her phone.

> MAY (answering phone) Tori?

TORI (V.O.) (from phone) They're going to bed.

INT. TANNER HOUSE - LAUNDRY AREA - MOMENTS LATER

The basement door CREAKS open and May sticks her head out. Rick and Louisa's voices can be heard, far away and indistinct. Probably upstairs.

May slips through and closes the door behind her.

INT. TANNER HOUSE - UPSTAIRS HALL - MOMENTS LATER

May ascends the stairs, cautious, one eye down the hall.

INT. TANNER HOUSE - MASTER BEDROOM

Rick pulls the covers up as he settles in bed. Louisa sits next to him, then stops...

LOUISA

Damn.

RICK

What?

LOUISA

I have to pee.

She rises to her feet again and goes to the door.

INT. TANNER HOUSE - UPSTAIRS HALL

As May reaches the top, the door creaks open, but stops...

LOUISA (O.S.)

So what was wrong with the toilet?

May darts into the first door she sees...

INT. TANNER HOUSE - LINEN CLOSET

It's a linen closet with just enough room to squeeze in.

INT. TANNER HOUSE - MASTER BEDROOM

Rick turns off his bedside light.

RICK

Huh?

LOUISA I said what was wrong with the toilet?

RICK Oh, nothing. The water valve got shut off.

Louisa gives him a look.

RICK It wasn't me.

Louisa smirks and leaves...

INT. TANNER HOUSE - UPSTAIRS HALL

...down the hall, past the closet and into the bathroom.

INT. TANNER HOUSE - LINEN CLOSET

May brings her phone to her ear.

MAY You still there? Can you see her?

TORI (V.O.) (from phone) Yeah.

MAY What's she doing?

TORI (V.O.) Peeing. I gotta tell you, I feel really weird right now.

INT. TANNER HOUSE - UPSTAIRS BATHROOM

Louisa finishes and pulls her pants up. She hits the handle to flush... nothing happens.

She frowns at it for a beat, then takes a box of tissues off the tank lid and removes it. It's dry inside.

She looks behind the toilet and finds the water valve. She gives it a twist and water begins refilling the tank.

INT. MCGILL HOME - UPSTAIRS BATHROOM

In pitch darkness with the phone to her ear, Tori peers out the window.

TORI We have a problem.

MAY (V.O.) (from phone) What?

TORI She's fixing it.

INT. TANNER HOUSE - LINEN CLOSET

May thinks... then grabs a box of detergent off the shelf.

INT. TANNER HOUSE - UPSTAIRS HALL

May leans out the closet, throws the detergent box at the bathroom door with a loud THUNK, and slips back in.

INT. MCGILL HOME - UPSTAIRS BATHROOM

Tori watches Louisa slowly move toward the door.

TORI Wait. She's leaving. What'd you do?

MAY (V.O.) (from phone) I threw a box of Tide at the door.

TORI You fucking idiot.

INT. TANNER HOUSE - UPSTAIRS HALL

Louisa peeks out the bathroom door... sees the detergent box on the floor.

LOUISA

Rick?

No response. She exits and hastily makes her way to the bedroom. As soon as she's out of sight, May darts out of the closet and into the bathroom, shutting and LOCKING the door behind her.

INT. TANNER HOUSE - MASTER BEDROOM

Louisa shakes an almost sleeping Rick.

RICK

What?

LOUISA Did you just throw something at the bathroom door?

RICK Would you believe me if I said no?

Louisa moves back to the door, peeks out... and draws back sharply with a fright.

LOUISA Someone's in the house.

Rick bolts up.

RICK You serious?

LOUISA Yes, they're in the bathroom. Get the gun.

INT. TANNER HOUSE - UPSTAIRS BATHROOM

May fishes a tiny TUPPERWARE CONTAINER out of her pocket and removes the lid. With a grimace, she dips into the toilet bowl and comes up with it half-full of urine.

She pops the top back on-

KNOCKING on the door.

RICK (O.S.) Someone in there? May looks up panicked for a moment, then goes to the window and opens it. RICK (O.S.) Whoever's in there better open up or I'll shoot you dead. Rick starts KICKING the door. May puts the phone to her ear. MAY You see me? TORI (V.O.) (from phone) Yes. May stretches the urine sample high out the window. MAY You see that? TORI (V.O.) Yes. MAY Follow it. May releases the container... EXT. TANNER HOME - DAY ... it falls and lands amongst the shrubs. INT. TANNER HOUSE - UPSTAIRS BATHROOM May turns toward the door, reaches behind her to the revolver tucked in her waistband-

The door CRASHES open and Rick stands in the doorway, gun held forward.

He looks at her, sizing her up.

RICK What the fuck you doin' in here?

May stays silent, one hand raised in the air, the other behind her back clutching the handle of her gun.

RICK Louisa! (beat) LOUISA!

Louisa comes to the door beside him... and sees May. Her expression turns icy.

RICK Call the police.

Louisa nods and heads off.

Behind May's back, her grip on the gun relaxes.

INT. INTERROGATION ROOM - DAY

May sits at a metal table in the empty concrete room.

The door opens and Detective Mencia enters carrying a file. He reads from it as he casually walks toward her.

MENCIA

May Carver, formally May Durrett. In and out of juvy from age fifteen to seventeen. Arrested at eighteen for felony burglary and possession of stolen property. Arrested at twenty for driving under the influence and ordered to 180 days of rehab.

He sits across from her and closes the file.

MENCIA When you first came to me I gave you the benefit of the doubt. But now... any reason I shouldn't be looking at you for these crimes?

MAY The piss in Louisa's hedges.

Mencia looks confused.

MENCIA If you think you can get out of this by going all David Lynch on me-

MAY I broke in to steal a urine sample, to prove Louisa's faking her (MORE) MAY (cont'd) pregnancy. I dropped it out the window before Rick detained me.

MENCIA Why didn't you tell this to the responding officer?

MAY Because he wouldn't know its significance, and you do.

Mencia sighs, growing frustrated.

MENCIA

Assuming this is true, we're right back to where we started. If it's on her property, I can't just walk over there and pick it up.

MAY I know. Can I make a phone call?

Mencia mulls this over, then pulls May's phone out of his pocket and pushes it toward her.

She grabs it and starts dialing.

MAY You might wanna wash your hands.

She puts the phone to her ear, waits...

MAY (into phone) Did you get it?

EXT. TANNER HOME - SAME TIME

Tori, phone to her ear, paces on the sidewalk in front of the Tanner residence, the sun rising in the background.

TORI Well, I had to wait for the police to leave, then Lionel was bugging me about how you got arrested-

INTERCUT MAY AND TORI

MAY Did you get it or not? TORI I just went over to look and I can't find it. I saw it fall. I saw right where it landed, but I can't find it. Are you sure the police didn't get it? May looks Mencia in the eyes. MAY No, I don't think the cops have it. Mencia shakes his head in confirmation.

> TORI Then Louisa found it. I'm sorry.

MAY (defeated) It's fine.

TORI What's going on there? Do we need to bail you out or something?

MAY I don't know. I'll call when I know more.

May hangs up.

Tori puts the phone away and looks back to the bushes at the Tanner house...

Just above them, the curtains in the window part and Louisa stares out at Tori with a sharp, implicating look.

Unnerved, Tori looks away and heads back toward her house.

INT. INTERROGATION ROOM

May sets the phone down, disappointed.

MAY

It's gone.

Mencia nods, looking disappointed himself.

MENCIA This may be surprising to hear at this juncture, but you're free to go. Louisa asked us not to press charges and indicated she would be (MORE) MENCIA (cont'd) an uncooperative witness if we decided to pursue them anyway.

MAY Why would she do that?

MENCIA

She seemed worried that the threat of jail would cause you to make... an erroneous decision regarding your pregnancy.

MAY She wants me available. If I'm in jail she can't get to me.

MENCIA Would you like me to press charges?

May sighs in disbelief.

MAY

No.

MENCIA Then take my advice and do whatever it takes to extricate yourself from this situation. Because the truth is... I can't help you any more.

EXT. POLICE STATION - DAY

Some distance from the busy station, May sits on a bench by the road, phone to her ear. The other end of the line RINGS.

RECEPTIONIST (V.O.) (from phone) Women's Health and Family Planning, how may I help you?

MAY Hi, my name's May Carver.

RECEPTIONIST (V.O.) What can I do for you today, Ms. Carver?

May shifts on the bench, anxious.

MAY I'm uh... pregnant. Almost eight months now. And I... I'm still not (MORE) MAY (cont'd) sure about this, but I was... I was wondering if it would be possible for me to get an abortion.

RECEPTIONIST (V.O.) I see. Unfortunately our physician isn't in yet, but if you'd like to tell me the circumstances of your pregnancy, I can relay that information and we'll get back to you with a decision.

MAY What do you mean by circumstances?

RECEPTIONIST (V.O.) How was the pregnancy conceived?

May thinks this over.

MAY I was raped, I guess.

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RECEPTIONIST (V.O.)
Are you unsure?
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MAY

No... No, I'm sure. It was my husband. He wanted to. I didn't. I guess that counts these days.

RECEPTIONIST (V.O.) Yes, it does. Is there a specific reason you've waited this long?

MAY He threatened to kill me if I tried to abort.

RECEPTIONIST (V.O.) Is he still threatening you?

MAY

No.

RECEPTIONIST (V.O.) Tell me about your physical health.

MAY I'm not sick or anything.

RECEPTIONIST (V.O.) Have you had any suicidal thoughts or thoughts of self-harm since becoming pregnant? MAY (reluctant) Yes. RECEPTIONIST (V.O.) And how about the health of the pregnancy? MAY What? RECEPTIONIST (V.O.) Is the baby suffering from any developmental problems or genetic deformities? May's eyes start to water. MAY No. She's healthy. It's just-She chokes back a sob. MAY It's just me. EXT. MCGILL HOME - FRONT YARD - DAY A Black Sedan marked "Call-a-Cab" pulls up to the McGill residence. May steps out and hands the driver some cash. The cab pulls off as May heads up the walkway. She stops at the door, her hand on the knob and takes a deep

breath, as if dreading what comes next.

She looks up through the door's glass insert...

MAY'S POV - ... and sees THE ATTACKER, clothed in black, knife in hand, heading up the stairs.

Her eyes go wide. She yanks on the door, but it's locked. She pounds frantically at the door.

> MAY TORI! TORI, SHE'S IN THE HOUSE!

May runs as fast as her body will let her to the garage and comes to a security panel. She punches the code and ducks inside as the door lifts open.

INT. MCGILL HOME - KITCHEN - MOMENTS LATER

May races to the kitchen counter and grabs a BUTCHER'S KNIFE from the knife block.

A SHRILL SCREAM comes from upstairs. May runs to the foyer.

INT. MCGILL HOME - UPSTAIRS HALL - MOMENTS LATER

May bounds down the hall as Tori screams again.

MAY LOUISA! I HAVE THE GUN!

May reaches to the door of the master bedroom. It's LOCKED. She rams the door with her shoulder, but it doesn't budge.

MAY

YOU HURT HER AND I'LL KILL YOU.

May takes the knife and works the blade in between the door and the jam. She jimmies it... pounds it deeper...

CLICK... the lock releases and May throws the door open...

INT. MCGILL HOME - MASTER BEDROOM

Tori lies near the foot of the bed, tears in her eyes and a knife in her stomach. Blood seeps through her shirt.

The Attacker is nowhere to be seen.

May steps cautiously in the room, knife held forward.

MAY Where is she?

TORI

She ran.

May notices an open window behind Tori, curtains billowing in the breeze. She runs to it and looks out...

MAY'S POV - The window leads to the roof of the back porch. From there it's a short drop to the grass.

May charges back to the door...
She hesitates for a beat, then closes it and goes to Tori. Tori cradles her stomach, not daring to touch the knife.

> TORI It hit the baby.

MAY You don't know that.

May examines it, then grabs a bathrobe off the bed, tears off a strip and covers the area around the knife.

MAY Just stay still.

INT. HOSPITAL - HALLWAY - DAY

DOCTORS and NURSES flit back and forth between the patient rooms in the coolly lit hallway.

May leans against the wall, wringing her hands as she waits.

From down the hall, Lionel arrives in a hurry. May approaches and slaps him in anger.

MAY Where the hell were you, Lionel?!

LIONEL I went to the store.

MAY With everything that's going on, you just went to the store?

LIONEL

SHE FUCKING ASKED ME TO, ALRIGHT? You're the one who put her on that psycho's map.

MAY We were always targets.

LIONEL No, you were the target, and you had to drag her right into the-

A patient room opens and DR. WEISE (50s) enters the hall.

MAY Wait, that's her room.

She starts forward, but Lionel holds her back.

LIONEL

Me first.

He leaves her there, exchanges a few brief, unheard words with Dr. Weise and enters the patient room.

May catches up to the doctor.

MAY Excuse me. I came with Tori, how is she doing?

DR. WEISE She's alive. In stable condition.

MAY And her baby?

DR. WEISE (sighs) I'm sorry, that information's restricted to immediate family.

MAY But she would tell me.

DR. WEISE Then I imagine she will shortly. If you'll excuse me.

Dr. Weise heads down the hall leaving May frustrated.

Her PHONE RINGS. She takes it out, looks at it for a beat, then answers.

MAY

Hello?

DOCTOR BURKE Hello. Is this May Carver speaking?

MAY

It is.

DOCTOR BURKE This is Doctor Burke from Women's Health and Family Planning. You called earlier and spoke to our receptionist? May takes a deep breath and leans against the wall.

MAY

Go on.

INT. HOSPITAL - PATIENT ROOM - LATER

Lionel opens the door and leans out.

LIONEL Okay, she wants to talk to you.

A second later May appears in the door. She enters and Lionel exits, giving them privacy.

Tori lies in the bed looking exhausted but healthy, and still supporting a sizable baby bump.

MAY Are you okay? (Tori nods) And the baby?

TORI It's fine. Doctor said the knife just missed my uterus.

MAY That's good. I bet your relieved.

TORI

(nods) Lionel called a friend of his from across state. They said we could stay with them until the baby comes. I hate the thought of being pregnant in a strange place, but at this point it's the only option.

May nods, looking like she wants to say something.

TORI The doctor said I can leave today if I want. When we get home we're gonna pack everything we can and leave right off. Lionel doesn't want to stay in town one minute longer.

MAY Tori... I'm not coming.

TORI Well you can't stay here. You don't even have a gun anymore. MAY I called a clinic in Boulder. They said they'll do the abortion. They can get me in, in about a week. I'll ride it out in a hotel. TORI May, please. You don't have to do this. May takes her hand. MAY I appreciate you wanting to help, but it isn't working. I tried. Tori yanks her hand back. TORI No, you didn't. You did everything in your power to not try. May holds in her feelings and heads for the door. TORI May, wait. She does. TORI I'll adopt her. You said you couldn't trust anyone else to take care of her? I'll adopt her. You trust me, right? MAY (regretful) I'm sorry, my decisions been made. May exits without waiting for a response. TORI May, wait. May!

EXT. CARVER HOME - DAY

The "Call-a-Cab" pulls up to the house and May exits, handing money to the driver.

MAY Thanks again.

She heads up the walkway.

INT. CARVER HOME - FOYER - MOMENTS LATER

The front door swings open into the dark foyer. May stands there silhouetted by the afternoon sun.

She steps in slowly, looking for anything out of sort, then closes the door behind her and heads up the stairs.

INT. CARVER HOME - MASTER BEDROOM - MOMENTS LATER

May marches inside, swinging the door shut behind her and goes to the closet. She rummages around and pulls out a large duffel bag.

She throws it on the bed, goes to her dresser and starts piling clothes in the bag. Once full, she moves to a bedside end table and rips the drawer right out.

Kneeling, she feels for something in the back... and pulls out SMALL BLACK HANDLE with some masking tape.

She discards the tape and presses a button on the handle...

A SWITCHBLADE springs out.

She pushes the blade back in, zips up her duffel bag and hoists it out the door.

INT. CARVER HOME - FOYER

Coming down the stairs, a FRAMED PHOTO catches her eye...

In the picture, May and Peter lie on the sands of a tropical beach, appearing to be happy.

May yanks the picture down and lets it shatter on the step.

EXT. CARVER HOME - MOMENTS LATER

The Carver's garage door opens and a RED STATION WAGON backs quickly out of the driveway. It SCREECHES to a halt then fires off down the road.

One moment later, a parked GRAY SEDAN with a Jesus Fish decal fires to life and pulls off in pursuit.

INT./EXT. STATION WAGON/ROUTE 50 - DAY

The Wagon travels on a lightly trafficked commercial road.

May drives. No radio. Just a solid stare ahead. She checks her rearview mirror...

The Gray Sedan follows. It's the only car behind her.

She looks at it, concerned, but keeps driving.

She passes a road on the left... continues... then makes a sharp turn into the parking lot of a convenience store.

The Gray Sedan flies by ... it's TAILLIGHTS spring on.

May loops the car around to exit the lot, clicks on her turn signal and waits, watching the Sedan.

The Sedan pulls into a parking lot, turns around and stops again at the lot's exit.

Both cars wait for a moment, noses pointed to the road.

May turns back the way she came... The Sedan pulls out to follow her.

The Wagon travels for a bit, then takes the last missed turn... The Sedan takes it too.

May watches her company in the rearview mirror, and let's out a shuddered breath, her mind racing... thinking.

EXT. ROUTE 50 - EVENING

The sun sets on the horizon as May's Wagon drives through a heavily commercial strip.

The Wagon pulls right into the parking lot of a diner.

The Sedan pulls left into a fill station and to a pump.

EXT. MABEL'S COUNTRY DINER - MOMENTS LATER

May walks calmly from her car to the diner's entrance, giving the Sedan only a fleeting glance.

INT. MABEL'S COUNTRY DINER

A WAITRESS (20s) doubling as a hostess greets May.

WAITRESS Welcome to Mabel's. Just one?

MAY Yeah. Can I sit over here?

May moves right past her to a booth near the front windows and sits, eyes out the window.

The Waitress sets a menu down.

WAITRESS Can I start you off with something to drink?

MAY

Just water.

The Waitress moves on as May continues scoping out the gas station across the street.

MAY'S POV - The Sedan sits partially obscured by the pump. The pump's nozzle and gas tank are visible. But only the hand of the car's occupant can be seen squeezing the handle.

The Waitress brings by a glass of ice water.

WAITRESS Ready to order?

MAY

Not quite.

The Waitress heads off.

MAY'S POV - The occupant's hand takes the nozzle out, places it back on the pump and screws the gas cap on. The occupant peeks around the side of the pump revealing...

...Louisa, staring at the diner.

May's gaze snaps toward the table, holds for a moment, then looks back out the window.

MAY'S POV - The Sedan pulls away from the pump and parks at the accompanying Mini-Mart. Louisa heads inside, but not before glancing over her shoulder at the diner again.

May leans back, thinking... then pulls out her phone and dials "411".

MAY Can I have the number for a Rick Tanner from Gunnison, Colorado? ... You can connect me directly. (beat) Mr. Tanner, are you there? This is May Carver, the woman who broke into your house last night. I'm sure by now you think I'm stalking your wife, but I promise you it's the exact opposite. You might be interested to know that Louisa has been following me across the state for the past two hours. If I were you I'd call her and encourage her to come home because, Mr. Tanner, you will not like what happens if she catches up to me.

May hangs up and takes a sip of water, eyes out the window.

INT. STATION WAGON(MOVING) - NIGHT

A long stretch of dark, empty highway rolls past. A road sign slides by reading "Next Services - 18 miles".

May looks in the rearview...

The Sedan, seen only by its headlights, follows from afar.

May looks to the clock radio... "9:38pm".

She looks back in the rearview, sizing the situation up... and slams on the gas.

The speed gauge shoots quickly from 65mph to 70 to 80.

EXT. ROUTE 285 INTERSECTION

May's Wagon approaches the intersection, Louisa's Sedan just a pinprick in the night, and swings into the turn with screeching tires. Louisa leans forward to see as the Sedan speeds along. She slows as she reaches the intersection, makes the turn...

...and SLAMS on the breaks.

The Sedan stops just feet away from May's Wagon, parked in the road, all lights off.

Louisa shifts to park and cranes to see inside the Wagon.

The door FLIES OPEN and Louisa is ripped from the car.

EXT. ROUTE 285 INTERSECTION

May shoves Louisa face down into the dirt road.

MAY You think you can corner me out here, bitch? You have no idea who you're fucking with.

LOUISA (scared) Don't hurt me.

May pulls out the SWITCHBLADE, ejects the blade and presses it to the back of Louisa's neck.

MAY If you don't want to get hurt, then leave me alone.

LOUISA

I can't.

MAY Why not?

LOUISA

(starts sobbing) Because I know you're going to kill your baby.

May's not buying it.

LOUISA You're murdering an innocent child and condemning yourself to hell. MAY And you'd like to have her instead?

LOUISA If you wanted to give her to me, I'd be glad to take her-

MAY Fuck you, you psycho cunt. I know exactly what you're doing.

May pulls out her smartphone.

MAY Show me your belly.

LOUISA

No.

MAY

Why not?

LOUISA It's an immodesty before the eyes of God.

MAY Cut the crap.

May tries to turn her over, Louisa curls into a ball, hugging her belly desperately.

LOUISA

Stop! Stop!

May yanks at Louisa's arms violently, attempting to wrench them away from her body.

Louisa's screams grow shrill with absolute panic.

LOUISA PLEASE, NO! PLEASE, NO!

The force of it jolts May to stop. She takes in Louisa beneath her, now looking like a terrified hurt animal, and gives up her struggle.

Frustrated, May charges to the Sedan, STABS the front tire, then moves to the back and SLASHES a gash in another one.

She comes back to Louisa and holds the knife to her throat.

MAY If I see you anywhere down the road, I'll stab you in the throat, you understand?

Louisa nods tearfully.

May storms back to her car, gets in and pulls away, leaving Louisa crying in the dirt.

INT. STATION WAGON(MOVING) - NIGHT

May drives fast into the night. Glancing in the rearview...

... she sees nothing but darkness.

She lets out a deep shaky breath and shudders, a load of adrenaline releasing from her body.

She takes a couple breaths, calming down, then suddenly looks to her belly, feeling movement.

She sets her hand on her stomach and rubs it.

MAY (soothing) Shhh, it's okay... It's okay, calm down. It's over.

EXT. WOMEN'S HEALTH AND FAMILY PLANNING - DAY

A nondescript building lightly concealed by a line a trees. About 20ft from the door, a man sits on a lawn chair with a sign stuck in the ground next to him reading, "Blessed is the fruit of your womb!"

Parked across the street is the Station Wagon, and inside, May looking at the building with uncertainty.

She finally exits the car, but stays near it, rooted to the ground beneath her.

FEMALE STRANGER (O.S.) Excuse me, Ma'am?

May turns to see a FEMALE STRANGER (50s), a gentle, compassionate way about her.

FEMALE STRANGER Do you mind if I...?

She holds her arms out, an intent to embrace. May does nothing stop her.

The Stranger wraps her arms around May, awkwardly at first.

FEMALE STRANGER You looked like you needed a hug.

May relaxes, even returning the embrace a bit.

FEMALE STRANGER You don't have to do this. I know you're scared, but please don't hurt your baby.

A wave of grief washes over May. Tears flood her eyes and she buries her face in the Stranger's neck, weeping.

May grips tighter as the Stranger rubs her back in a soothing, almost motherly way.

EXT. MCGILL HOME - FRONT YARD - DAY

TWO CARS sit in the McGill's driveway. A light wind rustles the trees and scrapes dry leaves across the pavement.

SUPERIMPOSED: "TWO WEEKS LATER"

May's Station Wagon flies past, BREAKS, then backs up an parks near the end of the driveway.

May gets out... her belly bump is gone and some of the excess weight already appears to be coming off.

She trots up to the door, throwing an odd glance at the cars that shouldn't be there.

INT. MCGILL HOME - FOYER

The door bell RINGS... then RINGS again... KNOCKING.

Finally, the door opens a crack and May peeks her head in.

MAY

Hello?

May enters, closes the door and heads down the hall.

INT. MCGILL HOME - KITCHEN

She enters the kitchen and immediately notices the sliding back door open.

She moves to it slowly... step by step... reaches for it...

Lionel stumbles through the door and May scream. Lionel jolts back and nearly falls over. He catches himself in the door with the hand not holding a beer.

LIONEL (clearly drunk) Oh. Hey, May.

He stumbles in, chucks the empty beer can in the sink, then grabs another cold one from the fridge.

MAY Lionel, what the hell are you doing here?

LIONEL Tori was getting antsy. She wanted to come home.

He cracks open the beer a gulps down a swig.

MAY

So you did?! You can't just let her come back. You're putting her in danger. You're putting the *baby* in danger.

LIONEL *I'm* putting a baby in danger? You know you look real good, May. Lost a lot of weight. What's your secret?

MAY (sharp) I gave birth, Lionel.

Lionel falls silent. He sits on a stool by the island counter and takes a swig of beer.

LIONEL Well, congratulations. Where is it?

MAY

At the hospital. I didn't wanna bring her home until I got things squared away. I need to talk to you, sober preferably, and I need to talk to Tori. She upstairs?

LIONEL She went for a walk. MAY Lionel, what the fuck! How can you-

LIONEL We were fighting, okay? We had a huge fight and she walked out.

MAY About what?

LIONEL I don't even know.

He takes a swig of beer and sets it down.

LIONEL We're gonna get divorced.

May looks stricken.

MAY

What? What do you mean? Have you talked about that?

LIONEL No, but I can tell.

MAY

You're about to have a baby, you can't be talking about divorce right now. It's unacceptable.

LIONEL

Every single day is a new shit storm. You didn't see it when you were here. She's different with others. I don't see how adding a screaming infant to the situation is gonna make things easier for us.

May takes a seat in the stool beside Lionel.

MAY

Lionel, whatever she's going through right now is just cause she's freaking out. She's been through so much. You have too.

Lionel takes a drink.

LIONEL (dismissive) What have I been through? Lionel looks at her oddly.

MAY Tori told me. She said not to mention it to you. That it's hard for you to talk about.

LIONEL Well, yeah. It's hard. But that's because I have no idea what you're talking about... Tori never had a stillbirth.

INT. MCGILL HOME - MASTER BEDROOM - MOMENTS LATER

May storms into the room and goes straight to the bed. She gets to her knees and pulls out the large plastic container.

She rips the lid off and starts tearing through the clothes as Lionel comes in behind.

LIONEL May, slow down. What exactly did Tori tell you.

MAY She said she lost a pregnancy in the last trimester. She said you two named it Jared and even had funeral service.

Lionel looks completely puzzled, and a little wary of May.

May finally finds the shoebox and opens it. She pulls out the stack of letters and hands them to Lionel.

> MAY She said she wrote these while she was pregnant.

Lionel flips through them while May pulls out the sonogram.

MAY And this was her sonogram from twenty-nine weeks.

Lionel takes it and studies it. He notices a small colored medical tab on the corner, and peels it off...

Underneath is a date... "09/07/15"

LIONEL This isn't hers. Look at the date. (he shows her) She was in second trimester of *this* pregnancy then.

MAY Could she have gotten it confused?

Lionel looks at it again, shaking his head.

LIONEL What else is in that box?

May pulls out the envelope reading "Mount Olive Cemetery". Lionel snatches it from her and opens it, producing a single sheet of two-fold paper.

> MAY What is it?

LIONEL It's a burial form.

May stands and looks over his shoulder.

On the form, the name "Jared McGill" is filled out. The only other writing on the sheet is a series of numbers in the "Location" box reading "Lat: 38.5468 Long: -106.9448".

MAY What is that?

LIONEL It's GPS coordinates.

Lionel pulls out his smartphone.

MAY What are you doing?

LIONEL I'm searching them.

Lionel types furiously on his phone...

ON SCREEN: A map loads with a red pinpoint somewhere in the state of Colorado.

LIONEL Okay. It's in the state.

May waits patiently as Lionel pinches and taps to zoom in.

LIONEL It's Gunnison... (furrows brow) It's in this neighborhood.

He stops. His jaw drops at what he sees.

LIONEL

Holy shit.

MAY

What?

He looks at her, face turning pale.

LIONEL

It's in the woods behind the house.

EXT. WOODS BEHIND THE HOUSE - MOMENTS LATER

The McGill's back gate swings open and May charges through carrying two shovels. Lionel lags behind, phone in hand.

LIONEL

I think we should wait to ask Tori.

MAY

No.

LIONEL There might be an explanation.

MAY Just tell me where I'm going.

LIONEL It's straight ahead, but GPS isn't that exact. We could be digging for hours and not-

He nearly bumps into May, who's stopped dead in her tracks.

Before them, a single flower rests on a small smooth stone. Painted on it in red is a heart with the words, "My Love".

May approaches it, carefully lifts the stone and sets it aside, then pushes a shovel into Lionel's chest.

MAY Start digging.

They start. Lionel digs reluctantly, treating each clutch of dirt as if it weighed a ton, while May flings it aside as fast as possible.

She sinks the spade and stops...

Peeking out of the dirt is a TINY DECAYED HUMAN HAND.

Lionel looks down in horror as May throws the shovel aside and uncovers dirt by hand.

> LIONEL May, stop... It's evidence now.

May claws away a final clump of dirt, then becomes still as she and Lionel take in what's been revealed...

> LIONEL Christ. Someone caved its head in?

MAY It's not caved in, it never formed.

She looks to Lionel.

MAY This is Drew Chamber's baby.

INT. TANNER HOUSE - UPSTAIRS HALL - DAY

The hall eerily still. The bathroom door closed.

A toilet FLUSHES... a FAUCET RUNS...

Louisa exits the bathroom, heads down the hall and turns into the master bedroom.

INT. TANNER HOUSE - MASTER BEDROOM

Louisa stands in front of the mirror on her vanity dresser and removes her shirt...

Besides her bra, there is the unnatural, plastic-looking belly and the straps that support it.

She pulls off one velcro strap after another. The PREGNANCY SUPPORT BELT falls away, but the belly it supports remains.

Louisa pinches the side of her stomach and begins to pull away a WET PLASTIC FILM... Saran Wrap coated with Vitamin E oil, or Cocoa Butter. Great for stretch marks.

Behind her... the closet door swings silently open... The Attacker slips out, stun gun ready...

EXT. WOODS BEHIND THE HOUSE - DAY

Lionel pukes behind a tree as May stoops to address him.

MAY When did you say she left?

He shakes his head, unable to answer.

MAY What was she wearing?

LIONEL Uh... I don't know. Walking clothes.

MAY What color?

LIONEL Uh, black shirt, black pants.

May's eyes go wide and she SPRINTS away... going around the side of the McGill's fence.

EXT. MCGILL HOME - FRONT YARD

May comes around the front yard, makes a beeline to her car and tears open the passenger door.

She rummages in the glove compartment... and pulls out the SWITCHBLADE, springing the blade into action.

May runs across the street...

EXT. TANNER HOME - FRONT YARD

... to the Tanner's front door.

MAY

LOUISA!

May tries the door, but it's locked.

MAY

LOUISA!

She peers in a window, but sees nothing. She runs off, heading to the side of the house.

EXT. TANNER HOME - BACKYARD - MOMENTS LATER

May crashes through the back gate and sprints to the house.

MAY

TORI!

She grabs the door handle and slides it open with ease.

The sound of CRYING stops her cold at the door. It's the high steady wail of a BABY CRYING.

She hesitates, building courage, then steps inside...

INT. TANNER HOUSE - KITCHEN

She enters the empty kitchen.

MAY

Louisa?

The only response is the BABY'S WAIL. May pushes forward...

INT. TANNER HOUSE - UPSTAIRS HALL - MOMENTS LATER

The CRYING is even louder now as May reaches the top step. She continues down the hall, toward the source, knife held forward and shaking.

INT. TANNER HOUSE - MASTER BEDROOM

May rounds the corner into the room and immediately falls back into the wall, a tremor running through her.

Before her, Tori stands above the unconscious, blood drenched body of Louisa. In Tori's arms, a BLOODY NEWBORN wrapped in a bath towel.

Tori cradle's the infant attempting to soothe it, seemingly oblivious to May's presence.

The baby quiets, its cry turning to a GENTLE COO.

TORI I think someone wants to say hi. Say, "Hi, May".

May hyperventilates and collapses to the floor, her legs to weak to hold her.

The Baby coos again as Tori cleans its face with the towel.

May notices the STEAK KNIFE on the window sill behind Tori.

MAY

Tori...

Tori pays no mind as she playfully rubs the Baby's stomach with her finger.

MAY Tori... put her down.

Tori shoots May an ice cold glare, challenging.

TORI Just cause yours was easy to give up doesn't mean mine will be easy to take.

May shakes her head, sobbing.

MAY I didn't... I didn't do it. I kept the baby.

Tori's expression changes, a bit warmer... and interested.

MAY I kept her because... because...

May looks at the blood speckled and obviously unhinged Tori.

MAY Because I was gonna give her to YOU!

The baby starts to fuss as May's head falls to her chest.

MAY Oh God. I was gonna give her to you.

Tori smiles, an essential piece of reality clearly missing.

TORI You still can.

May looks up, like those are fighting words, and finds the strength to rise to her feet.

MAY Lionel and I just dug up Drew's baby. He's calling the police. You aren't going anywhere with that child.

Tori's calm demeanor changes to one of quiet desperation.

TORI Lionel knows?

May nods. Tori shakes her head and tears flood to her eyes as she looks back to the child. She rocks the child gently in her arms.

> TORI Can I say goodbye, at least.

MAY (snaps) SHE'S NOT YOU'RE FUCKING BABY! Now put her down!

The baby WAILS again while Tori grows quiet, resigned.

TORI

It's a he.

Tori walks forward to the bed and places the crying baby down. She rubs his belly again.

TORI

Shhh... it's okay.

The baby quiets. Tori turns and heads back to her corner.

May immediately fills the gap between Tori and baby. She looks to the child, examining it for injury.

Behind her, Tori picks up the knife from the window sill.

May turns and sees. She raises her own knife defensively.

MAY Tori, don't make me hurt you.

Tori lends May a heartbreakingly desperate look...

TORI Please protect my baby.

... then plunges the knife into her own neck.

MAY

NO!

May lunges for her just as Tori withdraws the knife and stabs herself again. May tears the knife from her grasp and chucks it aside as they fall to the floor.

The Baby cries in the background as May tries in vain to cover the wound with her hands.

INT. HOSPITAL - HALLWAY - DAY

On a waiting couch, May and Lionel sit side by side in a state of shock. Lionel's head buried in his hands and May staring blankly into space.

A door opens down the hall and May looks to see...

Rick Tanner exit a patient room holding his newborn. May stands and walks to him as he sits in a lounge chair.

MAY

Mr. Tanner-

RICK (not looking up) Go away.

MAY Is Louisa okay?

RICK She's alive... Now go away.

It's enough for her. She turns and heads back to her seat just in time for Dr. Weise to approach them.

DR. WEISE

Mr. McGill?

Lionel looks up, but is unable to speak. Dr. Weise sits down beside him. May lays a hand on Lionel's shoulder.

DR. WEISE First, though we did everything we could, your wife lost too much blood and the injuries were too severe for us to save her.

Lionel nods. This part was expected.

LIONEL

And the baby?

Dr. Weise takes a moment to proceed.

DR. WEISE Mr. McGill, did you ever accompany your wife to any of her sonograms.

LIONEL Uh, no actually. I wanted to. I was supposed to be there for the first (MORE)

LIONEL (cont'd)

one, but I had a family emergency and she went without me. She was real angry and told me not to bother coming to any of them. I thought it was just talk, but every time she'd have an appointment she'd remind me of it.

DR. WEISE I'm not sure the right way to put this so I'm going to be blunt... Your wife was never pregnant.

LIONEL

MAY

What?

What?

DR. WEISE

Your wife suffered from a condition, most commonly seen in animals, but it happens in people too, called pseudocyesis. It's when the body believes it's pregnant but it's not. All the usual symptoms of pregnancy present, but there's simply no baby.

MAY

How wasn't this caught?

DR. WEISE

It was caught. I made a call to Tori's general physician. She had been informed of the false pregnancy during that very first session. Furthermore, when we treated her a couple weeks ago we informed her again.

Lionel simmers.

LIONEL Why the hell was *I* not informed?

DR. WEISE She requested to inform you herself. Doctor patient privilege disallowed me from revealing anything on my own.

Lionel can barely believe what he's hearing.

LIONEL She was lying to me?

DR. WEISE She was lying to herself. Usually notifying the patient of the condition is enough to end the symptoms. I'm not a psychologist, but based on her actions it would appear that she *wanted* the delusion. Half of her time was spent believing she was pregnant, and the other half of her time was spent actively supporting the delusion.

Lionel stays silent for a long beat. May tears up, seeing how devastated he is.

LIONEL There was really never any baby?

DR. WEISE

I'm sorry.

Dr. Weise leaves and May sits.

MAY

I'm sorry.

No response from a catatonic-looking Lionel.

MAY I know this isn't the right time, but I don't know when else I could ask... The thing I wanted to talk you about. Well, it still-

Lionel stands and walks off, a blank expression on his face.

MAY Lionel, where are you-

LIONEL FUCKING BITCH!

He tears a bulletin board off the wall and hurls it towards an enclosed glass case, SHATTERING it.

> LIONEL STUPID FUCKING BITCH!

FOUR ORDERLIES rush the scene as Lionel demolishes everything in sight in a blind rage.

May grabs her purse and quickly leaves, unable to watch as the Orderlies struggle to restrain Lionel.

EXT. LAKESIDE PARK - DAY

Next to a shimmering lake in a large deserted park, May sits on a bench facing the water. In front of her, a baby stroller holds DORA, her sleeping little girl.

May gently rolls the stroller back and forth with her foot. She gazes past Dora, to the rippling water, seeming almost hypnotized by the refracted light that plays off it.

Dora wakes and fusses a bit.

MAY It's okay, baby. It won't be long.

As she continues to admire the lake's surface, SOMEONE approaches from behind and rounds the bench...

...Drew Chambers sits down next to May. She looks non-plused to be there, but softens a bit upon seeing Dora.

DREW So it's true. You did keep her.

MAY Life's a crapshoot. I decided to give her a chance.

DREW Whatever happens to her, it's not by luck.

May nods, and seems to consider something silently.

MAY Before I called you I talked to Ann, and some of the girls. I wanted to confirm a feeling I had about you.

DREW Which is?

MAY That you're a natural born mother.

Drew bites her lip, holding back tears.

DREW

That's a cruel compliment.

MAY

It doesn't have to be. See I know you're right. Every single thing I do effects her. And I don't have the faintest clue where to start. If I'm gonna give her this shot, I wanna load the dice.

Drew scrutinizes her as May builds to her next thought.

MAY So I was wondering... I was hoping you might want to adopt my daughter.

Drew looks blindsided. Her eyes dart between May and Dora, trying to catch up with situation.

MAY

I know well enough that having a child doesn't make someone a mother. And I'm not that person. Not yet at least. But you? You want it. You're ready for it. You're a mother without a child.

Drew looks to Dora in a clear moment of longing before pulling it back some.

DREW

You can't just say this, May. You have to mean it. It has to be serious.

MAY

I'm very serious. I've been in contact with an agency that deals with direct adoptions. I told them about you. They'll want to meet with you of course, but they said if you were even half of what I said you were, they didn't think placement would be a problem.

Drew's eyes well with tears as she starts to accept the reality of the situation.

DREW You're sure you want it to be me? MAY

I didn't change my mind over night, but the things you said stayed with me. You're the reason she's here.

Drew wipes away tears, now fully crying.

DREW Can I hold her?

MAY Of course.

May lifts Dora out of the stroller and hands her to Drew. Drew cradles her, becoming completely enthralled with the child in a matter of seconds.

DREW What's her name?

MAY

Dora.

DREW Aww... That's a pretty name.

MAY It means 'gift'.

Drew turns to May with a look of eternal gratefulness.

DREW

Thank you.

May smiles. Nods. Drew turns back to Dora and May watches them together for a bit.

MAY I'll let you get to know her.

May stands, takes one last look at mother and daughter, and walks toward the lake.

At the edge of the water, she kicks off her shoes and wades in ankle deep. The wind kicks up.

She shuts her eyes and smiles as the breeze washes over her. Looking, for the first time, completely happy and at peace.

FADE OUT