

MAID

"Thief"

Episode 105

MAID

"Thief"

Inspired By

Maid: Low Wages, Hard Work, and a Mother's Will to Survive

By Stephanie Land

All rights reserved. ©2020 Warner Bros. Television, Inc. This script is the property of John Wells Productions, Inc. No portion of this script may be performed, reproduced or used by any means, or disclosed to, quoted or published in any medium without the prior written consent of John Wells Productions, Inc.

In BLACK, we hear a child's HACKING COUGH.

1 INT. ALEX'S TRANSITIONAL APARTMENT - LIVING ROOM - NIGHT (N1) 1

Alex's eyes bolt open. Light turns ON. She gets out of bed and heads into MADDY's room.

1A INT. ALEX'S TRANSITIONAL APT. - MADDY'S BEDROOM - NIGHT (N1) 1A

Alex moves over to Maddy, who's sitting up in her toddler bed.

ALEX
You ok, shoop?

Maddy coughs. Alex feels her head, no fever, but--

ALEX (CONT'D)
Wanna come sleep with me?

MADDY
Yes yes.

1B INT. ALEX'S TRANSITIONAL APARTMENT - LIVING ROOM - NIGHT (N1) 1B

Alex carries Maddy to her bed. They curl up. Lights OFF.

2 INT. ALEX'S TRANSITIONAL APT. - LIVING ROOM - MORNING (D2) 2

Alex awakes. Maddy's leg/foot is draped across her face. She gently removes it, gets up, and goes over to the window.

Outside, it is GREY sludge downpour. Sheet RAIN with a chill.

Alex notices a STAIN on the wall, all around the window sill. She touches it. The plaster is soft and damp. Bad news.

Dismayed, Alex slips back into bed next to Maddy, eyeing that stain. Slowly, her eyes close, as she drifts back to sleep.

SERIES OF QUICK SHOTS, AS THE CYCLE REPEATS: (D2-D6)

- In BLACK, Maddy's COUGH. Alex's eyes bolt open. Light ON. She brings Maddy back to her bed...

- Morning: Alex awakes with Maddy's hand halfway up her nose.

- In BLACK, Maddy's COUGH. Alex's eyes bolt open. Light ON.

(CONTINUED)

2

CONTINUED:

2

- Morning: Alex awakes with Maddy's pajama covered bum pressed against her cheek.
- In BLACK, Maddy COUGHS. Alex's eyes bolt open. Light ON.
- Morning: Maddy's sleeping spread-eagle across her face.
- In BLACK, Maddy COUGHS. Alex's eyes bolt open. Light ON.
- Morning: Maddy's spooning her mom, one hand on a breast.
- In BLACK, Maddy COUGHS harder and HARDER, as:
- Alex's eyes bolt open, Lights ON.
- Alex's eyes bolt open, Lights ON.
- Alex's eyes bolt open, Lights ON.
- Eyes open, eyes open, eyes open, ON, ON, ON...

3

INT. ALEX'S TRANSITIONAL APT. - LIVING ROOM - EARLY MORN (D7) 3

Morning: Alex awakes. Something's different. *Wait a sec, there's no child on my face.* She sits up, startled.

Her eyes find Maddy, sitting on the edge of the bed.

ALEX

Maddy?

Maddy turns to her with BIG TEARS in her eyes. It's clear her chest hurts. She's in pain, and she's very sick. WHEEZING.

Alex hurries over, picks her up, and carries her into--

4

INT. ALEX'S TRANSITIONAL APT. - BATHROOM - MOMENTS LATER (D7) 4

All the faucets are open and pouring hot water. The bathroom fills with steam. They sit on the edge of the tub; Alex rubs Maddy's back, trying to get the steam into her lungs.

ALEX

One more. Deep breath in...
(doing it with her)
And out...

OFF Alex's face, hating to watch Maddy suffer...

PAULA'S VOICE (PRE-LAP)

Hi. Life doesn't happen to you, it happens through you. Namaste.

(CONTINUED)

4 CONTINUED:

4

BEEP.

5 INT. ALEX'S TRANSITIONAL APT. - LIVING ROOM - MORNING (D7)

5

Alex stands at the window, her phone on her shoulder.

ALEX

(annoyed)

Come on, Mom. Where are you?
Maddy's still sick. I have work.
Sean has work. I haven't heard from
you in weeks. Call me back.

She hangs up. Looks at Maddy, propped up on some pillows,
engrossed in her tablet, a thermometer in her mouth.

ALEX (CONT'D)

How we doing over here?

Maddy's eyes stay glued on the screen. She is not herself.
Not animated. Not joyful. Tired. Alex checks the thermometer.

ALEX (CONT'D)

No fever, that's good.

(then)

We should probably keep you home
today, though, shouldn't we...

Maddy still doesn't look up from the screen. She's so cozy,
bundled up in bed. The answer is: yes, she should stay there.

We TRACK with Alex back to the window. She presses CALL on--

INTERCUT WITH:

6 EXT. STREET CORNER - PORT HAMPSTEAD - CONTINUOUS (D7)

6

Yolanda is walking her fat dog, Pixie. She answers the call:

YOLANDA

No.

ALEX

...hey, Yolanda.

YOLANDA

No! You're not calling out sick on
me again. No fucking way.

ALEX

I'm so sorry but I have no choice.
Maddy was up / coughing half the--

(CONTINUED)

YOLANDA

Look, I'm not trying to be a bitch here. But how sick can one kid be??

ALEX

I know. But her cough is bad--

YOLANDA

So give her a hot toddy. Or quit. I don't care, but you gotta STOP calling out sick on me. This is a professional business I'm running.

(to her dog)

Good poopie, Pixie.

ALEX

What if I get my shift covered?

YOLANDA

There's nobody to cover for you! We're booked out. And I've got you and Kelly on a big job--*I need you today.*

Yolanda reaches down to get it with a plastic baggie. Then Yolanda drops the poop-bag into someone's garbage bin.

ALEX

(hesitates, then)

Okay. I'll be there.

Yolanda hangs up. Alex looks over at Maddy. She goes to her and gently takes the tablet away.

ALEX (CONT'D)

I'm so sorry, shoop. You're gonna have to go to daycare.

OFF Maddy, looking entirely too sick to go to daycare...

EXT. ALEX'S TRANSITIONAL APT -HALLWAY/MAILROOM-HOUR LATER(D7) 7

Dressed in her uniform, holding a bundled up Maddy and an umbrella, Alex spots Luis and makes her way over to him.

ALEX

Hey, Luis? Can you take a look at my wall today? It's getting worse.

LUIS

Yeah, been raining a lot, mama.

(CONTINUED)

ALEX

You could grow mushrooms in there.
Wall's wet to the touch.

LUIS

Sun'll be back soon, dry it out.

Luis thinks the conversation is over.

ALEX

Can you just look? It reeks of
mold. I think it's in the walls.

LUIS

Open the windows up. Fresh air in.

ALEX

She's never gonna get better
breathing in moldy air. Please?

A beat. Luis has a soft spot for sick toddlers; who doesn't?

LUIS

Okay, I'll check it out. Again.

ALEX

Today?

LUIS

(unlikely)
I'll try.

ALEX

Thank you.

Luis points at Maddy's runny nose.

LUIS

Baby needs a tissue.

OFF Maddy's snotty face, we MATCH CUT to--

INT. HAPPY GIGGLES DAYCARE - MORNING (D7)

Maddy's snotty face, now in the entrance of the daycare,
where Alex is holding her. Behind them, we see the daycare
for the first time. It is cheerless and gray, the sound of
TOO MANY CHILDREN in the background.

Alex places her forehead against Maddy's, trying to cheer her
up before drop-off. She kisses her cheek and whispers--

(CONTINUED)

ALEX

I'll be back soon and we'll go home
and watch funny pet videos on
YouTube, okay?

Maddy clutches Alex, buries her sad face in her neck.

ALEX (CONT'D)

You're gonna have *fun* with your
buddies. So much fun.

ROSE (O.S.)

Oh my God. Look at that nose.

They turn to see a young daycare assistant, ROSE (20s, always
unhappy) eyeing the (green) snot dripping from Maddy's nose.

ALEX

(wiping Maddy's nose)
Sorry, Rose. We can't seem to shake
this cold. No fever though.

ROSE

We need your co-pay before you go.

ALEX

Oh, I'll have it Friday. With her
being sick, I missed some work--

ROSE

You said that last week.

ALEX

You're getting my daycare grant
money, right? From WCCC?

ROSE

Yeah but that only covers part of
tuition. We need your co-pay.

ALEX

Friday. I promise, okay?

Rose sighs, looks at (sick) Maddy, not wanting to take her.

ROSE

Did you pack Kleenex for us? Or did
you forget that, too?

ALEX

There's a roll of TP in her bag.
(bright, transitioning)
Look Mad, it's Rose! You love Rose!

(CONTINUED)

8

CONTINUED: (2)

8

Maddy does not love Rose. Understanding Rose is there to take her away, Maddy goes rigid in Alex's arms.

MADDY

NO ROSE!

ALEX

I'm sorry, bunny. Time to let go--

Rose peels Maddy from her mother's arms. Or tries to--she won't let go of Alex's shoulder.

ALEX (CONT'D)

You gotta let go now, honey...

She hands Maddy to Rose. Her wail devolves into a COUGHING FIT. Rose grimaces, holding such a clearly sick child.

ALEX (CONT'D)

(to Rose)

I wish I didn't have to work today.

ROSE

Me too.

Rose turns and walks away. Alex watches as Rose carries Maddy down the hall. Maddy CRIES, reaches out for Alex, the whole way down the hall until her miserable face disappears...

9

INT. EXPLORER (DAYCARE PARKING LOT) - MOMENTS LATER (D7)

9

Alex sits in her truck in the parking lot trying not to cry. It's a specific hell for a mom, to leave a kid that sick.

She takes a few deep breaths, then pulls it together. She puts the truck into gear and pulls out. Time to work.

10

EXT. WHITNEY ISLD-EXPLORER(DRIVING)-HALF HOUR LATER-DAY(D7)

10

Heavy RAIN on the windshield as Alex drives down a narrow road that is dwarfed by huge pine trees.

The road snakes into wet darkness, very secluded.

11

INT. EXPLORER (STOPPED/DRIVING) - CONTINUOUS (D7)

11

GPS SYSTEM

You have arrived.

Alex looks up, surprised. She's arrived? Did she miss it? She REVERSES and sees: a gravel road. She makes a sharp turn.

(CONTINUED)

11 CONTINUED: 11

She notices a spray-painted sign on the side of the road. It reads: **"TRESPASSERS WILL BE SHOT."**

Yikes. She proceeds slowly down the gravel path, which seems to go on endlessly, into the thick forest...

12 **EXT. BAREFOOT BILLY'S HOUSE - DRIVEWAY/FRONT - CONT. (D7)** 12

Alex spots a home ahead. It's a grim, weathered, foreboding 2-story house surrounded by forest. Only house for miles.

Alex pulls up in front of the house. KELLY (a fellow maid, not the brightest bulb) and YOLANDA are in the driveway, unloading gear. Yolanda looks at her watch pointedly, LATE.

13 **EXT. BAREFOOT BILLY'S HOUSE - FRONT - MOMENTS LATER (D7)** 13

Kelly and Yolanda carry cleaning supplies up onto the front porch. Alex gets out of her car and heads for Yolanda's van--

ALEX

Sorry--I missed the turn--
(to Yolanda)
WE UNLOADING ALL OF THIS?

YOLANDA

GRAB THE RUG DOCTOR!

Alex goes to the back of the van. Grabs the professional-grade upright heated extractor (for carpet cleaning, HEAVY), which has the words "RUG DOCTOR" down the side.

Alex lugs it up onto the porch, joining Kelly and Yolanda, who are mid-conversation:

KELLY

(to Yolanda)
Oh my God. Just tell me already!

YOLANDA

No. You gotta guess.

Alex puts the extractor down. Ties a bandana in her hair.

ALEX

What are we guessing?

KELLY

A "famous" person used to live here. Yolanda won't tell me who.

(CONTINUED)

ALEX

Here? Is it... a serial killer?

YOLANDA

Nope.

Kelly and Yolanda reach the front door with the wet vac and put it down with a THUD.

KELLY

Is it the clown from "It"?

YOLANDA

That's a fictional character.

Kelly doesn't know what "fictional" means. Alex is lugging shit back and forth from the truck by herself now.

YOLANDA (CONT'D)

His initials are... BB.

KELLY

Bugs Bunny!

YOLANDA

Also fictional. And animated.

ALEX

Hey guys?--Can we start soon?--

YOLANDA

Fine! *It's Barefoot Billy!* He grew up here.

A beat. Kelly's very disappointed.

KELLY

The kid burglar? He's not a real celebrity. Thumbs down.

YOLANDA

Sure he is. There was a multi-state manhunt for the boy. Broke into almost every house on the island.

KELLY

Yeah, for Doritos. Who gives a shit.

YOLANDA

Not just any Doritos. Cool Ranch Doritos. And that takes CRAFT to do.

(MORE)

(CONTINUED)

YOLANDA (CONT'D)

Sneaking into people's houses at night in his bare feet, being all silent and shit. Plus, he stole real stuff. Jewelry, electronics.

Alex lugs a heavy bucket up on the porch. Only one working.

ALEX

(sarcastic)

No, seriously. I got this.

YOLANDA

(re: the house)

This was his mom's house, 'til she died last week. No kin, so they're doing an estate sale. Realtor booked us for a three-day clean.

KELLY

What'd she die of?

YOLANDA

Heart attack. In her sleep.

KELLY

...do you think Barefoot Billy knows his mom's dead?

YOLANDA

Probably not. He's still a fugitive. Nobody's seen him around these parts in years.

ALEX

Until today. When he comes to avenge his mother's death by murdering the unsuspecting maids.

A beat. They both stop, turn, and look at Alex. Blink.

KELLY

The fuck's wrong with you?

Yolanda unlocks the door and steps away from the porch.

YOLANDA

Alright girls, have fun. Do Value Maids proud!

KELLY

Wait. You're not helping us?

YOLANDA

You're my A-Team! YOU GOT THIS!

(CONTINUED)

13 CONTINUED: (3)

13

Yolanda exits. Alex and Kelly look at each other, having the exact same disheartening thought: "We're the A-Team?"

Yolanda drives off with a HONK. Alex and Kelly stare up uncertainly at the foreboding house. Alex opens the door.

KELLY

After you.

Alex takes a breath and steps into...

14 **INT. BAREFOOT BILLY'S HOUSE - FOYER/LIVING ROOM - CONT. (D7)** 14

Alex's eyes TRAVEL over the dusty and dilapidated interior, a once tidy middle-class house that has fallen into a feminine, sad sort of disrepair. Think: mild Grey Gardens.

As she steps through the foyer, her finger TRUDGES THROUGH thick dust on a shelf. It feels like the house has sat vacant and entombed for years. We TRACK with Alex into--

The main living room, which also seems completely abandoned and covered in dust. Kelly is on the prowl, looking around.

KELLY

Think these are worth anything?

Kelly has noticed an armoire, which contains a large collection of porcelain figures & dolls. She has: dogs of every breed, songbirds, pilgrims, Disney characters, children of every age. They are the only objects that have been dusted recently, or cared for. They are meticulously organized, and proudly presented.

Alex arrives next to Kelly, peers in at the cherubic faces.

ALEX

Some of those porcelain figurines can be valuable, I think.

KELLY

I'll split 'em sixty-forty with you. I get sixty because I saw 'em first.

Alex studies a figurine of a sweet-looking little girl and boy. She picks it up.

KELLY (CONT'D)

Good choice.

ALEX

No, I'm not stealing it...

(CONTINUED)

Alex looks closely at the figurine. The little boy and girl have their right arms extended in a Nazi salute. The base of the figurine says: "*Ein Volk, ein Reich, ein Führer*"--

ALEX (CONT'D)

It's a Nazi. See? They have little Swastikas on their arms.

KELLY

Ugh. Who would collect that?

Alex puts it back where it was, among all the other little angelic faces, and doe-eyes, and smiles. It feels ominous.

KELLY (CONT'D)

Well, I'm taking her TV then. Fuck this bitch.

ALEX

You don't think the realtor will notice if the TV's gone?

KELLY

Doubt it.

ALEX

I won't tell if you do, but I don't want any part of stealing stuff.

KELLY

Oh God. What are you? Good?

ALEX

Sorry.

(back to business)

You want to take upstairs or down?

KELLY

Let's flip a coin.

(getting a nickel out)

Heads: you take dead mom's room.

Tails: you take dead mom's room.

ALEX

I'll take dead mom's room.

Alex looks at the staircase heading upstairs. Not welcoming.

Alex lugs her cleaning supplies up the stairs. She drops them on the floor and is about to open the door to the first room when she hears a noise from above- a faint TAP TAP TAP.

(CONTINUED)

14A CONTINUED:

14A

Alex freezes and looks up at the ceiling. What is that? Are those footsteps? TAP TAP TAP..

We TRACK with her as she follows the sound down the hallway to the stairs that lead to the attic...

14B INT. BAREFOOT BILLY'S HOUSE - ATTIC - DAY (D7)

14B

Alex cautiously enters the attic. The window at the top of the stairs is WIDE OPEN. The wind is blowing the drapes against the window frame, causing the tapping noise.

Phew. Alex relaxes. She steps to the open window, briefly glances down at the thick forest surrounding the house. Then she closes the window.

She turns back to the attic which is piled with old junk and cobwebs. Definitely spooky. She hustles back downstairs.

15 INT. BAREFOOT BILLY'S HOUSE - MOTHER'S BEDROOM - DAY (D7)

15

Back on the second floor, Alex lugs her gear into the mother's bedroom. Medicine bottles, salves and ointments everywhere. Lotta frilly shit. Dried roses in vases. On the bare mattress there's an unsettling body-shaped stain.

By the bed, Alex finds a SCRAPBOOK, which is stuffed with newspaper clippings about her son Barefoot Billy.

Alex takes a moment to flip through them; they have headlines like: "Barefoot Billy's Spree Continues!" "Barefoot Strikes Again!"

She lingers on his school photo, printed in the paper. His full name: **William Harlan Ritchie**. He's young, fresh-faced.

She opens a closet door, and is momentarily STARTLED to find:

DOZENS more porcelain dolls and figurines, on collector shelves, staring at her. Meticulously organized.

It's just goddamn creepy. That's all.

16 INT. BAREFOOT BILLY'S HOUSE - BILLY'S BEDROOM - CONT. (D7)

16

Alex opens the door to a mostly-empty room. Spartan and dusty. A bare mattress, a bare child's desk.

Above the bed, there's an IMPRINT in the dirty old paint of a sign that hung there for years. The sign itself is long gone.

(CONTINUED)

16

CONTINUED:

16

The imprint says: BILLY. Otherwise, there are no signs of life, especially a child's. No toys, no nothing.

Time to work. She gets the cord to the vacuum. Where's an outlet? We TRACK with her...

17

INT. BAREFOOT BILLY'S HOUSE-HALLWAY/BILLY'S BEDROOM-CONT.(D7)17

...into the hall, where she finds an outlet and plugs the RUG DOCTOR in. Back in the boy's room, the vacuum BLARES.

She heads back into the room. But she stops just outside, when her eyes catch something.

On the outside of Barefoot Billy's bedroom door, there are several HEAVY METAL BOLTS on the upper outside of the door.

Alex turns off the VACUUM and calls down to Kelly--

ALEX

Kelly, can you come up here a sec?

Kelly appears from downstairs in the hallway. She's wearing a bunch of old-lady necklaces and an antique mink stole.

KELLY

What?

ALEX

Look at these. They're on the outside of the door.

KELLY

(not getting it)
Outside. Cool.

ALEX

No, they're to lock someone *in*.

She demonstrates; CLANG!--and bolts the lock shut.

ALEX (CONT'D)

Why would you lock a kid in his room?

KELLY

Oh, I can top that. Come see the creepy-ass shit going on in the kitchen.

Kelly turns and heads back the way she came. We cut to--

18 **INT. BAREFOOT BILLY'S HOUSE - KITCHEN - MOMENTS LATER (D7)** 18

CLOSE ON: open padlocks on all the cupboards.

KELLY

Lock, lock, lock. And there's a lock on the pantry, too.

(then)

Think it's a diet thing?

ALEX

No...

The locks are the same as the one's on Barefoot Billy's door.

ALEX (CONT'D)

I think she locked up the food like she locked up her son.

(putting it together)

No wonder William's obsessed with junk food.

KELLY

William?

ALEX

William Harlan Ritchie. That's Barefoot Billy's real name.

KELLY

What are you, dating?

ALEX

No, I saw up in his mom's room--

KELLY

I gotta take a dump. Have you cleaned the upstairs head yet? I don't want to set you back.

ALEX

Be my guest.

Kelly disappears from the kitchen. Alex studies the locks on the cabinets, unsettled by those cupboards. She feels a connection to this boy for some reason...

OFF Alex, we PRE-LAP to the sound of VACUUMING...

19 **EXT. BAREFOOT BILLY'S HOUSE - 2ND FLOOR/MAIN FLOOR - DAY (D7)** 19

Alex is deep-cleaning the carpets with the cumbersome RUG DOCTOR, which is so LOUD. We stay with her as:

(CONTINUED)

19

CONTINUED:

19

- She VACUUMS all the stairs.
- She VACUUMS the carpets in both bedrooms.
- She sorts through all the dumb RUG DOCTOR attachments, finds one, VACUUMS the curtains and the tiny ceiling corners...
- She VACUUMS the dusty shelves in the hallway.
- It should feel like she's been VACUUMing for an hour.

She finishes, wraps the cord around the RUG DOCTOR's neck, and makes her way downstairs to the front door; her shift is just about finished. Alex pulls her phone out of her pocket to check the time, but she stops in her tracks when she sees:

"3 Missed Calls" from **"Daycare."** Oh shit, she didn't hear it.

ALEX

Fuck.

20

EXT. BAREFOOT BILLY'S HOUSE - FRONT PORCH - DAY (D7)

20

Alex steps onto the porch, phone already on her ear. [Note: also outside is Kelly, who is putting all sorts of shit into her car. Heels. A Lamp. DVDs. A toaster oven.]

ALEX

(into phone, urgent)

Hi! It's Maddy's mom. What's wrong?

INTERCUT WITH:

21

EXT. HAPPY GIGGLES DAYCARE - DAY (D7)

21

Rose picks up blocks off the ground while she talks, putting them into a big bin, hating her job.

ROSE

We've been trying to reach you.
Maddy came down with a fever--

ALEX

Shit. Okay. I'm on Whitney, but
I'll be there in forty minutes--

ROSE

No, we had to send her home. Can't
be here with a fever. Her
grandfather picked her up.

(CONTINUED)

21 CONTINUED:

21

A beat.

ALEX

What? Why would you guys call my dad? He's not an emergency contact!

ROSE

Maddy's dad authorized it. He couldn't leave work, and we tried you and your mom repeatedly for half an hour, so we had no choice--

ALEX

Fuck.

(to Kelly)

KELLY! I GOT AN EMERGENCY WITH MY KID! CAN YOU GRAB MY STUFF FOR ME?

But Alex doesn't wait for a reply--she's in the car, off.

22 **INT. EXPLORER (DRIVING) (BAREFOOT BILLY'S HOUSE) - CONT. (D7)** 22

Alex PEELS OUT from the house, down the driveway. OFF the gloomy house, falling away in the rearview...

23 **EXT. HANK'S HOUSE - HALF HOUR LATER (D7)** 23

Alex rushes up the front steps of the small brick house that belongs to her father (which we recognize from 104, when she drove by on Thanksgiving). She is about to knock when--

HANK

(opening the door)

She's fine. Fever broke, she's napping in the twins' room.

ALEX

(relief)

So sorry about this, Dad.

HANK

Don't be. Come in.

He opens the door wide with a warm smile...

24 **INT. HANK'S HOUSE - TWINS BEDROOM - CONTINUOUS (D7)** 24

CLOSE ON: Maddy's face, sound asleep, tucked into the bottom bed of the twins' bunk beds. She looks fine.

(CONTINUED)

24

CONTINUED:

24

Alex gives her a kiss on the cheek. She's cool to the touch. No fever. Behind her, Hank and SHARLENE (40s, Hank's sanctimonious but gentle wife) hover in the doorway, smiling.

25

INT. HANK'S HOUSE - KITCHEN - DAY (D7)

25

CLOSE ON: a particularly gruesome CRUCIFIX. The Savior's agony is very realistically emphasized, his eyes rolling back into his blood-streaked head, his mouth open in pain.

Alex is staring at this as Sharlene CLANKS some mugs down on the kitchen table.

We see now that we're in Hank's kitchen, which is tidy and basic. A black & white tile floor.

ALEX

Thanks so much, Sharlene.

SHARLENE

You bet. It's peppermint mocha-chino.

ALEX

(gross)

Oh, great.

She starts fixing Hank's coffee for him, the way he likes it. He doesn't acknowledge she's waiting on him, but when she's done, he starts drinking it.

HANK

(to Alex)

Yeah so I was on the way to a job-site in Port Ewen when the daycare called, and I didn't know the number, so I almost pressed ignore. But something told me to answer.

SHARLENE

Intuition.

(to Alex)

God gives intuition to the heart and instinct to the mind.

Alex nods, and checks her watch. These two are A LOT.

ALEX

Next time I'll be sure to put my phone on vibrate. So sorry, again.

HANK

We were happy to help. Weren't we?

(CONTINUED)

SHARLENE

So happy! We can do it tomorrow too
if you--

HANK

Your daycare said she couldn't come
back for at least 24 hours.

ALEX

I don't want to put you guys out.
Me and Sean can figure it out.
(very eager to go)
Well. I should get her up, I think--

SHARLENE

Oh she's only been down half an
hour. Let the little lamb sleep--
(excited)
I'll give you a tour of the house.

HANK

(his smile not concealing
his annoyance)
She grew up in this house, Shar.
She doesn't need a tour.

SHARLENE

Oh right! I'm so sorry. *This was
your childhood home*, of course. I'm
so sorry.

ALEX

(no big deal)
Was way before your time.

A beat as they all search for something to say.

SHARLENE

Where are the twins, anyway?
They're being rude not saying hi.

ALEX

(please no)
Oh, that's okay, we don't need to--

SHARLENE

ADDISON! ABIGAIL!

The sound of FOOTSTEPS on the stairs, and then two blonde
children appear. It's the twins, ADDISON & ABIGAIL (10,
matching blonde haircuts). Addison has a fearsome Nerf
machine gun slung over his shoulder and Abigail is armed with
a plastic broad sword. These kids are CREEPY.

(CONTINUED)

HANK

You kids remember your half-sister,
Alex. Maddy is her daughter.

ALEX

Hey, you guys. Nice... weapons.

The twins just stare back at her slack-jaw. One sorta waves.

HANK

Okay. Go on and play!

They run off.

SHARLENE

They're a little shy around
strangers. Not that you're a...
(warm)
You just don't come around much.

HANK

Not for lack of invitations, of
course.

A beat.

ALEX

Sorry--when was I invited?

HANK

You have an open invite. You know
that.

ALEX

I guess I didn't really know that.
(then)
I thought I was pretty unwelcome.

HANK

(laughs)
Who told you that, your mother?

ALEX

No, you, Dad. Many times.

HANK

I would never say that.

**Flash to a quick pop from 101 - Hank driving his truck in a
ball cap, having just picked up Alex from the car accident.**

(CONTINUED)

HANK (CONT'D)

You know I'd bring you back to my house if I could, but Sharlene and the twins are asleep...

ALEX

I guess I'm misremembering.
(getting up)
Thanks, again. Gonna grab Maddy.

Alex heads for the stairs. OFF Hank--

INT. THE SINGING SWAN - PORT HAMPSTEAD - EARLY EVENING (E7) 26

Alex enters the bar with Maddy on her hip. Bar has only a few PATRONS. It's off season and between shifts, quiet.

FRANKIE (20s, cute, in a septum nose ring and dreads way) looks up from the bar, where she's doing utensil roll-ups.

FRANKIE

(grabbing menus)
How many?

ALEX

No... I'm--
(not sure what to say)
--this is Sean's daughter.

A flash of something--interest?--in Frankie's face.

FRANKIE

Oh hey. I'm Frankie.

ALEX

He around?

FRANKIE

Yeah--in the kitchen, hang on.

Frankie steps away and exits into the kitchen. Alex and Maddy take a seat at the bar, waiting.

Sean comes out and goes directly behind the bar, carrying a big crate of booze to restock.

SEAN

Hey.

ALEX

Why did you tell the daycare to call my dad?

(CONTINUED)

SEAN

You and your mom were AWOL.
(to Maddy, upbeat)
How ya feeling, MadDog? Better?

Frankie quietly goes back to her side-work (putting out the condiments), but keeps an eye on this. Sean the sweet dad!

MADDY

Sirly lemples, Daddy. LEMPLE!

SEAN

What's that?

ALEX

Shirley Temple. We're in the bar so she wants a Shirley Temple.
(then)
Why couldn't you go pick her up from daycare?

SEAN

I was alone behind the bar. I'm the bank. Can't leave the bank.
(to Maddy)
Besides, she LOVES Grandpa. Don't ya, Mad?

Frankie squeezes behind Sean with a tray of glasses--

FRANKIE

Behind you.

It's unmistakable: there's something going on between Sean and Frankie. Some chemistry. Sean watches her stroll away.

ALEX

I don't want my dad watching Maddy.

SEAN

Ya know he called me? After you took off on me.

ALEX

(alarmed)
Why?

SEAN

He was concerned, checking in.
(then)
Why are you so weird about him?
Seems like a nice enough guy to me.
(re: Shirley Temple)
Here we are, M'lady.

(CONTINUED)

ALEX

You don't know my dad.

SEAN

Uh--neither do you. You and your
mom left when you were what, five?

A beat. Alex swallows her anger at that comment.

ALEX

(down to business)

Well Maddy needs to stay home from
daycare tomorrow and I'm working.
Can you take her?

SEAN

I'm working a double.

ALEX

Can you switch with somebody?
(re: Frankie)
Can't she cover for you?

SEAN

Frankie's a server, not a
bartender. And it's off season now.
Can't afford to give up any shifts.

ALEX

C'mon, Sean. I'm gonna get fired if
I call out sick again.

SEAN

But it's fine for me to get fired?
(an edge)
Nobody asked you to get a job.

A beat.

ALEX

Can we at least split the day? You
take her til three, when I get off--

SEAN

I'm working a double.

ALEX

Can you come in late then? So I--

SEAN

I'm working a double.

(CONTINUED)

FRANKIE

Wait, I'm confused.
(a joke)
Are you working a double?

Sean breaks out LAUGHING now. Good one, Frankie. She's fun.

SEAN

Just take her to your dad's. He's
got a nice house, nice wife, he
wants to be a part of Maddy's life.
I don't see the problem.

ALEX

(picking up Maddy)
Say bye, Maddy.

MADDY

Bye Maddy!

Maddy giggles as Alex heads for the exit.

SEAN

I love you, MadDog! Feel better!
Daddy loves you!

Alex exits. The DOOR closes behind her.

EXT. BASIL'S MOTORHOME - RV PARK - P.H. - NIGHT (N7)

KNOCK KNOCK. Alex pounds on the door of Basil's motorhome,
with Maddy on her hip. She tries the door. It's locked.

ALEX

MOM?

Maddy also knocks, shadowing her mom, being very cute.

MADDY

GRAMMY?

ALEX

I don't think she's here. Her car's
not here... MOM? YOU IN THERE?

Alex walks around the trailer and peers into a window. It's
totally dark in there. Been vacant for some weeks, it seems.

ALEX (CONT'D)

(to Maddy)
Where's Grammy, Mad? Why does she
go POOF like this, when I need her?

(CONTINUED)

27

Maddy GIGGLES. Thinks "poof" is funny.

ALEX (CONT'D)
(kisses her cheek)
Let's go snuggle.

Off Alex, heading back to the truck, concerned about Paula...

28

INT. ALEX'S TRANSITIONAL APARTMENT - NIGHT (N7)

28

Alex opens ALL the windows in her apartment. Behind her, Maddy is in a hat and scarf, like she's about to go out in winter weather. After Alex gets the last window open--

ALEX
Get your mittens on, bug.

Maddy protests, pushes Alex's hand away.

ALEX (CONT'D)
I know. But we gotta get fresh air in here, get all that moldy air out. And this is fun--right? Like we're in the movie *Frozen*!

MADDY
No Frozen.

ALEX
Like camping then. We love camping!
(putting a winter hat on)
Mommy's doing it, too!

Alex turns on a little light by Maddy's bed.

ALEX (CONT'D)
What if we do THREE stories?

Maddy smiles now, and charges over to her. OFF the two of them, bundled up in Maddy's bed, with a book, we cut to--

29

INT. ALEX'S TRANSITIONAL APT.-LIVING RM-MIDDLE OF NIGHT(N7)

29

- In BLACK, Maddy's HACKING COUGH. Alex's eyes bolt open.
- In BLACK, Maddy's HACKING COUGH. Alex's eyes bolt open.
- In BLACK, Maddy's HACKING COUGH. Alex's eyes bolt open.

Alex brings a WHEEZING Maddy into her bed with her. She puts her down on the pillow, notices that she's shivering cold.

(CONTINUED)

CONTINUED:

Alex shuts the windows and climbs into bed, trying to get warm. She rubs Maddy's back, watching her fall back asleep...

INT. ALEX'S TRANSITIONAL APT. - LIVING ROOM - NIGHT (N7)

Alex still rubs Maddy's back, but now she holds Maddy's tablet in her free hand. The light of the screen illuminates Alex's face. She wears headphones.

WE MOVE IN CLOSE ON THE SCREEN: she's SCROLLING through a bunch of news stories about Barefoot Billy on YouTube.

One PAUSED video features a reporter, ELI (30s) standing in front of the house Alex was just cleaning today. She presses PLAY.

ELI (ON SCREEN)

Over the course of an epic four-year crime spree, William Harlan Richie burgled almost *fifty homes* in Cook County, sometimes spending hours inside the victim's home while they slept, often leaving behind his eponymous calling card: muddy footprints.

ON SCREEN: the news cuts to a candid shot of BILLY, at 15. OVER this, Eli continues.

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

A shy, soft-spoken boy, Barefoot Billy was the only son of Louise Alva Ritchie, who lived in this house.

ON SCREEN: a GRAINY PHOTO of Louise. Bright red hair.

ELI (CONT'D)

Billy was in and out of juvenile detention centers throughout his early teens, but his rap sheet starts to pick up when he escapes from his final foster home, and--

Eli points to the thick forest next to the house.

ELI (CONT'D)

--the young fugitive started living here, in the woods.

31 **EXT. BAREFOOT BILLY'S HOUSE - WOODS - CONTINUOUS - DAY-DREAM** 31

Suddenly, Alex is in the woods, outside Billy's House. (She's asleep. As Alex dreams, the news report continues):

ELI (O.S.)
From this vantage point, Barefoot
Billy could case a house for
several days before making a move.

Alex finds herself in the thick brush at the edge of the forest, panting. Her heart beat audible. BEAT BEAT. Why is she in the woods? Where is she?

She looks down; she's barefoot.

ELI (CONT'D, O.S.) (CONT'D)
He would case his intended victims.

She pushes the branches apart and can see Barefoot Billy's House. She's casing Barefoot Billy's House.

ELI (CONT'D, O.S.) (CONT'D)
Studying the family's habits,
movements, and schedule.

She notices A FIGURE in the attic window of the house.

It's PAULA, with her hands up on the glass, desperately banging on the window, SCREAMING, but Alex cannot hear her-- it's like the scene is on MUTE.

32 **INT. ALEX'S TRANSITIONAL APARTMENT - LIVING ROOM-MORNING (D8)**32

Alex's eyes bolt open. Maddy's two feet are in her face, nearly up her nose. It's morning.

It was a dream. Relieved to find herself in bed, Alex calms.

Alex looks at the wet wall. The dark water damage-shadow around the window looks more ominous than yesterday.

Alex gets up and touches the wall, very wet to the touch. She takes a whiff and almost throws up from the SMELL.

With the side of her finger nail, she picks at a chip of paint. It comes off so easily. Underneath, the wall is a mushy crumble. She pokes at the plaster and a sheath comes off, revealing BLACK MOLD underneath. Tons of it. OH GOD.

33

INT. ALUMROOT FAMILY HEALTH CLINIC - EXAM ROOM - DAY (D8)

33

Maddy is on an exam table in a doctor's office, being examined by DR. BAIG (female, 40s, overworked). She peers into Maddy's ear with a light.

DR. BAIG
(re: her ear)
This one's infected.

ALEX
Again?

DR. BAIG
I'll call in another round of
antibiotics for you...
(concerned)
What are your living conditions
like right now?

Dr. Baig switches to Maddy's other ear now, with her light.

ALEX
We're in a transitional housing
apartment that has a mold problem.

DR. BAIG
(re: Maddy's other ear)
This one's infected, too.

ALEX
Why aren't the antibiotics working?

DR. BAIG
Because they can only do so much.
Are you keeping her out of daycare?

ALEX
...I have to work.

DR. BAIG
Well, she needs rest, Ms. Russell.
Somewhere dry and warm. Your
super's required by law to do
everything in his power to remove
mold from the premises.

Dr. Baig is looking at Maddy's chart now, unhappy.

ALEX
I've asked. I don't think they're
gonna do anything.

(CONTINUED)

DR. BAIG
Then you need to move.

Alex takes a moment, then:

ALEX
I can't move. I can't afford
anything else.

DR. BAIG
Well, she needs you to do better.

With that, Dr. Baig takes her gloves off and exits.

OFF Alex, feeling like total shit...

INT. HANK'S HOUSE - ENTRANCE - DAY (D8)

Alex, now in her maid uniform, with Maddy on her hip, steps into the house. She has a duffle bag and a clear garbage bag containing all of Maddy's little ponies.

ALEX
I really appreciate this, Dad.

HANK
Russell Family Inn! We love it.

ALEX
Hopefully, it'll just be a night or
two. I'm waiting to hear back from
my Super.

HANK
Well you certainly can't live in a
place with black mold. It's toxic.

Sharlene appears next to Hank.

SHARLENE
You hand that precious little dolly
over to me, right now!
(to Maddy)
We have a whole sick bay set up for
you. We got *Toy Story 2*, Star soup,
maybe a rainbow popsicle?

Maddy's face lights up about this. She goes to Sharlene.

SHARLENE (CONT'D)
Say bye, mommy!

ALEX

I'll be back as soon as I can, Mad.

Sharlene disappears with Maddy. Alex turns to go.

ALEX (CONT'D)

Okay. See you around three--

HANK

Actually, hang out for a minute,
will ya? I want to talk to you.

ALEX

Uh, now? I really gotta get to--

HANK

KIDS, TIME FOR SCHOOL!
(firm, to Alex)
You can give your old man one
minute. Take a seat in there.

Hank points to the living room. We TRACK with Alex as she--

INT. HANK'S HOUSE - LIVING ROOM - CONTINUOUS (D8)

--steps into the living room and sits down on the couch. It has a plastic cover that squeaks if Alex moves even a little.

Out in the hallway, Hank kneels with the twins, in a moment of prayer in the hallway. A silent huddle, their heads down.

Alex's eyes travel around the room: lots of Christian decor. Biblical proverbs framed, religious statues. Creepy.

Pop to: the Porcelain dolls and figurines at Barefoot Billy's House yesterday, staring at her. Similarly creepy.

ADDISON & ABIGAIL

Amen.

HANK

Have a great day, kids.

Hank steps into the room. He sits down.

HANK (CONT'D)

I don't want to alarm you, but the mold you see is just the tip of the iceberg. They're probably gonna have to take the insulation out, pull up the carpets. Whole ordeal.

(CONTINUED)

ALEX

I can't even wrap my brain around that right now.

HANK

(awkward)

But look, I've been thinking about you. Ever since I dropped you off at that ferry station after your car accident. I should've insisted you come stay here.

ALEX

Oh, that's--

HANK

Been bothering me that I didn't.

(then)

Point is: you can stay here as long as you need. Weeks, months even. You're invited. Sharlene agrees.

ALEX

Thanks, Dad. I appreciate it. Normally I'd crash with Mom, but she's MIA.

HANK

How long?

ALEX

I haven't seen her in three? Four weeks? It snuck up on me, honestly. I've been so busy with Maddy.

HANK

She single right now?

ALEX

No, she's dating somebody.

HANK

(laughs)

Oh. Then she's not missing. She's run off with him. Story of my life.

ALEX

She's flaky, but she didn't even respond to my "emergency" text. I was like 911, call your daughter.

HANK

Time flies when you're having fun.

(CONTINUED)

35 CONTINUED: (2)

35

Alex glances at the time.

ALEX

Well. I gotta get to work.
(meeting his eyes)
Thank you.

HANK

You bet.

Alex heads to the front door, passing that Christ portrait.
OFF his gory HEART, squeezed by thorns, we cut to--

36 INT. BAREFOOT BILLY'S HOUSE - BATHROOM - DAY (D8)

36

Alex squeezing soapy water from a sponge. She's sitting in the bathtub, scrubbing it from the inside with bleach. She seems deep in thought, contemplative while she works.

Kelly enters, takes the bleach.

KELLY

Stop hogging the bleach, bitch.

ALEX

That's my bleach. I bought it.

KELLY

Oh yeah? Cuz I see the word "Kelly"
on here.

Kelly writes "Kelly" on Alex's bleach with a Sharpie marker.

ALEX

Fine.

KELLY

Mind if I put some music on? She's got a decent sound system I'm definitely stealing.

ALEX

Sounds good.

Kelly takes the bleach and exits. Alex returns to scrubbing.

A moment later, Kelly blasts DEATH METAL. Heavy screeching, in the vein of CANNIBAL CORPSE. Ugh--Alex hates this shit.

She gets up and gently closes the bathroom door, so she doesn't have to hear it.

(CONTINUED)

36

CONTINUED:

36

En route back to the tub, her eyes travel past the tub and out to woods... where she sees a SWOOSH of movement, in the trees. She's sure of it.

She goes closer to the window, takes a hard look out there. Now she sees nothing.

But still. Alex feels a pull to go out and look.

ALEX (CONT'D)
KELLY! I'M GONNA GO OUT BACK!

KELLY (O.S.)
WHAT?!

ALEX
GOING OUT BACK FOR A MINUTE!

KELLY
NO FUCKS!

Alex tosses the sponge into the sink. She heads out to--

37

EXT. BAREFOOT BILLY'S HOUSE - BACKYARD - CONTINUOUS (D8)

37

The yard is large, maybe a half acre, edged by THICK WOODS. It's just stopped raining and the air is heavy with moisture.

Alex walks out the back door and into the wet grass.

We watch her walk across the grass. [Perhaps we watch her from the POV of the bushes/trees, as if we're in the woods spying on her. In a creepy/horror movie way...]

Back ON ALEX, as she reaches the edge of the woods, and--

38

EXT. BAREFOOT BILLY'S HOUSE - WOODS - CONTINUOUS (D8)

38

--steps into the woods. She walks a few feet. It looks and feels familiar to her.

She turns back to the house and realizes she's looking at the exact view of Billy's House from her dream. She was here in her dream.

Her eyes find the attic window, where Paula was screaming. It's now empty.

Alex walks a bit further into the woods, CRUNCHING twigs and LEAVES under her feet. She's looking for movement. Nothing.

(CONTINUED)

She arrives at the charred-black remains of a fire. A former campsite. There are footprints in the mud, that look like bare feet. Alex SCANS the trees for movement. Is Billy here?

ALEX
(quietly)
Hello?
(then)
Is anyone out here?

KELLY (O.S.)

ALEX!

Alex nearly falls over dead from the terrifying surprise of Kelly's voice, bellowing through the trees.

KELLY (PRE-LAP) (CONT'D)
YO COME CHECK THIS OUT--

Alex heads back towards the house, through the grass, the way she came. [Again, perhaps we switch to a POV in the bushes, like we're spying on her, watching her go back inside...]

INT. BAREFOOT BILLY'S HOUSE - ATTIC - DAY (D8)

KELLY (O.S.)
IN HERE!

We TRACK with Alex into the attic, where we find Kelly, who has moved the junk away from the wall (to clean) and is now crouching in front of a small door in the corner, which has METAL BOLTS across it, like the ones on Billy's door.

KELLY (CONT'D)
Look what I found--more locks! This lady is into locks.

ALEX
Does it open?

Kelly unlatches the lock, but the door won't budge.

KELLY
It's stuck.

ALEX
Maybe we can force it...

Alex pulls a Leatherman from her pocket and uses one of the blades to wrench the door open. She struggles with it.

(CONTINUED)

ALEX (CONT'D)
(straining)
I think the wood's swollen...

But then the door gives way with a POP. They crouch down.

CLOSE ON: Alex and Kelly's faces, peering into a dark hole of BLACKNESS. Kelly gets a LIGHTER out of her pocket.

She holds the LIT LIGHTER out. We see: a dark CRAWL SPACE.

ALEX (CONT'D)
Should we check it out?

KELLY
Hell no. I ain't crawling up this house's ass.

ALEX
Gimme your lighter.

Alex takes Kelly's lighter and SHIMMIES into the dark hole.

39A INT. BAREFOOT BILLY'S HOUSE - CRAWL SPACE - CONTINUOUS (D8) 39A

It's completely dark inside. Alex holds the lighter up, tries to decipher anything. The LIGHT reveals: several dusty action figures and superheroes. A young boy's toys.

The LIGHT finds a bowl, crusted with old food. Gross.

The LIGHT finds the wall, and HOLDS there. The wall is covered in a child's drawings. Some images are benign: a rainbow, a soccer ball. But then... a repeating image of a MONSTER FIGURE with long red hair and a mouth full of sharp teeth. Alex recognizes: Billy's mother.

ALEX
She must've locked him in here.

KELLY
(didn't hear)
WHAT?

Alex keeps looking: sometimes the MOTHER breathes fire. And in between the figures, there are hundreds of bare-foot footprints, drawn in a child's scrawl. Like he is running.

Suddenly, the door to the crawl space swings shut with a BANG.

Alex drops the lighter and everything goes BLACK. Panicked, she feels around for the lighter but can't find it.

(CONTINUED)

39A CONTINUED:

39A

ALEX

Kelly?

Trying to swallow back her fear, she turns around in the dark and tries to crawl back to the door, but finds it locked.

Alex POUNDS on the door now--why is this locked??

ALEX (CONT'D)

KELLY! OPEN THE DOOR! IT'S NOT FUNNY! KELLY?!

Still in BLACK, Alex starts to struggle with her breathing. She hears her own heartbeat: BEAT BEAT. BEAT BEAT. She hears her own breath, struggling to steady--which takes us to:

39B INT. HANK'S HOUSE - KITCHEN CUPBOARD - NIGHT - FLASHBACK

39B

Flashback to a memory from Alex's childhood: we see our hand, a child's hand, pulling a cupboard door shut. Beyond the door is Hank's kitchen floor (with the black and white tiles)--we see a quick glimpse of it as the cupboard door closes. We're hiding. We're really scared. It's pitch BLACK. Our heartbeat pounds: BEAT BEAT.

We hear footsteps CLACKING on the tile floor outside, getting closer. CLACK CLACK CLACK. Like high heels. The cupboard door RATTLES. Someone's trying to open it. They're trying HARD.

39C INT. BAREFOOT BILLY'S HOUSE-CRAWL SPACE/ATTIC - CONT. (D8)

39C

The crawl space door POPS open, LIGHT floods in.

KELLY

Sorry! The door swung closed and I couldn't get it open again.

Alex hurries out of the crawl space and lies on the attic floor, panting. She is having a PANIC ATTACK.

ALEX

(hyperventilating)

I...

KELLY

(knows what to do)

Okay--sit up! Gotta SIT UP!

ALEX

...I can't...

(CONTINUED)

KELLY

Sit up and put your head between
your knees, like this. Do it.

Kelly demonstrates, her forehead on her knees. Alex does it.

KELLY (CONT'D)

Good. Now breathe... I said
BREATHE, BITCH!

ALEX

(exhales)
...sorry...

KELLY

(getting up)
I'll get some water.

A beat. Kelly disappears. Alex calms, her eyes teary from
whatever the hell just happened to her.

She glances at the open, tiny door she just came out of. Then
for some reason (that we don't yet understand) she pops to--

***That image from her dream: Paula in the window of Barefoot
Billy's House, banging on the window, SCREAMING silently.***

Kelly returns with a glass of water from the bathroom.

KELLY (CONT'D)

Splash it on your face.

A beat. Alex calms, catches her breath, sips the water.

KELLY (CONT'D)

Panic attacks are the worst. I get
one every time I go into Old Navy.
All those fucking cargo shorts.

ALEX

(then, a sudden truth)
I need to find my mom.

KELLY

What?

ALEX

I can't find my mom. The last few
weeks, she's missing. I think
something's happened to her.

Alex abruptly gets up and walks off, down the hallway,
exiting. Still on the floor, Kelly watches her go.

(CONTINUED)

39C

KELLY
So I guess I'll just finish up?
(then)
Two days in a row you're leaving
early?

40 INT. EXPLORER (DRIVING) - AFTERNOON (D8)

40

ALEX
Hey--how's Maddy doing?

Alex is on SPEAKER PHONE while she drives.

HANK'S VOICE (ON SPEAKERPHONE)
Much better. Antibiotics are
kicking in already.

ALEX
Okay, good. I'm gonna run a few
errands--if that's okay with you?

HANK'S VOICE (ON SPEAKERPHONE)
'Course.

Alex turns off a major road and onto a smaller one...

41 EXT. BASIL'S MOTORHOME - RV PARK - DAY (D8)

41

Alex DRIVES BY the motorhome, once again. And once again:
there's no sign of her mom's car. Alex parks and gets out.

ALEX
MOM!?

She KNOCKS, peers into the windows. It's empty. Door's
locked. No signs of life. It's like she vanished.

42 EXT. PAULA'S HOUSE - CONTINUOUS (D8)

42

Alex DRIVES up to Paula's house. The gate is closed, no car
in the driveway, clearly no one is home.

Alex slows down long enough to notice a sign, though:

FOR RENT - CALL (360) 555-0139

Alex lingers on that phone number. Whose number is that? Not
her mom's. She dials the number. It BEEPS immediately:

(CONTINUED)

42 CONTINUED:

42

BASIL'S VOICE

Hey, this is Basil Desmond. Please
leave me your info at the tone.
Cheers, mate.

BEEP. Alex pulls away--leaving a message:

ALEX

Oh hi, Basil Desmond. Curious why
you think you have the right to
rent my mother's house out, mate.
In case you forgot, *she* owns it,
mate. Also, where the fuck is she?
Tell her to call me.

Alex hangs up, keeps driving...

43 INT. POTTERY BOUTIQUE - PORT HAMPSTEAD - DAY (D8)

43

Alex steps into a paint-your-own pottery store, the kind that
is a TOURIST attraction. She spots SUE (40s), the owner.

ALEX

Hey, Sue--have you seen my mom?

SUE

She's teaching Tuesday ceramics,
but Anna covered for her this week.

OFF Alex, reaching for the DOOR...

44 INT. VARIOUS CHECK-OUTS - PORT HAMPSTEAD - CONTINUOUS (D/E8) 44

ALEX

Hey, has Paula Langley been in?

RAPID SERIES OF SHOTS:

- CASHIER in a book store shakes his head, nope.
- CASHIER at a pot dispensary shakes her head, nope.
- CASHIER at another pot dispensary shakes his head, nope.
- CASHIER at yet another pot dispensary shakes head, nope--

45 EXT. MAIN STREET - PORT HAMPSTEAD - NIGHT (N8)

45

Defeated, Alex heads towards her parked truck. Her search for
mom, a bust. As she passes a PARKING METER, she accidentally
bumps the shoulder of a WOMAN putting quarters into a meter.

(CONTINUED)

Alex glances back over her shoulder, still rushing--

ALEX

Sorry!

Alex stops.

She does a double-take at the woman at the parking meter.

A beat, as she registers that it's...

DANIELLE (her friend at DV, who disappeared at the end of 102, to go back to her abusive husband).

Danielle looks very put-together. Polished, even. Her eyelashes are long and perfect.

ALEX (CONT'D)

Danielle?

The woman looks up. We see her recognize Alex. We see a mix of joy and horror in her face, and then she says softly:

DANIELLE

Hey, girl.

ALEX

(rushing over to her)

Oh my God. It's really you--*hi*. Hi
hi hi hi hi...

Alex throws her arms around Danielle for a hug.

ALEX (CONT'D)

I've been so worried about you
since you left the shelter! Are you
okay? Is Max okay?

DANIELLE

Yeah--we're fine. Are you okay? You
look like dog shit.

ALEX

(laughing)

I know I do! I'm losing my mind.
Maddy's sick. I have mold. I can't
find my mom. I'm bunking with the
twins from *The Shining*.

DANIELLE

Whoa. Lot to unpack there.

(CONTINUED)

ALEX

FUCK! I'm so glad to see you! Why
didn't you leave me your number?

Danielle looks over Alex's shoulder, down the street, and
then SUDDENLY--her whole demeanor changes.

She steps away from Alex. Then she says firmly and loudly:

DANIELLE

Sorry. You must have me confused
with someone else.

ALEX

What?

DANIELLE

I don't know you, sorry.

ALEX

(laughing)
It's me. It's Alex.

But Danielle walks off, past Alex. Alex is so confused; what
is happening?...

But then, it makes sense, because a tall, good-looking man
appears next to Danielle, a few feet away. It's KYLE (30s).

KYLE

We're gonna be late.

DANIELLE

Sorry, the meter... let's go.

KYLE

(re: Alex)
She a friend of yours?

Kyle is wearing a collared shirt. Looks like a nice guy.

DANIELLE

No. She thought I was someone else.

Danielle takes Kyle's hand and leads him off in the other
direction. Alex stands there, absolutely stunned.

She watches as Danielle goes into an entrance. Just before
the door closes, she looks back at Alex. Then disappears.

46 **EXT./ INT. EXPLORER (DRIVING) - NIGHT (N8)** 46

HEAVY RAIN on the windshield as Alex drives. Still processing what just happened. Really shaken up by it.

47 **EXT. MCMULLEN HOUSE - FRONT GATE - NIGHT (N8)** 47

Alex BUZZES the intercom repeatedly, impatient. After a moment, Denise comes out.

DENISE
What's going on?

ALEX
I saw Danielle on the street, with her husband.

DENISE
(knowing)
Oh.

ALEX
She pretended not to know me.

DENISE
That's upsetting when that happens.

ALEX
I need Danielle's phone number.

DENISE
I can't give that to you.

ALEX
She's not okay, Denise. I saw it. How afraid she was of him. I have to do something.

DENISE
(gently)
I know how you feel. I want to call her, too. But we can't.

ALEX
(an edge)
Why not? You have her number in there, in a file or something! *Just give it to me.*

DENISE
Hey, don't you come at me, girl. We both know I can't give you shit.

(CONTINUED)

A beat. Alex's eyes well up with tears, but she doesn't cry.

ALEX

It was so sad. Seeing her.

DENISE

It is sad. All we can do is send her love and light and hope she finds her way back here someday.

(arm around Alex)

Maybe seeing you today reminded her who she is. Maybe you did help her.

Alex likes this idea. A beat.

ALEX

How can she stay with someone she knows is abusing her? She *knows*.

DENISE

Danielle might be lying to herself in order to survive. Who knows what she's up against. She might be trying to break a cycle of abuse that's been going on for generations.

Denise studies Alex, can see that she's listening carefully.

DENISE (CONT'D)

We talk about this in group therapy.

(gently)

Which you've not been coming to.

ALEX

Maddy's been too sick for me to do much of anything.

(a joke)

But I do need therapy. I keep having these weird dreams that I'm Barefoot Billy.

DENISE

(amused)

...the kid burglar?

ALEX

Yeah, it's dumb. I've been cleaning his house, and the stuff I've seen in there gets to me.

Denise's mental health professional alarms are going off.

(CONTINUED)

DENISE

What have you seen?

ALEX

This crawl space his mom used to lock him in, which I was stupid enough to go in, and it gave me a total panic attack.

(re: brain)

See? Bananas.

DENISE

Not bananas. There's probably a reason you're identifying with him.

ALEX

(a joke)

Well, I do love Cool Ranch Doritos.

DENISE

Maybe some of the things this boy experienced at home resonates with you?

(then)

Panic attacks can be the body's way of telling you it knows something.

Pop to: the drawing from the crawl space of Billy's Mother. The red hair. The monster teeth.

ALEX

I think I just need a good night's sleep and a healthy kid.

(then, getting up)

Thanks. Sorry I was a bitch before.

DENISE

Makes me like you even more.

A beat.

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

Someone usually brings donuts to group therapy. Just sayin'.

Alex walks up the drive and steps into Hank's house. He greets her with Maddy on his hip. She looks very well-cared for, has a unicorn stuffy.

HANK

There she is! I told ya your mommy
was coming.

ALEX

Hey, shoop-a-roo.
(re: new stuffed animal)
Who's this little lady?

MADDY

BOB!

HANK

Hope you don't mind.

ALEX

Bob? Did you thank Grandpa for Bob?

HANK

She did.

ALEX

Sorry, I'm later than I said I
would be.

HANK

Not a problem.

Alex takes Maddy, covers her with kisses.

HANK (CONT'D)

(to Alex)

Are you feeling okay? You're pale.

ALEX

Just been a day.

HANK

Well, we got the futon in the
office all made up for you ladies.
And Sharlene saved ya a plate. You
hungry? SHAR GET ALEX HER PLATE.

ALEX

Thanks.

Off Hank's warm smile, we cut to--

Alex is back in the thick brush at the edge of the forest
behind Barefoot Billy's house. She's in her maid uniform,
heartbeat audible--making her way through the brush.

(CONTINUED)

49

CONTINUED:

49

This feels like deja-vu. She looks down; she's barefoot.

She pushes the branches apart to see the Billy's house. She notices A FIGURE in the attic window of the house.

This time it's Danielle, with her hands up on the glass, desperately banging on the window, SCREAMING. But Alex can't hear Danielle, it's like the scene is on MUTE...

50

INT. HANK'S HOUSE - OFFICE - MIDDLE OF THE NIGHT (N8)

50

Alex's eyes bolt open. She sits up. Alex catches her breath, remembers where she is. Her dad's office, on a futon.

Maddy sleeps soundly next to her, clutching Bob, on the futon. She touches Maddy's face, finally resting well.

She SCANS the room. The ancient desktop computer, the forgotten exercise equipment, the crucifix above the door.

After a moment, she gets up. We TRACK with her...

51

INT. HANK'S HOUSE - HALLWAY - CONTINUOUS (N8)

51

...Down the dark hallway of her childhood home. She knows the way--doesn't have to turn on the lights--and into...

52

INT. HANK'S HOUSE - KITCHEN - CONTINUOUS (N8)

52

Alex comes into the dark kitchen. A single light ON over the counter. She pours herself some water at the sink. Drinks it.

Then she turns and leans against the sink. Her eyes land on: the cupboard from her flashback. The very one she hid in.

She goes over to it, and kneels down. Impulsively, she yanks the door open. A bunch of cereal boxes and chips in there. There's a bag of Cool Ranch Doritos.

HANK (O.S.)

Couch not comfortable?

The overhead lights switch ON. It's Hank in his robe.

ALEX

Just wanted some water.

HANK

(re: the open cupboard)
And a snack? Help yourself,
whatever's in there. Don't be shy.

(MORE)

(CONTINUED)

HANK (CONT'D)

(then)

Grab me the peanut butter.

Hank gets a spoon and sits down at the table. She hands him the peanut butter and he starts eating it outta the jar.

ALEX

You still eat it outta the jar?

HANK

If it ain't broke.

Hank pushes out a chair for her, with his foot. Alex crosses to the cutlery drawer, grabs a spoon, sits. Eats peanut butter.

ALEX

Can I ask you a question?

HANK

Shoot.

ALEX

Did I hide in that cupboard as a kid?

HANK

What cupboard?

ALEX

That one.

She points to it.

HANK

No. You couldn't have. I put those in when we renovated, after the twins were born.

ALEX

Oh.

(then)

Was there a cupboard there before that?

HANK

I don't think so.

Alex studies the cupboard.

ALEX

Can I ask you another question?

(CONTINUED)

HANK

Shoot.

ALEX

When Mom left, why didn't I stay here with you?

HANK

Didn't have much choice in the matter. She split with you in the middle of the night.

ALEX

Did you try to get me back?

HANK

(takes a moment)

I was afraid of your mom back then. She had these sudden mood swings. I was young, she was more than I could handle at the time.

ALEX

Did you worry about me? Off with Mom in a sketchy commune in Alaska?

HANK

Of course. I shoulda done something about that.

Flashback: Hank weeping at a kitchen table, his back to us.

HANK (CONT'D)

But I think I have terrific Grandpa potential. If you let me get it right with Maddy.

Alex smiles. That's what she's doing now.

OFF Alex, sharing a jar of peanut butter with her dad--

INT. ALEX'S TRANSITIONAL APARTMENT - THE NEXT MORNING (D9)

CLOSE ON: a wall that's been stripped of plaster, revealing the insulation behind it, which is covered in black mold.

Luis holds a TARP up, showing all this to Alex (who is dressed in her maid uniform). They both wear N95 masks.

LUIS

You were right, it's in the walls.

(then)

Black mold, floor to ceiling.

(MORE)

(CONTINUED)

53

CONTINUED:

53

LUIS (CONT'D)

We're gonna have to take all this out. Go down to the studs. Replace it all.

ALEX

How long does that take to fix?

Luis shrugs, ominously.

ALEX (CONT'D)

Weeks? Months?

LUIS

At least. Gotta go through the county, get permits...

(pointing)

You gotta get all your stuff out.

ALEX

And go where? Is there another open unit in the building?

Luis shakes his head, nope.

ALEX (CONT'D)

So where do I live now? *Nowhere?*

LUIS

Ask your caseworker. But this place is uninhabitable. Sorry, mama.

OFF Alex, taking in the tarp, the mold, and the bad news...

54

EXT. ALEX'S TRANSITIONAL APARTMENT - CONTINUOUS (D9)

54

SLAM. Alex tosses some final personal items from her apartment into the Explorer, and then closes the trunk.

She's homeless. Again.

55

INT. EXPLORER (DRIVING) - MOMENTS LATER (D9)

55

Alex drives, holding her phone up, on speakerphone:

ALEX

Are you sure?

HANK (ON SPEAKERPHONE)

Of course. You can stay with us as long as you need. Sharlene and the twins will be thrilled.

(CONTINUED)

ALEX

You're sure, though? My Super said--

HANK (ON SPEAKERPHONE)

(laughs)

How many times are you going to
make me say it? I like having you.

(then)

We'll take my truck over this
weekend, get the rest of your
stuff. It's gonna be alright.

ALEX

Thanks, Dad. See ya after work.

Alex hangs up and drives, relieved to have somewhere for her
and Maddy to sleep tonight..

INT. BAREFOOT BILLY'S HOUSE - LIVING ROOM - HOURS LATER (D9) 56

Kelly and Alex stand next to all their cleaning supplies,
having just finished Day 3 of the Barefoot Billy clean.
Yolanda walks through, inspecting. They follow.

YOLANDA

(surprised)

You girls did a decent job.

Kelly and Alex glance at each other.

YOLANDA (CONT'D)

Got rid of all that clutter...

KELLY

(winks at Alex)

Yep.

Yolanda passes the armoire--which is now empty besides the
Nazi porcelain dolls. They follow her into the kitchen.

YOLANDA

(re: fridge)

You guys take all the racks out and
scrub out the bottom?

KELLY

That was me. I did that.

Alex rolls her eyes--she 100% did the fridge.

YOLANDA

What's with the locks on the
cabinets?

(CONTINUED)

56

CONTINUED:

56

ALEX

We figured we'd let the realtor deal with that.

YOLANDA

Not bad, ladies. Okay, let's get the Rug Doctor back in the van.

They follow her out of the kitchen, and--

57

EXT. BAREFOOT BILLY'S HOUSE - FRONT - CONTINUOUS (D9)

57

Kelly, Alex, and Yolanda are all heading to the front seats of their respective vehicles. Yolanda waves back to them--

YOLANDA

DON'T FORGET TO LOCK UP.

She drives off.

ALEX

(to Kelly)

I'll get it. You go.

KELLY

Later, player.

Kelly climbs into her car, and drives off. Alex WAVES good-bye to both of them, until they disappear from sight.

She's alone at Barefoot Billy's house.

She goes to her truck and retrieves something from the front seat. It's the bag of Cool Ranch Doritos from Hank's kitchen.

She walks across the backyard with them, through the grass--

58

EXT. BAREFOOT BILLY'S HOUSE - WOODS/CAMPSITE - CONT. (D9)

58

She goes into the woods, toward the burnt-out fire she saw yesterday. [Again, we might switch POV and feel like we're watching her do this, from the brush.]

She arrives at the old campsite, and puts the chips down on a rock. A small offering to Barefoot Billy.

ALEX

(to the woods)

In case you're out here...

(CONTINUED)

58

CONTINUED:

58

With that, she turns and notices the window from her dream is WIDE OPEN. She heads back to the house. [Again, we might watch her trudge across the grass, into the back door.]

59

INT. BAREFOOT BILLY'S HOUSE - LIVING ROOM - MOMENTS LATER (D9) 59

She steps into the house. It's the first time she's been inside by herself. It's so quiet. Eerily so.

We TRACK with her as she heads upstairs. She eyes the Nazi figurine as she passes...

59A

INT. BAREFOOT BILLY'S HOUSE - 2ND FL HALLWAY - CONT. (D9) 59A

The 2nd floor hallway. Her eyes linger on THE HEAVY METAL BOLTS on Billy's door as she passes by and heads upstairs...

60

INT. BAREFOOT BILLY'S HOUSE - ATTIC - MOMENTS LATER (D9) 60

We find Alex standing before the open window, staring down at the clearing. For just a moment, Alex pictures herself standing in the window frame, just as Paula and Danielle did in her dreams. We see what that would look like, from the POV of the woods.

Then, Alex turns to face the crawl space door. Her eyes linger on it.

Pop to: the CUPBOARD DOOR in her father's kitchen.

She wants to understand what she saw in there. There's more, she knows that. She doesn't really want to go back in there, but it's something she needs to do.

She swallows her fear and crouches down.

She wrenches the door open with her knife. The dark hole yawns open before her. She takes a breath and shimmies into the crawl space, closing the door behind her.

61

INT. BAREFOOT BILLY'S HOUSE - CRAWL SPACE - CONTINUOUS (D9) 61

The screen goes BLACK.

She doesn't have a lighter with her this time, so her cell phone provides the only light--and it's dim (no flashlight app). We see a hint of Billy's dark drawings. Alex's breathing becomes thick with panic.

She sits with her back against the wall. Let. It. Come.

61A INT. HANK'S HOUSE HALLWAY/KITCHEN/CUPBOARD -NIGHT- FLASHBACK 61A

Flashback: she is running down the hallway in Hank's House, (the one we just saw her walk down in real life) and into the kitchen, across the black and white tiles. She climbs into the kitchen cupboard. We see a hand--a child's hand--pull the door closed. It's shaking. She's terrified.

Then there's SCREAMING in the distance. A THUD. Something SHATTERS.

We hear footsteps CLACKING on the tile floor outside the cupboard. Our hand, a child's, holds onto our side of the cupboard for dear life. But the cupboard door RATTLES. Someone is trying to get in. Trying HARD.

The door OPENS: It's Paula. She's not angry, she's upset. Eye make-up on her cheeks. Her lip is bloody. Eye is swelling.

PAULA

I'm okay. Mommy's okay.

Paula holds her arms out to us.

PAULA (CONT'D)

Come on. We're leaving.

We look past Paula at Hank, who is sitting at the kitchen table, his back to us. His shoulders are shaking, he's weeping. [That's what that flashback image is from Sc.52--the moment after Hank hit his wife.]

61B INT. BAREFOOT BILLY'S HOUSE - ATTIC - CONTINUOUS (D9) 61B

The DOOR to the crawl space BANGS open, as Alex emerges and RUNS out of the room--

62 EXT. BAREFOOT BILLY'S HOUSE - FRONT - CONTINUOUS (D9) 62

--races out of the house and into her truck, PEELS OUT--

63 INT. HANK'S HOUSE - ENTRANCE - EVENING (E9) 63

--and pushes the front door to Hank's house open.

ALEX

Maddy?!

SHARLENE (O.S.)

Alex? Is that you?

64 INT. HANK'S HOUSE - LIVING ROOM - EVENING (E9)

64

--Alex is shoving her things into her duffle bag as Sharlene watches apprehensively. Maddy is playing with a toy train on the floor.

ALEX
Come on, pickle, we gotta go.

MADDY
Mommy!

ALEX
Let's go. Where's your shoes?

SHARLENE
I was just making dinner--is everything okay?

Alex tosses the little ponies into a bag.

ALEX
Just picking her up early. We're not gonna stay here after all.

Alex shoulders her bags.

SHARLENE
Oh no--did something happen?

She grabs Maddy's hand, and rushes to the door--

65 INT. HANK'S HOUSE - ENTRANCE - EVENING (E9)

65

Alex slides Maddy's rain-boots onto her feet by the front door. Hank comes down the stairs.

HANK
What's going on?

SHARLENE
They have to go all of a sudden.
(to Alex)
Do you girls want some dinner first?

ALEX
No thanks!

HANK
Why do you have all your stuff?

(CONTINUED)

Alex zips up Maddy's coat. She's all business. She just wants to get her daughter out of here.

HANK (CONT'D)

You seem upset, hun. Should you drive right now?

ALEX

Yep. Say good-bye, Mad.

HANK

(to Maddy)

Can I have a hug from / my girl?

ALEX

Don't touch her.

A beat. Hank doesn't think he heard her right.

HANK

(chuckles)

What?

ALEX

It was you I was hiding from.

HANK

What's this?

ALEX

There was a cupboard, and I was hiding from you. Because you were beating up Mom.

HANK

(stunned)

Honey...

ALEX

We didn't go to Alaska because Mom had some new boyfriend. We were running away from you.

HANK

Alex.

But Alex is already gone--

Alex is driving, emotional. Maddy is sleepy.

MADDY
(tired)
Where we going, Mommy?

ALEX
I don't know. Maybe we try to get
into Grammy's RV? Have a fun camp
out?

A beat. In her carseat, Maddy heaves a tired sigh.

MADDY
When home, Mommy? I wanna be home.

ALEX
I know, baby. I want home, too.

Alex keeps driving, wondering how she is back in this same
place. Nowhere to go. No one to count on.

EXT./INT. BASIL'S MOTORHOME - NIGHT (N9)

Alex pulls up to the motorhome. By now, Maddy is asleep in
her carseat. Alex gets out, goes over to the dark motorhome.

In the LIGHT of her truck's headlights, she examines the
motorhome door. How easy would it be to break in? There's a
plexiglass-looking window.

She inspects the door handle, which she's sure is locked, but
surprisingly... is not. The door swings wide.

She pokes her head inside.

ALEX
Hello?

There's no sign of anyone being there. Power is off. She
steps in, looks around a bit more.

Alex gives up, turns back around, and has the scare of her
life. Paula is standing in the doorway, lit by headlights.
She looks like a ghost--Alex SCREAMS.

PAULA
It's just me.

ALEX
...Mom. Jesus Christ.
(then)
What are you doing here?

(CONTINUED)

PAULA

I live here. What are you doing here?

ALEX

...Where the fuck have you been?

PAULA

Joshua Tree! We just got back, I was trying to get the generator on. Basil's getting groceries in town.
(pointing)
Where'd you get the super-cute car?

Alex is overwhelmed by emotion. Goes to her mom, throws her arms around her, relieved to see her.

ALEX

I thought you were dead.

PAULA

(laughs)
Me? Why?

ALEX

Why don't you answer your phone?

PAULA

I dunno--I left it in Reno somewhere. Got over-served one night, and we met this amazing gay couple from Sedona, going to Joshua Tree, they invited us along, we listened to U2 the whole way--

ALEX

(another hug)
I've been so worried about you!

PAULA

(a joke)
Are you drunk?

ALEX

I was about to break in. We need someplace to crash.

PAULA

You can always crash with me, you know that. Help me find the flashlight. Get the power on.
(excited)
I have something to tell you, Alex!

(CONTINUED)

Alex heads to the truck, to move it, and Paula follows.

ALEX

Me too. I just spent a couple of days at Dad's.

PAULA

Ugh. You must need a strong drink.

Paula has the flashlight now, they are outside--moving towards the generator.

ALEX

Why didn't you ever tell me Dad hit you?

Paula stops. A flash of recognition in her eyes.

PAULA

Ugh. Why do you want to dig that sad crap up?

ALEX

Did he hit you a lot?

PAULA

I dunno, Alex. I don't think about that shit. I think about forward motion! I think about *life*. I think about how I am a creator, and healer, and teacher, and lover, and as of yesterday...

(re: her ring)

A wife!

ALEX

What?

PAULA

Put a ring on it! Yeah we did. We decided in Joshua Tree. We got lost on this fucking hike and didn't bring enough water, and the only shade was under these two entangled five-hundred year old Joshua Trees, that were... *growing together*, you know? *Reaching towards each other*. And I just started crying. I want to take root with someone, like that. So does he.

(pulls out a tiny veil from her pocket)

We stopped in Reno like a couple of kids! Howled at the moon! See?

(CONTINUED)

Paula clips the tiny bridal veil thing in her hair.

ALEX
You *married* Basil?

PAULA
(elated)
I DID. I did, I did, I did.

ALEX
(unable to hide her
disappointment)
I... don't know what to say.

PAULA
You say: *congratulations, mom*. You
found happiness and you deserve it.

ALEX
Congratulations, Mom. You found
happiness and you deserve it.
I love you.

PAULA
Good! Now: tequila!

She hits the power switch. The motorhome LIGHTS click ON.

ALEX
Can we do quiet tequila? I don't
want to wake Maddy...

PAULA
(whispers)
QUIET TEQUILA! YAY!

Paula skips off to the motorhome like a giddy child, excited
to celebrate. Alex watches her mother go, feeling tired.

Alex's eyes land on Maddy, her actual child, still asleep in
her carseat in the truck. OFF Alex, taking a breath...

END OF SHOW