

SILENCE BENEATH THE ICE

Written by

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EXT. LAKE MICHIGAN - MORNING

Winter. Land curls around a frozen body of water. A fresh coat of snow. Trees lie dead, haunted. A somber sky.

Print title card: Silence Beneath the Ice.

FADE TO:

EXT. TRAVERSE CITY - DAY

Tranquil and undisturbed. The bulk of the population are snowbirds who have hibernated south for winter. With a population of fifteen-hundred it's more of a town than city.

EXT. DOWNTOWN - DAY

Chimneys lie idle.

EXT. STRIP OF BARS - DAY

The barren town a winter prison.

EXT. NORTH TRAVERSE CITY - EVENING

A peninsula of hillside wineries encircle the frozen lake. Sun falls behind sifting fog. A flock of BIRDS flutter away.

EXT. NORTH TRAVERSE CITY - NIGHT

Crisp wind curls like a breath on the back of our neck.

Dead pine trees fence away a black abyss.

A low HUMMING builds.

It grows closer.

Louder.

A black blur ROARS past, up the hillside road.

Sandy, cracked road stretches deep into black. Light breaks forward. It rushes from the void. It ROARS down towards us--

A TRUCK.

INT. NORTH TRAVERSE CITY ROAD - NIGHT

The truck bellows along a bend leaving darkness in it's gape.

Pine trees turn to buildings.

Then to suburbs.

Towards town...

EXT. STRIP OF BARS - NIGHT

Collections of PEOPLE search for hiatus from the cold. Some jog from bar to bar. Others huddle smoking. COLLEGE KIDS bounce impatient. Laughing. Kissing.

The truck rolls to a stop, lights dimmed low.

The shadowed driver. Creeping...

INT. TRUCK - NIGHT

Two alert eyes in the rearview mirror. The driver adjusts the stereo. A police channel SPUTTERS out:

SCANNER VOICE (V.O.)
License reads, last name, R-O-T-E-
E, first name, H-A-N-N-A-H. 10-9.
Driving without a license...

EXT. STRIP OF BARS - NIGHT

TAXIS bide time in line. DRUNKS barter door to door. Lucky bidders hobble inside. Off they go.

Two feet sift past. A young adult in his late 20s. He stumbles around the corner. We'll call him CLAY.

INT. TRUCK - NIGHT

The alert eyes focus. Scanner flicks off.

EXT. ALLEYWAY - MOMENTS LATER

A snow-covered car BEEPS, headlights blink. Clay staggers past dumpsters. The CROWD NOISE fades behind.

EXT. TRAVERSE CITY - MOMENTS LATER

Clay's car stops at a red light.

INT./EXT. CLAY'S CAR - NIGHT

Truck headlights grow behind. The red glow shifts to green. Clay turns down the street and the headlights follow.

EXT. TRAVERSE CITY ROAD - LATER

Clay swerves through ill-kept winter roads. The truck emerges behind, keeping its distance.

INT. TRUCK - NIGHT

The driver's hand flicks another switch.

EXT. TRAVERSE CITY ROAD - SAME TIME

Red and blue lights sputter from the truck.

INT./EXT. CLAY'S CAR - SAME TIME

Clay glances behind. The outline of a truck. Dancing police lights.

CLAY

Fuck...

EXT. NORTH TRAVERSE CITY ROAD - MOMENTS LATER

We are too far north for streetlights.

The only light spews from Clay's car as he stops on the shoulder of the road.

Then the truck's red and blue as it pulls up behind him.

The cars rest for a brief moment. Neither dares to move.

Then the truck's door opens-- but hesitation on the exit.

INT./EXT. TRUCK - NIGHT

A SIREN SHRIEKS in the distance. A second pair of police lights in the rearview mirror.

The truck driver flicks off his police lights. He sinks into the shadows of his car.

EXT. NORTH TRAVERSE CITY ROAD - SAME TIME

A POLICE CRUISER approaches in a hurry.

INT. CLAY'S CAR - SAME TIME

Clay waits, anxious. The SIREN overbearing.

INT. TRUCK - SAME TIME

The cruiser draws near. The truck driver tightens. All but his eyes masked in shadow.

EXT. NORTH TRAVERSE CITY ROAD - SAME TIME

The lights flood around them. The deafening shriek upon them. But the cruiser shows no sign of stopping-- and jets on further past them.

INT. CLAY'S CAR - MOMENTS LATER

Clay sheds a sigh. The siren fades away.

EXT. TRUCK - SAME TIME

But the red and blue return, shining bright within the truck. The door opens again. Two boots step out.

EXT. NORTH TRAVERSE CITY ROAD - SAME TIME

A black silhouette SLAMS the door. Then stalks its way over.

EXT. CLAY'S CAR - SAME TIME

Clay peers through the mirror. The figure creeping closer.

A shadow moves overtop him. Clay rolls his window down. Bright light beams against him.

Clay smiles. Guilty, bloodshot eyes.

Above him is the truck driver, hidden behind a FLASHLIGHT.

Clay raises an arm to shield his eyes.

CLAY
The lights a little bright.

The light remains. Clay's smile wavers.

CLAY (CONT'D)
Did I do something wrong, Officer?

EXT. NORTH TRAVERSE CITY ROAD - NIGHT

Farther away we can no longer hear their conversation. Just the gentle wind curling beneath the snowfall.

The silence shatters jarringly-- an ORGAN from hell bursts to life from nowhere in particular.

The organ grows harsher... grander... taking us to...

INT. CHURCH - DAY

Bright reds. Yellows. Blues-- a stained-glass window.

It's of St. Thomas Aquinas. The vibrant pieces divided by black bars shed an eerie impression of entrapment.

We're inside an elegant church-- empty save TWENTY PEOPLE. The rows of space between each Catholic segregate them.

Crawling the aisle:

A YOUNGER COUPLE argue beneath their breath.

A TEENAGER checks social media. The PARENT stares ahead.

An OLD MAN with CRUTCHES startles awake. He glances behind where silent and stirring sits

ADELINE. She's in her mid-twenties filled with an unconditional love and desire to support everyone around her. Scabbed fingers toy with her CROSS NECKLACE.

The organ halts.

At the front is FATHER THEON (20s). This is the first church he's been assigned to since the priesthood.

It's his second week.

Theon forces himself to the edge of the altar. It feels like he's speaking to a thousand people-- not twenty.

FATHER THEON
 Hello. And welcome. To today's
 Mass. I'm Father Theon. Thank you
 so much for comin--

His foot slips on the edge, almost sending him tumbling. He
 jolts back. Face grows red.

FATHER THEON (CONT'D)
 Ah-- sorry. Who put that step,
 uh... Ha- ha.

Adeline shifts, uncomfortable.

FATHER THEON (CONT'D)
 Well then. Welcome. Thank you.
 For coming. Today I wish to
 discuss cages. Not physical cages.
 But mental cages. Our very own
 cages.

St. Thomas Aquinas darkens as Theon's voice trails off...

INT. CHURCH HALLWAY - LATER

Theon walks in CLERICAL GARBS. A confessional to the side.

INT. CONFESSIONAL - MOMENTS LATER

Through the black screen is a figure. Theon slips inside.

ADELINE (O.S.)
 Forgive me Father, for I have
 sinned. It's been two days since
 my last confession.

FATHER THEON
 Great to see you again, Adeline.
 You may begin when ready.

Adeline pulls at her necklace. The lattice opening between
 them casts a fence-like shadow across her body.

ADELINE
 Can you just assign penance.
 Without me saying again?

FATHER THEON
 Adeline, you can confess to God
 anything.

No reply. Theon feels for her self-inflicted woe.

FATHER THEON (CONT'D)
Ten Hail-Mary's. Ten Glory-Be's.

INT. CHURCH PEW - LATER

Two scabbed thumbs rub together. Adeline kneels, hands bound as she prays.

ADELINE
...Holy Mary, mother of God, pray
for us sinners...

She glances up at the bloodied JESUS STATUE. Ponders.

ADELINE (CONT'D)
...now and at the hour of our
death. Amen.
(pause)
Hail Mary, full of grace, the Lord
is with thee...

EXT. SIDEWALK - EVENING

RUNNING SHOES strike the ground.

Sweat beads down Adeline's face. Big breaths.

ADELINE (V.O.)
Blessed art thou amongst women, and
blessed is the fruit of thy womb,
Jesus. Holy Mary, mother of God,
pray for us sinners now and at the
hour of our death. Amen.

The shoes PAT-PAT-PAT against the sidewalk carry us to...

INT. OFFICE - DAY

A NEWSPAPER CRUMPLES open. The article reads: "FABULOUS LOCAL GIRL SCOUT TROOP 180 SELLS RECORD AMOUNT".

The hands that hold it sport flashy, southern RINGS.

At his desk is the BOSS (60s), a heavier and stuck-in-his-ways old man. Muffled phones SING in the background.

ADELINE (O.S.)
Sir, you wanted to see me?

BOSS
Close the door behind you.

Adeline sits. She notices the article.

ADELINE
You're reading my--

BOSS
Yes. You're article.

He crosses his arms. A belittling smile.

BOSS (CONT'D)
(mocking)
It's not too fabulous.

ADELINE
I'm sorry?

BOSS
It's a little too... cutsie.

ADELINE
I... uh... cutsie?

BOSS
Yes. Cutsie. Timid. Like the
rest of your work.

ADELINE
Sir, I don't--

BOSS
Even you now. Timid. I need more
passion. Backbone. More...
testosterone.

Unable to find the words, her mouth drops. He just shrugs.

INT. ELEVATOR - DAY

Adeline scurries in with a BOX of her things.

Subconsciously she picks at her thumbs. She jolts when she
picks a little too hard-- blood surges forward.

She stares at her thumb as the doors shut.

EXT. PARKING LOT - DAY

A worn-down car CHOKES.

INT. ADELINE'S CAR - DAY

Adeline fights tears as she tries her car. It just won't go. She lets her head fall onto the wheel.

INT. BAR - NIGHT

POPPING from a POPCORN MACHINE.

A GLASS fills underneath a tap.

Three empty SHOT GLASSES slam down.

At a table sits BILLY (20s) who grits a wide and anxious smile. He's unbearably awkward and entirely unaware.

Across is Adeline, uncomfortable. They've been sitting in silence a little too long.

ADELINE

So. How about a drink?

BILLY

Yeah! That'd be great.

ADELINE

Great.

They fade off again into silence.

BILLY

Oh, did you want me to get it?

EXT. STRIP OF BARS - SAME TIME

Collections of PASSERBY'S search for hiatus from the cold.

A truck rolls to a stop, lights dimmed low.

A shadowed driver. Creeping...

INT. BAR TABLE - LATER

Billy sips a FRUITY DRINK. A WAITRESS drops off TWO SHOTS.

ADELINE

Well, to old Richmond Prep?

He shifts in his seat and avoids eye contact.

BILLY

This is so embarrassing... But I,
like, totally had a crush on you.

ADELINE

Had?

BILLY

Oh, no. Well, have. Since like
high school...

ADELINE

Oh. No...

Beat. Adeline shoots her shot.

INT./EXT. TRUCK - LATER

Two eyes in the rearview mirror. The truck driver from
before. This time the eyes fight to stay alert-- fatigued.
Straight ahead, a staggering couple walks from the bar.

EXT. STRIP OF BARS - SAME TIME

The couple is Billy and Adeline-- who slips on ice and
fastens around him.

ADELINE

Maybe it's time I head home?

She steps away. They turn the corner. Farther behind them
the truck starts up.

EXT. POLICE CRUISER - NIGHT

A cruiser sits between two roads.

INT. POLICE CRUISER - NIGHT

OFFICER HAMMOND (50s) passes the time until his shift ends.
Ideally he'd prefer not to do his job.

SCANNER VOICE (V.O.)

Officer Hammond, 10-13. Cruiser H-
3, report. Officer Hammond.

He waits to see if they'll pass over him.

SCANNER VOICE (V.O.)
 Officer Hammond. Report. Officer
 Hammond.

OFFICER HAMMOND
 Dammit.

He picks up the TALKIE.

EXT. BILLY'S CAR - NIGHT

Streetlights fade behind them. A black void surrounds them.

INT. BILLY'S CAR - NIGHT

Silence.

ADELINE
 Some radio?

BILLY
 It doesn't work. Sorry.

Beat.

Red and blue lights dance from behind. Adeline spins around.
 Billy looks through the rear view mirror.

BILLY (CONT'D)
 Shit.

ADELINE
 Are you...

BILLY
 A little.

They share a look. The quiet between them suddenly tense.

EXT. NORTH TRAVERSE CITY ROAD - MOMENTS LATER

The only light spews from Billy's car.
 Then from the truck that pulls up behind them.

INT. TRUCK - SAME TIME

The truck driver's hand turns the keys.

The glove box opens. The flashlight.

The door opens when--

OFFICER HAMMOND (V.O.)
This is Cruiser H-3. 10-20. On
Center. Just had eyes on a truck
that matches our suspect...

The truck driver's hand turns up the radio.

INT. POLICE CRUISER - SAME TIME

Hammond speaks into the talkie.

OFFICER HAMMOND
Was following a smaller car.
Potentially impersonating an
undercover cop. Standby.

EXT. TRUCK - MOMENTS LATER

The truck door SLAMS. Red and blue lights flick off.

EXT. NORTH TRAVERSE CITY ROAD - MOMENTS LATER

The truck speeds away leaving Billy's car untouched.

INT. BILLY'S CAR - MOMENTS LATER

They watch the truck go.

Then moments later they watch a POLICE CRUISER drive by.

They sit like deer in headlights as the lights and siren
fade. Neither knows what to think.

Billy is the first to snap back to reality. He notices her
trance and seizes the opportunity.

BILLY
Do you want to come over?

ADELINE
(still in shock)
Sure.

EXT. BILLY'S HOUSE - NIGHT

Billy parks along the street.

Adeline walks the lawn. Gazes up at his home.

Billy shyly grabs her hand. For a brief moment she looks like she won't budge. But he tugs and she gives in.

FADE TO:

EXT. BILLY'S HOUSE - EARLY MORNING

Adeline tip-toes out. Speed-walks away.

EXT. BUS STOP - MORNING

Adeline leans against the BUS STOP. Makeup is smeared. Head hung low. Then something catches her attention.

A flashy JEEP screeches to a stop. The window rolls down.

TRAVIS (O.S.)
You take the bus now?

This is TRAVIS. He's a natural born winner that gets what he wants. Rich parents and good looks have helped him maintain that. It's hard to miss his great smile.

INT. TRAVIS' JEEP - DAY

Adeline takes in the new car. She combs her hair in the mirror while he's not looking.

She notices his forearm: TWO TATTOOED SOBRIETY LINES.

Travis feels her gaze. He opens his mouth to speak but eye contact turns them both away.

They want to say something but neither knows where to start-- years since they last talked. It's not awkward. It's tense.

He glances at her and smiles. She smiles back. They both settle down a little.

TRAVIS
I'm actually up here to the right.
You look like you could use a
coffee?

ADELINE
I really should--

TRAVIS
Just a cup? To catch up...

She ponders. Then nods. Both smile away from another.

INT. TRAVIS' HOUSE - DAY

An elegant front door opens. Travis strolls in.

Adeline follows, slowly. A deep, nervous breath.

She eyes a large hallway. A giant room in the distance. A large chandelier above her.

Her thumbs rub together. She's out of place.

A wall of PHOTOS. Travis and his PARENTS in every image.

She frowns. A dismal memory.

EXT. LARGE WINDOW - MOMENTS LATER

Gentle snowfall. Adeline approaches the window.

INT. LARGE WINDOW - SAME TIME

She gets a text: Billy.

Travis hands her a COFFEE. She hides her phone.

They stare out and avoid eye contact. It's her turn this time.

ADELINE
I heard about your parents from
Jesse. I'm so sorry, Travis...

TRAVIS
Don't be. It was a while ago.

He gives her a soft, vulnerable smile. She likes that.

EXT. WORN-DOWN APARTMENT COMPLEX - DAY

Travis' jeep pulls up.

INT. TRAVIS' JEEP - SAME TIME

Conversation comes easier this time around.

TRAVIS

It was great. Catching up.

ADELINE

It was. Thank you for the ride.

TRAVIS

Of course.

ADELINE

Okay.

She exits. He watches her go, yearning.

INT. ADELINE'S APARTMENT - MOMENTS LATER

Adeline rests her back against the door, lost in thought.

A glimpse of her apartment:

Torn wall-paper.

WORN-DOWN COUCH.

The sink leaks.

BROKEN TV.

Her breath fills the air.

Her head falls. Then a series of KNOCKS breaks the silence.

EXT. ADELINE'S APARTMENT - SAME TIME

The door yanks open-- Travis. Impassioned. Breathless.

TRAVIS

I'm so sorry, Addie. For
everything. I can't take it
anymore--

She lunges. They kiss.

EXT. LAKE HOUSE - MORNING

Near a large window overlooking the lake is a CAGE that rocks
gentle, strung from a willow tree. Inside a DOVE COOS.

EXT. FROZEN LAKE - MORNING

Ice stretches endlessly to the horizon.

Two boots emerge headed deep into the lake.

It's a figure in WINTER GEAR with a heavy, brimming BACKPACK.

One hand holds an AUGER. The other a FISHING POLE.

INT. HIDDEN BACK ROOM - LAST NIGHT

Strung from the ceiling is an INTRAVENOUS CATHETER. It winds down, dripping a clear LIQUID into an arm.

Two eyes blink open. It's Clay.

He sits up, face just inches from steel bars. His weary eyes focus. He touches the metal.

The area around him is clean. Sterile.

A concrete floor. Boarded windows.

Foam pads suppress all sound.

A PELICAN CASE sits on a FOLD-OUT TABLE.

The floor is covered by a few WHITE TARPS.

A dark passage in a corner.

In the other, two metal chain-link fences make a CAGE. A built-in LOCK latches the door shut-- Clay trapped inside.

Clay falls back. Presses himself against the back wall.

His eyes bounce around and stop on the single, hanging light-bulb that illuminates the room.

Underneath it sits a figure. He wears worn DOCTOR SCRUBS, LATEX GLOVES, RUBBER BOOTS and a SURGEONS MASK that covers all of his face but his eyes.

Two alert eyes. The truck driver. This is his basement.

CLAY

What's going on? Who are you!

The man doesn't flinch. Clay's breathing intensifies.

CLAY (CONT'D)

What's going on!?

EXT. FROZEN LAKE - MORNING

Footprints crunch beneath the boots. The figure adjusts the heavy backpack.

INT. HIDDEN BACK ROOM - LAST NIGHT

Clay rips the IV from his arm. He's too weak to stand. He can't even crawl.

CLAY

What did you do to me?!

The truck driver broods overtop Clay. We still can't see his face clearly.

TRUCK DRIVER

Do you remember last night?

This is the first time he speaks. His voice is gruff and toneless. A whisper sounds like a shout.

Clay tries to respond but no noise is made.

TRUCK DRIVER (CONT'D)

You must not be aware of how dangerous that was?

The truck driver opens the pelican case: a HYPODERMIC SYRINGE and black VIAL.

He stabs the needle into the vial, drawing a dark LIQUID.

TRUCK DRIVER (CONT'D)

That makes you dangerous. To people like me. And to answer your question, that in your arm was Ketamine. It causes dizziness. Loss of motor control. Sleep paralysis. I'm sedating you.

Clay watches the blood that seeps from his vein.

CLAY

Don't, man. Whatever you're thinking... please don't.

TRUCK DRIVER

Have you been in an accident before?

CLAY

Never! I hardly ever do that. I never do that. It was just-- just an accident. I wasn't thinking straight. And I'll never do it again. I promise, man. I promise. You have my word.

Clay is in tears. He's confident of his innocence. Just moments away from what he believes will be forgiveness.

But the truck driver watches, unflinchingly.

TRUCK DRIVER

Consider this your chance for confession. I give you this opportunity to redeem yourself--

CLAY

What do you want me to say!? What the fuck, man. I won't do it again. Okay, I fucked up. But that doesn't mean I'm a bad person. Just let me go, man. Just let me go...

Beat.

TRUCK DRIVER

I suggest you put the IV back. Otherwise this will hurt.

CLAY

C'mon, man. Don't do this. Whatever you're thinking. Don't.

Clay realizes he won't be changing his mind.

CLAY (CONT'D)

Fuck you. That's right. Fuck you!

EXT. FROZEN LAKE - DAY

The figure kneels. One arm rotates. A CRUSHING sound.

The AUGER spins a hole in the ice. Steam spews into the air.

A loud BUZZING grows from nowhere in particular...

INT. HIDDEN BACK ROOM - LAST NIGHT

The BUZZING takes over. A WHITE SHEET drapes the fold-out table. The truck driver leans over behind it.

The buzzing concludes.

The truck driver walks to the table and places a bloody, ELECTRIC BONE-SAW on the sheet-- the source of the sound.

EXT. FROZEN LAKE - DAY

The brimming backpack opens. A sterile, PLASTIC-WRAPPED FOREARM. Other BODY PARTS lie below.

For the first time we see the truck driver's face as he pulls his winter protection aside.

He's a man in his late thirties, devoid of any sleep. Eyes are deranged. Facial hair unkempt. A man of severe loss and tragedy. Someone who lost himself years ago--

This is EDGAR SHAW.

Edgar drops the forearm in the hole. He watches it sink into the black abyss beneath the ice.

INT. EDGAR'S LIVING ROOM - LAST NIGHT

Edgar's alert eyes stare off. A COFFEE CUP is brought to his lips. The cup pulls down and reveals the pale lips of a WOMAN. They kiss Edgar on the cheek. Then on the ear.

WOMAN

(whisper)

Even if it's not him. Our world is safer because of you, Edgar.

EXT. EDGAR'S HOUSE - LAST NIGHT

The caged dove COOS outside the window. The cage rocks gentle in the wind, strung from the willow tree.

EXT. FROZEN LAKE - DAY

Edgar carries on deeper into the lake.

The steaming hole sits stagnant. No trace of the secrets below.

EXT. TRAVERSE CITY ROAD - DAY

Abandoned on the side of the road is Clay's car. Snow from the last two nights has collected on it.

Edgar's truck pulls up behind. It has no license plates.

Edgar wipes the snow off Clay's car.

Clay's car drives off, abandoning the truck. Clay's car will now be called Edgar's car.

EXT. PARKING LOT - DAY

Edgar's car pulls in. He scans for people.

Edgar unscrews the LICENSE PLATES of a RANDOM CAR. He switches the plates with the ones from his new car.

Edgar's car drives off with the random car's plates.

INT. TRAVIS' BEDROOM - DAY

A MOVING BOX opens.

Adeline pulls SHIRTS out. Opens a massive walk-in closet.

She pulls her shirts to her chest. Closes her eyes with a long, happy breath. Hangs them.

A MUFFLED NOISE from outside.

EXT. TRAVIS' HOUSE - SAME TIME

Travis drives Adeline's car into the driveway. All fixed.

INT. TRAVIS' BEDROOM - SAME TIME

Adeline beams. All her worries are fading away. But then a thought creeps into her mind and erases the smile...

INT. TRAVIS' LIVING ROOM - LATER

Travis reads. Adeline sets a COFFEE down for him.

She sits across and subconsciously picks at her thumbs. He notices.

TRAVIS
You move everything in?

ADELINE
Yeah. It wasn't much.

TRAVIS
That's okay.

He separates her hands. She looks at him.

TRAVIS (CONT'D)
You going to be okay here during
the week without me?

ADELINE
I'll find something to do. Find a
new job, maybe.

TRAVIS
It'll just be for now. Until I
wrap things up in Detroit. You
don't have anything to worry about.

Travis displays his tattoo lines.

TRAVIS (CONT'D)
My parents were the final push. It
won't get in the way again. I
promise.

ADELINE
You can understand why I'm so...

TRAVIS
I do. I know.

ADELINE
Did you ever look into it?

Travis leans away. This is an acute moment-- it feels like
it's about more than just his parents and sobriety. He
shakes his head no.

ADELINE (CONT'D)
I need to know that you've changed.
Permanently.

He flashes his confident smile. Gives her a kiss.

EXT. SIDEWALK - DAY

Adeline sprints. Her eyes narrow-- a smile forms. A newly found energy.

EXT. DETROIT ROAD - SAME TIME

A sign reads "DETROIT" as we pass below it.

EXT. DETROIT OFFICE - DAY

Travis' jeep parks in a reserved spot with his father's name.

EXT. SIDEWALK - DAY

Adeline pushes further. Faster.

Suddenly her mouth fills with liquid-- she slams to a stop. Pushes to a bush. She PUKES.

INT. DETROIT OFFICE - DAY

Travis shakes hands with BUSINESS MEN AND WOMEN. He is the youngest but he holds himself well.

EXT. TRAVIS' BATHROOM - NIGHT

Puking GROANS from within.

INT. TRAVIS' BATHROOM - NIGHT

A PREGNANCY TEST. Two lines.

Adeline sits on the toilet. Shell-shocked.

EXT. JUNKYARD - DAY

Edgar stands at a chain-link fence. He ponders an idea.

On the other side is an abandoned TAXI. It's rusted. Slashed tires. Misses a door. But an intact, yellow TAXI TOPPER rests on top.

Back at the fence Edgar is gone.

Back with the taxi, the topper is gone-- now just a yellow car.

Back at the fence Edgar's car drives away.

INT. EDGAR'S DINING TABLE - DAY

Edgar wipes dirt from the taxi topper.

Plugs it in-- nothing.

Flips it upsidedown. The BULB is busted.

A NEW BULB twists into place. The topper gleams yellow.

INT. HIDDEN BACK ROOM - DAY

The pelican case opens. The needle and acidic vial.

INT. EDGAR'S KITCHEN - DAY

The needle pierces the cap of a BOTTLE-- it extracts water.

Edgar spurts it into a CUP.

A white POWDER covers a CUTTING BOARD. Empty, broken PILL CAPSULES are spread ovetop. A powder-stained SPOON scoops some white powder into the cup.

Stirs.

The needle sucks up the clear, diluted water.

The needle squeezes back through the cap, the diluted water mixes into the bottle perfectly.

He places the water bottle down. Grabs another.

INT. TRAVIS' HOUSE - NIGHT

WRAPPING PAPER tears away. Travis holds a present.

It's a ROSARY.

Adeline sits across adoring him and his reactions. But it's hard for her to let loose tonight.

ADELINE

I thought maybe we could go
together? Since you're here on the
weekends.

TRAVIS
Sure, Addie. It's great.

The kitchen and adjacent living room are full of colors.

A CAKE with the numbers "3" and "4".

WRAPPING PAPER and PRESENTS.

BIRTHDAY BALLOONS.

The moment overcomes her-- suddenly she picks at her thumbs.

TRAVIS (CONT'D)
I don't know why you try to do
this.

She startles. Looks at her fingers-- blood. A wave of embarrassment washes over.

TRAVIS (CONT'D)
Like I don't know you.

She produces an awkward laugh. Sucks the blood from her thumb. Whatever armor she built is crumbling.

TRAVIS (CONT'D)
Addie...

She wanders off.

He notices an opportunity to try the cake. He dips a finger in the frosting.

She's back in time to catch him. He gives her a cute smile. She smiles for a brief second. Something between her hands.

Adeline returns to her seat. Stares at her lap. He scoots forward and holds out his hand.

TRAVIS (CONT'D)
Hey.

She reaches her hand out. He expects to hold hers but instead she presses something into his palm.

She watches, vulnerable.

He opens his hand. The pregnancy test. He flips it over. Two lines.

TRAVIS (CONT'D)
Is this like one of those fake
lottery ticket things?

Then he gets it.

TRAVIS (CONT'D)

Wait.

He runs his fingers along his tattoos. Ponders.

TRAVIS (CONT'D)

This early? We couldn't have...

Travis paces away. She wants to say something but can't.

TRAVIS (CONT'D)

This isn't what I think it is?

ADELINE

I was fired. I didn't know how I'd pay rent. I just wanted a drink. I was trying to get my mind off things.

No response.

ADELINE (CONT'D)

Travis.

He collapses into the couch. Just stares at the blank TV. She toys with her cross necklace.

ADELINE (CONT'D)

I think... I think it was before you and I got back together.

He nods to himself. A little too long.

TRAVIS

Before.

ADELINE

Yeah.

Beat.

Travis jumps to his feet. She watches him pass to the entryway where he tosses on his SHOES and a COAT.

ADELINE (CONT'D)

Where are you going?

The best he can come up with is:

TRAVIS

Out.

The door SLAMS behind him.

Back in the kitchen she holds the test. Wax from a burning birthday candle seeps into the cake.

EXT. STRIP OF BARS - NIGHT

Travis speeds through the cold, eyes fastened down on the snow. His phone RINGS.

TRAVIS

Hello?

INT. TRAVIS' HOME - SAME TIME

Adeline is on the other end. She opens her mouth to speak but pauses. Nothing comes out.

EXT. STRIP OF BARS - SAME TIME

Travis spots a BOUNCER checking an ID. A TEENAGER waits to go inside.

Travis hangs up. He continues down the street.

BOUNCER

Drafts and bottles half-off
tonight. One dollar whiskeys.

At first Travis doesn't process what he's heard. But then he stops. Turns to the Bouncer.

INT. BILLY'S HOUSE - NIGHT

Billy and Adeline sit on opposite ends of the room. She's small and passive against his menacing glare.

ADELINE

Billy--

BILLY

It's not like I haven't heard.
About you two. I saw you both last
week driving down Center.

ADELINE

I'm sorry--

BILLY

No you're not. You're not sorry.

ADELINE

I am.

BILLY

You're not.

An awkward beat.

ADELINE

Well, what are we going to--

BILLY

We? There's clearly no "we". It's his problem now.

ADELINE

Billy--

BILLY

You should leave.

INT. ADELINE'S CAR - NIGHT

Adeline scans the sidewalk. She brakes when she spots who she's looking for.

A body enters the car. It's Travis. His eyes are hazy. He avoids her gaze-- a hiccup.

TRAVIS

I don't wanna talk about it. It's my birthday...

INT. CONFESSIONAL - DAY

Adeline is distressed. This makes Theon distressed.

ADELINE

He's gone during the week. Selling his father's business. So we haven't had a chance to talk more.

FATHER THEON

Well. Do you love him?

ADELINE

Of course I do.

FATHER THEON

Then he'll understand, Adeline. You two can make something work. Perhaps this is a blessing?

ADELINE

I don't... I don't know what to do, Father. I don't know what to do...

Theon shifts. Wipes sweat from his forehead.

FATHER THEON

There's adoption. Great foster families. I'll do everything here with the church to help--

ADELINE

Do what exactly? Honestly. What can you even do?

FATHER THEON

I can help...

ADELINE

You can help? Tell me. How?

EXT. PARKING LOT - EVENING

An engine GROWLS-- Adeline drives her car forward. The windshield reflects a "Planned Parenthood" sign.

INT. ADELINE'S CAR - SAME TIME

Adeline toys with her cross necklace.

She examines a PAMPHLET about pregnancy. She motions for her keys in the ignition.

Hesitates...

INT. EDGAR'S CAR - NIGHT

Edgar's hand holds his keys in the ignition.

Two WATER BOTTLES in the back. Tiny holes in the caps.

Edgar hesitates-- eyes fixed forward in thought.

INT. EDGAR'S GARAGE - SAME TIME

The taxi topper is screwed to the top of the car.

The engine ROARS to life. The taxi topper blooms yellow.

The garage door opens. He backs out. The garage fades black as headlights and taxi topper retreat.

Shadowed in the garage watches the Woman from before...

INT. TRAVIS' HOUSE - NIGHT

Adeline and Travis eat on opposite ends. No more decorations. No more colors. It's colder. Stranger.

Travis sips a brown DRINK. He hates to see her like this.

TRAVIS
Look. I'm sorry.

No reaction.

TRAVIS (CONT'D)
I just needed some air.

ADELINE
For a week?

TRAVIS
It hasn't been a whole week.

He pushes his food away. Pulls up a chair next to her.

TRAVIS (CONT'D)
I've been doing a lot of thinking.
A lot. Sometimes I forget. When I
think about what's important...
What I'm trying to say is I love
you. I love you. That includes
your mistakes. And maybe this
mistake isn't that bad?

ADELINE
Is this you or the whiskey talking?

He leans away, taken aback.

ADELINE (CONT'D)
You're supposed to be sober...

TRAVIS
And you're pregnant with someone
else's baby.

Adeline bottles her anger. Shifts away.

TRAVIS (CONT'D)

I'm sorry. I'm sorry... I'm mad
at myself too. Two years, just...
I'm trying to do the right thing.
I'm trying to-- fuck it.

He speeds to another room.

She watches him go-- eyes dart down as he returns.

He pulls something. Grunts, towing the heavy object.

Travis leans next to it. Gives her a soft, nervous smile.

It's a BABY CRIB.

Her head falls into her hands.

TRAVIS (CONT'D)

Is it the wrong color? I wanted
blue but thought maybe white was a
more neutral color.

ADELINE

Why are you saying this now?

TRAVIS

Because I want to make things--

ADELINE

No. Why are you saying this now?

EXT. STRIP OF BARS - NIGHT

Saturday night. A collection of lights. Laughter. Life.

A car rolls to a stop. Creeping.

Taxi topper beaming...

INT. TRAVIS' HOUSE - NIGHT

Travis stares out a window.

Adeline hides her face at the table. An explosive silence.

TRAVIS

Did we get back together too fast?
I mean... What do you want from
me?

ADELINE
I could ask you the same thing...

TRAVIS
Excuse me?

She won't look at him. He grabs his drink. A big gulp.

EXT. STRIP OF BARS - NIGHT

TWO KIDS hugs under snowfall. They kiss.

A GROUP is carded at the door of a bar-- they scurry inside.

THREE WOMEN smoke CIGARETTES on the curb.

INT. EDGAR'S CAR - SAME TIME

Edgar watches the parade.

INT. TRAVIS' BEDROOM - NIGHT

A BOX lands on the bed. Adeline packs her things.

TRAVIS (O.S.)
What do you think you're doing?

Travis has just entered.

ADELINE
Leaving.

He scoffs.

TRAVIS
And where are you going? You have
no friends. No family. No money.

ADELINE
Anywhere you're not drinking.

TRAVIS
Are you kidding me? I'm fine.
It's just one drink--

ADELINE
I haven't heard that one before.

TRAVIS
At least I'm not the pregnant slut--

ADELINE
I'm not pregnant! And I'm not a
slut.

Travis falters. She's never snapped at him before.

TRAVIS
You're... Excuse me?

ADELINE
I took care of it.

TRAVIS
Took care of it?

ADELINE
Yep.

Adeline toys with her cross necklace.

ADELINE (CONT'D)
I had an abortion.

She places her last SHIRT in the box. Folds the corners.

She turns to leave but he stands in her way. She expects him to move. They stare uncompromising.

This only angers him further. In a flash he pushes her.

The suitcase drops to the floor.

EXT. STRIP OF BARS - NIGHT

Edgar edges to where the three Women smoke.

He rolls his window down. They all just look at each other.

The silent exchange is hilarious for the Women who break out into laughter.

A TAXI DRIVER smokes a CIGARETTE outside. He notices.

TAXI DRIVER
Hey, buddy. Wait in line like the
rest of us.

WOMAN
Yeah, buddy. Go wait in line.

The Women walk off cackling. In the opposite direction is a bustle of WRESTLING.

A drunk is thrown from a bar and slides in the snow.

TWO BOUNCERS emerge at the entrance.

The drunk stands and bows to his aggressors. He almost tumbles in the process. Let's call him JOKER (30s).

INT. EDGAR'S CAR - NIGHT

Edgar's eyes follow Joker as he cuts into an alley.

INT. TRAVIS' LIVING ROOM - NIGHT

Muffled SCREAMS from the bedroom. Furniture CRACKS.

TUMBLES. POUNDS. SMASHES.

Adeline SCREAMS.

Hits come closer.

Nearer. Louder.

THUMP!-- Travis BELLOWS.

Adeline sprints from the bedroom.

EXT. TRAVIS' HOUSE - MOMENTS LATER

Adeline bolts out the front door-- no shoes, no phone, no coat-- and rushes onto the sidewalk.

Travis scowls in the doorway, nose bleeding. He SLAMS the door shut.

EXT. SIDEWALK - MOMENTS LATER

Feet scamper. Bare socks against sidewalk.

EXT. TRAVERSE CITY - NIGHT

Joker fumbles with his KEYS. Drops them.

Picking them up, he raises to reveal Edgar's car creep behind him.

EDGAR SHAW (O.S.)
Thinking about driving?

Joker spins around. Hides his keys.

JOKER
Imha'kay. Thanks.

Joker unlocks his car-- but just stands there. He can feel Edgar staring. He glances behind.

Edgar spies from the shadows of his car.

Joker sheds a nervous half-smile.

INT. EDGAR'S CAR - LATER

Edgar drives. In the rear-view mirror is Joker.

EXT. TRAVERSE CITY - NIGHT

Edgar stops at a red light. The town has grown desolate away from the bars.

INT. EDGAR'S CAR - SAME TIME

Joker hiccups in the back. Edgar grabs a WATER BOTTLE.

EDGAR SHAW
Here.

Joker smiles. Shakes his head no. Then hiccups again.

EDGAR SHAW (CONT'D)
Seriously. You're not puking in my car.

Joker accepts it.

JOKER
No puke.

Green light floods the car. Edgar accelerates.

Joker unscrews the cap. Moves it to his lips. The car hits a bump and water spews all over. Joker laughs.

JOKER (CONT'D)
Not my fault.

Edgar hides his scowl.

EXT. TRAVERSE CITY - MOMENTS LATER

The city is father behind. Edgar drives by.

INT. EDGAR'S CAR - NIGHT

Joker peers over Edgar's shoulder.

JOKER
Holt. Turn on Holt.

EXT. TRAVERSE CITY - MOMENTS LATER

The car drives through a green light. They pass further away from town. Light grows dimmer...

INT. EDGAR'S CAR - MOMENTS LATER

Joker looks behind them.

JOKER
It's fine. Ellingwood up ahead.
Turn right there.

Edgar's knuckles squeeze white. He checks the mirrors.

EDGAR SHAW
Please drink some water.

Joker stares at the bottle-- as if he's suddenly onto Edgar. Edgar watches through the mirror, bracing for the worst.

Then Joker takes a sizable chug.

Edgar relaxes.

EXT. TRAVERSE CITY - MOMENTS LATER

They pass underneath another light.

INT. EDGAR'S CAR - SAME TIME

Joker leans forward, frustrated.

JOKER
Gonna have to turn around.

Edgar is silent. Joker stares.

JOKER (CONT'D)

Turn around.

EDGAR SHAW

There's a... a turn... up
ahead...

JOKER

There's not. Turn around.

Edgar shifts in his seat. Speedometer pushing.

EDGAR SHAW

You really should drink some
water...

Joker SCREAMS!-- Edgar jumps.

JOKER

So you can hear me! Turn around!

EDGAR SHAW

I have to make a quick stop--

Joker punches Edgar's shoulder from the backseat. Then another. Anything to get Edgar's attention who blocks with one hand, drives with the other.

JOKER

Let. Me. Out! Let. Me. Out!

EXT. TRAVERSE CITY NEIGHBORHOOD - NIGHT

Edgar's car swerves, illustrating the punches from within.

INT. EDGAR'S CAR - SAME TIME

Joker punches one last time. Then SLAPS Edgar in the face.

Edgar glares at Joker in the rearview mirror.

Joker freezes, a sudden burst of regret.

EXT. TRAVERSE CITY NEIGHBORHOOD - SAME TIME

Two feet in socks sprint against sidewalk-- they plant to a stop. They turn and sprint onto the street.

Pulling further away, we see it's a woman rushing towards...

INT. EDGAR'S CAR - SAME TIME

Joker and Edgar glare through the rearview mirror. Then something catches Joker's attention.

JOKER

STOP!

Edgar looks-- jolts. Slams on the brakes.

EXT. TRAVERSE CITY NEIGHBORHOOD - SAME TIME

The car SCREECHES to a stop. Two hands slam down on the hood of the car-- stopping just in time to spare this woman in the street. She shuffles around to the side of the car...

INT. EDGAR'S CAR - SAME TIME

Joker flips the locks.

Slaps Edgar in the face.

Then leaps from the backseat.

Edgar counters but misses. He turns to look out his driver's side window when--

SLAM! The other backseat door closes. Edgar peers through the rearview mirror at the new, unseen figure in his car.

VOICE (O.S.)

Drive... please...

EXT. TRAVERSE CITY NEIGHBORHOOD - SAME TIME

Joker army-crawls on the sidewalk.

EXT. SIDEWALK - SAME TIME

A PASSERBY walks their DOG. Notices Joker.

EXT. TRAVERSE CITY NEIGHBORHOOD - SAME TIME

Edgar's car VROOMS away.

The Passerby jogs over to help Joker.

EXT. PARK BENCH - MOMENTS LATER

The Passerby pulls Joker to a seat.

The dog BARKS.

PASSERBY
 (on the phone)
 Yeah I'm on McKinley and Hunter. I-
 I don't know... a taxi just... I
 don't know.

INT. EDGAR'S CAR - MOMENTS LATER

Edgar works to keep his poise. His eyes bounce between the road and rearview mirror. Heavy breathes from the back.

Edgar grabs the second water bottle. He offers it.

He holds his breath as it hangs there between the seats.

It doesn't seem like the person in the back will accept it--

When a hand reaches across and takes it. We follow the bottle to the back. To the shaded passenger. To Adeline.

She shakes, freezing. Drained. Her face hidden by shadows.

ADELINE
 (soft)
 Thank you.

She opens the bottle. A long drink. Edgar watches it all.

EDGAR SHAW
 Where to?

ADELINE
 Just drive. Anywhere... I'll pay
 you. I promise.

Edgar returns his attention to the road and just drives.

GRAY AND WHITE FISH-EYED HOME SURVEILLANCE RECORDING

A woman gets into a taxi. It speeds away. The Passerby rushes to Joker and helps him off frame. The image pauses.

EXT. TRAVERSE CITY NEIGHBORHOOD - NIGHT

Officer Hammond stands with the Passerby who holds a TABLET.

PASSERBY
Like I said, I was just walking my
dog.

OFFICER HAMMOND
Rewind it to the beginning please.
Zoom in there.

On the tablet-- the woman looks like Adeline.

PASSERBY
What is it?

OFFICER HAMMOND
See this girl?

PASSERBY
Looks like one of the Parish girls?
From the home.

OFFICER HAMMOND
Really? I think it looks like Bill
and Jean DeBrinksy's daughter.

PASSERBY
Those the one's that drowned?

Hammond nods. The Passerby takes a closer look.

PASSERBY (CONT'D)
You sure it's her, Ray?

OFFICER HAMMOND
No. Can I speak to the kid from
this video?

PASSERBY
Yeah. He's uh...

They glance behind to:

EXT. PARK BENCH - SAME TIME

Joker pukes onto the sidewalk.

INT. EDGAR'S CAR - LATER

Adeline rests against the window. Eyes closed.

A few drops left in the water bottle.

EDGAR SHAW

Ma'am?

No response. He watches her carefully.

Eyes trained on her, he HONKS the horn. She doesn't move.

EXT. TRAVERSE CITY - NIGHT

Edgar pulls a U-turn. Accelerates.

The taxi topper flickers...

flickers...

off.

INT. TRAVIS' JEEP - NIGHT

Travis is a nervous wreck. He bounces urgent in his seat. TISSUES clot a bloody nose. The windows are down.

TRAVIS

Adeline! Adeline, I'm sorry!
Adeline?

EXT. POLICE CRUISER - SAME TIME

Red and blue police lights scan the area.

INT. POLICE CRUISER - NIGHT

Hammond searches a neighborhood.

INT. EDGAR'S BATHROOM - NIGHT

Edgar stares in the mirror. Slides into his scrubs.

The surgeons mask.

Latex gloves.

EXT. NEIGHBORHOOD - NIGHT

Travis' jeep paces down the road.

TRAVIS (O.S.)

Addie! Addie!?

INT. EDGAR'S GARAGE - NIGHT

Rubber boots step onto concrete.

The car door opens. Adeline drops-- caught in a TARP.

The empty water bottle bounces at Edgar's feet.

INT. POLICE CRUISER - NIGHT

Hammond checks his watch. Sighs to himself.

EXT. POLICE CRUISER - NIGHT

The cruiser's lights flick off. He speeds away.

INT. BASEMENT STEPS - NIGHT

Edgar carries her down.

Step...

by...

step...

INT. TRAVIS' JEEP - NIGHT

Travis wipes the tears from his eyes. Cries to himself.

INT. HIDDEN BACK ROOM - NIGHT

The pelican case opens. The needle and vial.

The needle pierces the vial. Black liquid extracted. Edgar flicks the tip. Air bubbles release.

Adeline lies underneath the tarp within the cage.

A shadow shifts overtop her. Needle held at the ready.

INT. CAGE - MOMENTS LATER

Edgar blinks back sweat.

A SANITATION WIPE cleans her forearm.

The needle moves towards her vein. It presses against her skin. This disastrous night moments from over.

But the needle doesn't break...

Edgar looks elsewhere. Squints. He notices something.

The sanitation wipe has SPECS OF COLOR. Closer, he can see it's blood. He glances back at Adeline.

Dry blood between her fingernails. Bruised hands.

He pulls the tarp back...

Her shirt is ripped. Blood on her neck. Then her face...

A bloody nose. Swollen eye. Forehead scratches. Blood on her cheek. Dry tear lines.

He pulls the blanket completely off. Dry blood and cotton stuck to her feet. Her socks are shredded.

Edgar leans away. No longer alert. No longer focused...

He shakes his head. Refocuses his thoughts. A deep breath.

The needle moves back to her vein.

But he stares. Refusing to blink. His eyes dart to:

THE CROSS NECKLACE

That falls from her shirt. It hangs in the air around her neck. Smearred with blood. Edgar's eyes widen.

UNKNOWN SPACE AND TIME (FLASHBACK)

A LITTLE GIRL (7) wears a similar CROSS NECKLACE. She smiles up at us. Her laughter carries us back to...

INT. HIDDEN BACK ROOM - RESUME

Edgar stares. Something clicks.

INT. HIDDEN BACK ROOM - LATER

A FIRST-AID KIT CLICKS open.

Edgar caresses Adeline's hand. He scrubs the blood and wraps it in CLOTH BANDAGING. Two BAND-AIDS on her thumbs.

Adjusting her face, he cleans the dry blood.

DISINFECTANT sprays her feet. Bandages wrap them tight.

He wraps cloth around her forehead gash.

Eyes bounce the entire time. A tinge of pain. Defeat.

The cage closes. The key turns and tucks into Edgar's pocket. The cage bars shadow Adeline.

INT. EDGAR'S GARAGE - NIGHT

SCREWS are reversed. The taxi topper detaches from the car.

Edgar places it in a corner. Covers it with a TARP.

INT. EDGAR'S CAR - NIGHT

Edgar cleans BLOOD and HAIR from the seats.

INT. EDGAR'S HOUSE - NIGHT

A makeshift attempt at being homely-- no pictures, cold and blue. Spotless and clean.

INT. KITCHEN - NIGHT

Coffee pours into a CUP.

INT. LIVING ROOM - MOMENTS LATER

Edgar sways in his rocking chair overlooking the lake.

WOMAN (O.S.)
What happened?

At first Edgar is still. He half expects no one to be there.

But standing behind him is the Woman from before--

ELEANORE, his wife. Shadows cage most of her body. She's grown cruel in her last few years. Demented like Edgar.

EDGAR SHAW
I don't know.

ELEANORE
 You can't be getting cold feet on
 me this late--

Edgar bolts up.

EDGAR SHAW
 I'm not. I'm fine.

She looks him up and down.

ELEANORE
 Sure you are.

EDGAR SHAW
 She jumped into my car. Thought I
 was a taxi.

ELEANOR
 And?

Edgar stares out.

EXT. EDGAR'S HOUSE - SAME TIME

The caged dove sleeps.

INT. EDGAR'S HOUSE - SAME TIME

Edgar takes a deep breath. For a second we see what he sees:

UNKNOWN SPACE AND TIME (FLASHBACK)

The cross necklace. The Little Girl's laughter echoes.

INT. LIVING ROOM - RESUME

Edgar stares off.

EDGAR SHAW
 I'll do it tomorrow.

He turns but his wife has vanished.

EXT. POLICE STATION - MORNING

Blinding sunlight over a run-down complex. A parked jeep.

INT. TRAVIS' JEEP - MORNING

Travis hasn't slept. Eyes are bloodshot. Hair is a mess. He pulls bloody tissue from his nose.

EXT. POLICE STATION - SAME TIME

Officer Hammond walks to the station. Sips a COFFEE. He turns when a car door SHUTS.

TRAVIS (O.S.)
Officer. Officer.

Travis hurries over. Hammond eyes the disheveled man.

TRAVIS (CONT'D)
You're Ray Hammond, right?

OFFICER HAMMOND
I am.

TRAVIS
I live here in town with Adeline DeBrinksy. I'm her boyfriend, Travis. I'm-- well I'm worried because she didn't come home last night. After an argument.

Hammond sips his coffee.

TRAVIS (CONT'D)
You're Adeline's godfather, right?

OFFICER HAMMOND
I am.

TRAVIS
Well, I mean, is there anything you can do? I'm worried about her.

OFFICER HAMMOND
I'll call around. See if she checked into any hotels or something--

TRAVIS
Please. Give me a call if you learn anything.

OFFICER HAMMOND
I will. If you'll excuse me.

Hammond speeds away leaving Travis anxious and alone.

INT. HAMMOND'S OFFICE - DAY

To his own surprise Hammond is focused deep in thought.

The lights are off. Blinds are shut. Blue light spews from a COMPUTER MONITOR.

OFFICER DOOD (40s) stands behind him.

On the computer monitor-- a woman gets into a taxi.

Hammond presses a few keys on the KEYBOARD. Leans in closer.

On the computer monitor-- the grainy image looks like Adeline. But it's hard to say for sure.

OFFICER DOOD
I dunno, Ray. Could be anybody.

Hammond leans away. Ponders.

Behind them is an IMAGE BOARD. A few photos of AUTOMOBILES.

One of the vehicles is Edgar's old truck abandoned on the side of the road.

INT. TRAVIS' HOUSE - DAY

The blinds are shut.

Travis stares at a LIQUOR BOTTLE.

Inside him a fire roars. He runs a hand through his hair. Remembers his tatoos-- traces his fingers along them.

INT. TRAVIS' HOUSE - LAST NIGHT

Travis' hand flips over the pregnancy test. Two lines.

Adeline SCREAMS--

INT. TRAVIS' HOUSE - RESUME

His fingers stop tracing. Tears in his eyes. The liquor bottle glows. A fix for everything.

Travis' hand swipes the bottle off the table.

--BLACK

Water GUSHES.

Small CRACKS.

FOOTSTEPS overhead.

EXT. BENEATH THE ICE - DAY (DREAM)

Ice above. An abyss below. Peaceful. When suddenly--

A large CRACK. A hole breaks through. A BODY washes in.

Water swirls. It falls beneath. Sinking to black.

It's Adeline-- eyes open wide. She SCREAMS but there's no sound. Only silence. As she continues to SCREAM--

INT. HIDDEN BACK ROOM - DAY

Adeline's eyes burst open.

One is black. Dry blood rims her nose. Bandage on her head.

She sits up and finds herself surrounded by metal, chain-link walls. A single-light bulb sways.

She looks at her arm-- the intravenous catheter. She touches her face. *Blunt pain.*

She blinks and focuses. Tries to stand but it hurts. Crawls to the metal fence. Clasps the metal-- sturdy.

She looks to her right-- the lock. Her breath hastens. Tries to stand again. *Sharp pain.*

She falls to her side. Collects her breath. Then crawls to the door. Pulls it-- pushes-- nothing.

Then a NOISE upstairs. She freezes.

A door OPENS overtop.

Gears SHIFT.

FOOTSTEPS.

CREAKS.

Adeline holds her breath. Stares up. Afraid to move.

Floorboards MOAN.

FOOTSTEPS away.

Then... Silence.

Only Adeline's constricted breathing.

The silence gets the best of her nerves. She pushes to the corner and attempts to hide in the shadows.

She scans the room:

The cage door.

Padding on the walls.

A boarded entrance.

Fold-out table.

Empty chair.

Light-bulb.

And in the corner, the dark passage--

Where the outline of a figure hides behind shadows.

Adeline holds her breath.

A long beat.

Two rubber boots emerge from the shadows.

She watches the boots walk to the chair and drag it beneath the light-bulb. They don't sit.

The boots continue forward.

A latex glove extends through the cage.

EDGAR SHAW (O.S.)
For your necklace.

A SANITATION WIPE in his hand.

Edgar nods behind his mask.

A hesitant hand reaches up and swipes it.

Edgar sits. He wears his outfit.

Adeline cleans her necklace. Avoids his gaze. Another beat.

EDGAR SHAW (CONT'D)
Are you religious?

Adeline ponders. Nods.

EDGAR SHAW (CONT'D)
Hmmm. Even today?

She nods again. He's impressed.

EDGAR SHAW (CONT'D)
You can feel your God protecting
you? Right now?

Tears build in her eyes. She cries.

His eyebrows bounce, unsurprised-- *that's what he thought.*

ADELINE
I need to use the bathroom.

Edgar tilts his head, caught off guard.

INT. STAIRCASE - MOMENTS LATER

Edgar rounds the corner carrying Adeline. It's animalistic, like a wolf lugging it's terrified prey.

INT. BATHROOM - DAY

The door opens. Edgar helps Adeline onto the closed toilet. Her legs shake. She no motor control. He closes the door.

Adeline waits as long as she can. Then sobs into her hands.

EXT. BATHROOM - SAME TIME

Edgar can hear her. Leans his head against the door.

INT. LIVING ROOM - SAME TIME

Eleanor watches him. Arms crossed.

EXT. BATHROOM - SAME TIME

Edgar looks away. KNOCKS.

EDGAR SHAW
Hurry up.

ADELINE (O.S.)
Can I have a minute!?

INT. BATHROOM - SAME TIME

Adeline wipes her tears. A big breath. It's impossible to calm down right now. She flushes the toilet.

INT. HIDDEN BACK ROOM - LATER

Adeline watches as she's locked inside the cage. Shadows cast bars across her body.

Edgar walks to the shadowed passage--

ADELINE
Wait.

He pauses. Waits for her to say something.

She never does. So he exits.

Adeline falls to her side. No tears left.

INT. EDGAR'S HOUSE - DAY

Edgar walks upstairs. Eleanor stares out the window. She won't look at him. He waits, unaware of what to say or do.

EDGAR SHAW
Look--

ELEANOR
Nothing you say will solve the dilemma growing in the basement.

EDGAR SHAW
It's not a problem--

ELEANOR
Then prove it.

He opens his mouth. Embarrassment washes over him.

ELEANOR (CONT'D)
That's not our daughter, Edgar.

EDGAR SHAW
Maybe she did nothing wrong?

ELEANOR
You're sure about that?

EXT. EDGAR'S HOUSE - NIGHT

The only house with lights on. The caged dove COOS.

INT. HIDDEN BACK ROOM - NIGHT

Adeline stares at her feet. Her bandaged thumbs rub softly.

Edgar sits in his scrubs beneath the light-bulb.

They don't talk.

Suddenly the light flickers. She looks up. He looks up.

The light-bulb is dying. He looks at her. She looks at him. They make brief eye contact--

Then the bulb breaks. Complete black. Nothing but sounds.

Adeline SCREAMS.

ADELINE
Help! Somebody help me! Please,
God, somebody help me! HELP!!

FEET SHUFFLE. The fold-out chair SLIDES. The cage SHAKES. Glass BREAKS. Adeline SCREAMS. Then POUNDING on the cage.

EDGAR SHAW
Quiet! Quiet!

INT. STAIRCASE - MOMENTS LATER

Edgar double-steps it upstairs. The SCREAMS fades away.

INT. LAUNDRY ROOM - MOMENTS LATER

Edgar sifts through BOXES. Other than him there's no other sound. He whips off his mask to see better. Finds a BULB.

INT. STAIRCASE - MOMENTS LATER

Edgar jogs back into black. The SCREAMS grow closer.

INT. HIDDEN BACK ROOM - MOMENTS LATER

Black.

ADELINE
HELP!! SOMEBODY!! HELP ME!!

Light returns-- Edgar stands beneath the new light-bulb.
He pivots around and slams his hand against the cage.

EDGAR SHAW
Shut up!!

Adeline falls back. Except this time stares back unwavering.

Edgar touches his face-- no mask. *She can see his face.*

He falters back.

She glares.

Losing control he punches the cage again. She flinches.

He notices the IV next to her. On the ground. She's not wearing it. He freezes in place-- *shit.*

Edgar sidesteps to the door.

He sticks the key in but notices-- her fingers are white, pressed against the ground.

Feet underneath her. Ready.

They just stare. Edgar removes the key. She eases off.

He collapses in his seat. Watches her. Ponders.

Her gaze is so intense he's forced to casually look away. She's done being the victim.

ADELINE
I'm getting hungry.

He glances back. Plays along.

EDGAR SHAW
Do you like toast?

INT. EDGAR'S KITCHEN - MOMENTS LATER

TOAST pops up.

BUTTER spreads overtop.

White powder drops into a GLASS OF WATER. Stirs.

INT. HIDDEN BACK ROOM - NIGHT

Edgar stands at the door. She's ready to bolt again.

EDGAR SHAW

I open this cage you can't move.

She doesn't move.

He gives her a look. She relaxes.

He swings it open. The food and water wait on the table. Adeline studies him as he turns away to grab it.

She peeks at the dark passage. The exit.

Edgar's back is to her.

This her chance.

The path to the exit is clear.

Edgar unaware.

A few second gap.

Her last chance to bolt...

Edgar slams the door. Locks it. The food inside.

She relaxes. Takes the food. Bites into the toast.

She takes a big gulp of water.

Edgar hides his smile. A breath of relief.

INT. HIDDEN BACK ROOM - LATER

The pelican case SNAPS open. The needle and vial.

Adeline's unconscious. Water glass is empty.

A shadow moves overtop her. The needle at the ready.

INT. TRAVIS' KITCHEN - MORNING

Travis paces. Full DRINK in one hand.

TRAVIS
I can't believe this.

INT. HAMMOND'S OFFICE - SAME TIME

Hammond stands, frustrated. This cuts back and forth.

OFFICER HAMMOND
I put out a missing persons report.
There's detectives looking into it.
I've done my part--

TRAVIS
You're her godfather. And you're
not gonna do anything?

OFFICER HAMMOND
Look. This happens all the time.
She'll turn up when she's ready.

TRAVIS
Oh, bullshit! We need to get
search teams together. Send out
dogs. Try to find a trail.

OFFICER HAMMOND
Travis. This isn't a missing
child. She's an adult. There's
some professionals looking into it.
Besides, I'm the last person she'd
want looking for her--

TRAVIS
Don't act like you know what she'd
want. She told me all about you,
asswipe. I came to you because I
thought you'd actually want to do
something this time around--

OFFICER HAMMOND
You don't know shit, kid. Okay. I
didn't have money to raise a
fucking kid back in--

TRAVIS
Yeah, well that kid you abandoned
is missing. I'm not just going to
wait around for something to
happen.

OFFICER HAMMOND
Look... You're right. Okay.
You're right. I fucked up.

I'll admit it. But maybe it's been too long. Things have been broken for too long.

TRAVIS
Well this is your chance to fix it.

Travis hangs up.

Hammond listens to the dial TONE for a few seconds. Then SLAMS the phone down.

FADE TO:

EXT. CAGED BIRD - EVENING

The dove COOS, patiently waiting.

INT. EDGAR'S KITCHEN - NIGHT

Two CHICKEN BREASTS cook.

BROCCOLI spoons into BOWLS.

ICE drops into WATER GLASSES.

INT. HIDDEN BACK ROOM - NIGHT

A white sheet spreads ovetop the fold-out table. Now a dining table. Food on both ends.

Small hands place a coffee cup and METAL SILVERWARE. The other side, water and plastic silverware.

It's Adeline. Her fingers no longer scabbed. Healthy.

She takes a seat. Body has healed. Just a small scratch on her face remains.

Edgar sits across. He wears casual clothes.

They eat beneath their chandelier light-bulb.

INT. CAGE - LATER

Adeline's cell has transformed:

A POTTED PLANT.

SNACKS. TIN OF WATER.

EDGAR SHAW

Emma.

ADELINE

What happened?

Edgar holds the tape.

ADELINE (CONT'D)

You don't have to say.

EDGAR SHAW

Car clipped them on the highway.
Going the wrong way. They think
the driver was drunk.

ADELINE

You never found out?

EDGAR SHAW

Driver drove off. Left my wife and
daughter in a ditch.

Adeline ponders.

ADELINE

Is this why you don't believe in
God?

EDGAR SHAW

That's none of your business.

She studies him. This has gotten underneath his skin.

He snaps the tape in half.

INT. LIVING ROOM - DAY

Edgar halts at the top of the stairs. His anger forces a
thought through his head. He glances at the hallway.

INT. HALLWAY - MOMENTS LATER

A closed door. A room we've never been inside.

INT. SMALL BEDROOM - MOMENTS LATER

The door handle turns. Edgar pushes in.

A twin bed.

PILLOWS.

PICTURE FRAMES.

COLORFUL BLANKETS.

A small MAKEUP MIRROR.

Edgar opens the closet. Colorful CLOTHES for a child.

He sits on the bed.

A small NOTEBOOK on the nightstand.

He picks it up. The cover reads: "Emma's Diary."

INT. LIVING ROOM - LATER

Edgar rounds the corner. Eleanor waits for him. They stare.

INT. HIDDEN BACK ROOM - DAY

Edgar forces Adeline a GLASS OF WATER.

ADELINE

No.

EDGAR SHAW

Drink it.

ADELINE

No.

EDGAR SHAW

I've done everything you asked.
Your turn.

ADELINE

How old was she?

Edgar places the water down and removes her tin of water. He locks the cage.

EDGAR SHAW

If I answer, will you drink?

She gazes at the glass of water. Nods.

EDGAR SHAW (CONT'D)

Seven.

ADELINE
Is that why you don't believe--

EDGAR SHAW
I've answered your question.

ADELINE
I have more.

Edger sighs. Bottles his anger.

ADELINE (CONT'D)
We can eat dinner together like
some creepy-ass family but I can't
ask you a fucking question?

EDGAR SHAW
Watch the language.

ADELINE
Don't tell me what to do.

Beat.

EDGAR SHAW
Fine.

ADELINE
Fine?

EDGAR SHAW
Fine. I'll answer your questions.

ADELINE
Did you stop believing in God when
your daughter and wife died?

EDGAR SHAW
My daughter.

ADELINE
What?

EDGAR SHAW
Just my daughter.

Adeline sits with this. Ponders.

ADELINE
Well is that when...

EDGAR SHAW
Yes. Okay? That's when things...
changed.

ADELINE
What were you before?

EDGAR SHAW
Before?

ADELINE
Before you woke up one morning and
decided you wanted to kill people--

EDGAR SHAW
I was a surgeon. Here in town.

She shifts away. Looks him up and down.

ADELINE
You're... I remember you. Like a
ghost story. We all heard...

She loses her train of thought, mind wanders.

ADELINE (CONT'D)
You're Edgar Shaw.

EDGAR SHAW
Drink.

Floating, white particles sift through the water.

ADELINE
I'll drink when you leave.

EDGAR SHAW
No, you'll drink it--

ADELINE
When you leave. I'm not stupid. I
drink this... I drink this maybe I
don't wake up. Let me have this
time to myself. In case I don't.

Edgar forfeits. He stands to walk away when--

ADELINE (CONT'D)
I feel bad for you, you know?

He stops.

ADELINE (CONT'D)
This isn't going to bring her back.

EDGAR SHAW
I'm making the world a better
place.

ADELINE

Tell yourself whatever you need to.

Edgar charges the cage.

EDGAR SHAW

You haven't felt what I've felt.

Adeline bolts up. Only the bars separate them.

ADELINE

Try me.

EDGAR SHAW

You have no idea how anything works. You're too young and naive to see that. Let me save you a lot of anguish-- God doesn't exist. Get that through your skull. I can see you already have doubts. Go ahead, pull the trigger. I'm sure you've felt it. It comes when you're alone. In the dead of night. The feeling that reminds you we're all alone. Floating atop a giant accident in the universe. And for my morality that I can feel you constantly question, let me enlighten another truth-- you have just as many real morals as I do. Want to know how I know? Because if the roles were reversed, you'd kill me. Under the right circumstance anyone is capable of anything. You don't know what it's like to kill because you haven't been pushed there yet. Morals are what we need when we need them. Period. I'm doing you a favor. Getting you before you're pushed. Or before you make the mistake of pushing others.

Adeline looks away.

EDGAR SHAW (CONT'D)

Unless you've pushed someone already? Then I got to you too late.

ADELINE

Okay.

EDGAR SHAW

You never told me. Why you were running that night? Bloodied and beaten. Was it even your blood?

ADELINE

Okay.

EDGAR SHAW

You're just like me. Face it. We're all the same. The joke is that none of us actually like each other, we're just all that we have. Most of us will break one other. There's those who break. And those who do the breaking. It's a never ending cycle--

ADELINE

Enough!

He stares her down. She won't look at him.

EDGAR SHAW

Drink the water.

INT. TRAVIS' JEEP - DAY

An empty BOTTLE in a PAPER BAG is tossed to the ground.

Travis stares out, neurotic. Smokes a CIGARETTE.

From the glove box he pulls a FIVE CHAMBER REVOLVER.

EXT. BILLY'S HOUSE - SAME TIME

The jeep powers off.

BILLY (V.O.)

Look, man. I swear I don't know.
I swear...

INT. BILLY'S LIVING ROOM - MOMENTS LATER

Billy presses himself into the couch.

Travis sits opposite with the pistol.

Silence.

Travis shifts. Billy flinches.

TRAVIS

Okay.

INT. TRAVIS' JEEP - LATER

The door SLAMS.

Travis shoves the gun into the glove box.

Attempts to calm himself with heavy breaths.

EXT. EDGAR'S HOUSE - DAWN

The sun rises over the ice.

INT. HIDDEN BACK ROOM - MORNING

FOOTSTEPS above.

Adeline eyes the full GLASS. The floating specs.

She raises it to her lips. Closes her eyes.

INT. EDGAR'S BATHROOM - MORNING

Edgar pulls the mask over his face.

INT. HIDDEN BACK ROOM - LATER

Edgar emerges from the hidden passage.

Adeline lies on her bed-- heavy breaths. The empty water cup on the ground.

Edgar removes the needle from the pelican case.

The cage door unlocks.

INT. CAGE - MOMENTS LATER

Edgar grabs her arm and squeezes a vein. Places the needle--

But double takes at something in the corner of his eye.

Something wrong. He leans forward.

The potted plant.

Edgar squints.

The soil.

A darker brown in one end. Specs of white in the dirt.

Adeline's eyes peek open.

Hidden beneath her pillow she yanks out a BOOK. Before Edgar can react she rotates her body and WHACKS the book against his head.

Edgar slips. Adeline twirls and SMACKS Edgar's head again.

He falls.

He tries to say something, arm outstretched to protect himself, when a third blow CRACKS his temple.

Edgar's arm drops.

The needle falls to the ground.

She stomps it-- crushed. The liquid seeps away.

Adeline huffs. Looks at the book-- a bloodied bible.

She searches his pockets and digs out the key.

She tucks his feet and closes the cage door. Locks it.

Before turning away she takes one last glimpse. It turns into a stare. Her fingers toy with her necklace.

For a brief second her anger subsides. A wave of tenderness percolates through her. At this man who's lost everything.

ADELINE

I'm sorry...

She hangs her necklace on the cage.

EXT./INT. EDGAR'S HOUSE - DAY

The front door opens.

Adeline peeks her head out, eyes darting.

The light is bright. It snows out here.

Her bare foot lands in powder beneath.

She stares at her foot in the snow. The cold between her toes. Then at the road in front of her. Her blood pumps...

Suddenly she sprints. Gets to the road.

Looks left. Looks right.

But fear in her spine-- she spins around.

Edgar's front door looms open. Ominous. It just hangs there. The dark inside forming a void of fear...

There's a building anxiety...

RINGING grows louder...

Fear of escape...

Heavy breaths...

CREAKING of trees...

CRACKING of ice...

CHIRPING from birds...

INT. TRAVIS' ENTRYWAY - DAY

The doorhandle turns. Adeline spies inside.

INT. TRAVIS' KITCHEN - MOMENTS LATER

The windows are blocked by towels. It's blue. Dark.

Adeline steps forward, hesitant. In her absence the house has gone to hell:

The sink overflows.

Delivery FOOD everywhere.

The baby crib lies in pieces.

LIQUOR BOTTLES scattered.

ASH TRAYS full of butts.

INT. TRAVIS' HALLWAY - MOMENTS LATER

Adeline creeps around the corner.

Blue flashes from in the bedroom. VOICES from inside...

INT. TRAVIS' BEDROOM - MOMENTS LATER

More food BOXES.

CLOTHES are everywhere.

The dresser is knocked over.

Alcoholic DRINKS litter the night-stand.

The TV casts a blue light with VOICES from a commercial.

Travis is passed out on the bed.

Adeline kneels in front of him. Eye-level, she shakes him.

Drunken, hazy eyes open. He blinks.

ADELINE

Hi.

Beat.

He explodes into tears. Shaking arms wrap around her. He pulls her tight and sobs.

INT. TRAVIS' KITCHEN - MOMENTS LATER

Adeline cleans BROKEN GLASS. Sweeps the floor.

Pulls towels from the windows-- sunlight streams back.

INT. HIDDEN BACK ROOM - NIGHT

Edgar jolts up. Dry blood sticks to his face. His eyes bounce furious. Hands grip the cage.

Then he spots the cross necklace. It hangs before him.

He pulls it closer. His fingers caress it.

INT. HAMMOND'S OFFICE - MORNING

Hammond is on the phone.

OFFICER HAMMOND

Well. I'm just glad she's okay.
You should know she might not want
to talk about it. At least not
right away.

TRAVIS (V.O.)

Yeah.

OFFICER HAMMOND

She was probably at a friends the
whole time. She'll be embarrassed.
Give her time to open up about it.

TRAVIS (V.O.)

Okay.

OFFICER HAMMOND

You get some rest now, okay?
Everything's up hill from here.

Beat.

OFFICER HAMMOND (CONT'D)

And I'm here this time. If you two
need anything. Anything at all.
Okay? Travis?

INT. TRAVIS' BEDROOM - SAME TIME

Travis hangs up. He sits on the edge of the bed.

He glances at the drinks on his night-stand, dejected.

There's MOVEMENT from the kitchen.

ADELINE (V.O.)

You have no choice in the matter.
I'm not doing this for me. I'm
doing it for you.

INT. KITCHEN - DAY

Adeline hands are clenched together. She sits with Travis
who stares at his COFFEE. A visible part of him missing.

ADELINE

First we're going to throw out all
the alcohol. AA is a requirement.
Otherwise I tell the police what
you did and I'm gone for good.

He's too ashamed to look up.

ADELINE (CONT'D)
Travis. Do you understand?

Travis nods.

INT. BATHROOM - DAY

ALCOHOL pours into the toilet.

Travis is a zombie. Adeline stands behind. She pats him on the back and kisses his cheek.

ADELINE
I'm really proud of you.

INT. THE BEDROOM - DAY

Travis sifts back into bed. Adeline tucks him in.

INT. CHURCH - DAY

Adeline prays in a pew. She glances at the hanging Jesus statue. Her fingers reach for her necklace but it's gone.

EXT. SIDEWALK - EVENING

RUNNING SHOES bounce against pavement.

Adeline comes to a clumsy stop before reaching the road.

Her hands fall to her knees. She breathes heavy-- out of shape. A car passes by. She takes off again.

INT. HIDDEN BACK ROOM - NIGHT

Edgar lies on the bed. He stares up at the ceiling.

ELEANOR (O.S.)
Looks like she ended up not being a
problem after all?

He sits up to see Eleanor. He sighs.

EDGAR SHAW
What do you want?

ELEANOR
I just want to make the world a
safer place.

EDGAR SHAW
Well. Maybe it is now.

ELEANOR
How inspiring.

EDGAR SHAW
And your point?

ELEANOR
The point is our daughter--

EDGAR SHAW
She's gone.

ELEANOR
Her memory dies with us.

EDGAR SHAW
It dies with me.

She takes a step back. Looks him over.

EDGAR SHAW (CONT'D)
You never came back.

EXT. EDGAR'S HOUSE - DAY (FLASHBACK)

The ice is gone. Nature in blossom. Summertime.

Eleanor, years younger and agile, walks from the house down
to their beach. She wears a one-piece BATHING SUIT.

Waist-high in the water she puts on her SWIMMERS CAP and
GOGGLES. She dives into

EXT. LAKE MICHIGAN - DAY (FLASHBACK)

Where she swims out into the lake. Motivated. Angry.
Trudging faster and faster. The lake stretches endless...

INT. HIDDEN BACK ROOM - RESUME

ELEANOR
I'll always be right here, Edgar.
With you.

INT. EDGAR'S BEDROOM - MORNING (FLASHBACK)

Eleanor lies in bed. Tears dry on her face. She stares at a PHOTOGRAPH of their daughter.

In the background is the small TV playing the home-video.

Edgar sits opposite on the bed. He stares at his feet on the floor.

Anger impassions her. She leaps up from bed. Edgar watches.

EDGAR SHAW
Ellie? What are you--

ELEANOR
I'm going for a swim.

EXT. LAKE MICHIGAN - MORNING (FLASHBACK)

Eleanor dives into the water again. She swims fast. Aggressive. The lake stretches endlessly...

INT. HIDDEN BACK ROOM - RESUME

Edgar avoids her gaze.

EDGAR SHAW
Part of me is waiting for you to swim back.

He toys with the cross necklace in his fingers.

He turns over and finds himself alone again.

She's gone-- as if she was never there the entire time. A wet puddle where she once stood in his mind.

Edgar places the necklace around his neck.

INT. TRAVIS' KITCHEN - NIGHT

Fingers press buttons against the oven. A timer.

Adeline turns away. She studies the back of a COOKING BOX.

The front door SLAMS.

TRAVIS (O.S.)
Addie!

Travis stumbles forward. He leans against the wall.

TRAVIS (CONT'D)
Oh, Addie!

He beams. Eyes hazy.

TRAVIS (CONT'D)
Guess what? You're dating. A
winner.

He teeters to the table. Shoes track mud and snow.

ADELINE
Did you drive?

He grits his teeth trying to be cute. She doesn't fall for it. She sits next to him and holds his hand.

ADELINE (CONT'D)
Trav. It's a Tuesday. You have AA
tomorrow--

TRAVIS
Mhmm. Yesterday was Monday.
Tomorrow is Wednesday. Check it
out.

He removes the five-chamber revolver from his coat pocket.

Adeline leans away. Grows pale.

He stands. Waves the pistol around like a cowboy.

TRAVIS (CONT'D)
Check. Me. Out.

He points it at imaginary bad-guys. Almost falls over...

ADELINE
Honey, where'd you--

TRAVIS
I lost it. Like, last week. Found
it in the yard today. Snow must
have melted a little.

ADELINE
I'm going to say how I feel from
now on. I don't like how much you
drank. One more time and--

TRAVIS
Is fine. Relax. Chill-pill.

He hobbles back over to her.

Opens the chamber. Five bullets.

TRAVIS (CONT'D)
Check it out.

ADELINE
Why is it loaded?

TRAVIS
Looks cooler that way.

He pops the chamber back.

TRAVIS (CONT'D)
Check me out.

ADELINE
Honey, dinner's almost ready.
Please let's put down the..

He points the gun at her. She freezes.

TRAVIS
Smile. You're on camera.

ADELINE
Travis.

TRAVIS
Smile.

She forces a smile through bitter teeth.

TRAVIS (CONT'D)
There she is.

He lowers the gun. Hobbles to the other seat. Collapses.

TRAVIS (CONT'D)
Whew. What a day.

ADELINE
I'm not putting up with this
anymore. Travis. Are you even
listening to me?

He's not. Travis places four bullets on the table.

He pops the chamber. Spins it. The chamber settles. He raises an eyebrow.

TRAVIS
D'you believe in me?

He presses the barrel to the palm of his hand on the table.

ADELINE
Travis.

TRAVIS
Three...

ADELINE
How fucking drunk are you?

TRAVIS
Two...

ADELINE
Travis!

TRAVIS
One...

The trigger pulls-- she jolts-- nothing.

He does a half-bow from his seat. Then points the gun at her. A demonic, drunk smile.

TRAVIS (CONT'D)
You're up.

He bolts up. She retreats around the kitchen counter. The gun wavers in his hands.

ADELINE
Stop!

He follows erotic. As if he's about to make love.

TRAVIS
C'mon. Play with me.

They dance around the kitchen. He giggles.

She jolts to the living room and dashes behind furniture.

He chases.

She backs into the kitchen where he blocks the front door.

She adjusts to the hallway. He follows, bouncing off walls. Gun teeters like a feather.

TRAVIS (CONT'D)
Where ya going?

INT. TRAVIS' BEDROOM - MOMENTS LATER

Adeline grabs the door-- it won't shut. Looking down, CLOTHES litter the floor.

She grabs them and tosses them to the side--

But he's already there. She withdraws into the room. Trips on the bed post.

She scoots against the floor. Against the wall...

He kneels in front of her. Scoots forward. Gun points at her torso. They both breathe heavy.

She pleads, gazing into his eyes. Her hands extend toward the gun. She grips the chamber. They both stare...

ADELINE
It's okay. I don't wanna play.

TRAVIS
Do you know how stupid you made me feel?

She pulls the gun towards her. He lets his grip loosen...

TRAVIS (CONT'D)
I know you were at Billy's. Just tell me. Why can't you just tell me?

Adeline continues to pull the gun closer towards her...

TRAVIS (CONT'D)
Do you love him more than me?

She almost has the gun from him--

When he yanks it back. Lunges. Grabs her hand-- she pulls away. He kneels over her. Seizes her arm.

She pulls away again. He leans his body weight against her. She's stuck between him and the wall.

He grabs her arm. She slaps him.

He blinks for a second-- blood starting to boil.

TRAVIS (CONT'D)
Play with me!

ADELINE
Travis!

He pins her down. She SCREAMS. He grabs her hand. Places the barrel against it. Forces eye contact upon her. Smiles.

TRAVIS
Ready?

ADELINE
Stop! Travis!

TRAVIS
Aim.

She squirms. He holds her down.

TRAVIS (CONT'D)
Fire!

He pulls the trigger--

INT. TRAVIS' KITCHEN - SAME TIME

The oven TIMER goes off. Dinner is ready.

INT. TRAVIS' BEDROOM - RESUME

She shakes. He smiles and pulls the gun away.

TRAVIS
Look at us. So lucky.

He kisses her on the lips-- she never reacts.

He stands. Staggeres to the doorway. Turns.

TRAVIS (CONT'D)
Dinner time.

And walks off. She just sits there. The bedpost shadows bars along her body. As if she's stuck in another cage.

INT. HALLWAY - MOMENTS LATER

Adeline creeps out. She spies on the

INT. TRAVIS' KITCHEN - SAME TIME

Where the timer BEEPS like a caged bird.

Travis loads the revolver. Tosses it across the room onto the couch. He grabs a whiskey BOTTLE. Chugs some.

INT. TRAVIS' BEDROOM - MOMENTS LATER

Adeline bolts inside. She starts to undress.

INT. TRAVIS' KITCHEN - NIGHT

Travis turns off the timer.

He opens the oven. Grabs the TRAY OF FOOD--

TRAVIS
Mother fucker!

The metal tray is scolding. He jumps up and down, the food spills everywhere. He whips his burnt hand in the air.

TRAVIS (CONT'D)
Cock sucker. Mother fucker!

Travis paces around. He grabs the whiskey. Pours it on his fingers. Then drinks more and slams it down.

INT. TRAVIS' BEDROOM - NIGHT

Adeline's dressed in WINTER WEATHER CLOTHES. Places her car keys in her pocket. Grabs her JACKET when--

TRAVIS (O.S.)
What are you doing?

She turns. Sits back onto the bed.

Travis towers in the doorway. His playful joy dissipated.

TRAVIS (CONT'D)
You know I don't like to be alone.

She nods. A long beat.

TRAVIS (CONT'D)
I love you. But you leave again
I'll kill you.

INT. TRAVIS' KITCHEN - LATER

Dinner.

Travis gulps a MIXED DRINK.

Adeline mashes her LEFTOVERS around with a fork.

He grabs his plate and tosses it-- she jolts at the SMASH.

TRAVIS

You burnt dinner, Addie.

He sighs. Looks off, mind blank. The alcohol in control.

ADELINE

Travis. That night. On the highway. During the snowstorm. Do you regret not doing anything?

He licks his lips. Yawns. Shrugs. And stands.

TRAVIS

I don't like to talk about that.

He walks off.

EXT. BENEATH THE ICE - DAY (DREAM)

Water swirls. Light spews from a hole in the ice.

Adeline falls farther from the surface. The black of the lake surrounds her.

She raises an arm to the surface but she's too deep in the abyss to reach it. She SCREAMS but there's no sound. Only silence. As she continues to scream--

INT. TRAVIS' BEDROOM - NIGHT

Adeline sits up.

Travis snores next to her. She looks him over.

The revolver rests on the night-stand.

She slides out of bed.

EXT./INT. BEDROOM WINDOW - LATER

In the reflection of the window is Adeline's car. It backs out of the driveway.

The curtain on the window pulls aside-- Travis peers out. As the car leaves he pulls the curtain closed.

EXT. POLICE STATION - MORNING

Adeline's car sits in the parking lot. She waits inside.

From the building walks Hammond. He stops in his tracks and double takes at her car. He waits for her to do something.

But Adeline just stares back. These two people who haven't seen each other in a decade. Lost in limbo.

Neither knows what to do. Then she looks away. She starts her car. *Change of plans.*

EXT. POLICE STATION - SAME TIME

Hammond studies Adeline's car as she drive off.

INT. HIDDEN BACK ROOM - DAY

Edgar sleeps. His skin is stretched tight. Dehydrated and starved. The necklace marks around his neck.

The light-bulb behind him flickers... flickers...

He glances up when it flickers-- black.

Beat.

The light flickers back. He stares ahead-- anger now pulsating through him.

In the dark passage is Adeline.

ADELINE
You must be hungry?

Silence.

ADELINE
I'll be right back.

INT. KITCHEN - DAY

BUTTER spreads over TOAST.

CUP of coffee poured.

Adeline pauses. She stares at the CUTTING-BOARD and POWDER.

From a drawer she grabs a large STEAK KNIFE.

INT. HIDDEN BACK ROOM - MOMENTS LATER

She holds out the knife. Motions at him.

ADELINE

In the corner.

Edgar, who stands at the entrance to the cage, steps back into the corner. He glares at her the entire time.

She unlocks the cage. Places the toast and coffee on the floor. Then locks him back inside.

He grabs the coffee and inspects it. He chugs some.

Adeline slumps into the fold-out chair. She watches him.

He refuses to look at her.

She squeezes the knife between her fingers. The sharp edge. Confession in her eyes.

ADELINE (CONT'D)

Edgar...

--BLACK (FLASHBACK)

A moment of darkness.

Small, gentle specs of white flutter about.

It's snow, trickling from the black of night overtop a

EXT. NEIGHBORHOOD - NIGHT

Caged by rows of cold, blue STREETLIGHTS. The snow settles on PARKED CARS. There's a muffled BASS bumping from behind. Falling backwards down the street, we turn to a

HOUSE

That conceals a vibrant party masked behind shades. SILHOUETTES murmur within. Lights flicker about. The muffled bass bursts outward just for a second as the front door opens and closes behind a figure who steps outside.

He walks toward the street, a CIGARETTE pulled to his mouth but drops the LIGHTER. For a beat he sifts through the snow and finds it. He continues forward, fighting to light the cigarette, eyes down on the flame when--

A series of HONKS startle him backwards. A CAR rushes by, just missing him. But it hardly rattles him, the cigarette finally lit. He careens down the street to a PARKED CAR.

INT. CAR - NIGHT

He collapses into the driver's seat. SLAMS the door shut.

Shadowed by the dark this is the first time we see who it is up close. A long drag of the cigarette lights his eyes, faded and half-open.

It's Travis. His features droop and he fights to stay awake. He fumbles in a pocket. Manages to yank out his KEYS and place one in the transmission.

For a second he thinks about calling a cab. But decides against it. The engine ROARS.

INT. HIDDEN BACK ROOM - RESUME

Adeline feels the knife.

ADELINE

It was sometime before his parents died...

EXT. HIGHWAY - NIGHT (FLASHBACK)

Blizzard. A car rests sideways in the middle of the road. Not Travis' jeep. His old car.

INT. TRAVIS' CAR - NIGHT (FLASHBACK)

What's left of the cigarette hangs from his lips. He's panicked.

INT. HIDDEN BACK ROOM - RESUME

Edgar won't look at Adeline. She continues her confession.

ADELINE
I wanted to tell someone...

EXT. HIGHWAY - NIGHT (FLASHBACK)

A SECOND CAR lies in a ditch lit by Travis' headlights. From inside we can hear a Little Girl CRYING.

INT. TRAVIS' CAR - NIGHT (FLASHBACK)

Travis look right. Looks left. Just voids of black.

He stares back ahead, sweating. Terrified.

ADELINE (V.O.)
He wouldn't let me. Especially
after we... after we were...

EXT. HIGHWAY - NIGHT (FLASHBACK)

The headlights illuminating the second CAR grow distant. It fades away into the black of night.

Travis' car speeds off and disappears down the highway. The Little Girl's crying grows harsher and harder until--

INT. HIDDEN BACK ROOM - RESUME

The knife in Adeline's hand draws blood against her finger. She just stares as a tiny drop slides down the knife.

ADELINE
I don't know if he ever stopped
drinking. I don't think he could
handle it...

Edgar's mind races. He covers his face.

EDGAR SHAW
Why are you here?

ADELINE
I suppose I couldn't hold it in any
longer. And now... Now he's going
to kill me. If I go back.

If I call the cops. I don't know what to do.

His fingers squeeze around the cage.

ADELINE (CONT'D)
You saw what he's done to me. What he's done to you.

She pulls the cage key from her pocket. Plays with it between her fingers.

EXT. EDGAR'S GARAGE - DAY

The garage opens. Edgar's car pulls out.

INT. EDGAR'S CAR - DAY

Adeline drives. She rolls down the window. The breeze feels nice in her hair. She smiles for the first time in a while.

EXT. PLOT OF LAND - DAY

Adeline drives the car onto a driveway.

A SELLER walks from a home. Waves to her.

Adeline waves as she gets out. They walk to a

EXT. POP-UP CAMPER - MOMENTS LATER

Where she observes it. The Seller hands her a FOLDER. Adeline glances through it. They shake hands.

INT. EDGAR'S CAR - DAY

Adeline drives back the way she came.

EXT. NORTH TRAVERSE CITY - DAY

Edgar's car passes by. The pop-up camper trails on the back.

INT. POP-UP CAMPER - EVENING

The door opens and light floods in.

Adeline pushes in a TOOLBOX.

A BOX of nonperishable food.

BLANKETS.

EXT. EDGAR'S HOUSE - EVENING

Adeline pulls a TARP over the camper. Places STONES to hold it down.

EXT. JUNKYARD - NIGHT

Adeline carries something BLANKETED under her arm. She approaches a

EXT. DUMPSTER - NIGHT

Where she glances around. Underneath the tarp she reveals the taxi topper. She hoists it into the dumpster.

INT. EDGAR'S KITCHEN - MORNING

Adeline washes the cutting-board in the sink. Every last drop of the white powder and pill capsule are washed away.

INT. BEDROOM - DAY

Adeline pulls a suitcase onto the bed.

She pulls clothes from Edgar's closet.

EXT. EDGAR'S HOME - DAY

A TAXI pulls into the driveway.

INT. HIDDEN BACK ROOM - DAY

A HANGER is placed on the cage. Edgar's scrubs.

The pelican case opens. Just the vial. Adeline picks it up.

Edgar lurks within the cage.

Adeline pours the black liquid into a FLASK. Screws the top. Then she pulls the cage key from her pocket.

ADELINE

He'll want a drink. Let me find him and call it in. Now you'll wait until you hear me leave or I call the police.

She holds the key out. Edgar's fingers extends out. She drops the key into his palm. He pulls it into the cage.

ADELINE (CONT'D)

I hope I never see you again.

She walks to the dark passage, an outline in the shadows--

EDGAR SHAW

Adeline.

She stops.

EDGAR SHAW (CONT'D)

Thank you.

Beat. Her outline fades away.

INT. TAXI CAB - LATER

Adeline stares out the window.

The CAB DRIVER looks at her through the rearview mirror. He holds out a WATER BOTTLE.

CAB DRIVER

Water?

ADELINE

No!

The Cab Driver jolts. Throws the water bottle down.

ADELINE (CONT'D)

Sorry...

EXT. EDGAR'S HOUSE - EVENING

The bird cage jolts. The dove squirms inside. The cage lowers.

Edgar pulls at the string until he grasps the cage. The dove bounces back and forth until he pulls at the hatch--

The dove shoots out. Edgar lets the cage fall as he watches the free bird take flight and disappear into the sky.

A small, brazen smile forms on Edgar's lips.

EXT./INT. EDGAR'S CAR - NIGHT

The car parks. Edgar leans forward. Scans the area in front of him. A big breath. Shakes his head.

INT. CHURCH - NIGHT

Edgar enters. He shivers.

As he walks down the aisle he spots the ghost of Eleanor seated in a pew. She turns, pale and demonic.

He ignores her and presses forward.

INT. CONFESSIONAL - NIGHT

Father Theon slides inside.

FATHER THEON
Good evening, my good shepherd--

EDGAR SHAW
Who are you?

FATHER THEON
I, uh. Me? I'm Father Theon? I'm uh--

EDGAR SHAW
Where's Father McDunah?

FATHER THEON
McDunah? I'm so sorry. I'm his replacement.

EDGAR SHAW
Replacement?

FATHER THEON
Father McDunah, uh, died. Drunk driving accident.

Edgar massages his temples.

FATHER THEON (CONT'D)
He wasn't the one drinking of course... Uh, hello?

INT. POLICE STATION - NIGHT

Hammond stares at his computer. The computer plays a TONE as it powers down.

He glances up at OFFICER KATY who drops a FILE on his desk.

OFFICER KATY
Have a good night, Ray.

Hammond nods as he throws on his COAT.

On his way out he pauses. He turns and swipes the file-- a NOTE falls and wavers to the floor.

Hammond bends over. He hesitates when he reads it.

INT. CONFESSIONAL - NIGHT

Edgar pulls himself back up. A deep breath.

EDGAR SHAW
It's been almost two years since my last confession, Father.

FATHER THEON
Proceed, my son of God.

Edgar rolls his eyes.

EDGAR SHAW
I've lived here for almost fifteen years. As Father McDunah knew, I was a perfect catholic for those first thirteen. I'm here to confess for the nine murders I have committed in those last two years. If God is... is really there... please tell him I'm sorry. And I'm going to try again. Somewhere else. And if there's any chance for salvation...

Father Theon is dead pale pressed in the back of the confessional. His breaths are hushed and he looks like he might start crying.

FATHER THEON
Who-- who-- who are you?

Beat.

FATHER THEON (CONT'D)

Hello?

Father Theon peeks outside.

INT. CHURCH HALLWAY - NIGHT

The opposite side of the confessional door hangs open. The inside is empty.

The noise of Hammond's computer TONE carries us to

INT. HAMMOND'S DESK - NIGHT

Where he logs back into his computer. His coat is off.

On the computer Hammond pulls up a PHOTOGRAPH of Edgar's old truck. Then a smaller PHOTO of Edgar's fake police lights.

Hammond types in serial numbers as he reads off the note.

Back on the computer another PHOTOGRAPH pops up--

It's the license plates found cut to pieces in the junkyard. It rests next to a TAXI TOPPER.

Below is the mug-shot of a healthy, young Edgar Shaw.

He scrolls to the bottom of the online file and spots a paragraph at the bottom.

The words "released on crimes",

"posing as bartender",

"loitering downtown" and

"record wiped clean" particularly stand out.

Hammond pulls out his phone. He stares at Travis' contact in his phone-book. Beat. He shuts the phone. Grabs his coat.

INT. CHURCH PEW - NIGHT

Father Theon prays in the first pew. Does the sign of the cross. He's finally found serenity from his confrontation with Edgar.

INT. CHURCH HALLWAY - LATER

Father Theon almost has a panic attack when he spots a figure waiting inside the confessional again.

INT. CONFESSIONAL - MOMENTS LATER

Adeline stares at the ground. We see the outline on the other side of Theon scramble in.

ADELINE

I apologize. For coming so late.

FATHER THEON

Adeline. The last time I saw you...

ADELINE

I know. And I'm sorry.

She is still. No trace of emotion. No need to fidget.

FATHER THEON

I hope what we discussed... what your... I've prayed many nights for you, Adeline.

ADELINE

Thank you, father.

Beat.

ADELINE (CONT'D)

I need you to assign penance again. One last time.

FATHER THEON

You wish to meet with me at this hour to discuss penance? You know I'll assign ten Hail Marys and--

ADELINE

It's not the usual, Father.

FATHER THEON

But I'm not even sure what the usual is...

ADELINE

But you have an idea of what it's for this time?

Father Theon looks at his feet.

FATHER THEON
I'm afraid to ask, Adeline...

ADELINE
I don't believe in God anymore.

INT. BAR - NIGHT

Empty and dim-- the Monday crowd. A figure sits at the bar.
A BARTENDER (20s), hipster beard and button-down flannel,
leans near him.

BARTENDER
The usual?

Travis stares back. Eyes dark and bloodshot. Stained shirt.
Greasy hair. He nods.

The Bartender pours a SHOT. Slides it to Travis who takes
the shot. He taps the glass and slides it back.

The Bartender fills it and slides another to Travis.

A second later the glass slides back empty. They're robotic
and synchronized as if they do this all the time.

Travis watches the Bartender fill a third shot. Slides it
over. Travis takes the glass. Shoots it.

The Bartender stares.

TRAVIS
What?

BARTENDER
Nothing.

A bell RINGS-- the front door opens. A figure in the
doorway walks through the bar and takes a seat near Travis.

BARTENDER (CONT'D)
What'll it be?

EDGAR SHAW
Shots for the house. I'm
celebrating.

The Bartender glances around confused.

BARTENDER
For the three of us?

Edgar smirks.

BARTENDER (CONT'D)
Alright...

The Bartender drops a SHOT off for Travis. Hands the second to Edgar. The Bartender shoots a SHOT with Edgar.

BARTENDER (CONT'D)
Anything else?

EDGAR SHAW
Irish coffee.

The Bartender exits.

Travis stares at his free shot. Looks at Edgar.

TRAVIS
What're you celebrating?

EDGAR SHAW
I'm moving.

Travis blinks. Holds the shot in the air.

TRAVIS
Thanks.

He shoots it.

The Bartender returns with Edgar's DRINK.

BARTENDER
Everyone good?

Travis raises two fingers. The Bartender rolls his eyes. Slides over TWO SHOTS for Travis. Then exits.

Travis watches Edgar sip his drink.

TRAVIS
Where you moving to?

EDGAR SHAW
I don't know yet.

Travis scoffs.

TRAVIS
What?

EDGAR SHAW
Got a camper. Going to travel
around in that.

TRAVIS
You're gonna travel around in a
camper?

Edgar nods. Travis scratches his head.

TRAVIS (CONT'D)
Well that sounds fucking terrible.

Edgar shrugs. Raises his glass.

EDGAR SHAW
To fucking terrible.

Edgar sips.

Travis chuckles. He shoots the first shot. Then steps
backwards out of the chair-- almost losing his balance.

Travis grabs his second shot glass and sits next to Edgar.

TRAVIS
So you're moving. All by yourself?
No girl? No dog?

EDGAR SHAW
Just myself.

Travis ponders.

Edgar eyes him over. The second shot glass.

TRAVIS
Shit, man.

Travis leans back in his chair.

TRAVIS (CONT'D)
So, like... why?

Edgar stares at Travis' stool-- it balances on two of its
four feet.

Then he glances at Travis' hand. It grasps the last shot.

EDGAR SHAW
Why move?

TRAVIS
 Why travel alone? Be by yourself?
 Voluntarily.

EDGAR SHAW
 You don't like to be alone?

Travis cackles. His hand moves from the shot glass. His stool remains on two legs.

Edgar adjusts in his seat. Foot sneaks to Travis' stool.

A small push on the lifted legs--

And he sends Travis plummeting backwards.

Travis CRACKS hard against the ground. His eyes blink.

Beat.

Travis bursts into laughter.

Edgar tosses the whiskey from Travis' shot glass. FLASK yanks from his coat. Black liquid pours into the shot glass.

A hand reaches to Travis. Edgar helps him up.

EDGAR SHAW (CONT'D)
 You alright?

The Bartender rushes from the back.

BARTENDER
 Travis. New record. Time to go.

The Bartender waits, arms folded.

TRAVIS
 That's my cue. Here. To new beginnings.

They cheers. Travis shoots the black shot-- perks up.

TRAVIS (CONT'D)
 Fuck.

He holds back the urge to puke.

Slams CASH onto the bar.

Travis stumbles to the coat rack. Knocks it over. Grabs his coat from the ground. Pulls out his keys.

EDGAR SHAW
 You can't possibly be driving home?

Travis tries to think up a response.

INT. EDGAR'S CAR - NIGHT

Edgar drives.

Travis is in the passenger seat. He rubs his head. Blinks.

EDGAR SHAW
 You okay?

TRAVIS
 Yeah.

EXT. TRAVERSE CITY - NIGHT

Edgar's car leaves the downtown strip.

EXT. TRAVIS' HOUSE - NIGHT

Edgar's car parks. Travis gets out. He slips-- he can barely stand. Edgar helps him inside.

INT. TRAVIS' HOUSE - MOMENTS LATER

Edgar helps Travis onto the couch. He can't keep his eyes open-- the lights burn at him. His lips and tongue bounce around the metallic taste in his mouth.

EDGAR SHAW
 Can I use the restroom before--

TRAVIS
 Down the hall.

INT. TRAVIS' BATHROOM - NIGHT

Edgar stares at himself in the mirror. He wears his scrubs. Latex gloves. He pulls the mask over his face.

INT. TRAVIS' HOUSE - NIGHT

Travis' bloodshot eyes burst open.

He snatches the revolver from the table. The chamber loaded.

EXT. TRAVIS' BATHROOM - MOMENTS LATER

The house is dark. Light seeps from underneath the door.

Travis sneaks over. Listens. He KNOCKS.

TRAVIS

Hey. How'd you know where I live?

No response.

Behind Travis, Edgar approaches from shadows.

TRAVIS (CONT'D)

Hey.

Travis KNOCKS again. He raises the revolver in his hand.

Edgar freezes. He retreats back into shadows.

Travis tries the door. It's unlocked. The door CREAKS...

INT. TRAVIS' BATHROOM - MOMENTS LATER

Empty. Confused Travis stands there. Then he gurgles--

Spinning around he pukes black into the toilet. He falls to his knees and lets out a groan. His insides burn.

INT. TRAVIS' HOUSE - NIGHT

Edgar creeps to the entryway.

Travis stumbles out from the bathroom, revolver pointed.

Edgar changes direction and sneaks down the hallway.

Travis holds himself against the wall. He's pale. Eyesight blurring.

INT. TRAVIS' BEDROOM - MOMENTS LATER

Edgar opens the closet. Hides inside.

INT. HALLWAY - SAME TIME

Travis searches. The bedroom door left open.

INT. TRAVIS' BEDROOM - MOMENTS LATER

Edgar peers through the closet bars.

Travis enters. The revolver leads him forward. He has to use one arm against the wall for balance.

His focus stops on the closet. He stares straight ahead.

His feet step forward... stalking... closer...

The closet door YANKS open. The gun points at Edgar.

They both stare. Travis smiles.

TRAVIS
What's with the fucking scrubs,
doc?

Then the front DOORBELL-- Travis' smile vanishes. They freeze, both unaware of what to do.

EXT. TRAVIS' HOUSE - SAME TIME

Adeline's car turns into the neighborhood.

INT. ADELINE'S CAR - SAME TIME

Adeline flicks her headlights off and pulls off to the side. Something ahead draws her gaze.

ADELINE
No...

EXT. TRAVIS' HOUSE - SAME TIME

A police cruiser is parked in front of Travis' House.

Beyond it is Officer Hammond who RINGS the doorbell again.

INT. TRAVIS' HOUSE - SAME TIME

Travis stalks to the front door with Edgar.

TRAVIS
(whisper)
See who it is.

Edgar checks the peephole.

INT./EXT. PEEPHOLE FISH-EYED VIEW - SAME TIME

Hammond stands outside the door. He checks his WATCH.

OFFICER HAMMOND
Travis? Adeline? I have a few
questions I'd like to ask.

INT. TRAVIS' HOUSE - SAME TIME

Edgar leans away from the door.

EDGAR SHAW
It's the police.

TRAVIS
Was that you?

Edgar shakes his head.

TRAVIS (CONT'D)
That bitch.

INT. ADELINE'S CAR - SAME TIME

Adeline watches hidden behind the shadows of her car.

From Adeline's POV-- Officer Hammond just stands there.
Then the front door opens

POP!!

Hammond's head jerks backwards in a burst of bright white and
he falls to the ground. The GUNSHOT ECHOES against the snow.

INT./EXT. ENTRYWAY - SAME TIME

Travis holds Edgar from behind. The revolver smokes.

Beyond the dead body is a SWERVING CAR that tries to book it
out of the neighborhood.

INT. ADELINE'S CAR - SAME TIME

Adeline jumps her car up a curb. She yanks the wheel and
bashes her way back onto the street-- metal SCREECHES the
entire way.

INT./EXT. ENTRYWAY - SAME TIME

Travis squints.

Adeline makes brief eye contact with him. She speeds away.

EXT. EDGAR'S CAR - MOMENTS LATER

Edgar jogs to his car. Travis follows with the revolver extended. He gets into the passenger seat.

INT. ADELINE'S CAR - NIGHT

Adeline takes some breaths to compose herself. She relaxes.

INT. EDGAR'S CAR - NIGHT

Travis has grown pale. Blue veins pop out of his face. Heavy, purple rings squeeze around his eyes.

EXT. TRAVERSE CITY ROAD - NIGHT

Adeline's car passes around a curve. Edgar gains behind her.

INT. ADELINE'S CAR - MOMENTS LATER

On Adeline's dash a "WARNING LIGHT" glows.

She bites her lip. Glancing outward she recognizes a street. She makes a quick turn of the wheel.

EXT. NORTH TRAVERSE CITY ROAD - NIGHT

Adeline's car swerves onto a side road.

Edgar's car passes the turn-- tires SCREECH to a stop.

The car reverses and turns down the side road in pursuit.

INT./EXT. EDGAR'S CAR - NIGHT

Travis glances out the window as they drive down a hill.

EXT. EDGAR'S HOUSE - NIGHT

Adeline's car is parked in the driveway.

INT. EDGAR'S CAR - NIGHT

Travis leans forward in his seat. A demonic, toothy grin. Edgar glances at Travis through the corner of his eyes.

EXT. EDGAR'S HOUSE - MOMENTS LATER

Edgar's car pulls into the driveway behind Adeline's.

INT. EDGAR'S HOUSE - NIGHT

The front door CREAKS opens. Two silhouettes in the doorway.

INT. EDGAR'S LIVING ROOM - MOMENTS LATER

Edgar steps forward, hands in the air. Travis points his revolver. They step past a lone rocking chair.

INT. STAIRCASE - MOMENTS LATER

Edgar leads Travis downstairs. Travis has to hold the banister as he steps downward-- he's losing control to the poison. Edgar can hear it.

INT. BASEMENT - MOMENTS LATER

Edgar turns and disappears into the dark passage.

Travis scrambles down the steps. He spots the first single, hanging light-bulb and boarded walkway.

The light-bulb burns into his eyes and he flinches away.

INT. HIDDEN BACK ROOM - MOMENTS LATER

Travis emerges from the hidden passage.

The second, hanging light-bulb swings back and forth.

A RINGING noise grows heavy. Travis fights to keep his eyes open. The hand holding the revolver shakes.

He looks up at the light-bulb.

It swings back and forth. As if it's breathing.

Growing heavy.

Lighter.

Brighter.

Softer...

Travis' knees shake. His hands shake. His neck shakes.

Edgar rushes Travis from behind.

He grips him and tosses him forward into the cage wall.

Travis collapses to the ground. The revolver bounces away.

Edgar bashes Travis in the face-- blood spurts from his nose.

He grabs Travis by his shirt and drags him into the cage.

He slams the door and locks it.

Through the dark passage steps Adeline. She's calm and collected. As if all is going according to plan.

She picks up the pistol.

Edgar flicks the cage key to her. She catches it without looking away from Travis.

Travis' breaths have slowed. The poison is taking over. Almost unconscious. The cage shadows bury him.

Adeline leans down to his level. She wraps her fingers around the cage. Her shadow looms overtop his.

EDGAR SHAW

That's that, then.

She looks back at Edgar. He smirks.

EDGAR SHAW (CONT'D)

Will you be able to live with yourself?

TRAVIS

Adeline.

She turns to Travis.

TRAVIS (CONT'D)

Adeline. Don't let him kill me.
Please.

Beat.

ADELINE

I won't.

She stands. Turns to face Edgar. She points the revolver.

Edgar tilts his head, confused. Body grows stiff.

She holds. The barrel of the pistol stares him down.

She cocks it.

Neither move.

Neither breathe.

Edgar raises his arms. He takes a step back. Then another.

One slow step after another.

She watches him go. He retracts into the shadows.

As he fades away, a small grin on his face. He nods to her.

Then he's gone. She lowers the revolver.

Travis shakes in the cage. Tears fall down his face. His swollen eyes won't open.

TRAVIS

What's going on?

ADELINE

I know you don't like to be alone.
So I'll wait here to watch you die.
If you'd like.

He MOANS. Tears fall faster. He whines like a little girl.

TRAVIS

I love you, Adeline. Please. I
love you.

He shakes. Twitching. Face grows red.

TRAVIS (CONT'D)

Adeline. You fucking bitch. You
fucking bitch! Let me out right
now. Right fucking now, dammit.
Adeline!

Through convulsive gasps-- he SCREAMS. She just watches.

EXT. FROZEN LAKE - SUNRISE

Ice stretches endless to the horizon. The sun rises center on the ice.

A silhouette walks forward headed deep into the lake.

INT. HIDDEN BACK ROOM - NIGHT

The sun DISSOLVES into the hanging light-bulb.

Below is Adeline who sits like a zombie. Farther ahead is Travis who lies on the ground-- his body seizures.

A loud BUZZING sound grows from nowhere in particular...

INT. HIDDEN BACK ROOM - LATER

The BUZZING takes over. A WHITE SHEET drapes the fold-out table. Adeline leans over behind it.

The buzzing concludes.

She walks to the table and places a bloody, ELECTRIC BONE-SAW on the sheet-- the source of the sound.

EXT. FROZEN LAKE - MORNING

Far away we see the silhouette leaned over against the ice. The person rotates their arm. A CRUSHING sound.

Closer an auger forms a hole in the ice. The cold water beneath spews steam upward.

The brimming backpack opens. A sterile FOREARM with two tattooed, black lines wrapped in plastic. Other BODY PARTS lie inside.

Adeline turns to the hole in the ice. She drops the forearm. She watches it sink into the black abyss.

INT. CONFESSIONAL - LAST NIGHT

Hammond's eyes bounce. Adeline is calmer than ever.

FATHER THEON

I don't understand. Is it something I did? Is it something that happened?

Adeline ponders.

FATHER THEON (CONT'D)
Please, Adeline. Do not forsake
Him. He is always with us. Always
guiding us.

EXT. FROZEN LAKE - DAY

Adeline carries deeper into the lake.

She pauses.

She seems unsteady. Weak. Like she might be sick.

INT. CONFESSIONAL - LAST NIGHT

Theon's hands shake. His guilt tears him apart.

FATHER THEON
I've failed you. Adeline, I've
failed you. Please do not do this.
Do not abandon God.

EXT. FROZEN LAKE - EVENING

A long beat as Adeline stands silhouetted against the sky.

Closer now, we see that she's begun to cry. She lets it out.
This weight on her chest she's been carrying for years.

ADELINE (V.O.)
I do not believe it is I who have
abandoned God, Father.

INT. CONFESSIONAL - LAST NIGHT

Adeline sits still. Tears fall down Theon's face.

ADELINE
Maybe he has abandoned us. I'm
sure you've felt it. It comes when
you're alone.

INT. EDGAR'S CAR - DAY

Edgar drives. The camper behind him.

ADELINE (V.O.)

In the dead of night. The feeling that reminds you we're all alone. Floating atop a giant accident in the universe. It feels like a cage. A hopeless cage. I've waited long enough for Him to save me. For anyone to save me. But maybe help isn't coming.

INT. FROZEN LAKE - EVENING

Adeline's body shakes. She covers her face. She sobs for the first time in a long time.

She pulls her shaking hands away for a moment. She lets her eyes wander down to the ice-- where something sends a shock down her spine. She's stunned. Frozen.

Shock and fear swarm in her stomach. They shoot upward in the form of an enormous bone-curling SCREAM.

She SCREAMS again. And again. Like waves of fear and paranoia shooting through the great lake.

And finally we see it. Below her feet. Underneath the ice. Frozen and floating. The severed head of TRAVIS. Pressed against the ice he looks up at her.

And she SCREAMS!

Farther away, Adeline is nothing but an outline on the horizon. We can hear her SCREAM in the distance as it echoes towards us. The sun sets and the wind barely blows. One last SCREAM echoes our way when--

All at once the outline on the horizon drops down below the ice and disappears. She's gone. And with that, there's no noise left. It's dead quiet.

The sun sets over the frozen horizon. A flock of free BIRDS fly by above the ice.

INT. CONFESSIONAL - LAST NIGHT

Adeline reaches for her cross necklace that isn't there.

ADELINE

Maybe some of us will never escape the cage. Maybe we never had a chance.

INT. EDGAR'S CAR - DAY

Edgar's car bounces as it rises up a hill. He glances at the rearview-mirror where the cross necklace hangs.

Closer, it sparkles in the sunlight. Freshly cleaned.

EXT. MICHIGAN ROAD - DAY

Edgar's car tows the trailer onward past a sign that says "Leaving Michigan."

FADE TO BLACK.