

OUT BY THE LAKE

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FADE IN:

EXT. WOODS - NIGHT

Deep in the Georgia woods, the night is still - no wind, no movement, only the reedy call of the cicadas disturbing what would otherwise be a silent night. A low moon shines through the trees casting a kaleidoscope of shadows on the ground. It is portentous - as if the world knows something is about to happen.

A CRASH and suddenly someone comes bursting into view. This is FRANKIE HOOPER, a girl of 15 with delicate features and very short hair wearing a pair of light cotton pants and a t-shirt. Obviously terrified, shivering from the night chill, and out of breath she stops for a moment to rest, trying to look in every direction for a threat that we can't see yet. She goes to run her hand through her hair - a nervous habit that she has done a thousand times - but there is no hair there. She realizes - remembers - and it seems to make her even more terrified.

In the distances, voices - flashlights. Frankie takes off.

EXT. LAKE SHORE - NIGHT

Frankie comes stumbling out of the woods to a small clearing by a large, placid lake. The surface of the water is smooth and black, like a highly polished grand piano. The moon reflects off the surface, shimmering.

The voices behind her closer, Frankie looks around - there is nowhere to go. Trapped and without choices, she wades into the lake as quickly and quietly as she can. She gets about fifteen feet from the shore - up to her neck in water - as the voices and flashlights are almost to the tree line. She takes a deep breath and sinks beneath the surface.

EXT. UNDER WATER - NIGHT

Frankie under the water, trying to remain motionless as the beams from the flashlight sweep the surface of the lake above her.

The water is dark and murky but she can see as a shape materializes near her - something under the water with her, floating closer... closer. It's an amorphous shape, gauzy white against the dark water. Frankie, reaches out through the water to prevent the thing from colliding with her, pushing it away.

In the process, the thing turns to reveal that it's a person, partially sheathed in a white nightgown. It's a young woman, Asian - a giant gash across her lower abdomen exposing her insides. Her face is frozen in a mask of horror and pain.

Shocked and terrified, Frankie pushes up and away from the gruesome spectacle.

EXT. LAKE - NIGHT

Frankie bursts through the surface, gasping for air. Within seconds the beams of the flashlights find her - pinning her in their glare.

She knows she is caught. There is no escape.

FADE TO BLACK.

FADE IN:

EXT. ATLANTA - DAY

Establishing shot of Atlanta, Georgia.

EXT. MCFADDEN & HARRIS LAW OFFICES - DAY

Establishing shot of a Midtown Atlanta office building, home of the law offices of McFadden & Harris.

INT. BETH'S OFFICE - DAY

We hear a woman's voice as we see the door to a large, fancy office.

BETH (O.S.)  
 Just tell them I... Susan, I have to tell you I'm getting a little tired of having this conversation with you.

The door to this large office opens and we see JACK BENNETT, 40, handsome, buttoned down in a suit and tie, peek his head in. Unsure, he sort of half-waves a "Is it okay if I come in?" kind of query.

We see BETH MCFADDEN on the phone behind a desk in front of a wall of windows with a stunning view of Midtown. She is in her 50s, trim, impeccably dressed, and put together in ways that scream money and power. She motions for Jack to come in and holds up a finger as if to say "just a moment."

BETH (CONT'D)  
Well, tell your client that this is probably the most important decision of their lives and if they're having second thoughts I need to know before the end of the day. End of the day, Susan. If I don't have a firm yes, we're moving on. Okay... yes.

She disconnects the call and looks at Jack.

BETH (CONT'D)  
Jack, hi. Sorry.

JACK  
That's okay. Was that about the Peterson merger?

BETH  
No. Different thing, but it's Friday and I want it taken care of so I don't have to think about over the weekend.

JACK  
Right. Speaking of which...

BETH  
Of course!

She reaches into her desk and pulls out her purse; opens it.

BETH (CONT'D)  
I've got the key right... here.

Beth stands and walks over to Jack to give it to him.

JACK  
Thank you so much, Beth. I can't tell you how much I appreciate this.

BETH  
It's my pleasure. Although I have to admit I'm a little jealous. It's my lake house and I never get to spend an entire weekend there anymore.

JACK  
Well, we really appreciate it. With the baby...

BETH  
That's so exciting! How much  
longer?

JACK  
Six weeks.

BETH  
How is Ellie doing?

JACK  
She's good. Good. Ready to be  
done, I think.

BETH  
Ah, yes. I remember that.

Beth indicates a picture on her desk of her, a handsome man also in his 50s, and a girl of about ten all smiling for the camera. Although Beth and the man with her are both white, the child is African American.

BETH (CONT'D)  
I mean, we adopted, but we were  
very close to the birth mother and  
those last couple of months were so  
tough.

JACK  
Well, we're hoping a quiet weekend  
at the lake will make her feel a  
little better.

BETH  
Who all is going?

JACK  
Us and Matt and Camille. I think  
you met her at the Christmas party.

BETH  
Sure. That should be fun. A  
couples getaway weekend.

JACK  
Exactly. Well, I better get going.  
Thank you again for letting us use  
the house and for letting me take  
the rest of the day off. If you  
need me for anything on the  
Peterson merger, you know where to  
find me.

BETH

I do. Although, I'll warn you - cell phone service at the lake house is terrible. I'll email you if anything comes up.

JACK

Got it. Thanks.

He goes to the door and almost leaves but turns back to her.

JACK (CONT'D)

Beth... I just wanted to say... I know you and I haven't always... but this is really nice of you. I appreciate it.

BETH

Well, I appreciate you. I know it may not always seem like it, but I do. We're going to get you to partner if it kills both of us.

JACK

(laughs)

Kill me after I get my own lake house.

BETH

Noted. See you Monday.

Jack smiles and walks out of the office.

EXT. JACK'S HOUSE - DAY

In front of Jack's modest Atlanta house, two people are loading stuff inside: MATT VALENZUELA is in his mid-20s, Hispanic, and could be a model and CAMILLE KNOWLES, late 20s, African-American, looks like she could kick anyone's ass. Watching them from the sidelines is ELLIE SCHMIDT, late 30s, very pregnant. Camille is trying to get a bulky piece of luggage into the back of the SUV.

MATT

It's not going to fit.

CAMILLE

It's going to fit!

ELLIE

Camille...

CAMILLE  
 (frustrated)  
 It's going to fit!

She pushes, shoves, and pulls but it doesn't look good.

ELLIE  
 Do you need help, because I can...

CAMILLE  
 No! Ellie, you are eight thousand months pregnant. This weekend is about you relaxing.

Camille keeps trying with the suitcase, sounding as if she is trying to lift a car.

ELLIE  
 Watching you do this is not relaxing.

CAMILLE  
 Well, then don't watch!

Ellie somehow manages to get the job done. She celebrates with self-satisfied pointing at Matt and Ellie.

CAMILLE (CONT'D)  
 A-ha! Ha, ha, and ha! Doubting my packing abilities. You may officially suck it.

ELLIE  
 (to Matt)  
 This is going to be a very long weekend.

Camille's phone makes a noise - **a distinctive gong sound.** She pulls out the phone and looks at it.

MATT  
 Your text alert cracks me up. Every time I hear it I expect a Geisha to appear.

CAMILLE  
 (to Ellie)  
 It's Jenny. She says to watch out for bears.

Jack comes out with another suitcase. Camille sees it.

CAMILLE (CONT'D)  
 Uh-uh. No. Car is full.

JACK  
(sees the SUV)  
What is all this stuff?

MATT  
We're going to the wilderness. We  
need provisions.

JACK  
Matt, it's a fancy house out by the  
lake. We're not camping.

MATT  
My idea of camping is a hotel  
without room service.

ELLIE  
Amen.

Ellie gives Matt a high five.

CAMILLE  
Gimme.

Camille takes the suitcase and tries to get it in the back of  
the SUV.

JACK  
You have nothing to worry about.  
My boss thinks business class is  
beneath her.

ELLIE  
I still don't understand why is  
she's giving you her lake house for  
the weekend. You hate each other.

JACK  
We don't hate each other.

ELLIE  
You called her Satan for the first  
six months you worked there.

CAMILLE  
Satan is nothing but a concept  
designed to scare people into not  
doing bad shit.

MATT  
Theology school must love you.

CAMILLE  
Love, hate. It's a fine line.

JACK

Well, Beth and I don't hate each other... anymore. Ever since I told her that Ellie was pregnant she became this whole other person.

MATT

Knocking someone up makes people like you more? Good to know.

Matt looks at Camille pointedly. Camille notices.

CAMILLE

Don't look at me like that, dude. Not gonna happen.

Camille gets the suitcase in the car. She celebrates as if she has just won an Olympic medal. There is begrudging applause from the others.

MATT

You know we're going to have to do all this again when we come back home on Sunday.

CAMILLE

Shut up. Victory is mine.

JACK

Okay. Let's hit the road.

CAMILLE

Hell, yes. Let the romantic couples weekend begin!

MATT

I second that.

ELLIE

I thought this was about me relaxing?

CAMILLE

Can't it be both?

Camille walks over to Ellie and takes her carefully in her arms, kissing her. Matt goes to Jack and kisses him.

MATT

(sly smile)  
Are we there yet?

JACK

I'll drive fast.

Matt smiles and everyone gets in the SUV.

INT. JACK'S SUV - DAY

Inside the car, Jack is driving and Ellie is in the front passenger seat. Matt and Camille are in the back.

Jack starts the car.

JACK  
Are we ready?

MATT  
Almost.

He reaches into his bag and pulls something out of it, reaches up in between the front seats, and plants it squarely on the dashboard of the SUV. It is a plastic statuette of a white and rainbow colored bobblehead unicorn being held in place by duct tape - in other words, the gayest thing ever in the history of the world.

Matt settles back into his seat as everyone stares at it.

MATT (CONT'D)  
Now, we're ready.

JACK  
No.

MATT  
Oh, come on!

JACK  
I am not that gay.

ELLIE  
Nobody is that gay.

CAMILLE  
(points at Matt)  
Have you met him?

MATT  
Oooh, listen to the big black lesbian pot calling the handsome kettle gay.

JACK  
Okay, but this is not just gay, it is the gayest thing in the history of the world.

MATT

What are you talking about? It's a horse with a big horn - it's very butch.

ELLIE

The only thing butch about this is the duct tape you used to stick it to the dash board.

Ellie shakes her head and opens the door to get out.

JACK

Ellie! Where are you going?

ELLIE

I am eight thousand months pregnant, I will pee whenever I goddamn well feel like it.

Ellie heads to the house. Jack pulls the unicorn off the dash and tosses it into the back of the SUV.

MATT

Ellie was right. It's going to be a really long weekend.

On their laughter we...

DISSOLVE TO:

EXT. GEORGIA HIGHWAYS - DAY

Music plays as we get a few shots of the group traveling, first on the crowded freeways out of Atlanta, then on a four-lane divided highway through the suburbs, and finally on a two-lane highway curving through the Georgia woods.

INT. JACK'S SUV - DAY

Everyone is watching the countryside go by. Camille is the first one to comment on it.

CAMILLE

Okay, at the risk of sounding like a spoiled Atlanta urbanite, why would anyone want to live out here? There ain't shit out here.

MATT

Sure there is. Rednecks and racism.

CAMILLE  
(high five)  
Thank you.

JACK  
It's called nature.

CAMILLE  
Nature is for straight white  
people.

MATT  
Chad and Rebecca.

CAMILLE  
Exactly, she wears sweater sets and  
he plays racquetball.

MATT  
Yes. I'm sorry but us  
LGBTQIABCDEFG types of color should  
not go anyplace there isn't a gay  
bar within stumbling distance.

ELLIE  
Don't worry, Matt. We'll protect  
you. I used to play racquetball  
until Jack jerked off into a cup.

JACK  
Let's find a better way to describe  
that to the kid when he's born.

A pickup truck with a confederate flag passes them on the  
highway.

CAMILLE  
See? If that ain't a sign that we  
are firmly in "Deliverance"  
territory, I don't know what is.

MATT  
Okay, yeah but did you see the guy  
driving? He may be a racist  
asshole but he was hot.

JACK  
Hi. I'm right here.

Matt laughs and reaches forward to touch Jack reassuringly.

MATT  
Aww, I love it when you get all  
insecure, honey. It's very cute.

ELLIE

That's what you get for dating  
someone half your age.

CAMILLE

And significantly hotter than you.

JACK

I will make you all walk home.  
(to Ellie)  
I don't give a damn how pregnant  
you are.

MATT

Age is just a number.

JACK

Yeah, it's easy to say that when  
you're twenty-six.

CAMILLE

And significantly hotter than you.

JACK

(ignores her)  
It's a lot less convincing when  
you're forty.

CAMILLE

And significantly less hot.

JACK

Can you put her in one of the  
suitcases?

ELLIE

We'd never be able to get it back  
into the car.

Their laughter proves that the teasing is all just in good  
fun. This is a good group of loving friends.

Jack sees a sign for the town of Carroll Creek, Georgia.

JACK

Carroll Creek. That's the town  
Beth said to stop in to get  
supplies. We're almost there.

Everyone is happy about that news.

EXT. HIGHWAY - DAY

The SUV passes the sign welcoming them to Carroll Creek.

EXT. MARKET - DAY

The SUV is parked at a gas pump in front of a small, country grocery store with a sign - WINNIE'S MARKET. Camille is setting up the pump to fill the SUV and Jack, Ellie, and Matt are heading toward the store.

CAMILLE

(calls after them)

No, don't worry, I got it.

(sarcastic)

Let the lesbian pump the gas.

We're good at shit like this.

Jack, Ellie, and Matt smile and shake their heads, letting that go without comment.

An older couple passing along the sidewalk in front of the store gives Camille a scandalized look. She smiles.

INT. MARKET - DAY

Jack, Ellie, and Matt enter the market. It has a few rows of food, some fresh produce, and a meat case but that's about it. There are a couple of people shopping and a woman, WINNIE (50s, looks like a disapproving aunt), behind the counter who nods at them when they come in.

ELLIE

I knew I should have brought supplies from the restaurant.

JACK

Oh come on. Think of it like one of those "Master Chef" challenges. What can you make out of...

He grabs things at random from the shelves.

JACK (CONT'D)

Marshmallows and a box of macaroni and cheese.

ELLIE

Heartburn.

MATT

I like marshmallows. And macaroni and cheese.

ELLIE

Yeah, but you're twelve.

MATT

Jack, make her stop being mean to me.

Matt puts his arm around Jack and pulls him in for a kiss. Jack notices Winnie giving them a disapproving eye and Jack pushes Matt away.

JACK

Matt...

MATT

What?

JACK

Georgia woods, remember?

Matt sees Winnie glaring at them.

MATT

Fuck her.

Matt goes in for the kiss again but Jack resists again.

JACK

Matt, just... come on.

MATT

(annoyed)  
Okay. Sorry.

They go back to shopping.

EXT. MARKET - DAY

Back at the SUV, Camille is filling up the tank, looking around at the small burg. Across the street, a couple in their forties with a young baby come out of a diner. The couple is white and the child is very obviously Asian.

Camille hears laughter and looks over to see another couple playing with a child of about five who is the source of the merriment. Again, the couple is white but here the child is African American.

Camille registers surprise at this - a sort of "huh, maybe this place isn't as backward as I thought it was" type of reaction.

The pump clicks off and she returns the nozzle to its place then heads into the store.

INT. MARKET - DAY

Ellie has found a cut of meat.

ELLIE

Well, this doesn't look too bad. Some veggies, maybe a pepper cream sauce. Oh, I wonder if they have tarragon.

MATT

I'm guessing no.

JACK

Ellie, I know you think your chef card is in danger if you don't go all out for every single meal, but you really shouldn't be worrying about all this. Let's just get some stuff for sandwiches.

ELLIE

Okay, the day I get so pregnant that I can't cook a good meal for my wife and friends is the day this kid is coming out.

Camille comes into the store and joins them.

CAMILLE

What's for dinner?

MATT

Homophobia.

JACK

Matt...

CAMILLE

What happened?

MATT

(indicates Winnie)  
Judgy McPanties-In-A-Wad up there didn't like seeing me kissing my boyfriend.

CAMILLE

I don't like seeing you kiss your boyfriend either. Y'all's nasty.

MATT

It wasn't like I was going down on him in the frozen food aisle. It was just a kiss on the cheek.

CAMILLE

Oh, well, then fuck her.

MATT

Thank you.

JACK

Guys, can we just get the food and get out of here without causing any trouble?

MATT

That's my point. It shouldn't be trouble to kiss the person I love.

CAMILLE

(fist in the air)  
Preach, sister.

ELLIE

Matt, you just said in the car that gay people need to be careful in places like this.

CAMILLE

No, what he said was that gay people shouldn't go to places like this at all, but if we do, we have just as much right to display affection as the heteros do.

ELLIE

I agree, but...

Jack sees Winnie at the counter watching them intently.

JACK

(a little too loud)  
Can we please go?

Matt, Ellie, and Camille realize that Jack is not fooling around anymore. They take their purchases to the counter and Winnie starts to ring them up.

WINNIE  
(not friendly)  
Did you find everything you were  
looking for?

MATT  
Do you have any tarragon?

Jack pinches Matt's arm.

MATT (CONT'D)  
Ow!  
(to the woman)  
Never mind.

WINNIE  
Y'all visiting?

JACK  
Yes. Just for the weekend.

WINNIE  
Staying out by the lake?

JACK  
Yes, we are. We heard it's  
beautiful.

WINNIE  
It is. We like to keep things  
clean around here. For the  
families, you know.

All four of them get the point of that. The woman keeps  
ringing the purchases up in silence.

INT. JACK'S SUV - DAY

Jack, Ellie, Matt, and Camille pile into the SUV, shut the  
doors, and lock them. They sit in silence for a moment then  
Camille hums the opening notes to the banjo/guitar duel from  
"Deliverance." Matt repeats the notes, as in the movie.  
Then Camille goes... and Matt replies... and it devolves into  
the two of them juking and slapping thighs and clapping hands  
while they pretend a backwoods hootenanny in the back seat.

Jack and Ellie resist for a moment but then they join in as  
Jack puts the SUV into gear.

INT. MARKET - DAY

Through the window we see the SUV pulling away from the pump. Winnie watches them go, her frown showing that she doesn't look pleased.

EXT. ROAD - DAY

The SUV comes down a two-lane road cutting through the thick woods.

INT. JACK'S SUV - DAY

Camille is once again looking out the windows and she notices something along the road.

CAMILLE'S POV

A cross, with pictures and flowers, is set off the side of the road.

RETURN TO SCENE

Camille tries to get a better look but they pass by too quickly.

EXT. ROAD - DAY

The SUV turns into a narrow driveway that disappears around a bend into the trees.

EXT. LAKE HOUSE - DAY

The SUV comes down the driveway and pulls to a stop. Jack, Ellie, Matt, and Camille all get out of the car and look at the surroundings.

The house is a stunner - a modern interpretation of a classic lodge with a soaring roof, huge walls of glass, a couple of stone fireplaces, and a big deck pointing out toward the sun-dappled lake.

A path from the house leads down to a swimming dock that juts out into the water.

There are no other houses immediately visible from where they are at - it is isolated and quiet.

CAMILLE  
Okay, I'll say it. Holy balls.

JACK  
(to Matt)  
Better than camping?

MATT  
(nods)  
Better than camping.

ELLIE  
If it means I can get a place like  
this, I am giving up the restaurant  
business and becoming a lawyer.

CAMILLE  
I'll commit crimes so you have  
someone to represent.

MATT  
(to Jack)  
When are we getting ours?

JACK  
I need to make partner first.  
(beat)  
Wait. Ours? Are we moving in  
together?

MATT  
You get one of these and hell yes  
we're moving in together. I can't  
afford this on a nurse's salary.

Ellie, Matt, and Camille go to get the luggage out of the car. Jack hesitates just a moment - Matt's comment bothers him a little.

INT. LAKE HOUSE - GREAT ROOM - DAY

The main room of the house has a huge, two-story living area with a big fireplace, a wall of windows, and glass doors that lead to the deck overlooking the lake. A couple of steps lead up to a dining area and adjacent to that, a very large kitchen.

A hallway leads off deeper into the house and a stairway leads to a landing on the second floor overlooking the great room.

Matt starts taking pictures with his phone.

JACK  
(to Matt)  
What are you taking pictures for?

MATT

To post on Instagram and make all  
of our friends insanely jealous.  
Duh.

Matt heads off down the hallway.

ELLIE

I'm going to start dinner.

CAMILLE

We just got here. Why don't you  
sit down for awhile?

ELLIE

I'm not tired.

CAMILLE

You're sure?

ELLIE

I'm sure. Why don't you go for a  
run while I'm cooking?

CAMILLE

(considers)  
Okay.  
(to Jack)  
You want to join me?

JACK

Running? No. I'm taking my middle-  
aged ass out to the lake.

CAMILLE

Swimming is exercise, too.

JACK

Who said anything about swimming?  
I'm just going float away...

They all head their separate directions.

EXT. SWIMMING DOCK - DAY

Jack, wearing a pair of swim trunks, comes out onto the  
swimming dock and looks around. From here there are a couple  
of other houses visible on nearby shores, all big and  
obviously very expensive.

Jack climbs down the ladder on the side of the dock and  
pushes himself backward out into the water. The expression  
on his face is one of pure bliss.

INT. LAKE HOUSE - KITCHEN - DAY

Ellie appears to be just as happy in the kitchen, getting things ready for the ad hoc meal she is creating. She pulls out cooking utensils from drawers and pots from cabinets.

She sees a dish on a high-ish shelf that she wants and she stretches carefully to reach it. As she pulls it down, something falls out of the cabinet to the floor with a clatter.

INT. LAKE HOUSE - DOWNSTAIRS HALLWAY - DAY

Matt comes out of a room, taking one more picture, as the sound of the clatter is heard from the kitchen.

MATT  
(calls out)  
What was that?

INT. LAKE HOUSE - KITCHEN - DAY

Ellie pulls the dish down and puts it on the counter.

ELLIE  
Me, being clumsy.

MATT (O.S.)  
Do you need help?

ELLIE  
No, I'm okay.

Ellie looks at the thing that fell on the floor.

ELLIE (CONT'D)  
(to herself)  
Except now I have to bend over.

She carefully bends over to pick up the item and as she stands she realizes it is a package of disposable baby bottles. A look of "what the?" crosses her face but she shrugs and puts it back in the cabinet where she found it.

INT. LAKE HOUSE - DOWNSTAIRS HALLWAY - DAY

Matt continues down the hallway and finds a door - sturdy metal instead of the wood doors in the rest of the house. He tries the handle but it is locked.

Matt is the type of guy who hates locked doors so tries to see if he can get a peek in through the door and the jamb but no luck. He tries the handle one more time - nope, it's still locked. Matt reluctantly walks away.

EXT. ROAD - DAY

Camille, wearing a set of headphones and listening to music, is jogging along the side of the road we saw earlier.

Up ahead she sees the cross that she noticed from the car as they passed. She slows down and stops as she reaches it.

The cross is a little bit off to the side of the road near a tree. She goes down the embankment and she crouches near it.

The cross is adorned with flowers and in the middle of it is a picture of two women who look happy and healthy, smiling at the camera with their cheeks pressed together.

Written on the cross are two names - ALICIA BUTLER and JANICE DIXON, plus a date about a year earlier.

Camille looks at the tree and realizes that it is scarred - as if something hit it.

Camille considers the cross and the tree for a moment longer then goes back up to the road. She looks back the way she came and something catches her eye.

There is an SUV that has pulled over about a half-mile down the road - a nice one like a Land Rover. It is partly on the highway and partly on the shoulder, its daytime running lights glowing. From this distance its impossible to see who is in it.

A look of concern crosses over Camille's face - for some reason she thinks the vehicle is there for her. But then she squares her shoulders and starts walking toward the SUV.

Before she can get anywhere near it, the SUV revs up, makes a u-turn and heads the other way down the road.

Camille stops, looks around - a little creeped out now - and then turns back to continue her run.

EXT. LAKE - DAY

Jack is floating in the lake, peaceful, his eyes closed. We hold on him for a moment - it's like the rest of the world doesn't exist.

The calm is shattered by the loud squawk of a bird, followed by a flutter of wings.

Startled, Jack looks to the other side of the lake where a small flock of the birds is taking flight.

Just past that is one of the few houses visible. It's big and imposing with plenty of windows but curtains or blinds cover most of them.

There's someone sitting on a low wall looking out at the lake - looking at Jack. He wipes the water from his eyes to get a better look. It's the young, short-haired girl we met at the beginning - Frankie. She looks sad, almost forlorn.

Jack raises an arm out of the water and waves a greeting. Frankie looks back at the house then back to Jack. With no change of expression, she shakes her head slowly - "no." It's fairly clear that this is warning.

Suddenly there's SOMEONE IN THE WATER WITH JACK, grabbing him from behind.

Jack pulls away, a yelp of surprise as he turns to see Matt, laughing.

JACK

Fuck. Matt... you scared the shit out of me.

MATT

(still laughing)  
I'm sorry.

Matt gets in close to Jack and kisses him.

JACK

No you're not.

MATT

You're right I'm not. But I'll still find a way to make it up to you.

Although we can't see it, it's pretty obvious that Matt is using his hand to start to prove that.

JACK

Lake sex?

MATT

Why not?

JACK  
There's a girl...

Jack jerks his head back in the direction that he saw Frankie. Matt looks.

MATT  
Where?

Jack turns - Frankie isn't there anymore. Matt turns Jack's head back toward him and kisses him again, making him focus on the matters at hand.

EXT. LAKE HOUSE - DUSK

The lights are on in the house as the sun is setting.

INT. LAKE HOUSE - MASTER BEDROOM - DUSK

The master bedroom is large but simply decorated, allowing the amazing view of the lake to be the focal point. Camille comes out of the adjoining bathroom wearing a robe and toweling her hair dry. She looks at the view and then sees a picture on a nearby bureau, one of the few personal touches. It's the same one that was on Beth's desk of her, her husband, and their daughter.

Camille considers it for a moment and then has a thought. She grabs a laptop out of her nearby bag and powers it up.

It shows a strong Wi-Fi signal, which seems to surprise her a bit. She goes online and we see her type:

"ALICIA BUTLER" "JANICE DIXON"

A slew of articles and images come up. The headlines tell us the short version - Alicia and Janice were a couple and they were killed in a fiery car wreck at the spot where Camille found the cross. Camille skims the article and then looks at a few pictures - they appeared to be a happy couple and very active (most of the photos are of them running, swimming, or hiking).

From off, Ellie calls.

ELLIE (O.S.)  
Camille! Dinner.

Camille is obviously troubled but doesn't have a concrete reason so she shakes it off and tosses the laptop, still open to the webpage she was reading, on the bed as she exits the room.

CAMILLE  
It's about time, woman!

We stay on the photo of Alicia and Janice.

DISSOLVE TO:

INT. LAKE HOUSE - DINING AREA - DUSK

The following scenes play like fragments as we glimpse parts of the conversation during dinner. The camera PANS and CIRCLES the table throughout, always in motion. As they progress it gets darker outside.

Jack and Camille are seated - Matt is helping Ellie bring food to the table.

CAMILLE  
Have I mentioned how much I love  
being married to a chef?

ELLIE  
Not often enough.

JACK  
(to Matt)  
Why don't you give up the nursing  
thing and go to cooking school?

MATT  
I hate cooking.

JACK  
Yes, but I love eating. It's about  
me, now...

DISSOLVE TO:

INT. LAKE HOUSE - DINING AREA - DUSK

All four are seated.

ELLIE  
(to Matt)  
You don't really think that.  
You're just trying to piss me off.

JACK  
I'm serious. I think we went after  
marriage too soon.

CAMILLE  
How can you...

JACK  
No, listen...

CAMILLE  
I don't listen to bullshit.

JACK  
It caused a backlash.

ELLIE  
So what?! We got the right to  
marry.

Camille gets up to get more wine.

CAMILLE  
Fuck 'em.

ELLIE  
Yes!

JACK  
And in response we got religious  
liberty laws and transgender  
bathroom bans.

CAMILLE  
(to Matt)  
Jack doesn't want to marry you.

JACK  
I didn't say that!

MATT  
He's seen me naked. He does.

DISSOLVE TO:

INT. LAKE HOUSE - DINING AREA - NIGHT

Matt and Jack are clearing dishes from the table.

MATT  
Alvin.

CAMILLE  
The fuck you say!

MATT  
What's wrong with Alvin?

CAMILLE  
It's a damn chipmunk.

JACK  
Oh, oh! What were the other ones?  
Theodore and...

ELLIE  
Simon.

JACK  
Simon. That's a good name.

CAMILLE  
Stop with the damn chipmunk names!

ELLIE  
I still like Ignacious - Iggy.

JACK  
So, do you want to beat him up the  
minute he comes out of the womb or  
do you want to wait for the kids in  
junior high to do it?

DISSOLVE TO:

INT. LAKE HOUSE - DINING AREA - DAY

All four are seated with cocktails.

ELLIE  
(emotional)  
Because I'm freaking out, you guys.

CAMILLE  
Sweetie, it's going to be okay.

ELLIE  
You're not the one pushing a person  
out of your body. An entire human  
being is going to come out of me!  
What the fuck?

MATT  
One word: epidural.

JACK  
I'll get one with you if you want.

ELLIE  
Will you have the baby for me?

JACK  
Yes. I would be happy to.

ELLIE  
I hate you.

JACK  
(smiles)  
I hate you, too.

He reaches over and takes her hand.

CAMILLE  
It's like we're on some really gay  
sitcom and now the wacky next door  
neighbor is going to come in and  
ruin the tender moment.

At that moment there is a knock on the front door. The four  
of them look at each other.

CAMILLE (CONT'D)  
Damn. I'm good.

Jack gets up and goes to the front door. He opens it to  
reveal Beth and her husband ASHER MCFADDEN (50s, guy's guy,  
gregarious).

JACK  
Beth?

Matt, Ellie, and Camille look at each other, surprised -  
Camille mouths "Beth?"

Beth and Asher enter as if they are right at home - which,  
since it's their place, they are.

BETH  
You said you were going to be  
checking email.

JACK  
I... We just got here a couple of  
hours ago. What's wrong?

BETH  
The Peterson Merger. It blew up.  
I tried to call you.

Jack pulls his phone out of his pocket.

JACK  
There's... no service.

BETH  
Told you. Jack, this is my husband  
Asher.

They shake hands.

ASHER  
Nice to meet you, Jack. I've heard  
good things.

JACK  
Thanks. Nice to meet you, too.  
Uh, these are my friends. That's  
Matt, Camille, and Ellie.

BETH  
(points at Ellie's  
stomach)  
Plus one.

ELLIE  
Yes. Hi.

There are general greetings and handshakes.

BETH  
Hello. Very sorry to interrupt  
your weekend but we're going to  
have to put in some work on this.

JACK  
You drove all the way out here...

BETH  
If we don't have this thing locked  
down by Monday they will be out  
millions and then we will be out  
our commission on those millions.  
That's not happening.

ASHER  
I tried to tell her that you'd  
check your email at some point  
but...

BETH  
I don't listen. You'd think you  
would've learned to accept that by  
now, sweetheart.

She pats him affectionately and he smiles.

JACK

Well, maybe we should go back to Atlanta...

BETH

No, don't be silly. This won't take the whole weekend and your friends can still have their run of the place. You won't even know we're here.

ASHER

Jack will, since you're making him work.

BETH

(to Asher)

And I don't feel badly about it. Something else you'd think you would've accepted by now.

ASHER

I'm a doctor, basically on-call twenty-four hours a day, and somehow or other she manages to work more than I do.

BETH

(ignores him - to the group)

Listen, we're going to drop our bags and go to dinner.

ELLIE

If I had known you were coming I would've made more...

BETH

Don't even worry about it. Although I am looking forward to tasting your cooking at some point. Jack tells me you're an amazing chef.

ELLIE

I don't know about amazing.

CAMILLE

I do. She kicks ass.

BETH

(laughs)

Good. If you're up to it, I'd be happy to learn that for myself.

ELLIE

Of course.

BETH

Jack, when we get back I'll bring you up to speed and then we can dive in first thing tomorrow.

JACK

Okay.

Beth and Asher start heading for the stairs.

ELLIE

Oh, I think we took the master. We can move...

BETH

No, it's fine. All the rooms here are very comfortable. We're good.

Beth and Asher exit up the stairs. The rest of the group looks at each other and then speaks in hushed tones.

MATT

What the hell?

CAMILLE

I know. Has she never heard of work-life balance?

JACK

It's a big account. We can't mess it up.

ELLIE

Should we go?

JACK

No. Like she said, you guys can still enjoy the weekend.

MATT

But part of me enjoying the weekend was spending it with you.

JACK

I know. I'm sorry.

ELLIE

I still think we should go back to Atlanta.

JACK

You can't. It would be too weird at this point. Just stay and we'll figure it out. I need everyone to play nice.

The four of them go silent for a moment and then they begrudgingly accept the situation.

ELLIE

Okay.

CAMILLE

Yeah. We'll be good little homosexuals.

Jack looks at Camille.

CAMILLE (CONT'D)

Just getting it out of my system.

They share a quiet laugh.

EXT. LAKE HOUSE - DECK - NIGHT

Ellie, Camille, and Matt are sitting on the deck overlooking the lake, having another quiet conversation.

ELLIE

I don't know. They seem okay.

MATT

(with a smile)

It's all an act. They're really here to murder us in our sleep.

CAMILLE

I never heard the full story. Jack and Beth hated each other but now they're best friends?

ELLIE

I don't think I'd go that far.

MATT

Apparently she's like super conservative and when she found out that Jack was gay, she became this raging bitch. Gave him all the shit work, barely acknowledged him in meetings. It was bad.

CAMILLE

(to Ellie)

And that all changed when you got pregnant?

ELLIE

That's what Jack thinks. I think he just won her over. He's such a nice guy...

Camille shrugs an "eh" and then they all laugh. Asher comes out onto the deck. They mute their laughter quickly.

ASHER

Sorry, didn't mean to interrupt.

ELLIE

You weren't - we were just being...  
Do you want to join us?

ASHER

I don't want to intrude.

CAMILLE

Hey. *Su casa y su casa.*

Asher laughs and sits down.

ASHER

So tell me how everybody knows everybody.

ELLIE

Camille and I are married.

MATT

And Jack and I have been dating for about six months.

ASHER

And Jack is the father of...

ELLIE

Yes. I've known him since college. Best friends. We figured it would be a total "Will & Grace" thing but luckily we found our other halves.

ASHER

That's nice.

CAMILLE

How long have you and Beth been married?

ASHER  
Almost twenty years.

MATT  
Kids?

ASHER  
One. A daughter. Cora. Ten.

He pulls out his phone and shows a picture of the girl, who is African-American.

CAMILLE  
I saw the family photo. She looks just like you.

ASHER  
(laughs)  
Yeah, we were very lucky to find her. She's pretty amazing. Parenthood changes everything.

ELLIE  
I can't wait. And not just because I'm tired of being pregnant.

ASHER  
How is it going to work? I mean, is the baby going to live with you or are you and Jack co-parenting...

ELLIE  
(a little taken aback)  
Oh, well...

ASHER  
I'm sorry, was that too personal of a question? Beth always says I should mind my own business but I'm just fascinated by the process. Especially being an adoptive parent.

ELLIE  
No, it's okay. He'll live with us...

ASHER  
It's a boy?

ELLIE  
Yes.

MATT

But Jack will be involved. He wants to be a dad.

ASHER

Do you?

MATT

I do.

ASHER

Well, I wish you all the best. It's not going to be easy.

CAMILLE

What do you mean?

ASHER

Well, just the whole arrangement. It's complicated. It's not like he's going to have one mom and one dad and one home.

CAMILLE

(defensive)

A lot of kids don't have that.

ASHER

True. It's kind of sad.

CAMILLE

Wait. Are you saying that our wanting to have a child is sad?

ASHER

No! No, God, no. I didn't mean it that way at all. I just... I mean you have to admit that it is more difficult to raise a child in a non-traditional household.

CAMILLE

I don't have to admit that at all.

Beth and Jack come out onto the deck. A relieved Ellie takes this as an opportunity to break the tension.

ELLIE

Hey! Are you guys done for the night?

BETH

I think so. We have a plan in place and we can dig in tomorrow.

JACK  
What's going on out here?

CAMILLE  
Oh, Asher was just telling us how  
"traditional," meaning straight,  
households are better for kids.

ELLIE  
Camille, don't...

BETH  
Asher!

ASHER  
That's not...

BETH  
You'll have to forgive him. He  
enjoys stirring the pot. Asher,  
these people are our guests and I  
think you owe them an apology.

ELLIE  
No, it's not necessary.

BETH  
Yes, it is. Asher.

He and Beth face off for a moment, Asher with a barely  
concealed smile. He turns to the group.

ASHER  
I apologize.

There is a silence.

ELLIE  
Well... I should go clean up the  
kitchen.

JACK  
You relax, we'll do it.

ELLIE  
No, I need the... distraction.

BETH  
I'll give you a hand.

ELLIE  
(forces a smile)  
Great.

The two of them go in the house. Camille turns to Matt.

CAMILLE  
Take a walk?

MATT  
Sure.

Camille and Matt start to go toward the steps leading to a path around the house.

ASHER  
Just be careful out there. You  
never know what you might run  
across out there in those woods.

Camille and Matt offer him a weak smile and leave. Asher turns to Jack.

ASHER (CONT'D)  
And then there were two.

Jack offers a polite smile and nod.

INT. LAKE HOUSE - KITCHEN - NIGHT

Ellie and Beth are cleaning up the kitchen, rinsing off dishes and putting them in the dishwasher, etc.

BETH  
You really shouldn't be exerting  
yourself in your condition.

ELLIE  
(smiles)  
Pregnant women used to sow the  
fields and reap the harvest pretty  
much up until they gave birth. I  
think I can handle rinsing a dish.

BETH  
(laughs)  
Fair enough. You're staying  
healthy, though, right? Seeing  
your obstetrician, taking your  
vitamins, exercising?

ELLIE  
You sound like Jack.

BETH  
Sorry. I'm channeling my husband  
the doctor.

(MORE)

BETH (CONT'D)

I nearly drove my daughter's birth mother crazy with questions like that.

ELLIE

Asher showed us a picture of Cora. She's beautiful. Beautiful name, too.

BETH

Thank you. My grandmother's name. Yeah, she's ten going on forty-two.

ELLIE

(laughs)  
Sounds like me when I was ten. Are you planning on any more?

BETH

No. We're happy with Cora.

ELLIE

Then maybe I'll steal those baby bottles from you.

BETH

The what?

ELLIE

I was looking for a pan and found some baby bottles up in that cabinet there.

Beth goes to look and finds the baby bottle package. She takes it down from the shelf.

BETH

That's odd. I'm sure I had a good reason for putting them up there at the time. They're all yours.

Beth puts the package on the counter.

ELLIE

I was joking.

BETH

Don't be silly. I don't need them.

ELLIE

(beat)  
Okay. Thank you.

BETH  
You're welcome.

Beth smiles and they return to the job of cleaning the kitchen. Ellie gives her a quick glance when she's not looking - something is weird here.

EXT. WOODS - NIGHT

Camille and Matt are walking down a path through the woods, guided mainly by the bright moonlight.

CAMILLE  
I'm telling you, something ain't right with those two.

MATT  
They're straight white people. Of course something ain't right.

CAMILLE  
I mean beyond the usual uptight butt clenching you normally see.

MATT  
I think he's gay.

CAMILLE  
You think everybody's gay.

MATT  
Everybody is. It's just that some of us act on it a little more than others.

CAMILLE  
Bitch, please. You down on your knees more often than a black football player during the National Anthem.

MATT  
(laughs)  
Play to your strengths.

CAMILLE  
I don't know. Something about them. This place. I've got a serious case of the heebie jeebies.

MATT  
It's the fresh air. I'm on sort of a permanent oxygen high.

CAMILLE  
I think they're hiding something.

MATT  
Maybe it's in the locked room.

CAMILLE  
What locked room?

MATT  
Down the hall from the kitchen. It was weird.

CAMILLE  
Lots of people lock doors in their houses. That's why they created keys.

MATT  
The door is metal. Thick. Like a safe or something. Doesn't match any other door in the house.

CAMILLE  
Panic room?

MATT  
What is there to panic about out here?

The two of them look around the moonlit woods. Now both of them have a case of the heebie jeebies.

EXT. LAKE HOUSE - DECK - NIGHT

Jack is standing at the railing look out over the lake when Asher comes out carrying a couple of bottles of beer. He hands one to Matt.

JACK  
Thanks.

ASHER  
My pleasure.

They take in the view.

JACK  
It really is beautiful. I can see why you and Beth like it so much.

ASHER

It's a great retreat. Harder to use these days with both of our jobs.

JACK

What kind of doctor are you? I don't think Beth ever mentioned.

ASHER

(hesitates - an evasion?)  
Family medicine. No specialty. I didn't feel like spending one more minute in med school than I had to.

JACK

Don't let your patients hear that.

ASHER

(laughs)  
Good point.  
(beat)  
So you've got a great... partner? Boyfriend? Not sure what you prefer.

JACK

Boyfriend is fine. And yes, he is great.

ASHER

Very handsome.

JACK

(surprised)  
Yes.

ASHER

(off his surprise)  
I'm a doctor. The human body fascinates me. Beauty, or what we commonly perceive as beauty, is measured in millimeters. The difference between a plain Jane's face and a super model's face is miniscule yet the perception gulf is so wide it might as well be a million miles.

JACK

You're sure you're not a plastic surgeon?

ASHER  
 (laughs)  
 No. Just observant, I guess.  
 (direct gaze to Jake)  
 I'm drawn to beauty in whatever  
 form it make take.

Asher "clinks" his beer bottle with Jake's and smiles.

ASHER (CONT'D)  
 I'm going to go help them finish up  
 in the kitchen.

JACK  
 (beat)  
 Okay.

Asher goes inside. Jack is obviously confused and maybe a little shaken by that conversation.

INT. LAKE HOUSE - GREAT ROOM - NIGHT

Matt is heading up the stairs as Beth comes out of the kitchen, snapping off the lights. She sees him.

BETH  
 Sleep well.

MATT  
 Thank you. You, too.

BETH  
 Do you need anything?

MATT  
 No, all good. Thanks.

She continues to turn off lights and Matt continues up the stairs. He stops near the top and turns back.

MATT (CONT'D)  
 One question... the door off the  
 downstairs hall. The metal one.  
 What's that for?

BETH  
 (doesn't miss a beat)  
 Storage. Why?

MATT  
 Locked doors. I always want to  
 know what's behind them.

BETH  
It's really nothing intriguing, I  
promise. I can show you if...

MATT  
No, that's okay. Have a good  
night.

BETH  
You, too.

Matt continues up the stairs and then down the hallway. Beth  
watches him go, considering.

INT. LAKE HOUSE - GUEST BEDROOM - NIGHT

The guest bedroom where Jack and Matt have set themselves up  
isn't quite as nice as the master, but it's still large,  
comfortable, and has a good view of the lake.

Jack is on the floor doing stomach crunches when Matt enters.

MATT  
(sly smile)  
Forty-two, sixteen, eleven.

JACK  
Stop it.

MATT  
People used to pay me to count  
while they did stomach crunches.

JACK  
I know. I was one of them,  
remember?

MATT  
Yes. You seduced the hot personal  
trainer. Such a cliché.

He flops onto the bed.

JACK  
(beat)  
You know who else thinks you're  
hot...

MATT  
Who?

JACK  
Asher.

MATT  
(too loud)  
I knew it!!

Jack jumps up quickly, smiling, and getting into bed on top of Matt to shush him.

JACK  
Shhh! They're going to hear you.

MATT  
(quieter)  
I knew it. He said I was hot?

JACK  
Handsome, but the subtext was there.

MATT  
I should've bet Camille. I told her I thought he was gay.

JACK  
You think everyone is gay.

MATT  
Well, this time I was right. Hey... do you think that's why Beth and you didn't get along? Because she knows and thinks you're a threat?

JACK  
I'm hardly a threat.

MATT  
Oh, and now she's all friendly because she wants you to satisfy the carnal desires that she can't.

JACK  
Thank you for that visual.

MATT  
Oh come on. You wouldn't do him if he offered?

JACK  
No. He's totally not my type.

MATT  
He's totally mine. I'd do him.

This brings back Jack's insecurities.

JACK  
You would?

He rolls off of Matt and returns to do the stomach crunches.

MATT  
In a heartbeat. I mean, I wouldn't  
of course...

Jack has a moment of encouragement.

MATT (CONT'D)  
I don't do married guys. Or at  
least not ones that are married to  
women.

Matt gets up and heads to the en suite bathroom. He stops  
just outside the door.

MATT (CONT'D)  
Hey, how about that? Even I have a  
line I won't cross. You learn  
something new every damn day of  
your life.

Matt exits into the bathroom. This didn't comfort Jack.

INT. LAKE HOUSE - MASTER BEDROOM - NIGHT

Ellie is laying down, eyes closed, while Camille is sitting  
in the bed next to her, wide awake.

CAMILLE  
I really think we should go home in  
the morning.

ELLIE  
And I really think we should talk  
about it in the morning.

CAMILLE  
You won't.

ELLIE  
I won't what?

CAMILLE  
Talk about it. You'll find an  
excuse to avoid the subject and  
hope I forget about it or get over  
it or whatever.

ELLIE

What makes you think that?

CAMILLE

Because we've been together long enough for me to know all of your evasive maneuvers.

ELLIE

You used to think they were charming.

CAMILLE

That was before...

ELLIE

Before... what?

Camille settles down into the bed.

CAMILLE

Never mind.

Ellie sits up.

ELLIE

Before I got pregnant?

CAMILLE

I didn't say that.

ELLIE

You didn't have to. I know all of your evasive maneuvers, too.

Camille doesn't have a response to that.

ELLIE (CONT'D)

You said you'd try.

CAMILLE

I am trying. I have been for the last eight months. Hell, the last year and a half since the whole "let's have a baby" thing came up.

ELLIE

Well, as I have said many times, it is a little late to be having second thoughts.

CAMILLE

That's not fair.

ELLIE  
Nope. It's not.

They avoid each other's gaze for a moment.

CAMILLE  
I guess we can add it to the list  
of things to talk about it in the  
morning.

ELLIE  
(beat)  
Yeah.

Ellie shuts off the light on her side of the bed. Camille  
waits a moment and then does the same.

EXT. LAKE HOUSE - MORNING

Establishing the lake house the next morning - a light haze  
clings to the lake and all is quiet and peaceful.

INT. LAKE HOUSE - GREAT ROOM - MORNING

Camille is dressed for a run and stretching to warm up as  
Jack comes down the stairs.

JACK  
Good morning.

CAMILLE  
(sour)  
Sure.

JACK  
Uh-oh. What did you do?

CAMILLE  
What do you mean?

JACK  
You're in a bad mood and that means  
you and Ellie had a fight about  
something you did.

CAMILLE  
Why is it something I did? Why  
can't it be something she did?

JACK  
History?

CAMILLE

(sighs)

It's fine. We're just...

JACK

(nods - knows)

It's not going to be all on you. There are three people involved in raising this kid so when you need a break, just raise your hand.

CAMILLE

It's not about needing a break, Jack.

JACK

Then what is it about?

CAMILLE

(beat)

I don't think I'm cut out to be a mom.

JACK

Why not?

CAMILLE

My mom wasn't.

JACK

You're not your mom.

CAMILLE

How do you know?

JACK

(shrugs)

I just do. Listen, parenthood is a team sport and we have a really strong team. As long as you and me and Ellie all have each others' backs, we'll be good.

CAMILLE

(beat - processes)

If I was a hugger, I'd hug you right now but I'm not so...

Camille slaps him on the ass. He looks at her, palms up as if to say, "what?"

CAMILLE (CONT'D)

You're the one who went with a sports metaphor.

Camille goes to the door to start her run.

JACK

Oh, hey, have you seen Beth or Asher? Their room was empty.

CAMILLE

Note on the table. They went for breakfast supplies.

JACK

(sighs)

Ellie is not going to be happy about that.

CAMILLE

Why do you think I'm going for a run?

Camille leaves and Jack looks at the note, then at the lake out the windows.

JACK

Calm before the storm.

He heads for the door and exits. A moment later, Matt appears at the top of the stairs - he has heard this conversation and isn't happy about it.

EXT. ROAD - DAY

Camille, is running again on the same road, listening to music on her headphones. Something catches her eye and she slows down, then stops, looking off the road.

The tree is still there - the scar from the accident is plainly visible - but the cross with the photo is not. It has been removed.

Camille looks around, removing her headphones in the process. It is quiet - deserted, with not a soul in sight. And yet she seems certain that there is something, or someone, out there to see.

CAMILLE

(to herself)

Come out, come out, wherever you are...

She decides to test her theory. Camille walks off the road to the scarred tree, pauses for a moment, and then runs into the woods.

EXT. WOODS - DAY

Camille runs away from road, which we can see in the distance. She goes full tilt, making her own path through the trees and brush. She comes to a stop and goes completely motionless - she barely even breathes.

A few moments later the SUV we saw following her the day before pulls up on the road and stops with a screech of tires.

CAMILLE  
(terrified)  
Fuck.

She takes off running, deeper into the woods.

EXT. LAKE - DAY

Jack is swimming in the lake, powering away from the lake house. He comes to a stop and catches his breath, looking around at the peaceful surroundings.

At the house across the lake, Jack sees Frankie coming out of a door on the ground floor level. She looks around, pauses, then makes a furtive dash for the edge of the lake.

Next to a dock is a pile of decorative rocks - large and heavy. Frankie looks around again, then tilts one of the rocks up - not without a great deal of effort. She reaches into her pocket and pulls out a piece of paper, puts it under the rock, and then let's the rock fall back to the ground.

Jack watches all of this with fascination - what is she doing?

Then Frankie looks directly at him, her face serious. She looks at the rock and then at him again.

Something back toward the house gets Frankie's attention - someone is coming. Frankie starts toward the house and Jack starts swimming toward her.

Frankie looks back, her eyes wide and scared. She shakes her head "no" vigorously and it makes Jack stop. Frankie motions for Jack to go away.

Frankie makes it to within a few feet of the door she came out of and it opens. A large, somber man wearing green hospital scrubs is standing there. Frankie stops... she knows she's in trouble. The man steps aside, allowing Frankie to come back in the house.

Jack is still watching - what is going on?

Frankie disappears into the house and the man in scrubs looks around, seeing Jack in the water watching. They lock eyes for a moment and then the man goes back into the house and shuts the door.

Jack waits a moment, looking at the door and then the rock where Frankie left the piece of paper that was clearly meant for him. He seems torn but finally decides that going to get the note wouldn't be a good idea right then so he turns around and swims back toward the lake house.

INT. LAKE HOUSE - KITCHEN - DAY

Matt is scrounging in the refrigerator for something to eat, considering leftovers of the meal from the previous evening, when Ellie comes down the stairs and into the kitchen.

ELLIE

I can fix you something.

MATT

No, you can't.

(off her look)

Apparently Beth and Asher are supplying breakfast this morning.

He points to the note on the table. Ellie looks at it.

ELLIE

That's... nice of them.

MATT

She said, while attempting to not sound like a control freak.

ELLIE

I hate it when you narrate my life.

MATT

She said, hating that he was right.

Ellie swats at him and then sits at the table.

ELLIE

Camille and Jack?

MATT

Running. Swimming. Respectively.

ELLIE

I miss running. And swimming. And being able to touch my toes.

MATT

Six weeks. You'll survive. I might not...

ELLIE

Sympathy pains?

MATT

Girl, the only thing that's a pain around here is Jack's insecurity and I have absolutely no sympathy for it.

ELLIE

What happened?

MATT

Nothing happened. It's just getting more and more obvious to me that Jack doesn't see us as a long term thing. And he certainly doesn't see me as part of the baby raising team.

ELLIE

Do you want to be part of the team?

MATT

Yes! Are you kidding? Someone has to be the fun parent.

ELLIE

(smiles)

Have you told Jack that?

MATT

Yes! Many times. But he just... he doesn't believe that I love him.

ELLIE

(carefully)

I don't think it's that he doesn't believe it, he just doesn't fully understand it.

MATT

Because he's insecure about the age difference...

ELLIE  
Well, yes, and... the rest of it.

MATT  
The rest of what?

ELLIE  
Of you. You're... I mean look at  
you. You know that you're insanely  
hot, right?

Jack opens the door and enters.

MATT  
Jack is, too.

JACK  
Jack is, too, what?

Ellie and Matt share a look. Ellie tries to cover.

ELLIE  
Happy... that Matt is taking out  
the trash. I was just saying how  
happy I was about that and Matt  
said you would be, too.

JACK  
(smiles)  
Yes, I'm sure that's exactly what  
you were talking about. It's fine.  
It's all good. I don't want to  
know. You know why?

ELLIE  
Why?

JACK  
Because now Matt has to take out  
the trash.

Jack laughs and goes up the stairs. Matt shakes his head and  
takes the plastic garbage back from the nearby trash  
receptacle, looking at Ellie before he goes out.

MATT  
That right there? That's why I  
love him.

Ellie smiles and nods as Matt smiles and exits.

EXT. LAKE HOUSE - UTILITY AREA - DAY

Matt comes around the side of the house to a utility area where the trash cans are located. He dumps it and then notices something - there is a very fancy looking air conditioning system next to the main air conditioning system for the house. Matt goes for a closer look and sees that it is marked as a high filtration, medical grade unit - which is odd.

A duct goes from the system to the house, separate from the main unit. Matt looks at this and then at the overall house to get an idea of where it goes.

He figures it out.

MATT

That's where the storage room is.

(beat)

Why do you have a medical grade air filtration system for a storage room?

As he takes a step back, pondering this, he hears something in the adjacent woods - a rustling.

Matt looks into the dense vegetation, a flicker of concern crossing his face. This is getting weird.

He walks toward the woods and stops, waiting to see if he can hear the sound again.

SOMETHING BURSTS OUT OF THE WOODS!

It is Camille, out of breath and more than a little freaked out. She practically falls into Matt's arms, looking back over her shoulder at the woods.

INT. LAKE HOUSE - MASTER BEDROOM - DAY

Camille is sitting on the edge of the bed while Ellie sits next to her, trying to provide comfort. Jack and Matt are standing nearby.

JACK

What kind of car was it?

CAMILLE

I don't know. An SUV of some type. Looked expensive.

JACK

And you didn't see who was driving?

CAMILLE

No.

ELLIE

This doesn't make any sense.

CAMILLE

The fuck it doesn't. It was probably the Klan or some fucking bunch of rednecks.

ELLIE

(skeptical)

The Klan?

CAMILLE

They chased me into the fucking woods, Ellie!

JACK

But you didn't actually see anyone?

CAMILLE

You know what? Fuck you, Jack.

ELLIE

Okay... just calm down.

CAMILLE

(to Ellie)

And fuck you, too. I will not calm down until we are back in civilization where we belong.

ELLIE

(looks at Jack)

Maybe we should go...

JACK

I can't. I have to stay here and work.

MATT

We can take the car and I'll come back for you tomorrow.

JACK

That's crazy.

CAMILLE

No, crazy is staying here. You guys, I'm not making this up. I don't think we're safe here.

From off we hear the front door open and Beth call out.

BETH (O.S.)  
Hello? We're back with breakfast!

Everyone looks at Jack.

JACK  
Okay, let's just go eat and I'll figure out how to get us out of here without me getting fired.

Ellie looks at Camille, silently imploring her to not make a scene. Camille, deflated and angry, lays back on the bed.

CAMILLE  
I'm not hungry.

Jack, Matt, and Ellie take a moment, offering shrugs of "what else can we do?" to each other, then head for the door.

INT. LAKE HOUSE - KITCHEN - DAY

Jack, Matt, and Ellie come down the stairs into the kitchen to find a veritable feast of takeout breakfast food being prepared and two more people with Beth and Asher - SHARON and PRITCHETT RIGGS (both 40s, obviously moneyed, aggressively upbeat).

BETH  
There they are. Good morning.

JACK  
Hi.

ASHER  
We brought company. These are our good friends Sharon and Pritchett Riggs. They have one of the houses on the other side of the lake.

BETH  
We ran into them at the store...

SHARON  
(big smile)  
And we followed them home like lost puppies. Hi, I'm Sharon.

She shakes hands with everyone.

BETH

This is Jack, he works with me.  
And his friend Matt. And this is  
Ellie and passenger...

Beth indicates Ellie's pregnant belly.

SHARON

Ohhh! May I?

ELLIE

Uh... sure.

Sharon goes to put her hand on Ellie's stomach.

SHARON

Pritchett, get over here.

PRITCHETT

That's okay. I think Ellie would  
prefer not having complete  
strangers molest her before  
breakfast.

ASHER

But after breakfast it's everything  
goes!

There is jovial laughter from Beth, Asher, Sharon, and  
Pritchett and forced smiles from Jack, Ellie, and Matt.

BETH

Where is Camille?

ELLIE

(beat)

She's lying down. Not feeling  
great.

BETH

Oh, I'm sorry. Well, we'll make  
sure to save her some. It's not  
like we didn't get enough.  
Everybody sit!

They all head into the dining area.

INT. LAKE HOUSE - DINING AREA - DAY

Everyone is seated around the dining table.

SHARON

Have you thought of names, yet?

ELLIE

We're still debating that.

PRITCHETT

Debating. Did you hear that, Sharon? They debate. We just fight about it.

JACK

About... baby names?

SHARON

Oh, yes. We're expecting, too. Adopting.

ELLIE

That's nice. How far along is the birth mother.

SHARON

Seven and a half months.

ELLIE

Oh! Me, too. Well, congratulations.

SHARON

Thank you. We're very excited.

PRITCHETT

And worried. She's mostly worried.

MATT

About what?

SHARON

Well, everything. I mean, we've done our research but you don't know what might be lurking in someone else's gene pool. The things that could go wrong?

PRITCHETT

Like, Ellie, have you done your genetic screening?

ELLIE

Uh, yes. Everything looks good.

BETH

Well, thank God for that, right?

SHARON

(nods)

Amen. That must be a relief,  
especially if you have any family  
history of things to worry about.

ELLIE

I come from pretty health stock.

JACK

It's my side of the family that  
this one will need to worry about.

PRITCHETT

Oh?

JACK

Yeah, the Bennett clan has their  
share of run ins with cancer and  
heart disease.

SHARON

That's...  
(looks at Beth)  
That's a shame.

BETH

I'm sure it's no more than any  
other average family, right Jack?

JACK

(joking)  
Nope. We're dropping like flies.

ELLIE

Jack, cut it out.

PRITCHETT

Well, that is a risk.

ASHER

Everything is a risk. Getting out  
of bed is a risk. But when you  
have been waiting for as long as  
you've been waiting to have a  
child, it's worth the risk, don't  
you think?

The table goes silent - this conversation has gotten weird.  
Ellie glances at Jack and encourages him to do what he said  
he was going to do. Jack nods.

JACK

So, listen, Beth, uh... if Camille isn't feeling any better soon, she and Ellie and Matt may head back to Atlanta today.

SHARON

What? No.

BETH

Oh, that would be such a shame.

ASHER

I'm sure she'll be fine. And besides, there is nothing wrong that some good, fresh country air can't fix.

ELLIE

Still, I think that we're just in the way up here, so...

BETH

Don't be silly. We love having you. Tell you what. We'll go check on Camille in a little while and take from there.

PRITCHETT

Yes, maybe she just needed to sleep late instead of going out running.

MATT

(beat)

How did you know she was out running?

BETH

(easy smile)

I told them. I'm so jealous that she has stamina to be able do that every morning.

(to Asher)

You remember how I used to run all the time?

ASHER

It was crazy. Miles every day.

PRITCHETT

Do you run, Jack? Looks you're pretty fit.

JACK  
Me, no... I prefer swimming...

The conversation veers off into a discussion about health and fitness that pulls in everyone but Matt and Ellie, both of whom share a worried glance.

INT. LAKE HOUSE - MASTER BEDROOM - DAY

Camille is sitting on the floor by the big windows overlooking the lake. Ellie comes in and sits in the chair next to her, putting her hand on Camille's head in a gesture of comfort.

ELLIE  
You missed meeting the Riggs.  
(beat)  
They're like Stepford Neighbors.  
Lots of teeth.  
(beat)  
Jack told Beth that if you weren't feeling well that we might go back to Atlanta today.

CAMILLE  
And...?

ELLIE  
And... I think they might be offended if we did.

CAMILLE  
All out of fucks to give.

ELLIE  
Camille, this is Jack's job.

CAMILLE  
And it shouldn't have anything to do with whether or not his baby mama's wife hangs around or not.

ELLIE  
No, you're right, it shouldn't. But it does. It's rich people drama - they love to find things to get offended by.

CAMILLE  
(stands)  
So because we're not supposed to rock their yacht, I'm supposed to stay here and get killed?

ELLIE

You're not going to get...

CAMILLE

How do you know?

ELLIE

You didn't actually see anyone chasing you.

CAMILLE

(hurt)

They were there, Ellie.

ELLIE

(stands - goes to her)

Look, let's just take a breath and think about it, okay?

CAMILLE

(beat)

That is exactly what you said to me when I didn't want to have a baby. Guess we know how that turned out, didn't we?

Camille goes into the adjacent master bath and slams the door. Camille doesn't know what else to do.

INT. LAKE HOUSE - LIBRARY - DAY

A lovely library/office has bookshelves with leather-bound volumes, cozy furniture, and a partners' desk at which Beth and Jack are sitting.

BETH

Do you have latest PnL?

JACK

Yes. It's...

He searches is the mess of papers on the desk and finds what he is looking for. He hands a stack of papers to Beth.

JACK (CONT'D)

Here you go.

BETH

Thank you.

Jack looks out the window and from this vantage point he can see the house across the lake that Frankie went into.

JACK  
What's that place?

BETH  
(looks)  
What place?

Jack points.

JACK  
The big brown house over there. I saw... like an orderly or something. Is it a clinic of some kind?

BETH  
(shakes her head)  
Oh, Holly Ridge. It's the bane of my existence is what it is.

Jack looks at her, questioning.

BETH (CONT'D)  
It's a juvenile rehabilitation center. Troubled kids, mostly drug addicts. I pulled every lawyer trick in the book to try keep it from opening but...

JACK  
Do they cause problems?

BETH  
All the time. We had our car broken into a couple of months ago. And the Mitchell's garage was vandalized. Why? Did something happen?

JACK  
(beat)  
No. No, I just saw...  
(something stops him)  
Like I said, I saw an orderly. Just seemed out of place.

BETH  
Well, it is. If it was up to me it would have been shut down a long time ago. Only thing I can do is avoid it entirely - just put it out of my mind.  
(looks at Jack)  
You should do the same.

Beth returns to working on her computer. Jack takes a moment and then glances out the window at the house across the lake. Then he goes back to work.

INT. LAKE HOUSE - DOWNSTAIRS HALLWAY - DAY

Matt is standing in front of the mysterious locked door as Asher comes out of a nearby bathroom and sees him.

ASHER

Hey.  
(refers to bathroom)  
Sorry, it's all yours.

MATT

What? Oh, no, I was... can I ask you a question?

ASHER

Sure.

MATT

I was taking out the trash and noticed you have a medical grade air filtration system out there.

ASHER

(smiles)  
You don't strike me as the type who would know about air filtration systems.

MATT

(cocks his head)  
I'm going to try not to take that as an insult.

ASHER

No, no! It wasn't meant as one. It's just not something that most people would know.

MATT

I'm going to nursing school so I know about HEPA filters and bio containment.

ASHER

Right. Of course.

MATT

So, I was just wondering why you had one and why it's hooked up to this storage room. This... locked storage room.

ASHER

Well, that's where we do surgery of course.

Matt's brow furrows.

ASHER (CONT'D)

(laughs)

I'm kidding. It's a joke.

MATT

(not amused)

Oh... okay...

ASHER

No, we have some artwork stored in there. I mean, it's not Picasso or anything, but some of it is valuable and Beth read that we should try to do things like control the humidity, so...

MATT

Okay... but medical grade? I mean, there's lots of standard HEPA filter systems.

ASHER

(shrugs)

That's Beth for you. Overkill is her middle name. So, you're studying to be a nurse, huh? I thought you were a fitness trainer.

MATT

(shrugs)

Tired of doing squats.

ASHER

Really? That's too bad.

Asher makes a point of looking at Matt's ass.

ASHER (CONT'D)

They obviously work.

Asher tears his gaze away from Matt's butt and looks at his face, a vaguely lascivious smile apparent. Matt keeps his poker face.

ASHER (CONT'D)  
I'm going to go for a swim if you  
want to join me.

MATT  
Maybe later.

Asher nods and walks away down the hall. Matt makes sure he's out of earshot and even then keeps it quiet.

MATT (CONT'D)  
(whispers)  
I knew it!!

His self-satisfied smile shows us he is proud of having called this one correctly. He turns back to the door of the storage room and his smile fades.

INT. LAKE HOUSE - MASTER BEDROOM - DAY

Ellie comes out of the adjoining bathroom to find Camille packing a bag.

ELLIE  
What are you doing?

CAMILLE  
Leaving.

ELLIE  
Camille...

CAMILLE  
No, Ellie, I am done. I'm not  
having this argument with you  
anymore. I do not feel safe here  
and I am leaving. Are you going to  
come with me or not?

Ellie doesn't reply.

CAMILLE (CONT'D)  
Fine.

Camille returns to the packing.

ELLIE  
How are you going to get home?

CAMILLE

I called Jenny. She's on her way.

ELLIE

Jenny is driving all the way from Atlanta to come pick you up?

CAMILLE

No, she's coming to pick both of us up, but I guess I won't need to call shotgun, will I?

ELLIE

Camille, can you just stop being such a...

CAMILLE

What? A bitch? A cunt? A dyke?

ELLIE

Why do you have to turn everything into a fight?

CAMILLE

Why is nothing ever important enough to you to fight for?

Camille takes her bag and storms out of the room. Ellie follows.

INT. LAKE HOUSE - UPSTAIRS HALLWAY - DAY

Camille comes out of the bedroom and Ellie follows.

ELLIE

Camille. Camille!

Camille ignores her and heads down the stairs. Ellie waits a moment then hears the front door slam. She sighs and then turns around to return to the bedroom but finds Beth there. Ellie jumps a little, surprised.

ELLIE (CONT'D)

Beth! You scared me.

BETH

Oh, Ellie, I'm sorry. I just... I couldn't help but...

ELLIE

I'm really sorry, Beth.

BETH  
 Stop. It's fine. Why don't I fix  
 you some tea?

ELLIE  
 Aren't you and Jack working?

BETH  
 We're waiting for something to come  
 from the office in Atlanta so we're  
 taking a break.  
 (off Ellie's indecision)  
 Jack went into town so he's not  
 even here

Ellie takes a beat and then smiles and nods. Beth puts her  
 arm around Ellie and they go toward the stairs.

EXT. ROAD - DAY

Jack's SUV is traveling down a narrow road and pulls to a  
 stop.

INT. JACK'S SUV - DAY

Jack is behind the wheel and looks out the window. Across  
 the street and down a bit from him is a gate with a sign on  
 it reading HOLLY RIDGE INSTITUTE. Behind the gate, the big  
 house that was identified as a juvenile rehab center is  
 partially visible.

Jack considers whether to get out of the car but before he  
 can, a SECURITY GUARD appears at his window, startling him.  
 The guard indicates to roll down the window and Jack does.

SECURITY GUARD  
 May I help you?

JACK  
 Uh... no, I was just...

SECURITY GUARD  
 This is private property.

JACK  
 Well, actually I'm on a public  
 road.

SECURITY GUARD  
 No, you're pulled off to the side  
 of one... onto private property.  
 There's no stopping on this road.

JACK  
Do you work for the Holly Ridge  
Institute?

SECURITY GUARD  
Sir, I'm going to have to ask you  
to leave.

JACK  
(beat)  
Okay. Sorry.

Jack starts the SUV.

SECURITY GUARD  
You have a nice day.

JACK  
You, too.

Jack rolls up the window and puts the car into gear.

EXT. ROAD - DAY

The SUV drives away with the guard watching closely.

INT. JACK'S SUV - DAY

Jack looks in his rear view mirror at the guard watching him. He drives until the guard is out of sight, then pulls over again.

Jack shuts off the car and gets out.

EXT. ROAD - DAY

Jack gets out of the car and shuts the door, then walks toward the woods.

EXT. WOODS - DAY

Jack comes to the edge of a clearing and looks out carefully. We see that he has made his way to near the lake shore - the pile of decorative rocks is about fifty feet in front of him.

Jack checks the house - there does not appear to be any movement.

EXT. HOLLY RIDGE - DAY

Jack comes out of the woods into the clearing, moving quickly and staying low. He makes his way over to the pile of rocks, lifts up the one he saw earlier, and finds the note. He takes it and dashes back to the woods.

EXT. WOODS - DAY

Jack comes into the woods and looks back toward the house. All appears peaceful - if anyone saw him they are not raising an alarm about it.

He looks at the piece of paper - it is folded and a bit damp, but at least part of the message is clear - it says "IN DANGER."

Jack hears a noise and looks toward the house. Two security guards are outside, pointing toward the woods where Jack is hiding.

Jack shoves the note in his pocket and takes off through the woods.

INT. JACK'S SUV - DAY

Jack gets into the car and shuts the door. He guns it to life and pulls away quickly.

EXT. LAKE HOUSE ROAD - DAY

Camille comes to the head of the driveway to the lake house and looks around. She turns left and walks away, soon disappearing around a corner.

We PAN to the right and the roadway leading toward the driveway. Jack's SUV comes from around a bend, slows and signals, and turns into the lake house driveway.

EXT. ROAD - DAY

Camille rounds another curve in the road and comes to a stop, looking out ahead of her.

Down a few hundred feet, the luxury SUV she has seen a couple of times is stopped in the middle of the road, facing her. She is unable to see who is behind the wheel.

CAMILLE  
Okay, motherfucker. Let's settle  
this.

She starts walking toward the SUV. A moment later the vehicle starts up and its daytime running lights come on.

Camille hesitates but keeps walking.

EXT. LAKE HOUSE - DAY

Jack pulls his SUV to a stop in the drive of the lake house. He gets out and pulls the piece of paper out of his pocket. We see the part he has already seen - it reads "IN DANGER."

He starts to unfold the note.

EXT. ROAD - DAY

Back on the road, Camille is getting closer to the SUV when it suddenly starts backing up away from her onto a narrow bridge.

CAMILLE  
Uh-uh. No. Fuck no. Come back  
here, you fuck!

Camille starts jogging after the SUV.

The SUV stops on the bridge and Camille takes a few more steps then stops. The expression on her face changes from anger to concern - with the bridge's concrete railings, there is nowhere for her to go but forward or back.

EXT. LAKE HOUSE - DAY

Jack unfolds the note carefully and tries to read it. The damp note has smudged, but he finally sees what it says...

"THE LAKE HOUSE IS NOT SAFE. YOU AND YOUR FRIENDS ARE IN DANGER."

Jack looks up at the lake house.

EXT. BRIDGE - DAY

Camille is starting to have second thoughts about confronting whomever is in the SUV but it is too late. The vehicle practically leaps at her.

Laden with the bag on her back and with only one direction to go, it is over for Camille before she has a chance to get far.

The SUV plows into her cruelly, mowing her down and under the wheels. She only has time to issue one quick scream and then we hear the sickening crunch.

The SUV stops.

EXT. LAKE HOUSE - DAY

Jack looks at the note again.

"YOU AND YOUR FRIENDS ARE IN DANGER."

INT. LAKE HOUSE - GREAT ROOM - DAY

Jack comes into the house cautiously. The great room and adjacent kitchen and dining room are empty - the rest of the house silent. He takes a moment, allowing himself to be freaked out about everything, then he shakes it off.

JACK  
(to himself)  
You're being ridiculous.

Chin up, trying to prove something, he walks over to the stairs and starts up them. He looks up to the top of the stairs and is startled to find Beth standing there.

JACK (CONT'D)  
Oh! God... Beth... you scared the crap out of me.

BETH  
Sorry. I heard the door. I thought it was Asher. Are you okay?

JACK  
I'm fine. Just... I thought the place was empty.

BETH  
Well, it's just you and me right now. Asher went for a run and Ellie and Matt took my car to go get supplies for dinner.

JACK  
Camille?

BETH

Oh... she... well, she left. It's none of my business but her and Ellie had a fight and...

JACK

(sighs)

I'm sorry. I didn't mean for you to get in the middle...

BETH

No, no, don't be silly. It happens. Why don't you go to the office and see if that paperwork from Atlanta is here yet. I'll be down in a minute.

JACK

Okay.

Beth turns and goes back into the hall toward the bedrooms. Jack waits until she is gone and then pulls out his phone and dials.

INT. MARKET - DAY

Matt and Ellie are shopping for groceries in Winnie's market, the same place we saw when they first arrived. Winnie is behind the register, watching them as she chats with a local woman, BARBARA (50s, homemaker type) quietly.

MATT

I'm telling you something hinky is going on. The mystery room with the locked door, the filtration system. Camille thought so, too.

Ellie doesn't respond to that.

MATT (CONT'D)

Have you talked to her since she left?

ELLIE

She's not answering her phone.

MATT

(beat)

She'll get over it.

ELLIE

(beat)

I'm not sure I will.

Matt's phone rings. He answers it.

MATT  
 (into phone)  
 Where have you been?

INT. LAKE HOUSE - DOWNSTAIRS HALLWAY - DAY

Jack is on the phone in the hallway outside the office trying to keep an eye out for Beth. We begin INTERCUTTING between the two of them.

JACK  
 I was... it's a long story. What happened to Camille? Are you with Ellie?

MATT  
 Yes and...  
 (looks at Ellie)  
 I'll tell you later. But listen to this... Asher hit on me.

ELLIE  
 (overhears)  
 What? He did what?

JACK  
 When? Where?

MATT  
 In the hall by the mystery room.

JACK  
 What mystery room?

MATT  
 The locked door in the downstairs hall.

Jack sees the room and tries the door - it is locked.

JACK  
 So, it's a locked door. Who...

MATT  
 Just see if you can find out what's inside. There must be keys somewhere.

JACK  
 Matt, we have bigger problems.

MATT

Like what?

JACK

I went over to find that girl...  
the one at the house across the  
way, which isn't a house at all.  
Apparently it's a juvenile rehab  
center.

MATT

Really? That's bizarre.

JACK

I know, right? Anyway, the girl  
I've been seeing left me a note  
and...

He hears Beth coming down the stairs.

JACK (CONT'D)

I gotta go.

He disconnects the call and we stay with Matt in the market.

MATT

Jack. Wait... what... damn it.

ELLIE

What happened?

MATT

I was telling him about the mystery  
room and...

ELLIE

Matt, don't get him spun up. You  
don't want him hitching a ride back  
to Atlanta without you.

MATT

He wouldn't do that. We drove his  
car.

He tries to get Ellie to smile but she isn't having it.

MATT (CONT'D)

You know what we need? A drink. A  
big, stiff drink.

ELLIE

(points at belly)  
A thousand months pregnant.

MATT

Oh, right. Well, then you can sit and watch me drink.

(to Winnie)

Excuse me? Is there a bar nearby?

WINNIE

(skeptical)

What kind of bar?

MATT

One with alcohol. Beggars? Choosers? You know what I mean?

WINNIE

No.

MATT

Must have beer. Beer good.

WINNIE

(reluctant)

There's a tavern down about half a mile. Billy's Bass Hut.

MATT

Sounds divine. Thank you.

(to Ellie)

So?

ELLIE

You go ahead. I'm going to finish shopping.

MATT

(pouty)

Boo. But okay...

(hands her keys)

Here are the keys to Beth's car.

ELLIE

How are you going to get back?

MATT

I'll get an Uber.

ELLIE

You really think they have Uber out here?

MATT

Good point. It's probably called Goober 'round these parts.

He said that too loud - Winnie and Barbara give him a dirty look.

ELLIE

Matt...

MATT

And on that happy note. I'll have Jack come pick me up. You sure you don't mind?

ELLIE

I don't mind.

He kisses her on the cheek and heads toward the door. He looks Winnie, then points in each direction.

MATT

Half mile this-a-way or half mile that-a-way?

Winnie points "that a way" and Matt smiles, gives a little finger wave, and leaves.

INT. LAKE HOUSE - DOWNSTAIRS HALLWAY - DAY

Jack has hung up the phone just as Beth comes into the hall.

BETH

Hi, sorry about that. I'm going to fix a snack. Do you want anything?

JACK

No, I'm good, thanks.

Beth goes back down the hall and out of sight to the kitchen.

Matt takes the note out of his pocket.

"THE LAKE HOUSE IS NOT SAFE."

Jack looks at the door to the mystery room. He glances over to the nearby office and then heads that way.

INT. LAKE HOUSE - OFFICE - DAY

Jack comes into the office and looks around on Beth's side of the desk, moving papers, opening drawers, etc. He opens one of the side drawers and there is GUN inside.

He considers it for a moment, then closes the drawer.

Next he opens the center drawer and there is a key chain with several keys on it. He starts to reach for it but Beth is suddenly at the door with a power bar and a bottle of water.

BETH  
Did it come in?

Jack looks up, maintaining his cool.

JACK  
I was just checking...

Jack leans over to look at the computer on Beth's side of the desk, casually closing the center drawer while he does it.

JACK (CONT'D)  
No, not yet.

BETH  
(frustrated)  
Give Edwards a call again. Tell him that the next time it's going to be me calling and neither of us wants that.

JACK  
(smiles)  
Will do.

Beth turns and leaves. Jack considers going for the keys again but realizes how foolhardy that would be.

EXT. BAR - DAY

Matt walks off the highway into the parking area of a honky tonk bar, Billy's Bass Hut. It is exactly what you would expect a place with that name to be. Matt looks at it for a moment.

MATT  
Yee-heterosexual-haw.

He shrugs and heads for the bar but hears a noise off to the other side of it - it's the sound of water hitting metal of some kind. Matt goes to look.

EXT. BAR - SERVICE DRIVE - DAY

Beside the bar is a service drive - a place for trucks to pull up and make deliveries at the back door.

As Matt comes around the corner in the background we see someone in the foreground with a hose, spraying water on a vehicle we can't quite see.

Matt walks a few feet and stops.

MATT'S POV

There is a TEENAGER, wearing a hunting cap and camouflage, hosing down an SUV - the same SUV we saw run over Camille.

The front end of it is damaged slightly - a broken headlight and the hood dented a bit. The teenager is washing what appears to be blood off to the front end of the car where the damage is.

The teenager stops and turns to see Matt standing there.

RETURN TO SCENE

Matt and the teenager regard each other for a moment.

TEENAGER  
Hit a deer.

Matt considers that for a moment.

MATT  
Was anybody hurt?

TEENAGER  
(beat)  
Just the deer.

Matt nods and then turns to head back toward the bar. The teenager returns to spraying down the SUV and Matt can't help but look back over his shoulder one more time.

EXT. LAKE HOUSE - DAY

Establishing shot of the lake house.

INT. LAKE HOUSE - OFFICE - DAY

Beth and Jack are working at the partner desk. Beth hits a key with finality and shuts her laptop.

BETH  
Done. I just sent you the draft of  
the new agreement.

JACK  
 Okay. I'll look it over and let you know if I see any issues.

BETH  
 (gets up)  
 Wonderful. I think I am going to finally go take a dip in the lake.

JACK  
 Good for you. If I can get this done I may come join you.

BETH  
 Please do.

She exits the room and Jack goes to work on his computer for a moment, then stops. He looks up at the other side of the partner desk and back toward the doorway.

INT. BAR - DAY

Matt comes into the honky tonk, the inside of which is exactly what you'd expect when you saw the outside - a bar, some stools, a pool table, a couple of booths, lots of beer signs, a fair amount of grit and grime, and a jukebox playing country music. It is not exactly bustling at this time of the afternoon. There are three people sitting at the bar all separated by a stool or two, and a couple, that we don't get a good look at, sitting in one of the booths by the pool table.

Matt walks up and takes one of the empty stools. A BARTENDER comes over to him.

BARTENDER  
 Help ya?

MATT  
 Hey, what kind of beer do you have?

BARTENDER  
 American kind.

MATT  
 God bless the USA.

The other three at the bar all half-heartedly raise their drinks in a toast.

MATT (CONT'D)  
 Anything on draft is fine.

The bartender goes to pour the beer and Matt looks around. He notices the couple in the booth - it's Sharon and Pritchett Riggs. He looks emotionally upset and she looks pissed off.

Matt turns around quickly, hoping to not have been noticed. The bartender brings the beer and Matt takes a big drink.

EXT. MARKET - DAY

Ellie has just finished putting the groceries in the trunk of Beth's very nice car. She shuts the trunk lid and then pulls out her phone. She types a text:

**"Ellie: C - at least let me know UR OK"**

She thinks a moment then types again.

**"I love u."**

She waits a moment and hits send.

INT. BAR - DAY

Matt is sitting in the bar drinking his beer. The distinctive gong sound from Camille's phone is heard. Matt looks around, trying to figure out where it came from.

He realizes it came from the direction of the booth where Sharon and Pritchett Riggs are sitting.

EXT. MARKET - DAY

Ellie is still looking at her phone, hoping there will be a response. There isn't. She puts away her phone and goes to get in the car. As she does, she glances at the market and sees Winnie and Barbara in the window watching her. They are not trying to be subtle about it at all.

Ellie looks around and notices a few more people on the other side of the street. They are all watching her also.

Ellie is freaked out now. She gets in the car and drives away quickly.

INT. LAKE HOUSE - GREAT ROOM - DAY

Through the windows of the great room we can see Beth getting into the lake and swimming away from the shore.

Jack comes into view, watching her - making sure she is definitely swimming away. Satisfied he turns and heads toward the office.

INT. BAR - DAY

Matt pulls out his phone and types a quick text to Camille.

**"MATT: Where RU?"**

He hits send and a moment later the gong sound is heard again. He's sure it's coming from the booth where Sharon and Pritchett are sitting. He gets up.

INT. LAKE HOUSE - DOWNSTAIRS HALLWAY - DAY

Jack comes out of the office with the key ring we saw in Beth's desk. He goes to the locked door and looks at the ring. There are eight or nine keys on it, none with markings. He tries the first one - it doesn't work.

EXT. HIGHWAY - DAY

Beth's car zooms down the two-lane highway toward the lake house.

INT. BETH'S CAR - DAY

Ellie is driving the car, pushing it hard. She hits a couple of buttons on her cell phone and we hear a couple of rings.

INT. LAKE HOUSE - DOWNSTAIRS HALLWAY - DAY

Jack is trying another key as his phone buzzes. He looks at it, sees it is Ellie, then sends it to voice mail.

INT. BETH'S CAR - DAY

Ellie gets Jack's voice mail.

JACK (V.O.)  
Hi, this is Jack Bennett, I can't  
take your call right now so please  
leave a message.

There is a beep.

ELLIE

Jack, it's Ellie. I'm starting to think that Camille was right. Maybe we shouldn't stay. Call me back.

She disconnects the call and keeps driving, pushing the car even harder.

INT. BAR - DAY

Matt walks over to the booth. Sharon and Pritchett look up, surprised to see him there. Pritchett looks away but Sharon dives in.

SHARON

Oh, hi... uh, it's Matt, right?

MATT

Yes. Fancy meeting you here.

SHARON

Right? We don't usually... Billy is Pritchett's cousin.

MATT

Billy?

SHARON

Billy's Bass Hut? Billy and his wife June and their son Kyle.

MATT

Visiting family then?

SHARON

Not exactly, we... we'll, we're just trying to calm our nerves. We had a little accident.

MATT

Really?

SHARON

Yes... we hit a deer.

MATT

(beat)  
A deer, huh?

SHARON

Yes, the car is a mess. Kyle is trying to clean it up.

MATT

That's nice of him. You okay there, Pritchett?

Pritchett looks at him and forces a smile - he's clearly not okay.

PRITCHETT

Yep. Just a little shook up.

Matt knows something else is going on here.

INT. LAKE HOUSE - DOWNSTAIRS HALLWAY - DAY

Jack is on the second to the last key - it fits and he turns the lock. He pulls the door open and goes carefully into the darkened room beyond it.

EXT. ROAD - DAY

Beth's car rockets across the bridge where Camille was killed.

INT. BAR - DAY

Back in the bar with Matt, Sharon, and Pritchett.

SHARON

What are you doing here?

MATT

Just having a beer. We've had an eventful day, too. Our friend Camille went back to Atlanta.

SHARON

Oh? That's a shame. Lake life not for her?

MATT

I guess not.

Matt takes out his phone.

MATT (CONT'D)

Maybe I should send her a text. Make sure she's okay.

Pritchett looks up at Matt, a little scared.

INT. LAKE HOUSE - BIRTHING SUITE - DAY

Jack turns on the lights in the mystery room and is shocked to see that it is a full medical suite. More to the point, it is a birthing suite, with all of the equipment necessary to make sure a newborn and the mother are well taken care of.

He can't help but inspect it closer.

INT. BAR - DAY

Matt is standing next to the booth with Sharon and Pritchett.

Matt types in his phone and then hesitates with his finger over the send button. He looks at Sharon and Pritchett.

MATT

Anything you want to tell me?

They look at him, unsure of what to do next. He hits send.

The gong is heard - it is coming from Pritchett's jacket pocket.

SHARON

(annoyed to Pritchett)

I told you to turn it off.

Sharon reaches into her purse and takes out a taser, using it on Matt who jerks and flails and then falls down.

INT. LAKE HOUSE - DOWNSTAIRS HALLWAY - DAY

Jack comes out of the birthing suite, unsure of what this all means but sure it isn't good.

Before he can get too far, Beth is there.

BETH

I really wish you hadn't seen that.

She swings a frying pan at his head. He manages to block the worst of it but it still connects, drawing blood and sending him to the floor.

EXT. LAKE HOUSE - MAIN DRIVE - DAY

Beth's car hustles down the driveway toward the lake house.

INT. BETH'S CAR - DAY

Ellie is piloting the car. She hits the call button on her phone again as she drives and once again we hear Jack's voice mail.

JACK (V.O.)  
 Hi, this is Jack Bennett, I can't  
 take your call right now so please  
 leave a message.

Before Ellie can leave another message, she looks back out the windshield - Asher is standing there, directly in her path.

She screams and jerks the steering wheel to avoid hitting him.

EXT. LAKE HOUSE - MAIN DRIVE - DAY

The car skids off the driveway and sideswipes a tree, then flips over as it skids to a halt on its roof, the horn honking loudly.

INT. HOLLY RIDGE INSTITUTE - FRANKIE'S ROOM - DAY

Frankie is in her room at the institute - a sterile space with a bed, a desk, a chair, and a lamp. She hears the sound of the accident and the car horn. She goes to her window to look out but can't see anything so she heads for the door, opens it carefully, and peeks out to make sure the coast is clear. It is and she hurries out of the room.

INT. BAR - DAY

Matt is struggling to get his body to work again after being tased. He tries to pull himself across the floor to get away from Sharon and Pritchett.

PRITCHETT  
 (freaking out)  
 Oh, God. What do we do? What are  
 we going to do?

SHARON  
 (in control)  
 Pritchett, shut up. Call Beth.

PRITCHETT  
 What about...

Pritchett points to Matt. Sharon sighs.

SHARON

I have to do everything around here.

She leans down and gives Matt another zap with the taser. This one shuts him down completely - he passes out.

INT. LAKE HOUSE - DOWNSTAIRS HALLWAY - DAY

The sound of the car horn can be heard in the distance as Jack, blood pouring from the wound on his head, fights back by knocking Beth's legs out from under her.

The two of them grapple for control of the frying pan and Jack manages to get it away from her. She knees him in the crotch and he punches her in the face. The two of them manage to get apart from one another and while Beth is trying to recover, Jack pulls himself to his feet and stumbles toward the great room.

INT. BETH'S CAR - DAY

Ellie is held in by her seatbelt upside down, pushed up against the steering wheel making the horn honk. She is dazed but conscious and she pushes herself back as best she can - the honking stops.

EXT. HOLLY RIDGE - DAY

Frankie comes out of the institute and goes toward the lake shore so she can get a better view. From her vantage point she can see the house but not the car.

INT. LAKE HOUSE - GREAT ROOM - DAY

Jack comes into the great room and trips, sprawling across the floor. His head is bleeding a lot - he has to wipe it out of his eyes. It's obvious that this is a bad wound that has knocked him for a loop - he tries to get up.

INT. LAKE HOUSE - OFFICE - DAY

Beth comes into the office, goes to her desk, opens a drawer, and takes out the gun we saw earlier. She leaves the office quickly.

EXT. LAKE HOUSE - DECK - DAY

Jack stumbles out of the house on to the deck. He looks around and sees the car on its roof.

INT. BETH'S CAR - DAY

From her upside down vantage point, Ellie sees Jack.

ELLIE  
(weak)  
Jack? Jack....

She reaches out toward him.

EXT. HOLLY RIDGE - DAY

Frankie sees Jack come out of the house, covered in blood.

EXT. LAKE HOUSE - DECK - DAY

Jack sees Frankie and their eyes meet - Frankie looks sad.

In the background we see Beth come out of the house, raising the gun.

INT. BETH'S CAR - DAY

It's upside down, but we see what happens from Ellie's POV - Beth raises the gun and puts it to the back of Jack's head.

She pulls the trigger and there is a spray of blood and brains and Jack falls down.

ELLIE  
Nooooo!!!!

Ellie tries to get loose from the seatbelt.

EXT. HOLLY RIDGE - DAY

Frankie sees the shooting and reacts as though it is her that has been shot, stumbling backward, hugging herself. She puts her hand over her mouth to keep from screaming and runs back toward the house.

INT. HOLLY RIDGE - HALLWAY - DAY

Frankie comes into the house and finds a corner to hide in, still holding her hand to her mouth. Moments later, several of the orderlies and the security guards come out of a room marked "STAFF ONLY" and rush down the hallway to go outside, not noticing Frankie.

Frankie waits a moment until she is sure they are gone and then starts to go back to her room passing the open door the orderlies came out of. She glances inside.

From her POV we see a table where a poker game was in action - a cigar is burning in an ashtray. Next to that is a lighter.

Frankie has an idea.

INT. BETH'S CAR - DAY

Ellie is still trapped, crying and screaming as she tries to get loose. She is losing strength rapidly as she starts to pass out.

From her vantage point we see Beth come down off the deck and meet up with Asher. The two of them approach the car.

Ellie struggles but the accident and the position she's in conspire to cause her to lose consciousness.

The last thing she sees is Asher and Beth as they get closer.

FADE TO BLACK.

FADE IN:

INT. LAKE HOUSE - BIRTHING SUITE - NIGHT

Ellie slowly comes to and looks around, trying to get her bearings. She is in the birthing suite and it's all unfamiliar and a bit alien - white, sterile, and filled with machines and equipment of unknown intention.

There is no one else in the room.

She tries to sit up but then realizes that she is strapped down to the table, bound by her wrists and legs, which are hiked up in the birthing position. Wires and leads hook her up to monitors and screens that beep and flash. She struggles for a moment, thinking this can't be real, but then stops when pain sears through her belly.

She screams.

Beth and Asher enter, both wearing medical scrubs - Ellie screams some more. Beth goes to comfort Ellie.

BETH  
Shhh, shhh Ellie... Calm down.  
We're here.

ELLIE  
What is happening? Why are... you  
shot him! I don't... I don't...

Asher snaps on some latex gloves.

BETH  
I know, it's all very confusing.  
Just take a few deep breaths. You  
need to calm down for the baby.

ELLIE  
The... baby. It hurts... why...

BETH  
The baby is coming, Ellie.

ASHER  
Let's have a look, shall we?

BETH  
What? No! No!!!

Asher goes under the drape as Ellie struggles.

BETH (CONT'D)  
Shhh. It's okay. He's just  
checking to see how far along you  
are.

ELLIE  
I'm not due for another six weeks.

BETH  
Yes, that's true. And in a perfect  
world we would be able to get this  
little guy closer to term. But  
sometimes you have to play the  
cards you're dealt, you know?

Asher emerges.

ASHER  
Nine centimeters. We're almost  
there.

ELLIE

What? No, no, no, no! How...

BETH

(over her)

Ellie. Shhh... Ellie. Hush.  
Listen to me. We gave you some  
medicine to induce labor.

ELLIE

Why?

BETH

Because his parents are waiting for  
him. They've been waiting a long  
time.

ELLIE

Parents? What are you talking  
about?

BETH

Sharon and Pritchett Riggs. You  
met them this morning at breakfast,  
remember? They won the lottery.

ELLIE

What lottery?

BETH

To see who was going to get the  
baby.

The full weight of what she is saying settles on Ellie.

ELLIE

You're... you can't take my baby.

BETH

Oh, Ellie, sweetheart yes, we can.  
We have to. We can't just leave a  
poor innocent soul to be raised by  
people like you.

ELLIE

People like...

BETH

You know, it's one thing if you  
want to go off and live your  
perverted lifestyle but why do you  
people always have to bring  
children into it? It's so sad.

ASHER

Disgusting is what it is.

BETH

We're simply correcting an error. Giving the awesome responsibility of this precious life to people who deserve it.

ELLIE

You can't do this... You won't get away with it.

BETH

Oh, Ellie, it's not a matter of getting away with something. We're correcting an injustice. And don't worry. All of the other children we have rescued are thriving.

ELLIE

All of... You've done this before?

BETH

This baby will be our twelfth.

Asher takes out his phone and shows her the picture of their daughter Ellie saw earlier.

ASHER

I showed you Cora's picture, didn't I?

Ellie is beyond horrified but then a bolt of pain tears through her - it's hard to tell what the screaming is about.

BETH

(looks at monitor)

Yep. That's a good one. Shouldn't be long now. You just relax.

There is a knock at the door and Asher goes to open it. Sharon Riggs is there.

ASHER

What are you doing here?

SHARON

We have a problem.

Asher and Beth go out into the hall and shut the door. Ellie looks around, trying to find some way out of this but if there is an option, she's not seeing it. She screams again.

INT. LAKE HOUSE - DOWNSTAIRS HALLWAY - NIGHT

Beth, Asher, Sharon, and Pritchett have gathered in the hallway outside of the birthing suite. They have shut the door and Ellie's screams are cut off completely - the room is completely sound proof.

BETH

Why didn't you turn off the ringer?

PRITCHETT

I wanted to know if someone was looking for her. I thought...

ASHER

You're a fucking moron, Pritchett.

BETH

Asher. You're not helping.

PRITCHETT

How was I supposed to know he was going to be there?

SHARON

Look, this was going to happen anyway. We needed to get rid of him.

BETH

Here. In the house. Where we can control things. Not in a bar full of witnesses.

SHARON

Everyone there is part of the family. They aren't going to say anything.

ASHER

What did you do with the body?

SHARON

(turns to Pritchett)  
Pritchett?

PRITCHETT

Well... he's in the back of the truck outside. But he's not...

Pritchett trails off.

BETH

You didn't kill him?

PRITCHETT

That was not part of the deal. We were only supposed to do one - the girl. And we did that even though it was... Oh God....

BETH

(to Sharon)

Why didn't you take care of it?

SHARON

Because there was no good place to do it. I mean it's one thing to tase him in front of everybody. People will look the other way on that. But I couldn't just slit his throat right there.

BETH

This is disappointing. This is the kind of thing that could cause us to rethink our agreement.

SHARON

What? No. Beth, come on. That's our baby. We won the lottery.

BETH

But the contract comes with stipulations. One of them is that you agree to do whatever is necessary to protect the health and well-being of that child. Whatever is necessary.

Sharon and Pritchett are properly chastised.

BETH (CONT'D)

(to Asher)

Asher, go take care of it...

Asher pulls out the gun from the waistband of his pants and chambers a round.

PRITCHETT

(stops Asher)

No. I'll do it.

(off Sharon's look)

I can do it.

Asher looks at Beth who then nods. Asher hands the gun to Pritchett and Pritchett leaves.

EXT. LAKE HOUSE - MAIN DRIVE - NIGHT

The Riggs' battered SUV is sitting in the driveway as Pritchett comes out of the house with the gun. He goes to the back of the SUV and hesitates a moment, screwing up his courage with a couple of deep breaths. He reaches out to open the liftgate but then pauses and looks inside.

From his POV we see Matt in the back of the SUV, hands and feet bound, a gag in his mouth, unconscious.

Pritchett raps on the glass - there is no movement.

Satisfied, Pritchett opens the liftgate and then aims the gun, a little shakily, at Matt's head.

The sound of an unintelligible SHOUT is heard and Pritchett looks to see where it came from. The sound of GLASS BREAKING is heard and another unintelligible cry.

Pritchett goes to see what is happening, leaving the SUV lift gate open.

EXT. LAKE SHORE - NIGHT

Pritchett comes to the edge of the lake, his mouth agape at what he is seeing. A moment later Asher and Beth come from the lake house and join him.

ASHER

What the hell?

Across the lake, the Holly Ridge house is ablaze, tendrils of smoke and flame coming from several windows. People are running about trying to get hoses hooked up and rescue others from the building.

BETH

Wish I'd thought of that.

Beth shrugs and goes back toward the house, leaving Asher and Pritchett to watch the drama unfold.

EXT. LAKE HOUSE - MAIN DRIVE - NIGHT

In the foreground we see part of the SUV with its liftgate up. In the background we see Beth going back up the steps and into the house.

Then we PAN around to see that the SUV is empty - Matt is gone.

EXT. WOODS - NIGHT

We hear a pair of footfalls coming through the dark woods and then Matt literally falls into the shot as he collapses on the ground. Frankie is there to try to help him up.

FRANKIE

Come on! We have to get out of here.

MATT

I can't... I gotta rest.

FRANKIE

They're going to be looking for you. For both of us.

MATT

Who are you?

FRANKIE

Frankie. I... tried to warn your boyfriend but...

MATT

Jack? You... you're the girl from across the lake. The juvi rehab.

FRANKIE

(bitter laugh)

Is that what they told you it is?

MATT

That's what Jack said.

FRANKIE

It's not. Holly Ridge does conversion therapy. They're trying to convince me that since I have boy parts that god meant for me to be a boy.

MATT

Jesus... I'm sorry... Do you know what the people at the lake house are up to? Beth and Asher. The Riggs?

FRANKIE

Not for sure. But I know it has to do with the babies.

MATT

Babies?

FRANKIE

Women show up there pregnant... and then suddenly someone here in town has a new baby.

MATT

(struggles to stand)  
Oh, my God. I have to warn Ellie... Jack...

Frankie stops him from going back toward the house.

FRANKIE

You can't. Stop! He's dead.

MATT

(stops)  
What?

FRANKIE

(beat)  
They shot him. I saw it. I'm sorry.

Matt leans against a tree.

MATT

He's... are you sure?

Frankie nods.

MATT (CONT'D)

Fuck... Fuck...

He sinks down to the ground, trying to stave off tears. In the distance the sound of sirens is heard.

MATT (CONT'D)

What is that?

FRANKIE

(shrugs - smiles)  
I created a little distraction.

Matt doesn't know what that means but Frankie is satisfied.

EXT. LAKE HOUSE - MAIN DRIVE - NIGHT

Asher and Pritchett are walking away from the lake shore as the sirens can be heard.

PRITCHETT

I hope everyone is okay.

ASHER

No great loss if they aren't. It's a waste of money trying to fix those kids.

PRITCHETT

You don't think they can be saved?

ASHER

I think once they are seduced by the...

Asher trails off when he sees the empty SUV.

ASHER (CONT'D)

What the actual fuck, Pritchett?

PRITCHETT

No... he was here. He was here just a minute ago.

ASHER

Jesus Christ, help me.

He takes the gun from Pritchett.

ASHER (CONT'D)

Go back inside, tell them you're a fucking moron, and make sure the doors and windows are locked in case he tries to double back and be a hero.

Pritchett nods and goes toward the lake house. Asher, his face set, heads toward the woods.

EXT. WOODS - NIGHT

Matt is still sitting at the base of the tree.

MATT

I'm pretty sure they killed Camille, too.

FRANKIE

And you were next.

MATT

We have to call the police.

FRANKIE

It won't do any good. Not around here.

MATT

Why not?

FRANKIE

The Sheriff is in on it.

MATT

Are you sure?

FRANKIE

Her daughter is Asian. The Sheriff isn't.

MATT

Then we have to call the state police or the FBI or the fucking national guard. They killed Jack and they killed Camille and Ellie is... oh God, Ellie...

Matt stands.

INT. LAKE HOUSE - BIRTHING SUITE - NIGHT

Ellie is screaming as another contraction wracks through her body. Sharon is pacing while Beth talks to Pritchett by the door.

BETH

There's a shotgun in hall closet. Get it and go outside. Make sure nobody gets anywhere near us.

Pritchett doesn't move fast enough.

BETH (CONT'D)

(screams)

Go!

Pritchett leaves and Beth goes back to Sharon as Ellie screams again. Sharon is still steely, but is fraying at the edges.

SHARON

Is this normal? It doesn't seem normal to me.

BETH

Giving birth hurts, Sharon.

SHARON

I know that, but this is... what if something is wrong?

BETH

Asher will take of the problem you created and then he will be back here to take care of the baby.

SHARON

What if he doesn't? Do you know how to do this?

BETH

I've been in this room enough times. I can figure it out.

Ellie screams again.

SHARON

(points at Ellie)  
Well, then figure it out!

Beth goes to Ellie.

BETH

Ellie, I'm going to take a look, okay?

ELLIE

(amidst screams)  
Fuck you!

Beth puts on gloves and goes under the drape.

EXT. WOODS - NIGHT

With a struggle, Matt stands.

MATT

I have to help her.

FRANKIE

How? You can barely stand up. And they have guns.

MATT

I don't know. Fuck...

The sound of footsteps is heard approaching through the woods. Matt and Frankie look at each other, eyes wide. Frankie pulls at Matt, trying to get him to flee but Matt shakes his head and leans in to Frankie.

MATT (CONT'D)

(urgent whisper)  
Go find help. Go!

Matt pushes Frankie in the opposite direction that the footsteps are coming from and Frankie reluctantly flees.

Matt looks around for something, anything with which he can defend himself. The only real option is a tree branch, hanging low nearby. He reaches out to get it but we can tell the effort is too much and he sinks to his knees, pulling the branch with him and making a lot of noise in the process.

EXT. WOODS - NIGHT

Nearby, Asher hears the noise made by Matt and hurries in that direction. He comes out into the clearing where he finds Matt, face down on the ground, not moving.

Asher looks around to make sure he isn't walking into a trap and then carefully approaches Matt. Asher nudges him with a foot, checking for a reaction, and seeing none he leans down to turn Matt over.

As he does so, we see that Matt has a piece of the branch in his hand - and he isn't unconscious.

EXT. LAKE HOUSE - NIGHT

Outside the house, a very tense Pritchett hears the gunshot. He nods.

PRITCHETT

Gotcha.

We can see him visibly relaxing now that he thinks the threat is over.

EXT. WOODS - NIGHT

Frankie has just made it to the main road when she hears the gunshot also. Any hope she may have had seems to drain out of her but she forces herself to keep moving, moving down the side of the road near the brush where she can hide if she sees anyone coming.

EXT. LAKE HOUSE - NIGHT

Pritchett is still standing guard, waiting for Asher to return, when he hears the sound of the SUV's engine starting. From his vantage point, he can only see the back part of the truck, the tailgate still open - the "ding" of a warning alarm repeating endlessly.

PRITCHETT

Asher?

Unsure, Pritchett moves closer to the SUV, his shotgun at the ready in case he is wrong.

He comes up behind the SUV and from his vantage point he can see into it through the open tailgate - it appears that there is no one in the truck.

PRITCHETT (CONT'D)

Asher?

Pritchett is very concerned now and he turns around to walk away but before he can get very far, the back-up lights on the SUV flash on and the big truck rockets backward.

The SUV slams into Pritchett, who falls partially into the open cargo area on his back, his legs dangling out.

INT. PRITCHETT'S SUV - NIGHT

Matt, hunched over so he couldn't be seen, is driving the SUV. As it careens backward, Pritchett manages to get off a shot and it blasts a hole through the seat and windshield, barely missing Matt.

EXT. WOODS - NIGHT

We hear the shotgun blast in the distance and see a very dead Asher, a tree branch sticking out of his eye, lying on the ground where he found Matt.

INT. PRITCHETT'S SUV - NIGHT

There is another blast from the shot gun that somehow misses Matt.

EXT. LAKE HOUSE - NIGHT

The SUV approaches a tree and the tailgate is the first part of the vehicle to strike it, forcing it down violently.

INT. PRITCHETT'S SUV - NIGHT

Pritchett sees it coming. The tailgate slams shut onto him as the SUV hits the tree, essentially chopping him in half.

Matt is jolted by the force of the impact and it takes a moment for him to recover. He looks into the back of the SUV and sees the bloody aftermath. Matt reaches into the back to get the shotgun then stumbles out of the SUV.

EXT. LAKE HOUSE - DECK - NIGHT

Matt, now armed with a shotgun and Asher's handgun, comes onto the deck heading toward the house. He glances over and sees the commotion at the house across the lake, the fire now appearing to be mostly out as the firefighters work it.

Then something else catches his eye. He walks toward it.

INT. LAKE HOUSE - BIRTHING SUITE - NIGHT

Beth and Sharon are standing next to Ellie, both worried. Ellie is in obvious distress.

ELLIE  
Something's wrong...

SHARON  
Where the hell is Asher?

BETH  
Just breathe, Ellie.

ELLIE  
No, there's something wrong.  
Please... please call someone...

BETH  
Just breathe.

ELLIE  
Please...

Ellie appears to be drifting in and out of consciousness.

SHARON  
Shit. Shit, Beth...

BETH  
Go find Asher.

SHARON  
What?

BETH  
Go!!

Sharon scrambles and leaves the room.

EXT. LAKE SHORE - NIGHT

A rowboat is tied up to the dock at the edge of the lake. Matt comes onto the dock and looks inside of it.

Jack's body is in it, a bloody mess. Matt can't help but break down a bit, trying to hold back tears. But he gets himself under control and his face is set - he is angry... and as he looks across the lake again we can tell that he has an idea.

EXT. LAKE HOUSE - DECK - NIGHT

Sharon comes out of the house. Now that the commotion across the lake is dying down things have grown quiet again.

SHARON  
Pritchett? Asher?

There is no response so she goes a little farther away from the house and stops again. A moment later the barrel of the shotgun comes into view from behind her, slowly coming to rest against the back of her head. Her eyes get wide.

INT. LAKE HOUSE - BIRTHING SUITE - NIGHT

Beth is trying to keep Ellie awake.

BETH  
Ellie. Come on, Ellie. Ellie!  
You have to stay with me here.  
Ellie!!

Ellie is responsive but sluggish.

ELLIE  
I can't...

Sharon comes into the room, terrified.

SHARON  
Beth.

BETH  
(doesn't look)  
Did you find him?

SHARON  
No.

BETH  
Then what the fuck are you...

Beth turns to see Sharon coming into the room, hands raised, Matt behind her pointing the shotgun.

MATT  
Get away from her.

BETH  
(hands up)  
Matt...

MATT  
Get away from her!!

SHARON  
Beth, do it.

Beth takes a step back.

BETH  
Okay, Matt, we don't have time for this right now. There's something wrong with her.

MATT  
Ellie?

BETH  
She's at ten centimeters. She is ready to have the baby...

MATT  
Shut up. Ellie?!

BETH  
But there's something wrong...

While keeping the shotgun on Sharon, he points the handgun at Beth.

MATT  
I said shut the fuck up!

BETH  
Okay. Okay, okay. But Matt, we have to help the baby.

Matt thinks for a moment.

MATT  
I'm going to go call an ambulance.

BETH  
I can't let you do that, Matt.

Beth has picked up a scalpel and she puts it to Ellie's stomach.

BETH (CONT'D)  
If you leave, I'll cut the baby out of her. She'll be dead long before help gets here.

It's a standoff and nobody is quite sure what to do next.

EXT. MARKET - NIGHT

Frankie comes running up to the market, out of breath. It is closed and dark. There are no pay phones around but she goes up to the window of the market and looks inside - there is a landline phone on the counter.

Frankie looks around, finds a rock, picks it up, and heaves it through the glass of the front door of the market.

INT. LAKE HOUSE - BIRTHING SUITE - NIGHT

We are back with Beth, Sharon, Matt, and Ellie who are all still in the same standoff.

BETH  
We need Asher. He's a doctor.

MATT  
He's dead.

Beth doesn't even flinch - instead, she grows more steely.

SHARON  
Oh my God. Pritchett?

MATT  
Dead.

SHARON  
Oh no...

BETH  
Sharon, shut up.  
(thinks)  
Matt... you're a nursing student, right? You're the closest thing we've got. You have to help her.

MATT

I can't.

BETH

You don't have a fucking choice!

MATT

I'm not putting down these guns.

BETH

Matt, listen to me. I don't give a shit about you or Ellie. If it were up to me, I'd cut your throats right now.

SHARON

Oh, God...

BETH

But you know what I do care about, Matt? I care about that baby. I will be god damned if I'm going to let him die so if that means I have to let you live, then so be it. Now get over here and help her!

Matt is torn. He doesn't know what to do.

INT. MARKET - NIGHT

Frankie comes into the market through the broken glass carefully and then rushes to the phone. She picks it up and dials - she is talking to an automated system.

FRANKIE

Atlanta, Georgia. FBI. F-B-I!  
Fuck! Federal Bureau of  
Investigation. No! No, don't...  
Fuck!

The lights snap on and Winnie comes out of the back of the store with a rifle pointed at Frankie. Frankie freezes.

WINNIE

Hang up the phone.

Frankie slowly puts down the phone.

INT. LAKE HOUSE - BIRTHING SUITE - NIGHT

Beth is tying up Sharon in the corner while Matt keeps the gun on her. Beth finishes.

BETH  
Okay?

MATT  
Sit next to her.

Beth sits on the floor. Matt goes to the opposite side of Ellie and with the sense that he's probably going to regret it, he puts the guns down on the counter, as far from Beth as they can be.

MATT (CONT'D)  
I am not at all above hitting a woman so don't fucking test me.

BETH  
Just hurry.

Matt goes to examine Ellie.

MATT  
Ellie? Ellie can you hear me?  
It's Matt. Ellie!

Matt uses a knuckle on her chest to bring her back around.

ELLIE  
Matt? Oh, god....

Ellie starts to scream.

MATT  
Okay. Okay, okay. It's all right.  
Just let me look...

Matt checks the situation with the baby.

MATT (CONT'D)  
Fuck.

BETH  
What is it?

MATT  
The baby is positioned wrong. I can feel... fuck! I have to turn it.

BETH  
Well, then do it!

MATT  
I can't do it by myself.

Matt looks at Beth, the implication of that statement clear to both of them.

EXT. HOLLY RIDGE - NIGHT

The firefighters seem to have gotten the fire under control at the house across the lake. Two of them are standing near the water's edge, getting a wider view of the property.

FIREFIGHTER #1  
Anything on the roof?

FIREFIGHTER #2  
It never made it that far. Mostly confined to the lower level.

FIREFIGHTER #1  
Okay. Let's do one more sweep and then start clean up.

FIREFIGHTER #2  
Got it.

The firefighter starts to leave but then notices something in the water.

FIREFIGHTER #2 (CONT'D)  
What's that?

They step closer to the water to get a better look. It's a rowboat. It comes closer to the shore and one of the firefighters steps into the water to pull it in. That's when they notice the bodies of Jack and Pritchett inside.

FIREFIGHTER #2 (CONT'D)  
Holy shit.

FIREFIGHTER #1  
What the hell?

Words are painted in blood on the side of the boat:

"ACROSS THE LAKE"

The two firefighters look at the house on the other side of the lake.

INT. LAKE HOUSE - BIRTHING SUITE - NIGHT

While Ellie continues to scream in pain, Matt and Beth work to reposition the baby by exterior manipulation (pushing on the outside of Ellie's stomach).

MATT  
Okay, like this...

BETH  
I got it...

MATT  
How are you doing Ellie?

ELLIE  
(crying)  
It hurts. God...

MATT  
I know. I know. Just a little bit  
more. We're almost there.

Beth glances over at the guns on the counter. Matt sees this and gets even more worried - he has his hands full.

INT. MARKET - NIGHT

Winnie is standing with the rifle still pointed at Frankie, who is now sitting on the floor with her hands in plain view.

FRANKIE  
Please don't do this.

WINNIE  
Shut up.

FRANKIE  
I need to help them...

WINNIE  
You need to shut your mouth.

Through the window we see a sheriff's vehicle pull up. Someone gets out and comes up to the store - it's Barbara, the woman that was chatting with Winnie earlier, in a sheriff's uniform.

BARBARA  
What's going on?

WINNIE  
Caught this one breaking into the  
store.

BARBARA  
That's not very nice.

WINNIE

It gets worse... I think we better  
get ourselves out to the McFadden's  
place.

Barbara looks up at the sound of that name - this whole thing  
just got very serious.

INT. LAKE HOUSE - BIRTHING SUITE - NIGHT

Matt examines Ellie, who is still writhing in pain. Sharon  
is still in the corner tied up. Beth is helping Ellie by  
holding her up to push.

MATT

Okay. Ellie. I think we're good.  
It's time to push.

ELLIE

Okay. Okay... Oh God!!!

Ellie screams as she pushes.

BETH

Come on, Ellie, you can do it.

ELLIE

Shut the fuck up, you psycho bitch!

MATT

Ellie. Focus... count to three and  
push again. One... two... three!

Ellie pushes again. There is more screaming.

MATT (CONT'D)

I can see the head. Good job,  
Ellie. Nice. One more... you can  
do it. One... two... three!

Ellie pushes again, screaming in unbelievable pain.

MATT (CONT'D)

That's it, that's it. Keep going.  
A little more... Yes!!

The baby is born and immediately starts crying. Matt holds  
him up for Ellie to see.

MATT (CONT'D)

He's here. He's here.

ELLIE  
Is he okay?

MATT  
He looks good. He's... good.

Beth backs away as Matt goes to give the baby to Ellie.  
Before he can, her eyes roll up and she slumps.

MATT (CONT'D)  
Ellie?

BETH  
What's wrong?

MATT  
Ellie!? Shit.

Matt puts the baby on an infant warming tray and goes back to  
check under the drape.

MATT (CONT'D)  
Fuck. She's bleeding. I need  
pads. I need...

He looks up to Beth to provide help. Instead, she is holding  
the gun, pointing it at Matt.

Matt reaches in his pocket and pulls out the ammunition clip.

MATT (CONT'D)  
You don't think I'd leave a loaded  
gun lying around, do you?

Beth reaches into her pocket and pulls out an ammunition  
clip.

BETH  
You don't think I wouldn't have a  
spare clip, do you?

Beth jams the clip in the gun and fires, barely missing Matt  
who dives out of the way at the last second. Sharon screams  
as Beth keeps firing, trying to hit Matt as they circle the  
table with Ellie on it.

Matt has almost made it to the door but can't quite get there  
fast enough. Beth has a clear shot at him and she squeezes  
the trigger... but not before Ellie manages to reach up and  
push on her arm, skewing her shot.

The bullet slams into Sharon's head, killing her in an  
instant as blood splatters against the wall.

Matt scrambles to get the shotgun but this allows Beth an opportunity to grab the baby and run out the door.

EXT. LAKE HOUSE - MAIN DRIVE - NIGHT

Beth comes out of the house with the baby. She surveys her options - her car is wrecked, upside down off the driveway. The back of Pritchett and Sharon's SUV is smashed into a tree.

But Jack's SUV is sitting there without a scratch on it. She goes to it and the door is unlocked.

INT. JACK'S SUV - NIGHT

Beth gets in, putting the baby on the passenger seat. She looks everywhere for keys but they aren't there.

BETH

Fuck!

She looks at the house, then at the baby.

BETH (CONT'D)

It's okay, sweetie. I'll be right back.

She affectionately touches the baby's cheek, leaving a smear of blood on it. Beth gets out of the SUV.

INT. LAKE HOUSE - BIRTHING SUITE - NIGHT

Ellie is barely conscious as Matt tries to stop the bleeding.

ELLIE

Get... the baby...

MATT

Ellie, you're bleeding too much. If I don't get this under control, you're going to die.

ELLIE

(surprisingly forceful)  
Matt! The baby...

MATT

Ellie...

ELLIE

I know... I know... Save him.

Matt moves around to Ellie's head, kisses her, then grabs the shotgun and runs out of the room.

INT. LAKE HOUSE - GREAT ROOM - NIGHT

Matt comes into the living room just as Beth is picking up a set of keys from a credenza near the door, each surprising the other. They immediately raise their respective weapons - her with the handgun and him with the shotgun - and fire, but miss.

A gun battle ensues in the room as they fire at each other, hide behind furniture, and proceed to wreck the room in the process.

INT. LAKE HOUSE - KITCHEN - NIGHT

The battle goes into the adjacent kitchen, with pots, pans, and (most notably) a butcher block full of knives, getting knocked to the floor.

Matt runs out of rounds first - Beth knows it. She gets up and strides confidently toward where he is hiding behind the breakfast bar of the kitchen.

BETH

Shotgun isn't much of a weapon  
without ammunition.

She gets to the bar and goes around it, but Matt isn't there. He pops up from the other side of the breakfast bar, having snuck around it while she was being cocky.

MATT

Wanna bet?

He swings the shotgun like a bat, smashing her in the head with it. She loses the handgun as she falls.

Beth and Matt fall to the ground in a life and death struggle to try to get to the gun first. Matt is within inches of it, when Beth sees an alternative - a large knife on the floor. She grabs it and stabs Matt in the leg.

He screams with pain and forces himself away from her, scrambling forward to grab the gun. Matt turns, his back against a kitchen cabinet, and prepares to shoot her... but she is gone.

A moment later he hears a car starting. He scrambles up as quickly as he can, blood oozing from his leg.

EXT. LAKE HOUSE - NIGHT

Matt limps out of the house just in time to see Jack's SUV speed away. He aims the gun to shoot but then remembers the baby is inside.

Instead, he hobbles as quickly as he can to the Pritchett's SUV, the back end of which is still smashed into the tree.

INT. PRITCHETT'S SUV - NIGHT

Matt gets in and tries to start it. The starter grinds but doesn't catch.

MATT  
Fuck! Fuck!!

The sound of sirens is heard and moments later a fire truck and a fire chief's SUV come tearing down the driveway toward the house.

They stop near Beth's wrecked car and several firemen approach it cautiously. Matt sees an opportunity.

EXT. LAKE HOUSE - NIGHT

The firemen we saw in the scene earlier are looking at the wreckage of Beth's car.

FIREFIGHTER #2  
It's all clear.

FIREFIGHTER #1  
Let's check the other...

Matt comes limping around the back end of the fire department SUV.

MATT  
There's a woman inside the house - she's bleeding. Please help her!

Several of the firefighters rush toward the house. One of them moves toward Matt.

FIREFIGHTER #1  
You're bleeding, too. What happened here?

MATT  
It's a long story and I don't have time... sorry.

Matt pulls the gun on the firefighter.

FIREFIGHTER #1

Whoa! Okay. Hey buddy, it's all good.

MATT

I'm really sorry.

Matt opens the door of the SUV and jumps inside, then backs up quickly. All the firefighter can do is watch the SUV drive away.

INT. FIRE CHIEF SUV - NIGHT

Matt is piloting the SUV - he figures out how to turn on the lights and siren as he gets out onto the highway.

EXT. HIGHWAY - NIGHT

The fire department SUV roars down the road, lights and siren blaring.

INT. JACK'S SUV - NIGHT

Beth is driving the SUV with the baby on the passenger seat. She hears the siren behind her first and tenses, thinking it is the police.

The fire department SUV comes into view behind her and she visibly relaxes.

BETH

(to the baby)

Okay. It's okay. It's just the fire department. They don't care about us.

She signals so she can pull over to get out of the way.

EXT. HIGHWAY - NIGHT

Jack's SUV comes to a halt and a moment later the fire department SUV roars by without slowing down.

INT. JACK'S SUV - NIGHT

Beth takes a deep breath.

BETH  
 (to the baby)  
 See? It's all good.

She puts the SUV back in gear and steers the truck back out onto the highway.

EXT. HIGHWAY - NIGHT

Jack's SUV comes around a curve and slows again, quickly, coming to a stop.

INT. JACK'S SUV - NIGHT

From Beth's POV she can see the fire department SUV, now facing toward her blocking the road, it's headlights and emergency lights glaring in her direction.

She holds up her hand to shield her eyes from the bright lights and puts down the driver's side window to try to get a better look.

BETH  
 What the hell?

Before she can do anything, Matt appears at the window, the gun pointed at her.

MATT  
 Don't.

Beth looks at him, then at the baby. She puts the SUV in reverse.

Matt pulls the trigger... and the hammer clicks... There are no more bullets. His eyes grow wide, she smiles a little.

Just as Beth steps on the accelerator, Matt leaps through the driver's side window, launching himself partway into the SUV.

As the truck goes backward, Matt and Beth struggle, her trying to push him out and steer at the same time, while he tries to stop her.

From his vantage point, Matt sees what is coming through the back window of the SUV - the side of a bridge. He abandons fighting Beth and instead reaches over toward the baby, pulling himself all the way in the truck as he does it.

We stay inside the SUV as the world seems to slow down and can only watch as the landscape drops out from behind the truck and then it goes over the edge.

Matt manages to hold onto the baby, tucking him into a protective grip as the SUV plummets down a steep embankment and rolls over.

It finally comes to a stop with a jarring crash that partially caves in the roof of the SUV.

EXT. RAVINE - NIGHT

The SUV is upside down, virtually destroyed but headlights still shining, in a dry ravine below the highway bridge.

INT. JACK'S SUV - NIGHT

Beth is upside down in the driver's seat, held in by the seatbelt, unconscious.

Matt, also out, is lying in a fetal position on the roof of the upturned SUV, surrounded by junk that was under the seats or in the back of the truck. He stirs a bit and then comes back to consciousness, looking around to get his bearings. We see him remember... this was about more than just him. He slowly untucks himself from the position he was lying in... and he's still holding the baby, which is miraculously unharmed.

MATT

Hey... hi....

The baby gurgles a bit, seemingly content.

Matt looks over to see Beth upside down in the seat. Is she unconscious or is she dead? Impossible to tell and he doesn't seem eager to find out. He starts to move toward the broken back window of the SUV.

EXT. RAVINE - NIGHT

Matt pulls himself and the baby out of the wrecked SUV. He is battered and bloody, bleeding from his head and his leg, the stab wound he got earlier now even worse after the accident.

Once free of the truck, he tries to stand but can't - his leg is too badly messed up. Carefully protecting the baby, he falls back down onto the ground, which is littered with debris from the SUV including stuff that was inside of it. He lies there in pain for a moment.

Then he glances over toward the truck.

MATT'S POV

Beth is not in the driver's seat anymore.

BACK TO SCENE

Matt looks around, trying to figure out where the threat is, but is too late. Beth's boot smashes toward his face.

He manages to block the bulk of the kick and in so doing, knocks her off her feet.

Matt rolls over and sets the baby down on the ground carefully. As he does, he sees something that we can't see - he reaches for it.

Slowly, Beth drags herself up as he sits up, his arms behind him bracing himself from falling backward.

They face each other, both bloody and exhausted.

BETH

Give me the baby.

MATT

Fuck you.

BETH

I'm really going to enjoy killing you. I usually make the others do the dirty work but this time, I'm looking forward to it.

MATT

God... you're like a cartoon villain. Did you bleach off the moustache you used to twirl?

BETH

Fucking faggot.

MATT

Bitch, you murdered all my friends and shot at me, you think calling me names is going to hurt?

BETH

How is it that of all them, you're the one who's still alive?

MATT

I don't know. Ask your husband.  
By the way, I was meaning to ask  
you, if you hate gay people so  
much, why'd you marry one?

BETH

Shut your mouth.

MATT

He thought I had a nice ass.

BETH

Shut the fuck up!

MATT

You're just lucky I didn't give it  
to him because if I had, he never  
would've gone back to that dried  
up, dusty old cunt of yours.

Screaming in rage, Beth charges... which is exactly what Matt wanted.

Matt pulls his arms out from behind him as Beth pounces... he is holding the unicorn bobblehead we saw at the very beginning.

The horn of it plunges into Beth's neck as she falls toward him, ripping a gash open as blood pours.

Beth falls off to the side, gasping and gurgling for a moment, then dies.

Matt takes a moment and looks at the bloody bobblehead unicorn.

MATT (CONT'D)

I don't know... seems pretty butch  
to me.

He tosses it aside just as the baby starts to cry. Matt rolls over and picks the infant up again.

MATT (CONT'D)

I know... shhhh... it's okay...  
it's going to be okay...

Tears spring to his eyes as he realizes he is saying that to himself as much as the baby.

EXT. HIGHWAY - NIGHT

Struggling with exertion, Matt drags himself and the baby up to the roadway just as a sheriff's patrol car is pulling to a stop near the fire department SUV, which still sits blocking the road.

Matt looks toward the sheriff's vehicle and waves his free hand weakly.

MATT

Hey... over here!

The front doors of the car open and two people get out. It's impossible to tell who it is at first but then we see it is Barbara and Winnie, both of whom are pointing guns at Matt.

MATT (CONT'D)

Fuck... Okay, okay, just don't hurt the baby, please...

Barbara and Winnie pause for a moment and exchange a glance.

A moment later Frankie rushes over to Matt.

FRANKIE

Matt, it's okay...

MATT

Frankie?

FRANKIE

They're okay. They're on our side.

MATT

Wait... you told me they were in on it. You said they have a baby...

WINNIE

That we adopted. The two of us.

Barbara puts her arm around Winnie.

The only thing Matt can do is laugh.

FADE TO BLACK.

FADE IN:

EXT. ATLANTA HOSPITAL - DAY

Establishing shot of a hospital in Atlanta.

INT. ATLANTA HOSPITAL - MATERNITY WARD - DAY

Babies are in bassinets in the maternity ward and we PAN along one of the rows. Two or three babies in, we stop at one - a boy with a nametag that reads JACK SCHMIDT.

INT. ATLANTA HOSPITAL - HALLWAY - DAY

Outside the viewing window Matt, Winnie, and an out-of-uniform Barbara are looking at the baby. Barbara looks a little concerned.

BARBARA

He's really beautiful, and I get why it was chosen, but... that name?

MATT

I know. He's going to spend his entire life being told he doesn't know Jack Schmidt.

ELLIE (O.S.)

And then he's going to kick their asses.

We see Ellie being brought down the hall in a wheelchair by an attendant. They stop and the attendant walks away.

MATT

Hey, that's right. He is one tough son of a bitch.

ELLIE

Yes, he is.

WINNIE

All of you are.

Ellie and Matt look at one another and smile.

BARBARA

(to Ellie)

You're getting out of here, huh?

ELLIE

Yes. Finally. Took longer than I wanted to but...

BETH

You were lucky the fire department got there in time.

ELLIE

(looks at Matt, smiles)  
It was more than luck.  
(to Barbara)  
Any updates?

BARBARA

So far, we've identified ten children over the last six years.

MATT

Shit. Any idea how many people they killed?

BARBARA

We're not sure. A lot. We're trying to unwind the records but they did a good job of choosing people who didn't have a lot of family. A lot of them had been cut off when they came out so...

ELLIE

How did they get away with this?  
(looks at Barbara)  
I mean, no offense but...

BARBARA

No, I get it. I'm asking myself that same question.

WINNIE

We knew they were homophobic assholes, but it never occurred to us that they could be baby stealing serial killers.

ELLIE

Did they know the two of you were a couple?

BARBARA

I don't think so. We kept things pretty quiet.

WINNIE

It's the only way to survive in a place like that. That's why I was giving you dirty looks that first day you came in. It's not the kind of place you can be that open.

MATT

And that's okay with you?

WINNIE

Us being there is better than us not. We thought we'd win people over in time.

ELLIE

But then they turned out to be baby stealing serial killers.

Everyone kind of nods like "eh, what are you going to do?"

MATT

How's Frankie?

WINNIE

She's good. We're hoping to get her out of the group home to our place by next week.

ELLIE

Her parents are going to allow that?

WINNIE

They said their "son Frank" was welcome to come home but not Frankie.

The four of them let that sink in for a moment.

MATT

Let me know when she gets there. I want to come down to see her.

ELLIE

All of us will.

Matt and Ellie grasp each other's hands.

EXT. ATLANTA HOSPITAL - PARKING LOT - DAY

Ellie is helping Matt buckle the baby into a car seat in the back of Ellie's car.

INT. ELLIE'S CAR - DAY

Ellie gets into the passenger seat and Matt gets into the driver's seat. Ellie looks into the back seat at the baby.

ELLIE

Okay... are we ready to go?

MATT

Oh! Almost.

Matt reaches into a bag beside him and pulls out a small stuffed animal toy - it's a unicorn with a rainbow horn.

Ellie laughs as Matt hands it to little Jack, who appears delighted.

ELLIE

He likes it.

MATT

Wow... we really are born that way.

Ellie laughs, gives him a playful punch in the arm, and then Matt puts the car in gear.

EXT. ATLANTA HOSPITAL - PARKING LOT - DAY

The car drives away as we...

FADE TO BLACK.

**END**