

EAGLE ROCK

Written by

Eleanor Wells

INT. CAR - NIGHT

A quiet mountain road. Summer. It's the Fourth of July, 1971. The Rocky Mountains of Colorado. Fireworks are still heard, but they're distant in the late evening hours.

BLAKE (22) drives. He's football star handsome but there's a certain light missing from his eyes. It's old car, from the 1950s or before, its wear and tear obvious.

ALEX (21) has the spirit of a grown up Alice Liddell. She sits in the passenger seat, watching the road. She takes in the serenity of the outside. Crickets chirping. A brilliant night sky. No other cars on the road. Peace.

She begins to sing softly. The Mamas & the Papas *The Right Somebody to Love*.

ALEX

*Not a big doll house, or a Mickey
Mouse, but the right somebody to
love...*

SASHA (20), a sixties mod type, and MICHELLE (17), curious, sit in the back.

In other circumstances they'd seem to be a normal group of friends. But they all wear dark clothes, covered in blood. Just then, Sasha joins Alex in the song.

SASHA

*Ice cream cake and candy may be
fine and dandy...*

SASHA/ALEX

*..but if you ask me they aren't one
two three to the right somebody to
love.*

Michelle, still unsure of herself, speaks up.

MICHELLE

We have to ditch our clothes.

She points to a dirt path ahead, beside a river. Blake notices.

EXT. MOUNTAIN ROAD - NIGHT

He pulls over. Parks. They all get out. Blake takes fresh clothes out of the trunk.

They begin to change and clean the blood off of their skin. Michelle is somewhat distant from the rest of the them. One by one, they toss their clothes into the river.

They finish changing and get back into the car.

From BLACK, we hear a girl's voice. She speaks in a British accent. Later, we'll know her as Claire.

CLAIRE (O.S.)
You can't stop me.

ALEX (O.S.)
You're making a mistake.

CLAIRE (O.S.)
Alex. Let go of me.

The dream fades.

INT. ALEX'S CABIN - NIGHT

SUPER: THREE WEEKS EARLIER

A small cabin with two bunk beds. Alex, on one of the bottom bunks, opens her eyes, woken from a dream.

Sasha is sound asleep on the top bunk above her. HELEN (23), beautiful and perky, sleeps on the opposite. One small, overfilled wardrobe sits at the end of the room.

Beside Alex's bed are several drawings. One of Alice and the White Rabbit, another of another of a mother and daughter in an open field.

She stares at the empty bottom bunk opposite her. She turns back and forth in bed for a moment, restless. Then, she stands up, grabs a sweater from the wardrobe, and begins to walk outside.

EXT. COMMUNE - NIGHT

We see the commune in full. Surrounded by mountains, forest and a brilliant night sky. Five small cabins, connected by a dirt path. A central area with a fire pit. A larger cabin and open air pavilion.

Alex starts to sits down by the fire pit when she sees that JAY (37) is already there. Tall and dark haired, to Alex he is a perfect Adonis.

ALEX

I'm sorry.

He's barely phased.

ALEX (CONT'D)

I can't sleep.

JAY

Do you want to talk?

ALEX

I'd like that.

He stands up. Extends his hand.

JAY

Let's go inside.

INT. JAY'S CABIN - NIGHT

Jay turns on a light. The cabin is cluttered but spacious and somewhat luxurious. There's a double bed, a desk, a wardrobe, a fireplace. Jay shuts the door, and looks right at her.

He puts his arms around her, bringing her close.

JAY

What's wrong?

ALEX

I had another dream, is all. About Claire.

Jay purses his lips.

JAY

Alexandra. We have to forget about her.

ALEX

I know...

He takes her hand again.

JAY

Let's sit.

They both sit on the bed. She puts her head on his shoulder. She shuts her eyes. Comforted. At peace. Nothing else in the world matters.

INT. JAY'S CABIN - LATER

Alex awakes, the soft glow of the moonlight on her face. Outside, crickets chirp, and the faint sound of a river is heard in the distance. On the bedside, a clock reads 3:45.

She sees Jay is still asleep. She watches. Drawn to him like a magnet. She rouses him. He sighs. Leans up against his pillow.

She sits up too.

JAY

What do you need?

Alex opens her mouth to speak, but says nothing.

JAY (CONT'D)

It's the middle of the night. I'm going back to sleep. I suggest you do the same.

She stays limp at his side.

JAY (CONT'D)

If you can't, then why don't you go into town? We need supplies.

ALEX

Now?

Jay gives her a look. Alex reverses.

ALEX (CONT'D)

All right, I'll go. What do we need?

He gets car keys and some money out of the drawer on the end table. Then, he hands her a hand scrawled list. Toilet paper. Soap. Toothpaste. Lighter fluid.

JAY

Get me a brownie from the bakery while you're at it.

She stands up, gathering everything. She lingers.

ALEX

This was nice.

He smiles wryly.

JAY

I'll see you later.

EXT. MAKESHIFT CAMPSITE - DUSK

July 20th, 1969. Alex, alongside Sasha, Helen and DEBBIE (16), sandy haired and with a smile that makes her seem even younger, all gather around a small radio. They listen to news of the Apollo 11 moon landing.

SASHA

I'm hungry.

ALEX

Jay's bringing food. He said.

Debbie turns the radio up.

DEBBIE

Hey, I want to listen.

ALEX

Nothing's happened for hours, Deb.

Just then, they hear a car pull up.

DEBBIE

That must be him.

The girls see Jay alongside an unfamiliar guest, CLAIRE (19), who, with wide blue eyes and red hair looks like a rock star's muse, something between Pamela Courson and Jane Asher. She and Jay steal looks the entire time.

Alex goes to meet him, and Jay hands her paper bag filled with wrapped sandwiches. Alex takes them back over to the others.

JAY

This is Claire.

HELEN

We're just listening to the radio if you want to join us. I think something's going to happen soon. I'm not really sure. I'm Helen, by the way.

She speaks in a British accent.

CLAIRE

Pleasure.

The girls open a space in the circle for her.

DEBBIE

I'm Debbie.

SASHA

Sasha.

Alex is the only one who hasn't introduced herself.

ALEX

(Barely audibly)

Alex.

Claire bites her lip and turns to Jay, lingering by his tent. She catches eyes with him.

CLAIRE

Jay? Won't you sit?

He gives her a look and turns back the way he was facing.

DEBBIE

Don't worry about it.

Claire notices Alex staring at her. She smiles nervously.

EXT. ROAD - DAYBREAK

1971. Alex drives through a small mountain town. She pulls into a general store, smiling when she sees it open.

INT. BAKERY - DAY

Alex orders the brownie for Jay.

Then, she notices a young woman, Michelle, watching her from outside. Ragged hair. Red eyes. Backpack slumped over her shoulder. Michelle feels Alex's eyes on her and turns away.

EXT. BAKERY - DAY

Alex walks out of the bakery with a brownie in one hand and towards the car. In the back seat is a bag of supplies. She sees Michelle watching her from around the corner.

Michelle approaches Alex.

MICHELLE

Can I have your brownie?

ALEX

Um, I'm sorry, this is for somebody else.

MICHELLE

Please. I haven't had anything to eat in two days.

Alex sees the look in her eye. Recognizes it.

ALEX

What's your name?

MICHELLE

Michelle.

ALEX

I'm Alex.

An awkward silence.

MICHELLE

I left. Home, I mean.

Alex nods. She understands.

ALEX

Are you headed somewhere?

Michelle shakes her head.

MICHELLE

I could use some hot food and a real bed to sleep in. I wanted to get away so bad I...

She trails off. She notices Michelle continuing to stare at the brownie. Alex gestures towards the car.

ALEX

If you're hungry, we can stop. I have to get gas anyway.

MICHELLE

I don't have any money.

ALEX

My treat.

INT. ROADSIDE DINER - DAY

A diner in the middle of nowhere, off the interstate. Alex and Michelle sit at a booth. Both eat burgers, shakes and fries.

ALEX

Favorite band?

Michelle doesn't hesitate for a nanosecond.

MICHELLE
The Beatles.

ALEX
Good choice.

MICHELLE
What about you? Your favorite band,
I mean?

ALEX
The Doors.

MICHELLE
They're good too.

ALEX
The Mamas and the Papas are a close
second though.

Michelle nods.

ALEX (CONT'D)
What else do you like to do?

MICHELLE
I like being out in nature. I lived
on a ranch, you know. With my dad.
I liked the ranch, just not him.

Alex notices Michelle's gaze has shifted downward.

ALEX
What made you decide to leave?

MICHELLE
I was lying in bed one night. I
couldn't sleep. I thought to
myself, there's so much out there.
And I didn't want to be stuck with
my father. So I packed up my stuff
and left.

Alex listens. Thinks.

ALEX
You know, there's someone I think
you should meet.

MICHELLE
Who?

ALEX

You just have to meet him. He's helped me. He's helped a lot of people.

MICHELLE

Okay.

EXT. FOREST ROAD - DAY

Alex drives up a windy mountain road. Michelle looks out in awe at the nature that surrounds them.

ALEX

It's pretty groovy, isn't it?

Michelle nods.

MICHELLE

So, where exactly are we going?

ALEX

To where I live.

MICHELLE

You're sure it's okay?

ALEX

Of course. Everyone's always welcome. It's really wonderful. There's a river we swim in sometimes. And after dinner, we sit around the fire and just talk. Everyone's like a family.

Michelle nods, taking it in.

ALEX (CONT'D)

We do work, though. But it's fun work. Weeding, planting trees, things like that. We grow all of our own food too.

Michelle says nothing. Her gaze again shifts away, and Alex notices the bruises on Michelle's arm. There are many. All thick and dark.

Alex takes a deep breath and continues driving. She notices Michelle's looking out at their surroundings. As they turn onto a dirt path, they pass a hand painted sign that reads: "Welcome to Eagle Rock Campground and Recreation Area".

Alex looks over at Michelle and smiles. She smiles back.

EXT. COMMUNE - DAY

Alex pulls up behind Jay's cabin. She takes the brownie and the toilet paper. They both get out.

It's afternoon, and various GROUP MEMBERS mill about. All young, college aged women. Alex and Michelle walk along a path towards the cabins.

ALEX

We'll put you somewhere. There's an open bunk with me and Sasha and Helen.

She's caught eyes with Jay, sitting by the fire pit.

ALEX (CONT'D)

But we can worry about it later.

She approaches and hands him the brownie.

JAY

Thank you.

He turns to Michelle.

JAY (CONT'D)

Who's this?

Michelle stammers. She turns bright red.

MICHELLE

I'm Michelle.

JAY

It's a pleasure to meet you. I'm Jay.

He extends his hand. They shake. He opens the bag the brownie is in, offering her a piece. She declines. She sits down, and they begin to talk.

Alex stands there watching, now useless. She feels a tap on her shoulder. Sasha stands beside her.

SASHA

Hey. Want to help me get started with dinner?

ALEX

Sure.

They walk away, Alex noticing that Jay and Michelle are still deep in conversation.

EXT. COMMUNE - NIGHT

The group begins to gather around the fire pit. Alex and Sasha are piling wood for the fire. Blake approaches them.

BLAKE
Hey ladies.

SASHA
Hi Blake.

BLAKE
Where were you today, Alex?

ALEX
I was in town.

BLAKE
Doing what?

ALEX
Getting supplies.

BLAKE
You picked up a stray, I see. She's cute.

Sasha laughs nervously. Blake does as well, but he says nothing. Sasha motions to the fire pit.

SASHA
You want to be helpful, go get the lighter fluid.

BLAKE
Sure.

He walks away. Suddenly, they see Jay standing over them.

JAY
What was that about?

SASHA
Nothing. Blake's getting lighter fluid.

By this time, others have begun to gather. Jay sits down, Alex and Sasha on either side of him.

Everyone chats amongst themselves. Alex and Jay exchange a look, but neither speaks. They notice Michelle taking an uncertain seat near the back of the crowd.

JAY

Michelle.

She looks at him, slightly nervous.

JAY (CONT'D)

Don't be shy.

She scoots closer to the rest of the group. At Jay's side, Blake has begun to disperse acid. The others begin to take it. Then, Blake starts the fire.

Alex notices Michelle looking at her acid tab uncertainly. Alex walks over to Michelle, and kneels next to her.

ALEX

(mouths)

You have to put it on your tongue.

Michelle nods and does so, uncertainly. She gives Alex a nervous smile. Alex smiles back at her, and returns to her seat.

By then, they're all there. Sixteen in all. Jay begins to address them. They're laser focused on him, hanging on to his every word.

JAY

We live in trying times and the world, well, it's a scary place to be a part of sometimes. In spite of their empty promises, the government is still sending innocent men to Vietnam to die for a lost cause. Many people still don't have the rights they deserve.

They listen.

JAY (CONT'D)

It's discouraging, even disheartening, to look at the world around us, to feel anything short of despair.

He takes a deep breath.

JAY (CONT'D)

In a way, all of this is human nature. We've forgotten how to treat each other with respect and decency.

He takes a deep breath.

JAY (CONT'D)

John Locke talks of Tabula Rasa. It's the idea that we come into this world uncorrupted. We're not born cruel. We're not born prejudiced or close minded. It's intoxicating, isn't it? The idea that anything negative or cruel can be unlearned. That's what we're here for.

He pauses, letting his words sink in. Alex watches him, mesmerized even though she's heard this many times before. Out of the corner of her eye, she sees Michelle watching Jay particularly intently.

JAY (CONT'D)

We have someone new with us tonight. And hopefully for a long time.

He looks to Michelle. She notices. Stares back.

JAY (CONT'D)

I would like you all to treat her with the kindness you already show one another.

Michelle beams. By now, the world around Alex has become hazy. Some retreat to their beds. Others dance.

The fire begins to die down.

She hears bits of music in the distance.

Then, she sees Jay leading Michelle leading Jay towards his cabin. She stands up. Heads towards hers.

EXT. JAY'S CABIN - DAY

Nothing but crickets and the slight gust of the night wind. Alex walks, with a towel and oversized shirt, past Jay's cabin. Candlelight gives the room a soft glow. She hears voices, and tries her best to inch close without being seen.

Alex catches a glimpse. Michelle sitting on the bed. Jay beside her. She doesn't quite hear what they say, but as Jay leans in for a kiss, Alex looks away and continues walking.

EXT. PARK - DAY

1967. Seventeen year old Alex is softer around the edges, innocent, sweet. She sits next to CAROLYN (17). Unlike Alex, she's extroverted, outgoing, confident. They both drink sodas. It's awkward.

ALEX

Do you want to see a movie? I haven't seen You Only Live Twice yet.

CAROLYN

I went with Paul last week.

ALEX

Of course. Paul.

She pauses.

ALEX (CONT'D)

We can see something else?

Carolyn checks her watch.

CAROLYN

I can't. I have to rehearse at five.

Alex sighs.

CAROLYN (CONT'D)

What?

ALEX

I never see you anymore.

CAROLYN

Well, I'm the lead, Alex. What do you expect?

ALEX

You make time for Paul.

CAROLYN

He's my boyfriend.

ALEX

And I'm your friend.

CAROLYN

Well, he doesn't constantly read depressing poetry.

Alex tenses. Carolyn realizes she's made a mistake.

CAROLYN (CONT'D)

Alex. That was rude. I'm sorry.

Alex listens.

CAROLYN (CONT'D)

It's just, ever since you got that book, I feel like you've changed.

ALEX

I haven't. I just feel like... she and I have been through the same things, you know?

CAROLYN

And Sylvia Plath killed herself. She wasn't a happy person.

Alex sighs.

ALEX

I'm going to be alone forever.

CAROLYN

No you're not.

ALEX

Who would ever want to date me?

CAROLYN

Lots of people, I'm sure.

ALEX

Yeah. Well, where are they?

Carolyn, not having a response, changes the subject.

CAROLYN

How's Marcia these days?

ALEX

She's fine.

Pause.

ALEX (CONT'D)

I don't really want to talk about her.

CAROLYN

Well, what do you want to talk about?

ALEX

I don't know.

CAROLYN

You don't want to hear about Paul,
you don't want to hear about the
play. You never ask me about my
life. What am I supposed to say to
you?

ALEX

Carolyn-

CAROLYN

I can't fix your problems, Alex.
That's got to come from you.

Alex nods.

CAROLYN (CONT'D)

You're coming, right? October 6th.

ALEX

I guess.

CAROLYN

You guess?

Carolyn pauses.

CAROLYN (CONT'D)

You know what?

She purses her lips.

CAROLYN (CONT'D)

I'll see you later.

ALEX

Bye.

EXT. PAVILION - DAWN

1971. Alex walks toward the pavilion where she sees Sasha and
Blake preparing breakfast.

BLAKE

Hey.

SASHA

Hi Alex.

ALEX
Need help with anything?

SASHA
Sure, you can help me chop
vegetables.

ALEX
All right.

Beside them, Blake cooks eggs.

SASHA
I have to cover at the visitor's
center today.

ALEX
Well, give Linda my regards.

SASHA
I certainly will, *sweetheart*.

They both giggle. Then, they see Michelle making her way toward the pavilion. A glow about her. They both smile, biting their lips.

ALEX
Good morning.

SASHA
How are you feeling?

Michelle approaches.

MICHELLE
Good.

Alex and Sasha laugh.

SASHA
Relaxed?

Michelle blushes. The girls both laugh. Blake, intently cooking his eggs, does too. Michelle looks to Alex, who smiles.

ALEX
Want to come help with breakfast?

Michelle nods. Alex gets plates out of the cupboard.

ALEX (CONT'D)

We need sixteen settings. You can help Blake when he's done with the omelettes.

MICHELLE

All right.

Michelle notices, next to the tableware, all of the canned and non-perishable food they have stocked.

MICHELLE (CONT'D)

I thought you said we grow everything here.

ALEX

Well, we do, but we have to be prepared.

MICHELLE

For what?

When Alex doesn't respond, Michelle laughs nervously.

ALEX

It's just a good thing you're with us.

Michelle approaches Blake. They chat, and she begins to help him with the plates.

EXT. PAVILION - LATER

The others have begun to gather. They sit four to a bench. Alex, Sasha and Michelle sit with Helen.

They all chat, food untouched on their plates. One plate of food sits on the counter. Then, their eyes turn. Jay approaches the pavilion. As he walks by, a few say good morning to him. He takes his food.

HELEN

Good morning, Jay.

JAY

Good morning, Helen.

ALEX

Good morning.

JAY

Alex.

The girls make a shift when Jay sits down at their table. Straighter postures. More confident demeanor. He's next to Alex, across from Michelle.

JAY (CONT'D)
Michelle. How do you like it here so far?

MICHELLE
Well. Everyone's been so nice.

Silence. Then:

MICHELLE (CONT'D)
Jay?

JAY
Yes?

MICHELLE
What's Tabula Rasa?

The rest laugh. More giggles. Michelle blushes.

JAY
Don't laugh.

He looks back at Michelle.

JAY (CONT'D)
Tabula Rasa is the philosophy that we're born good and it's society that makes us cruel.

MICHELLE
That makes a lot of sense.

He looks back at Michelle.

JAY
I know you've been hurt. But from now on, it's going to be different. We all love and care for each other here. There's no money. Nothing to tie us down.

Michelle looks down. Takes a deep breath.

JAY (CONT'D)
It's going to be okay.

The five of them continue to talk.

EXT. GARDEN PLOT - DAY

Alex kneels down in the dirt, picking ripe strawberries and putting them in a basket. Beside her, Debbie, now 18, also picks strawberries. The silence is awkward and cutting.

DEBBIE

You know what would be nice?

ALEX

What?

DEBBIE

If we had strawberry turnovers tonight.

Alex looks at her but says nothing.

DEBBIE (CONT'D)

Don't you ever miss baking?
Cookies, pies, things like that.

Alex is distant.

ALEX

No.

DEBBIE

Why not?

ALEX

We didn't really bake after my mom died.

DEBBIE

Oh.

Alex, not phased, continues talking.

ALEX

My stepmother would always get this awful cream pie from the store though. Then my dad would yell at me if I didn't eat it because he thought he was being impolite or something.

Debbie smiles weakly.

STEVE (O.S.)

Hey, slowpokes!

They both turn to see STEVE (20) standing near the edge of the plot. Not as handsome as Blake, but still confident, assured, cocky to a point.

STEVE (CONT'D)

We got to check on the tomatoes.

Alex stands up, laughs, takes her basket. Debbie does the same.

They all start to walk.

STEVE (CONT'D)

What took you so long?

ALEX

Steve, I'm going to smash these strawberries in your face.

EXT. COMMUNE - NIGHT

Deep into Jay's nightly sermon. Everyone's stoned. Time moves slower.

Alex and Sasha are at Jay's feet. Michelle is close to Blake. Not touching, but close. Both intently watching Jay, but each other as well. Alex notices. Sasha does too.

EXT. COMMUNE - LATER

The middle of the night. Alex heads out with her oversized shirt and towel. She hears loud conversation coming from beside the cabin. Sasha and Michelle.

MICHELLE

I didn't realize Blake was your boyfriend or anything.

Sasha pauses.

SASHA

He's not.

MICHELLE

Well then? What's the problem?

Sasha stammers for a response. They see Alex and both stare at her.

ALEX

I couldn't sleep.

They still say nothing.

ALEX (CONT'D)
I'm headed for a swim.

SASHA
You know what? I'll join you.

ALEX
Sure.

EXT. RIVER - NIGHT

1971. Underneath the stars, Alex emerges from the water. She sees Sasha sitting on a rock, lost in thought. Alex takes her towel and joins her.

ALEX
What's going on?

SASHA
Nothing.

She's holding back tears.

SASHA (CONT'D)
I have these feelings for Blake still and I wish I didn't.

Alex says nothing, but listens.

SASHA (CONT'D)
I know that Jay said it's better this way.

ALEX
He just wants the best for us.

SASHA
I know.

Alex squeezes Sasha's hand. Two sit in silence, watching the river, the stars.

EXT. CAMPGROUND - DAY

1969. As Blake chops wood for the campfire, Sasha watches him longingly. Off to the side, Helen and Debbie laugh over a magazine.

Alex writes a letter. "Dear Carolyn," it says. "It's been a long time. I'm sure you don't want to hear from me. Or maybe you do..."

Just then, Jay appears at the entrance. As he does, Alex sets aside the letter. Sasha continues to watch Blake.

JAY

Sasha.

SASHA

Yeah?

JAY

Where's Claire?

SASHA

She went into town. Remember?

JAY

Right.

Jay sits down near the fire pit. The others join them, forming a circle. Jay gives Blake and Sasha a look.

BLAKE

We'll be right back, okay?

JAY

Don't be gone too long.

Alex's eyes immediately begin to drift. They all watch her.

DEBBIE

Are you okay?

ALEX

Just feeling dizzy.

DEBBIE

Here.

Debbie takes Alex to her sleeping bag.

DEBBIE (CONT'D)

You lie down.

She does.

EXT. CAMPSITE - LATER

By the time Alex awakes, it's dark. She hears Jay and Sasha talking off to the side, near the fire pit. She turns to watch them, barely making them out in the darkness.

JAY
I'm very upset with you.

SASHA
Why? What did I do?

JAY
You know.

Sasha says nothing.

JAY (CONT'D)
You and Blake have been spending an awful lot of time together and excluding everyone else. It needs to end.

SASHA
Jay, I'm tired.

Jay grabs her arm and pulls her close, menacingly.

JAY
Don't you ever speak to me that way again.

He lets go of her arm.

JAY (CONT'D)
It's like you've learned nothing.

SASHA
I have.

JAY
Then you'll listen to what I have to say.

SASHA
Okay.

Jay smirks.

JAY
I never could have imagined you as a debutante.

Sasha gives him a blank look. Jay purses his lips. He gets up and walks off into the darkness. Then, Sasha goes to her sleeping bag next to Alex.

ALEX
Hey.

SASHA
Hey.

ALEX
How long was I out?

SASHA
A few hours. Blake and the others went to pick up Claire.

ALEX
Oh, okay.

She sits up to see Jay looking at them. Walking their way, he sits in between the two of them, focusing on Alex.

JAY
(to Alex)
You feeling okay?

ALEX
Yeah.

JAY
You were out for a while.

ALEX
Not feeling well.

He puts a hand on her shoulder.

ALEX (CONT'D)
I think I might need to go to the hospital.

JAY
Why?

ALEX
I don't know. I think I just need to go.

SASHA
We'll hitch a ride.

Alex wearily stands up.

INT. HOSPITAL ROOM - DAY

Alex and Sasha wait in a hospital room. Sasha turns to Alex.

SASHA
Alex?

ALEX
What?

SASHA
Do you feel like I've been
excluding you?

ALEX
What? No.

Just then, the DOCTOR enters.

DOCTOR
Miss Altman.

He walks over to the two of them.

DOCTOR (CONT'D)
You're going to have a baby. You're
about six weeks along.

He seems concerned about the two of them.

DOCTOR (CONT'D)
I see you're not married.

Alex shakes her head.

DOCTOR (CONT'D)
Is the father in the picture at
all?

SASHA
He is.

DOCTOR
How old are you?

ALEX
Nineteen.

DOCTOR
All right. Well, Miss Altman, if
you need us you know where to find
us.

EXT. CAMPSITE - NIGHT

Late. The others are asleep. Alex sits on top her sleeping bag, finishing the letter she was working on earlier. "If you see my father, tell him I'm learning to forgive him. Love, Alex."

She sees Jay approach and instinctively puts the letter aside. Jay sits down next to her.

JAY
What's this?

ALEX
Nothing.

He reads it.

JAY
Who's Carolyn?

ALEX
I thought I told you about her. We were really close. Back in Bozeman.

JAY
And?

ALEX
After my mom died, she was there for me. We did everything together. Then she got a boyfriend, and things weren't the same.

He continues to stare at her, but says nothing.

ALEX (CONT'D)
I miss her is all. I think you'd like her.

JAY
If you have an address I'll mail this in the morning.

Alex softens. He folds the letter and puts it in his pocket. He starts to stand up.

ALEX
Jay. There's one more thing.

He waits.

ALEX (CONT'D)
I'm going to have a baby.

JAY

What?

ALEX

That's what they told me at the hospital.

JAY

Are they sure?

ALEX

I would think so.

JAY

Who's the father?

Alex takes a moment to register the question. That he would even ask.

ALEX

You.

Jay sits down and takes a deep breath.

JAY

Alexandra... this is... wonderful news.

His tone indicates he feels it is anything but.

EXT. COMMUNE - DAY

Nine months later. The commune, although only Debbie, Helen, Blake, Sasha, Alex and Claire are there. Alex sits weakly beside the fire pit with the others, wrapped in a blanket.

She watches Helen rocking the baby. She approaches her.

ALEX

I thought I might get to hold her.

Helen gives her an awkward look. Then, she sees Blake walking towards them.

HELEN

(to Alex)

Later.

Alex stands there limply.

BLAKE

We're taking shifts.

HELEN
You should rest.

After a moment, she responds.

ALEX
Okay.

HELEN
So, what's her name?

ALEX
Esther.

Helen turns to the infant girl.

HELEN
Hi, Esther. I'm your aunt Helen.

She smiles. The baby seems to smile back.

Alex slowly walks away. Helen notices Claire has been watching the entire time.

EXT. COMMUNE - SUNSET

1971. Everyone enjoys their brief free time before dinner. Some mill about. Helen and Debbie knit off to the side.

Alex sits by the fire pit, sketching. She draws a bench inside of a park. Similar to where, ages ago, she was with Carolyn. It's rather good. Not brilliant, but above average, intricately detailed.

She suddenly notices Jay sitting next to her. Instinctively, she puts the sketchbook aside.

JAY
What are you drawing?

ALEX
Nothing.

JAY
I want to see.

She hands a sketchbook.

ALEX
It's a place where I used to go with my friend Carolyn. I told you about her, right?

JAY
The one with the boyfriend.

ALEX
I think that maybe I was a bad
friend.

He pages through the sketchbook where he sees other drawings,
mostly various landscapes.

JAY
Is that really what's troubling
you?

ALEX
I just think about how I sent her
that letter ages ago, and she never
got back. I mean, we fought, but I
was selfish. She's a good person. I
think you'd like her.

JAY
From what you've told me, I don't
think she ever really cared about
you in the first place.

Alex looks down at the ground.

JAY (CONT'D)
Do you think she's happy, playing
house with her little boyfriend?

Alex doesn't respond.

JAY (CONT'D)
Look at me when I talk to you.

She does. He is livid. She sees it in his eyes.

JAY (CONT'D)
Do you want to go back to Montana?

ALEX
No.

JAY
Do you want to stay here?

ALEX
Yes.

JAY
Are you sure about that?

ALEX

Yes.

Jay gives her a look and walks away.

INT. DEBBIE'S CABIN - DAY

Alex knocks before she sees Debbie sitting on her bed, holding ESTHER, now 1, and blonde like her mother.

DEBBIE

(quietly)

She's asleep.

Alex sits down next to Debbie.

ALEX

I wonder if her hair will darken when she gets older. It happened to my mom.

Debbie smiles.

DEBBIE

Ivy's supposed to have her next.

ALEX

Can I hold her for a minute until she comes?

DEBBIE

Of course.

Just then, Esther starts crying. Debbie laughs nervously.

ALEX

I'll take her.

She does and Alex begins to rock her. She's nervous, awkward in doing so at first, but soon, Esther stops crying. Alex begins to sing a lullaby. The Mamas and the Papas' Spanish Harlem.

ALEX (CONT'D)

*There is a rose in Spanish
Harlem... a red rose up in Spanish
Harlem... I'm gonna pick that rose
and watch her as she grows in my
garden.*

Just then, Jay enters with Debbie.

DEBBIE
I didn't think it was a problem.
I'm sorry.

JAY
(to Debbie)
Leave. Please leave.

He turns to Alex.

JAY (CONT'D)
What are you doing?

ALEX
I just got her to sleep.

JAY
Give her to me.

ALEX
No, I just got her to sleep.

Esther wakes up again and starts crying. Jay forcibly takes her out of Alex's arms.

JAY
You need to stop acting like you're more special than everyone else. Because you're not.

Alex bites her lip.

JAY (CONT'D)
Get out of here. I don't want to see you.

ALEX
(under her breath)
Fine.

JAY
What?

ALEX
I'm leaving.

Alex walks off, her face hot.

EXT. PAVILION - MORNING

Alex sits at a table with Steve, Debbie and Helen. She watches Jay at a table with Blake, Michelle and others.

They chat. Laugh. No vegetable omelettes this morning, only toast with strawberry jam.

Something's caught Jay's attention. A ranger car, parked beside their own behind Jay's cabin. A RANGER gets out, and makes her way toward the pavilion. Jay goes to meet her. The group members watch their conversation off to the side.

JAY

If we've offended you in any way,
we apologize.

RANGER

We really appreciate all the help,
but if you're going to be
representing the campground there
has to be some sort of guideline
for how to behave.

JAY

Understood. It won't happen again.

RANGER

Glad to hear it.

The Ranger nods. Goes back to her car.

Jay walks towards Sasha.

JAY

Sasha, come here. I want to talk to
you.

Sasha follows. He takes her to the side, but still in earshot of everyone else. In her face. Everyone else stares.

JAY (CONT'D)

What were you thinking?

SASHA

I'm sorry. I don't know what I did.

JAY

The ranger said you were rude to
some guests.

Sasha laughs.

JAY (CONT'D)

Don't laugh. This isn't funny.

She bites her lip. Her face turns serious.

JAY (CONT'D)

When you go out on the campground you're making an impression. And it has to be a good one otherwise it ruins everything for the rest of us. Do you understand?

SASHA

Yes.

JAY

Do you? Because this isn't the first time we've had to talk about how you interact with people.

SASHA

I'm sorry.

JAY

Sorry's not enough. You have to show it.

SASHA

I will.

JAY

All right.

He turns to the others.

JAY (CONT'D)

This goes for everyone.

INT. ALEX'S CABIN - DAY

Afternoon. Alex lays in her bed, reading. She has the cabin to herself. Just then, Sasha enters, looking frazzled. Alex puts the book down and sits up. They make eye contact.

Sasha lingers for a second at the doorway.

SASHA

I think we're going to take Michelle down to the river if you want to come.

ALEX

Sure.

Sasha's clearly exhausted as she climbs up to her bed to grab a shirt.

ALEX (CONT'D)
Are you okay?

SASHA
I'm fine.

ALEX
What happened yesterday?

SASHA
Nothing.

They exchange a tired look. Sasha holds a shirt in her hand. Alex takes one from off the floor.

SASHA (CONT'D)
Let's go.

EXT. RIVER - AFTERNOON

A perfect, sunny afternoon. Alex, Helen, Sasha and Michelle all walk towards the river, wearing loose, oversized shirts. As they approach, Sasha, smile on her face, jumps in and emerges laughing.

Helen jumps in next. Alex sees the hesitation on Michelle's face.

ALEX
You ready?

Michelle manages a half smile.

ALEX (CONT'D)
It's fun.

Alex jumps in too, joining the other girls. They all look to Michelle, encouraging her.

Michelle blushes and ends up sprinting and jumping in. They all swim around, splashing each other. Somewhere the playful chaos, Alex and Michelle share a reassuring look. The other girls notice then that Michelle's started to cry.

MICHELLE
Sorry it's just...

She takes a moment.

MICHELLE (CONT'D)
No one's ever cared about me like
this before.

SASHA

Michelle, we're so happy you're here.

The girls gather in a circle in the water.

MICHELLE

Alex?

ALEX

Hm?

MICHELLE

What did you mean earlier when you said we had to be prepared?

Alex gives her a look.

MICHELLE (CONT'D)

When I asked about the food.

ALEX

Oh. The world isn't going to go on like this. Not much longer. It's only a matter of time before nuclear war.

SASHA

It's true. Jay's going to help us survive. And then, when it's over, we'll start again.

Michelle listens.

MICHELLE

Oh.

A pause.

MICHELLE (CONT'D)

I guess we're lucky to know him, then?

HELEN

He's helped us all so much.

MICHELLE

He told me that I'm the only one in the way of my own happiness.

The girls nod vaguely, for they've all heard the same. Michelle smiles, thinking of it. She blushes.

Sasha giggles. Then, she splashes Michelle. The girls all laugh and begin to splash each other. Once they calm down, Michelle smiles.

SASHA

Claire doesn't know what she's missing.

They continue to splash each other.

EXT. TRAIL - LATER

The girls walk back together.

SASHA

The first night we swam with Claire, Alex made fun of her accent.

HELEN

Hey. There's no need to bring that up.

MICHELLE

Have I met Claire yet? You keep talking about her.

The girls all stare at each other awkwardly. Then, Helen turns to Michelle.

HELEN

Uh, no. She bunked with us before we met you.

MICHELLE

Where is she?

HELEN

We don't know.

EXT. TRAIL - DAY

1970, a year earlier. The girls walk the same trail, but instead of Michelle, they're with Claire.

CLAIRE

So my mum stops me at the door and says, where do you think you're going, dressed like that? And you know what day it was?

The girls look.

CLAIRE (CONT'D)

The third of August, 1963. Their last show at the Cavern.

ALEX

Wow. I can't believe you almost went.

CLAIRE

I just think, I could have been in line with them at the market or passed them on the street and never known it. I could have said that I saw them before they really made it and my mum stopped be.

SASHA

Who was your favorite?

CLAIRE

John, I think. My sister fancied George.

HELEN

How cool is that? To be able to say you're from the same city as the Beatles. Simon took me to see them in San Fransisco for my birthday a few years ago.

SASHA

I saw them at Shea Stadium.

ALEX

You did?

SASHA

Yeah. Dad had business in New York that week, so he took us.

ALEX

Wow.

CLAIRE

We're all quite proud of them. At least, we were. I can't say how things have changed.

HELEN

Why did you leave England?

Claire takes a deep breath. By this time, they've reached the edge of the trail, and approach the fire pit.

CLAIRE
Dad got a job.

EXT. COMMUNE - LATER

Later, the girls sit around the fire pit, talking. Claire is in the middle of the story. They all listen.

CLAIRE
So he turns to me and goes, ma'am, this is an empty cup. So I turn and sure enough, I gave him the mug without pouring the coffee.

The girls laugh.

CLAIRE (CONT'D)
Then he asked me for a date. He was how old, fifty?

All of the sudden, Claire takes a moment to catch her breath.

CLAIRE (CONT'D)
I'm going to go lie down. I'm not feeling so well.

They all nod and continue in their conversation.

INT. ALEX'S CABIN - LATER

Alex and Helen both re-enter to find Claire lying in bed.

HELEN
Hey, what's going on?

CLAIRE
I feel like I'm about to throw up. And like someone's drilling a hole into my skull.

HELEN
How long?

CLAIRE
I mean, it just started but I was really tired yesterday.

Claire takes a deep breath.

HELEN
I'll get Jay.

Alex kneels down next to Claire.

ALEX

Hey.

CLAIRE

I feel like I'm going to throw up.

Alex rummages through the wardrobe to find a basket. She discards its contents and hands it to Claire.

ALEX

Use this.

Just then, Jay and Helen emerge. He sees Claire and kneels down to meet her eye line. She grasps for his hand. He takes it.

JAY

What's wrong?

CLAIRE

I think I need to go the hospital.

JAY

Well, Helen could probably help you, couldn't she?

HELEN

I-

JAY

You were a nurse, weren't you?

HELEN

Not a doctor.

Just then, Claire throws up into the basket.

CLAIRE

I'd feel better if I went to the hospital.

Jay inhales.

JAY

You and Helen can go. Be back tonight.

He extends a hand to help her up. Claire stands, eying the basket.

CLAIRE

I'm sorry.

JAY

Don't worry about it. I hope you
feel better.

EXT. COMMUNE - NIGHT

The group gathers around the fire. Claire sits at Jay's side. He takes her hand and gathers the attention of the rest of the group.

JAY

I'm thrilled to announce that in a
few months time there will be a new
member of our family.

Claire smiles shyly.

JAY (CONT'D)

Claire has a very important task
ahead of her and you must all treat
her with kindness and care.

EXT. TRAIL - SAME

1971. The girls continue on the trail, closer to the commune.

MICHELLE

So what happened?

ALEX

We wake up one morning and she's
gone.

MICHELLE

What about the baby?

ALEX

Like we said, we don't know.

By then, they've arrived. Jay smiles at them in greeting,
cutting the conversation short.

HELEN

Michelle, do you want to meet
Esther?

MICHELLE

Who's Esther?

HELEN

The baby. We all look after her.
Come on.

The other girls stay. Helen leads Michelle away.

EXT. COMMUNE - NIGHT

They all sit around the fire. Each in a drug induced haze. Jay is tense.

JAY

I've been thinking a lot about Claire. Most of you knew her.

Jay makes eye contact with Michelle.

JAY (CONT'D)

But for those of you that don't, she broke my heart. I offered her a home and love and a family, and she threw it up in my face. And accused me of things that are untrue.

Jay bites his lip.

JAY (CONT'D)

There are evil forces at work. People who want to destroy our livelihood. And if you believe their lies, I don't know what to tell you.

Jay takes a breath.

JAY (CONT'D)

Who knows where she is now. I could really care less. That little whore will burn up with the rest of them when the end comes.

EXT. COMMUNE - DAY

1970. A shooting range has been set up with glass bottles. The girls sit attentively, watching Jay. He holds a gun.

JAY

Every one of you is going to learn how to use this.

His eyes catch Claire's.

JAY (CONT'D)

Claire. Step forward please.

She does, slightly nervously. She thinks she is going to be handed the gun, but instead, Jay gestures forward, in between two of the glass bottles.

JAY (CONT'D)
Stand there.

CLAIRE
What?

JAY
Do as I say.

She does, visibly shaking.

JAY (CONT'D)
Alexandra.

Alex stands and steps forward. Jay hands her the gun. Just then, he leans over her shoulder, showing her how to use it.

Claire doesn't speak but she's confused and shaking. Immediately, Alex shoots the two bottles at Claire's side. She relaxes. Alex puts the gun down, and Jay turns to the rest of the group.

JAY (CONT'D)
You are also going to need to learn
how to trust each other. Switch.

They switch places. Claire is shaking so badly she drops the gun. She picks it up and Jay approaches her, guiding her hands.

JAY (CONT'D)
She trusts you. Don't you trust
you?

CLAIRE
I don't want to hit her.

JAY
That's the whole point.

CLAIRE
Jay, I don't want to do this. Can't
we just shoot the bottles?

JAY
No.

Claire stares back at him a scared blank look on her face. Jay guides her hands over the trigger, and shoots both bottles again. He takes the gun from her, and Claire starts to cry.

JAY (CONT'D)
You're pathetic.

Claire stays there for a moment.

JAY (CONT'D)
It makes me wonder how much you even care about that child that's growing inside of you. I would think that you would want to learn how to protect him or her. But apparently not.

CLAIRE
Jay-

JAY
What? What do you have to say? Keep in mind that every moment you stand there you're holding up everyone else.

She stares at him blankly, then sits down. Just then, Jay calls two other girls up.

EXT. COMMUNE - DAY

1971. The group has partnered up. Alex is with Michelle. They're doing trust falls. Jay walks around, seeing how everyone is doing.

Now, Alex is the one to catch Michelle. Instead of falling, she's watching Jay, clearly bugged out from an LSD trip. He's begun to watch the two of them.

ALEX
Michelle?

Michelle laughs.

MICHELLE
Sorry, his head is really big.

ALEX
Okay, come on.

Michelle laughs as she falls into Alex's arms.

MICHELLE
And yours is really small.

Just then, Jay approaches.

JAY
What's going here?

Michelle laughs.

MICHELLE
Hi.

ALEX
She's had a bad trip.

JAY
I can see that. Michelle, why don't
you sleep it off?

MICHELLE
Okay.

As she walks away, Jay draws Alex's attention back towards him.

JAY
I'll be your partner.

Alex immediately falls into Jay's arms. She stands up and looks right into his eyes.

ALEX
I'm worried about her.

JAY
Why? She's loyal.

ALEX
Yeah. I suppose she is.

He smiles wryly at her.

EXT. COMMUNE - DAY

The next day. The group is set up for a similar scenario as the shooting with Claire, except this time, it's with knives. Sasha waits at a board.

Helen throws a knife, hesitating slightly. It flies way off to the side. Debbie goes next, hesitating a second more. The knife lands in a similar position.

Then, Michelle goes. She throws almost immediately. It lands very close to Sasha's head, but doesn't graze her. Sasha laughs, and Michelle smiles.

EXT. JAY'S CABIN - NIGHT

Blake and Steve park the car in the middle of the night. Jay greets them, and they pop the trunk, revealing a mass of weapons that they've stockpiled. Guns, knives, and ammo.

Jay looks at what they've gathered, and smiles at them.

EXT. CAMPGROUND - DAY

The next day. Helen and Alex walk through the main campground. Each of them has a halfway filled trash bag in their hands.

Other CAMPERS walk by, but they mostly ignore the two girls. Some give them half smiles.

ALEX

People are so disgusting.

HELEN

Tell me about it.

Just then, Helen locks eyes with SIMON (24). Handsome. They stand and stare at each other.

SIMON

Helen.

Helen says nothing.

SIMON (CONT'D)

It's really you.

HELEN

What are you doing here?

SIMON

I'm camping. What are you doing here?

HELEN

I live here. Well, I work here but I live here.

SIMON

You've know, everyone's been worried sick about you. If I tell them....

HELEN

No, Simon, I'm sorry. This conversation never happened. You never saw me.

She takes Alex's hand and the two speed walk away. Simon stands there, dumbfounded.

SIMON

Come on. It's been two years and now you're just going to leave?

They walk more quickly.

SIMON (CONT'D)

Helen!

EXT. TRAIL - DAY

The girls are safely out of his line of sight. Helen's face is bright red.

ALEX

Who was that?

HELEN

My ex-husband. I don't know what he's doing here.

Helen bites her lip.

ALEX

That's Simon?

HELEN

Shit. He's going to tell. He's going to find me.

ALEX

Well, he doesn't know where he live.

HELEN

But the rangers do.

Helen takes a deep breath. She's far away, another time and place.

ALEX

Helen. You have to tell Jay.

EXT. PAVILION - DAY

Alex, Helen, Debbie and Michelle prepare dinner.

Alex and Helen watch the stove. Helen is clearly distant. Debbie and Michelle chat as they chop peppers.

DEBBIE

One night she made me get up in the middle of the night because I didn't do the laundry right. Made me rewash everything by hand.

Michelle listens.

DEBBIE (CONT'D)

I fell asleep in class the next morning. It was so embarrassing.

MICHELLE

What made you leave?

DEBBIE

I met Alex and Sasha.

Debbie and Alex exchange a smile.

DEBBIE (CONT'D)

Then, they introduced me to Jay.

MICHELLE

Yeah.

She extends her arm. Visible bruises.

MICHELLE (CONT'D)

That's what I got whenever I stepped out of line.

Helen notices something else. A male figure approaching the pavilion. She sees it's Simon, and curses under her breath. Alex watches as Helen and Simon talk. Just then, she notices Jay approach her.

JAY

What's going on?

ALEX

I don't know.

He inhales deeply. Helen and Simon approach the pavilion. Both notice Jay watching them.

HELEN
Um, Simon, this is Jay.

JAY
Pleased to meet you.

SIMON
Hello.

Then, Helen turns to the girls.

HELEN
And this is Michelle and Alex and Debbie. You can meet everyone else at dinner. It'll be ready soon.

SIMON
What do you mean? We're not staying.

Jay smiles.

JAY
Of course you are.

EXT. PAVILION - LATER

As the group disperses from dinner, Alex and Sasha help clean up. They watch Simon on the phone.

SIMON
I found her... Yes... it's a bit of a trek on foot... I can find out exactly where.

Just then, Jay appears in front of Simon and forcibly hangs up the phone.

JAY
Do you have permission to use the phone?

SIMON
Uh...

Jay stares, but says nothing. Simon purses his lips. Jay gives him a condescending smile and walks off. Sasha and Alex exchange a look.

INT. ALEX'S CABIN - NIGHT

Alex tries to fall asleep. There's a knock at the cabin door.

SIMON (O.S.)

Helen. It's me.

Helen, wide awake the whole time, climbs down from her bunk and opens the door.

HELEN

You're going to wake the others.

They start to whisper. Alex pretends to sleep while she listens.

SIMON

Let's go somewhere.

HELEN

Where? Now?

SIMON

I'm sorry about everything, okay? I just didn't think it would lead to... this.

He hesitates.

SIMON (CONT'D)

I've never stopped thinking about you. After all of this time. Come on. I walked almost six miles uphill just to see you.

Helen softens, but still says nothing.

SIMON (CONT'D)

Let's talk.

He takes her hand. Leads her outside.

INT. CAR - DAY

1969. Alex, Jay and Sasha parked somewhere in the forest, at a stop off from the main road. Outside, Jay looks out at the view, of forest and mountains below them.

Alex and Sasha sit in the back of the car, looking over a map.

ALEX

You have it upside down.

SASHA

Oh.

She flips it.

SASHA (CONT'D)

Oh, I see. Got it.

She traces their path before she sees Alex isn't paying attention.

Instead, she's watching the girl in the car next to them. Wearing a nice dress. Her makeup running. Helen. She's sobbing.

Alex and Sasha exchange a look. Then, they see Jay notice her and walk straight to her car. Helen unrolls the window.

Helen and Jay begin to talk. Sasha then unrolls the window so they can hear.

JAY

What are you doing out this way?

HELEN

Please don't ask me.

JAY

Look at me. You don't have anything to be ashamed of.

Then, Alex gets up and out of the car.

EXT. SCENIC OVERLOOK - DAY

Alex stands limply there for a moment. Helen and Jay are still deep in conversation, and don't notice her.

JAY

You seem like you could use a hot meal.

ALEX

Jay.

Jay turns around, frustrated.

JAY

Yes?

ALEX

We should go before it gets dark.

JAY
Be right there.

He then turns back to Helen.

JAY (CONT'D)
Are you coming with us?

Alex lingers by the car door, watching Helen hesitate.

After a moment, she gets out, takes a single bag from the back, leaving her keys on the hood.

Jay smiles as she follows.

EXT. FOREST - NIGHT

Jay and Helen stand in the middle of their campsite as Alex and Sasha prepare their sleeping bags. They look up at the night sky.

HELEN
It's like something out of Van Gogh.

JAY
There's so much beauty in this world.

Jay turns to them.

JAY (CONT'D)
Start the fire. We're going to take a walk.

Alex and Sasha watch the two of them walk off. They start to gather firewood. Alex sits near the pit.

SASHA
What's wrong?

ALEX
She's so pretty.

EXT. COMMUNE - NIGHT

1971. The fire is dim. Jay and Blake chat off to the side. Towards the other end of the fire, Helen and Simon are deep in conversation. Alex watches. Her eyes drift to Jay. In her stoned haze, she looks at him longingly.

Sasha sits next to Alex, and they both watch Helen and Simon.

SASHA
Did I ever tell you about Teddy?

ALEX
No.

SASHA
Really?

Sasha's eyes light up, eager to tell the story. She's stoned too.

SASHA (CONT'D)
Well. He was my first boyfriend. I was sixteen. And after we had sex, he told the whole entire school that I was fast. And my parents found out.

Sasha laughs. Then, Alex laughs too.

SASHA (CONT'D)
Do you think Simon will live here with us?

ALEX
I don't know.

Sasha's stomach rumbles.

SASHA
I want chocolate ice cream.

ALEX
That sounds so good.

The girls lean back for a moment. Then, they notice Blake standing over them, holding car keys.

ALEX (CONT'D)
Hey.

SASHA
Hiya.

BLAKE
We got to go.

ALEX
Where?

BLAKE
We need more grass.

ALEX
That takes three of us?

BLAKE
Sure.

EXT. ROAD - NIGHT

The three drive.

SASHA
So, where exactly are we going?

BLAKE
I thought we'd try Tommy.

EXT. HOUSE - NIGHT

They pull over on a street, across from a dilapidated house.

BLAKE
So, here's the plan. We go in. I
get him to give me the grass. We
tell him we don't have the money,
but we can get it.

Blake takes a deep breath.

BLAKE (CONT'D)
It'll be fine.

They get out of the car. Approach the front door. They
knock.

TOMMY (38) answers. Gruff, dirty.

TOMMY
How much?

BLAKE
How much can you give us?

TOMMY
Come on in.

INT. TOMMY'S HOUSE - NIGHT

Alex and Sasha sit in silence as Tommy gathers weed for
Blake. Blake reaches for his pockets and pretends to be
surprised when they're empty.

BLAKE
Oh, fuck. I don't have the money
with me. I'm sorry.

Tommy is agitated.

TOMMY
Well.

BLAKE
Can I go back and get it?

TOMMY
That's fine.

He hesitates in handing Blake the weed.

BLAKE
Listen, I'd rather Jay not know
about this. So if you give it to me
now, I promise to come back.

Tommy considers. Looks to Alex and Sasha.

TOMMY
One of your girls has to stay with
me.

Alex, Sasha and Blake exchange a look. Sasha then gives the
two a nod.

BLAKE
Sure.

SASHA
(to Tommy)
I can be good company.

They nod. Alex leaves with Blake.

INT. CAR - NIGHT

Alex and Blake drive. The weed is shoddily concealed in a bag
that Alex holds. Blake's driving is wobbly.

ALEX
What are we going to do about
Sasha?

BLAKE
I'm sure she'll be okay.

A cop car pulls them over.

BLAKE (CONT'D)

Oh, fuck.

Blake pulls over and waits. Unrolls the window. The FEMALE OFFICER approaches.

FEMALE OFFICER

Good evening.

BLAKE

Evening.

FEMALE OFFICER

How are you tonight?

BLAKE

Just fine.

FEMALE OFFICER

Can I see your license and registration?

Blake fumbles in reaching over for them. In doing so, he knocks Alex's bag over, revealing the weed.

FEMALE OFFICER (CONT'D)

I'm going to have to ask you both to step out of the vehicle.

EXT. ROAD - DAY

Alex and Blake step out. The Female Officer arrests both of them.

EXT. COMMUNE - DAY

Debbie and Michelle sit and knit near the fire pit. Helen and Simon, sit beside them too. But they're in the midst of an intense conversation, in their own world. Simon tries to touch Helen's shoulder, but she pulls back.

Michelle notices Jay, further back, watching the two of them in silence.

SIMON

What do you even see in that creep anyway?

HELEN

Don't talk about Jay like that.

Before Simon can respond, they're distracted by Sasha, out of sorts, who joins them.

SASHA
Alex and Blake aren't here?

HELEN
No.

DEBBIE
Where were you?

SASHA
Oh, it was crazy. We went to Tommy's last night. I had to stay behind. But. I told him I needed to take care of lady problems and he let me go.

No one says anything. Just then, they see Jay hanging up the phone and begin to walk their way. Sasha watches him. While she's distracted, Simon turns to Helen.

SIMON
(mouths)
Your friend's charming.

Then, in response, Jay approaches the group.

JAY
Simon. Steve could use your help chopping wood. If you're going to stay, you might want to pull your weight.

SIMON
Yes, sir.

Simon gets up and walks off. Helen watches him and sighs. Jay turns to her.

JAY
Get dinner started.

Helen nods and walks towards the pavilion without a word.

JAY (CONT'D)
Sasha, you help her. Debbie, Michelle, I'll be back.

He walks away.

For a moment, the commune seems quiet. Michelle takes a moment to take in the scenery.

MICHELLE

It's really beautiful here.

DEBBIE

Yeah. It is. We weren't always here.

MICHELLE

Where were you before?

DEBBIE

All over. We stayed in Kansas for a while though.

MICHELLE

Kansas?

DEBBIE

Yeah, in a house. It was a gas.

INT. KANSAS HOUSE - DAY

1969. A dilapidated house. Claire, Debbie, Alex, Sasha and Helen sit around a frayed couch. They share a Hershey bar and watch reruns of Gilligan's Island on a fuzzy television set.

ALEX

Which characters are we all?
There's seven of us and seven of them.

SASHA

I'm Ginger.

ALEX

Helen is Ginger. You're the Skipper. I'm Mary Ann. Debbie, you're Mrs. Howell. Jay is the Professor. Claire, that means you're Mr. Howell.

Claire bites her lip to keep from laughing.

DEBBIE

Who's Gilligan?

ALEX

Blake?

The girls all laugh. Just then, the phone rings.

DEBBIE

I'll get it.

She gets up and walks into the hallway.

DEBBIE (CONT'D)

Hello?

A woman's voice answers.

SARAH (O.S.)

Hello. Is this the residence of Jay Whitman?

DEBBIE

Who are you?

SARAH (O.S.)

I'm Sarah. Can you put him on?

Debbie's eyes widen and she hangs up the phone. A couple of the girls stare back at her.

ALEX

Who was that, Deb?

DEBBIE

Wrong number.

INT. KANSAS HOUSE - LATER

The girls, alongside Blake and Jay, sit at the table. They eat pasta and marinara sauce.

JAY

I was thinking that it might be time to head west soon.

DEBBIE

Jay. You got a phone call today.

Everyone's eyes are on her now.

JAY

From who?

DEBBIE

Someone named Sarah.

Jay's face falls. He purses his lips, stands up, touches Debbie's shoulder, and disappears into the hallway. The girls exchange a look.

INT. KANSAS HOUSE - NIGHT

Late at night. Debbie starts to walk down the hallway. She hears a voice. Jay's. Then, she sees his figure, but he doesn't notice her. She freezes, and hides around the corner.

JAY

You know, I always knew you'd remarry but I never thought you'd settle for such a square.

Just then, Jay looks back. Locks eyes with Debbie.

JAY (CONT'D)

Excuse me one second.

He looks at Debbie.

JAY (CONT'D)

Do you need something?

DEBBIE

I was just going to get a glass of water.

JAY

By all means.

Debbie walks by. Jay continues talking. His voice is lowered, but Debbie can still hear.

JAY (CONT'D)

When do you need the next check? I can send it tomorrow.

Debbie is near the kitchen now, but she lingers.

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

She's old enough.

Debbie walks to the sink.

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

Sarah. You can't ever call here again. Do you understand?

Debbie pours her glass.

SARAH (O.S.)

Do you think I want to talk to you? Jay.

Jay hangs up. He locks eyes with Debbie again, but says nothing to her. Instead, he disappears down the hallway, into the darkness.

EXT. JAIL - DAY

1971. Alex and Blake follow behind Jay, towards a car. He gives them both a look.

INT. CAR - DAY

Jay drives angrily. The three sit in silence.

JAY
Do you realize how reckless that was?

Neither say anything.

JAY (CONT'D)
Do you?

BLAKE
Sorry.

JAY
I'm going to have to fix this now, do you understand?

He pushes his fists against the steering wheel.

BLAKE
You're the one that told us to go.

From Jay's look, Blake immediately knows this is a mistake.

JAY
Don't talk to me that way. Got it?

BLAKE
Yes.

JAY
Do you want to still be sitting in jail?

BLAKE
No.

JAY
When I ask you to do something, I put my trust in you.

(MORE)

JAY (CONT'D)

How do you think it feels when you violate that?

BLAKE

(meekly)

Not good.

JAY

What?

BLAKE

It doesn't feel good.

Jay starts to calm down.

JAY

No, it doesn't.

BLAKE

I'll make it up to you. I promise.

Jay says nothing.

BLAKE (CONT'D)

Where's Sasha?

JAY

She's fine.

They continue to drive.

EXT. OUTHOUSES - DAY

The edge of the commune, where the two outhouses are. Alex finds herself waiting behind Simon. She says nothing to him.

SIMON

Hello.

Alex looks.

ALEX

Hi.

SIMON

It's Alex, right?

ALEX

Yeah. That's me.

SIMON

So, how old is Jay anyway?

ALEX
What does it matter?

SIMON
Don't you screw him too?

ALEX
Excuse me?

SIMON
I have a right to know the kind of
man Helen left me for. Don't I?

ALEX
Helen didn't leave you for anyone.

Alex pauses.

ALEX (CONT'D)
You've got some nerve coming here,
by the way. You know everyone here
knows who you are.

SIMON
You don't know the first thing
about me, okay?

ALEX
I know about the baby. I know how
just told her to get over it.

Simon's face falls.

ALEX (CONT'D)
I know you bought your way out of
Vietnam.

SIMON
Says the girl who was just in jail.

Just then, one of the outhouses opens up. Simon enters,
giving Alex a look.

EXT. COMMUNE - DAY

Alex finds Michelle sitting alone by the fire pit. She
approaches.

ALEX
Hey.

MICHELLE
Hey.

ALEX

Is something wrong?

Michelle pauses. Considers her words carefully.

MICHELLE

Debbie told me that there's a woman that Jay sends money too. The mother of his kid or something. Is it that girl Claire?

ALEX

No. Debbie doesn't know what she's talking about.

Michelle says nothing.

Before Alex can continue, their attention is drawn to Helen and Simon a few feet away.

SIMON

You think this is normal? You really think this is normal?

HELEN

Who gives a fuck about normal? I'm happier here than I ever was with you.

Simon takes a deep breath, clearly hurt.

SIMON

That hurts.

HELEN

I'm not going anywhere with you.

SIMON

All right. I'm out. Have fun fucking his brains out.

HELEN

Screw you. Jay's twice the man you'll ever be.

Simon speed walks past Alex and Michelle, not saying a word.

HELEN (CONT'D)

Simon, wait.

He does. He turns back to Helen, and the two move closer to each other.

HELEN (CONT'D)
I'm sorry. I'm sorry.

He takes a deep breath.

HELEN (CONT'D)
Please stay.

He brings her in his arms. Alex and Michelle both watch.

EXT. COMMUNE - DUSK

Together, Simon and Helen build the campfire as the rest of the group moves closer to the fire pit. Alex begins to encroach on their conversation.

SIMON
You should know that I talked to Jean. The other day. At least I tried before Jay hung up the phone on me.

HELEN
What?

SIMON
Helen, she's your sister. She misses you.

Helen says nothing.

SIMON (CONT'D)
Look, we're supposed to drive back to San Francisco tomorrow. I understand if... you still want to be divorced but, at least come home for her.

Helen stares. Before she can respond, they both notice Alex.

ALEX
I'm sorry. I didn't mean to overhear.

HELEN
That's okay.

They notice Jay approaching too, and all turn silent.

EXT. COMMUNE - LATER

The others sit around a dimmed fire. Alex notice Jay watching Simon, who sits alone outside of Jay's cabin. Alex walks towards him.

ALEX

Jay.

He doesn't look back at her when he speaks.

JAY

Go inside and get my car keys.

She nods and begins to walk toward the cabin. Out of the corner of her eye, she sees Jay and Simon begin to speak.

EXT. JAY'S CABIN - LATER

Alex turns around the corner, beside the cars, as Jay and Simon continue speaking.

SIMON

I'm not afraid of you.

Out of the corner of his eye, he sees Alex has returned. He motions for Alex to give him the keys. She does. Jay covers Simon's mouth tightly, gripping his entire body. He tries to fight back, but Jay is much stronger than him.

JAY

We're just going to go for a ride,
that's all.

Alex watches. Then, sits down and waits.

EXT. JAY'S CABIN - MINUTES LATER

Jay pulls up. Alex stands to meet him.

Jay ignores her. As she begins to walk away, she notices Helen approach Jay.

HELEN

Where's Simon?

JAY

He left. He didn't want to stay
here anymore.

Helen sighs, looking down at the ground. Alex continues walking forward, watching out of the corner of her eye.

JAY (CONT'D)
Listen Helen, he hurt you.

There's a hint of tenderness, but it's mostly anger.

JAY (CONT'D)
It was because of him that we found
you crying in your car with no
money and nowhere to go and nothing
to eat. Do you understand?

Helen says nothing. She begins to cry.

JAY (CONT'D)
Do you?

She nods.

JAY (CONT'D)
Then you better start showing me a
little bit of appreciation.

He leaves Helen and returns to his cabin.

EXT. COMMUNE - DAY

Afternoon. Alex sketches. She sits alone. She watches as Helen, feet away, tries and fails to focus on knitting. She sits beside Debbie and another GROUP MEMBER.

She gets up, and casually tries to join the circle. They ignore her. Then, Helen drops her knitting and swears under her breath. The others regard her.

ALEX
Are you okay?

HELEN
I'm fine. I'm going to see if we
have more yarn.

Helen gets up and walks off. Debbie stands up.

DEBBIE
Helen. I might have some.

Debbie pauses. Clutches her stomach for a moment.

ALEX
You okay, Deb?

Debbie answers without looking back at Alex.

DEBBIE
Yeah, I'm fine.

She continues walking towards Helen.

Alex and the remaining group member exchange an awkward smile. Alex turns away and notices Sasha and Michelle, who seem to be walking towards a trail.

Alex gets up, leaving her sketchbook there, and goes to join them. Before they notice her, she hears them talking.

MICHELLE
The Ted Adams?

SASHA
The one and only.

MICHELLE
He's your father?

SASHA
What do you care?

MICHELLE
He had a daughter that went missing
a few years ago. I read about it.

SASHA
You ask too many questions,
Michelle.

Just then, they both see Alex.

ALEX
Hey.

SASHA
Hey.

No one speaks. Michelle smiles tiredly. Sasha is clearly still agitated.

SASHA (CONT'D)
We're going to go hiking now if you
want to come.

ALEX
Sure.

They start to walk. As they do, Alex notices Debbie staring in their direction. She ignores her.

EXT. PAVILION - DAY

1970. The group begins to disperse from the pavilion. Alex lingers, trying to subtly overhear a conversation between Claire and Jay.

JAY

Amy, hm?

CLAIRE

Amy if it's a girl, Keith if it's a boy.

Claire blushes and bites her lip.

CLAIRE (CONT'D)

But I have a feeling it's a girl.

Then, Claire leans forward, closer to Jay.

CLAIRE (CONT'D)

I would like my parents to meet their grandchild. My brother and sister to meet their niece or nephew.

JAY

Your parents are in Minnesota.

CLAIRE

And they'd buy a plane ticket in a heartbeat if I just had the chance to tell them.

Jay notices Alex. They make eye contact, and she continues ahead.

EXT. RIVER - DAY

Alex and Claire sit at the river bank. Claire's bump is starting to show. As Alex washes clothes, Claire is distant. She takes off the sweater she's wearing.

CLAIRE

I'm a little warm.

ALEX

Do you need to go back?

CLAIRE

No. That's all right.

Claire gives a tired smile.

CLAIRE (CONT'D)
This reminds me of my first few days with you.

ALEX
What's that supposed to mean?

CLAIRE
Only that I miss it.

She smiles sadly.

CLAIRE (CONT'D)
Those first few days. It was the first time I'd really felt at home, living in America.

ALEX
Why are you thinking about that now?

CLAIRE
My parents never even asked if I wanted to leave England. They just decided. I was terribly homesick for so long. And nothing I did ever made it go away. Until Jay.

She takes a deep breath.

ALEX
That was a lifetime ago.

Claire laughs ruefully.

CLAIRE
I never meant to run away, when I left. I just wasn't happy at university and I wanted something different. I wasn't expecting... any of this.

ALEX
What's that supposed to mean?

She touches her baby bump longingly. Claire sighs. Forces a smile.

CLAIRE
I don't know.

ALEX
We should get back.

EXT. COMMUNE - NIGHT

1971. Late. The fire is dim. Most have dispersed. Alex watches Jay give all of his attention to another girl. After a certain point, she stands up and begins to walk.

EXT. DEBBIE'S CABIN - NIGHT

Alex approaches her cabin when she sees Debbie sitting outside hers, looking up at the stars. Distant. She sees Alex.

DEBBIE

Hey.

ALEX

What's going on?

DEBBIE

Not much.

Debbie shrugs, and Alex sits next to her.

DEBBIE (CONT'D)

You know, I was really unhappy when you met me that night. In Nebraska.

Alex listens.

DEBBIE (CONT'D)

I didn't date. Nobody paid me any attention. My mom criticized me no matter what I did. I remember driving one time to a track meet and thinking, there's got to be more to life than this.

ALEX

And?

DEBBIE

Well, when I met you guys, I felt like I'd gotten everything I ever wanted. Now I'm not so sure.

ALEX

What do you mean?

DEBBIE

It just feels like Jay-

ALEX

What about him?

DEBBIE

It doesn't seem like he has our best interests at heart.

ALEX

How could you even say that?

DEBBIE

I think I'm pregnant.

ALEX

What? Does Jay know?

DEBBIE

No. And I'm not going to tell him.

ALEX

Why not?

Alex says nothing.

DEBBIE

I skipped my period. I'm not going to take any chances.

Debbie takes a deep breath.

DEBBIE (CONT'D)

You know, the last time I saw my mom, she told me she loved me. And I just keep thinking about that.

Alex says nothing.

DEBBIE (CONT'D)

She's not a bad person. And I don't know. I'm getting tired of never having enough to eat. I don't want that life for my child.

ALEX

We'll, it's your choice.

Debbie smiles wryly.

DEBBIE

I'm going to try to get some sleep. Good night.

She goes back to her cabin. For a moment, Alex sits by herself, looking up at the stars.

She sees Jay walking towards her, looking somewhat aimless.

JAY
What was that about?

It takes Alex a minute to process. He gestures towards Debbie's cabin.

ALEX
Debbie just told me she might want to leave.

JAY
Did she really?

ALEX
She also told me that she was pregnant. I don't know if that's true though.

Jay takes a deep breath.

JAY
I'll talk to her.

Jay hesitates for a moment. He puts a hand on Alex's shoulder. Lingers for a moment. Then, he purses his lips and walks away.

EXT. COMMUNE - NIGHT

The next night. The group sits around the fire, silent. Jay clearly holds in anger.

JAY
Deborah.

Debbie's eyes widen as she locks eyes with Jay.

JAY (CONT'D)
Step towards me, please.

She hesitates.

JAY (CONT'D)
Don't be afraid.

She does, taking her seat next to Jay. Everyone else watches.

JAY (CONT'D)
Now we met two years ago?

Debbie nods.

JAY (CONT'D)
You were a nervous wreck.

Debbie says nothing.

JAY (CONT'D)
You hated the way your mother
treated you. You hated your fake
friends and going to work at Baskin
Robbins.

Debbie freezes. She's begun to shake in fear, though she
tries to hold it in.

JAY (CONT'D)
I gave you a home. I gave you a
family. And you've been happy here,
haven't you?

DEBBIE
Yes.

JAY
You're a liar.

Debbie bites her lip.

JAY (CONT'D)
Do you think the world wants you?
Do you think anyone out there
really cares about you? More than
us? Without me, you're nothing.

Debbie has no reaction.

JAY (CONT'D)
You ungrateful whore.

Debbie looks at the ground. Humiliated for all to see.

EXT. COMMUNE - LATER

Alex comes back from a swim to see Debbie and Helen sitting
outside, talking. They both stop and stare when they see
Alex.

HELEN
We're having a private
conversation.

Alex stays there. Helen and Debbie each grow increasingly
more uncomfortable.

Then, Alex turns and walks back to her cabin.

EXT. PAVILION - DAY

1971. Alex and Michelle begin to prepare breakfast. Michelle washes dishes as Alex looks through their pantry, trying to find something to make. It's scarce.

Before she can decide, the phone rings. Michelle is closer.

She and Alex exchange a look.

MICHELLE
I'll get it.

Michelle picks up the phone.

MICHELLE (CONT'D)
Yes, hello?

Angry yelling coming from the other end of the phone.

MICHELLE (CONT'D)
I'm sorry, one second please.

Michelle looks to Alex.

ALEX
Who is it?

MICHELLE
I don't know. He wants Blake.

Alex takes the phone from Michelle.

ALEX
Yes?

TOMMY (O.S.)
Yeah, it's Tommy. Where's Blake?

ALEX
He's not here.

TOMMY (O.S.)
Get him for me.

ALEX
I don't know where he is right now.

Tommy breathes deeply.

TOMMY (O.S.)

Yeah, well, you tell that shit that if he doesn't give me my money I'm going to shoot him right in the face.

Alex takes a breath.

ALEX

I'll pass the message on.

Alex hangs up the phone.

EXT. PAVILION - LATER

The group slowly disperses from breakfast. Alex cleans up as Jay talks to Helen.

HELEN

It's been four days. He wouldn't have left without saying goodbye or even a phone call. I know him.

JAY

You need to forget about it.

HELEN

What if he got lost?

JAY

Helen-

HELEN

What if something happened?

JAY

Helen. He didn't want you.

Alex awkwardly lingers, waiting for him to be done. Jay notices.

JAY (CONT'D)

Yes?

ALEX

It can wait.

Jay looks to Helen.

JAY

We'll talk later.

Helen nods and walks off.

ALEX

Tommy called. He threatened to kill
Blake if he doesn't pay.

Jay takes a deep breath.

JAY

Thank you for telling me.

He pauses for a moment.

JAY (CONT'D)

I want you to come run an errand
with me.

ALEX

Where?

JAY

You'll see.

EXT. MARGARET'S HOME - DAY

Outside of an expensive home. Alex lingers over a trash can,
a bag in hand. Jay stands over her.

JAY

It's all right.

Still she hesitates. Her stomach rumbles.

JAY (CONT'D)

This is temporary, all right?

He gives her a reassuring touch on the shoulder as he takes
out a loaf of bread. Gives it to her to smell.

JAY (CONT'D)

Still good.

Alex nods. He looks back at the house, shaking his head.

JAY (CONT'D)

It's amazing what these pigs think
they can just throw away.

Just then, they see MARGARET KELLY (25) looking at them. Wide
eyes and a soft smile.

MARGARET

Hi.

Alex says nothing.

MARGARET (CONT'D)
Can I help you?

ALEX
Oh, we were just...

She looks back at the house. Opulent. Elegant.

ALEX (CONT'D)
Is this where you live?

Margaret nods. Just then, Alex notices her engagement ring.

JAY
Excuse me, ma'am. We've got money coming in next week but looks like we didn't think about how we were going to eat until then.

Margaret stares at them. Sees how dirty they both are.

MARGARET
Well, you don't have to dig out of the trash.

She laughs. Extends her hand towards Alex.

MARGARET (CONT'D)
I'm Margaret.

ALEX
I'm Alex.

Jay extends his hand too.

JAY
Jay.

Margaret nods.

JAY (CONT'D)
Are you an actress, Margaret?

MARGARET
No.

JAY
I've seen you somewhere before.

Margaret just smiles. Then, she gestures towards her house.

MARGARET
Well.

Alex walks ahead with Margaret. Jay quickly catches up, putting his hand on her shoulder as they walk.

INT. MARGARET'S HOME - DAY

It's not a large house, but it's nicer than anything Alex has ever seen. She's stunned by the opulence.

Inside, there's a display case filled with multiple gold medals. Beside is a framed photo of Margaret with one of them.

MARGARET

So you work for a campground?

JAY

Sure. Have you ever been?

MARGARET

Have I ever been what?

JAY

Camping.

MARGARET

When I was little. But my training schedule keeps me pretty busy nowadays.

Just then, a small puppy enters from a hallway, wagging its tail when he sees Jay and Alex. He runs right up to Alex and begins to bark excitedly as he jumps on her leg. Alex pets him.

Margaret notices and shoos him away.

MARGARET (CONT'D)

Ricky. No.

Ricky gets down, and Alex kneels to pet him. Ricky then tries to lick Alex's face, and Margaret shoos him away.

MARGARET (CONT'D)

Sorry about him.

She scoops him up in her arms and begins to talk to him sternly.

MARGARET (CONT'D)

You don't do that to people. Go lay down.

ALEX

That's okay. I don't mind.

Margaret smiles as Ricky goes to lay down on the couch, where Jay has sat down. He's uncomfortable next to the dog, but eventually scratches his ears.

MARGARET

He's only four months so he's still learning manners.

ALEX

His name's Ricky?

MARGARET

Yeah, like from I Love Lucy? That was my favorite show growing up.

Alex smiles softly. They sit there for a moment, and Margaret stands up.

MARGARET (CONT'D)

Oh. Your food.

She makes her way toward the kitchen. As she does, she makes eye contact with Jay.

JAY

So it must be nice. Getting to go all around the world.

MARGARET

Well, it's not just vacation.

Margaret notices Alex admiring a tribal blanket hanging on the wall.

ALEX

This is beautiful.

Margaret approaches her.

MARGARET

It's from Mexico.

She sees Alex is fascinated, and smiles.

MARGARET (CONT'D)

A woman knit this by hand, can you believe it? She ran this little stand in town and was raising four kids all by herself.

Margaret turns back to Alex.

MARGARET (CONT'D)

Those are the kind of women that inspire me.

Alex nods.

MARGARET (CONT'D)

You know, that's my favorite part of traveling. Getting to meet everyone and talk about their lives. Half the time people just need someone to talk to.

Alex eyes a framed photograph. Margaret sits beside a handsome black man, JOHN, on a bench behind a beach and palm trees. They're both smiling wildly, clearly in love as Margaret flashes an engagement ring.

ALEX

Is this your husband?

MARGARET

Fiancé.

ALEX

Where was it taken?

MARGARET

Hawaii. We were there last summer.

Alex's eyes drift to Jay, still sitting awkwardly on the couch.

ALEX

Where is he now?

MARGARET

Traveling for work. I'm excited because my best friend from home and her husband are coming to visit. They'll be here for the Fourth of July. I haven't seen them in at least a year.

By this time, Alex has become aware of Jay watching them.

MARGARET (CONT'D)

Listen to me. I just go on and on.

ALEX

It's okay.

MARGARET

Do you have kids?

Alex takes a moment to process the question.

ALEX
One. A little girl.

MARGARET
What's her name?

ALEX
It's Esther.

MARGARET
Where's she now?

ALEX
Our friends are watching her.

MARGARET
Well, I'd love to meet her some
time.

Alex smiles tiredly and purses her lips.

Margaret realizes she's forgotten about the food again, and blushes as she looks to Alex. By this time, she's packed a random assortment of things. Bars, apples, chips.

Margaret smiles nervously. Hands Jay the bag.

MARGARET (CONT'D)
I hope this is enough.

JAY
Of course. We really appreciate the
generosity.

MARGARET
Bye now.

Jay puts his hand on Alex's shoulder again, leading her out the door.

INT. CAR - DAY

Alex and Jay drive in silence on a country road.

JAY
You should have seen yourself in
there.

ALEX
What did I do?

JAY

"This is beautiful. Is that your husband?"

ALEX

I was just trying to be nice.

JAY

She barely let you get in a word in edgewise. She just went on and on about herself.

Alex says nothing.

JAY (CONT'D)

And you told her about Esther?
What's wrong with you?

Alex dodges the question.

ALEX

Why do you never let me see her?

JAY

Because you get attached. Three years I've known you and it's the one thing you've never outgrown.

ALEX

The reason Claire left was because she was afraid the same thing was going to happen to her. And her child.

Just then, Jay pulls over.

JAY

Get out.

ALEX

What?

JAY

Find someone else to drive you.

ALEX

We're in the middle of nowhere.

JAY

Walk, then.

ALEX

It's ten miles.

JAY
You'll be back in time for dinner.

Alex stares in disbelief.

JAY (CONT'D)
And when you get back, I don't want to talk to you or see you for the rest of the night. I want you to think about how you acted in that woman's house. And how you're speaking to me now.

Alex opens her mouth to speak, but says nothing. Alex gets out of the car.

EXT. COMMUNE - DUSK

Alex walks back into camp. A few of the girls have begun to prepare dinner. Jay is nowhere in sight.

Alex walks toward the fire pit. She sits down and sighs, exhausted. Just then, she sees Steve staring at her from a few feet away.

ALEX
What?

STEVE
Have you seen Helen or Debbie?

ALEX
No. I've been out. Why?

STEVE
They left on a hike but it's been almost three hours.

ALEX
They'll probably be back soon.

Steve lingers.

ALEX (CONT'D)
Leave me alone.

Steve obliges. Alex tries not to cry.

EXT. COMMUNE - NIGHT

The fire is ready. Several group members have begun to gather. Minus Helen and Debbie. Steve and Jay argue off to the side.

JAY
But what did they say?

STEVE
That they were going for a hike.
That's all.

JAY
And you believed them?

STEVE
I don't know. Was I not supposed
to?

Jay winces.

JAY
Get out of my sight.

EXT. COMMUNE - DAY

1970. Alex and a few over the girls, including Helen, sit by the fire pit. Jay stands off to the side, lost in thought. Claire, visibly pregnant, emerges and catches his attention. She's holding something in her hands.

JAY
You need to be resting.

Claire flashes a picture in front of him. It's a black and white picture of a smiling brunette woman. Jay's ex-wife, SARAH.

CLAIRE
Who's she?

JAY
Give that to me.

He snatches it from her hands.

CLAIRE
Who's the woman in the picture,
Jay?

He exhales.

CLAIRE (CONT'D)
It was on your desk. Who is she?

Jay then notices the mail in her hand, and takes it.

CLAIRE (CONT'D)
Something about child support?

Just then, they notice everyone else staring at them.

CLAIRE (CONT'D)
Helen said you were married before.
Is that your ex wife? Sarah
Armstrong?

Helen gives Claire a *don't bring me into this* look.

JAY
I don't know what you thought you
saw, but it's nothing.

Claire continues to look at him.

CLAIRE
So, all of us are forbidden from
ever contacting our family or
friends, but you get to keep a
picture of your fucking ex-wife?

Jay grabs her arm, and gets in her face.

JAY
Don't you ever speak to me that way
again.

CLAIRE
You're hurting me.

After a moment, Jay relents.

JAY
You need to rest. In *your* cabin.

CLAIRE
Mhmm.

JAY
We're going to talk about this
later.

CLAIRE
I'm sure we will.

As Claire walks away, she subtly flips him off. Some of the girls notice, but he doesn't.

INT. ALEX'S CABIN - NIGHT

That night. Alex is stirred by Claire, dressed to hike, packing a bag. They make eye contact.

ALEX
What are you doing?

In response, Claire takes her bag and leads Alex out by the arm.

EXT. ALEX'S CABIN - NIGHT

Claire and Alex talk in hushed tones.

ALEX
What's wrong?

CLAIRE
I'm tired of this.

ALEX
What?

CLAIRE
This.

ALEX
Have you talked to Jay?

CLAIRE
No. I don't want to.

ALEX
Why not? Jay wants the best for us.

CLAIRE
I think he's full of shit and he doesn't care about anyone but himself.

Claire and Alex both breath heavily.

CLAIRE (CONT'D)
I'm leaving. There's nothing you can do to stop me.

Alex says nothing.

CLAIRE (CONT'D)

You know, I think he takes our letters that we write our friends and family and he trashes them.

ALEX

That's a lie.

CLAIRE

I know there's that woman in Montana he sends money too. For a son, I think. He wouldn't even admit it when I caught him red-handed. It seems like he's still in love with her.

ALEX

You're imagining things.

CLAIRE

I want to raise this child.

ALEX

Raise it here.

CLAIRE

No.

Claire takes a deep breath. Alex says nothing. Claire bites her lip.

CLAIRE (CONT'D)

I'm sorry. But I have to do this.

ALEX

I hope you find what you're looking for.

Claire hesitates before speed walking away. Alex watches as she disappears into the night.

EXT. COMMUNE - LATER

Back to 1971. Later that night. The fire is dim. Alex looks up and sees Jay and Steve talking.

Jay approaches her, jolting her back to reality.

JAY

Alexandra. You and Steve are going to Tommy's house and clean up the mess you made the other day.

EXT. HOUSE - NIGHT

Alex and Steve pull up to the house. They get out. Alex sees Steve holding a gun. They approach the house. The front door is unlocked.

INT. HOUSE - NIGHT

They enter to see Tommy sitting on his couch. He sighs. Steve draws the gun.

STEVE

Listen. You're going to leave us alone from now on.

TOMMY

Or you'll do what? Shoot me?

Steve shoots him in the head, killing him instantly. Steve breathes heavily, a little surprised of what he was capable of.

STEVE

Well.

He turns to Alex.

STEVE (CONT'D)

Find his car keys.

ALEX

Why?

STEVE

I'm getting out of here. Now's my chance.

ALEX

And go where?

STEVE

I don't know. Anywhere.

A long moment of silence.

STEVE (CONT'D)

Come with me.

ALEX

No.

He tosses Alex the keys to the car they came in.

STEVE
All right. Have fun.

EXT. HOUSE - NIGHT

Alex gets in their car and starts to drive off. Before she does, she sees Tommy's car pull away from the driveway and into the night. She sighs.

EXT. JAY'S CABIN - NIGHT

Alex pulls in behind Jay's cabin. She gets out of the car. Her walk toward the commune is heavy.

Jay still at the campfire. He is alone. Deep in thought. He sees Alex.

JAY
Where's Steve?

ALEX
He left.

JAY
What do you mean he left?

ALEX
There wasn't anything I could do.

Jay begins breathing heavily. He balls his fists. Lets out the anger. Alex says nothing as she watches him.

JAY
Leave.

She obliges.

INT. ALEX'S CABIN - NIGHT

Alex lays awake in bed. Sasha is sound asleep. She looks up at Helen's empty bunk. She begins to cry. Michelle, across from her, stirs.

MICHELLE
Alex?

Alex looks at her.

MICHELLE (CONT'D)
Is everything okay?

ALEX

I don't know.

Michelle says nothing, but continues to look at her.

ALEX (CONT'D)

Steve's gone. And I don't think
Debbie and Helen are coming back
either.

MICHELLE

They're not?

ALEX

I don't think so. Why does everyone
want to leave, Michelle?

Michelle continues to listen.

ALEX (CONT'D)

It wasn't always like this, you
know.

Alex cries openly now.

ALEX (CONT'D)

Things will be good again. I know
they will.

INT. ALEX'S HOUSE - LIVING ROOM - DAY

1960. The decor is bright, soft, sunny. Young Alex walks into
the living room with her mother VIOLET (29).

VIOLET

We're home.

DAVID ALTMAN (30s) sits on the couch, reading the paper.

DAVID

Hi.

He kisses his wife, and then turns to his daughter.

DAVID (CONT'D)

How was the movie?

VIOLET

We loved it.

YOUNG ALEX

It was scary.

VIOLET

A little bit. There was a dragon at the end.

YOUNG ALEX

Can we go to Disneyland? They have Sleeping Beauty's castle.

VIOLET

She'd like LA.

DAVID

Maybe one day.

VIOLET

I'm off for two weeks at Christmas.

YOUNG ALEX

Yes! Please!

DAVID

(to Violet, mock
seriousness)

We'll talk about this later.

He turns to Alex.

DAVID (CONT'D)

I think you have homework to do.

Just before Alex darts down the hallway, they both notice Violet trying to catch her breath.

DAVID (CONT'D)

Vi?

She collapses.

DAVID (CONT'D)

Violet!

INT. HOSPITAL HALLWAY - DAY

Young Alex waits outside of a hospital room. A dispirited, red-eyed David walks out. He gives Alex a long look as he squeezes her shoulder. She walks in.

INT. VIOLET'S HOSPITAL ROOM - DAY

Alex sees her mother lying in a hospital bed. She's weak and pale, but she smiles upon seeing her daughter.

VIOLET
Hi, sweetheart.

Alex smiles sadly. Approaching her mother's bed. As she does, Violet reaches for her daughter's hand.

YOUNG ALEX
What's happening?

VIOLET
One thing that you learn as you
grow up is that sometimes, people
get sick and they don't get better.

Alex listens. Violet continues to grip her daughter's hand tightly.

VIOLET (CONT'D)
You have to be strong for me, okay?

YOUNG ALEX
I will.

Violet embraces her daughter tightly and kisses her forehead.

EXT. PAVILION - DAY

1971. Alex stares at a basket of tomatoes she had prepared to cut. They're all moldy, mostly beyond salvageable. She takes a deep breath. Her stomach rumbles.

Before she can do anything, she sees a DETECTIVE approaching her. She goes to meet him.

ALEX
Can I help you?

DETECTIVE
I'm looking for Helen Linton.

ALEX
She isn't here.

DETECTIVE
Do you know when she'll be back?

ALEX
I think you're in the wrong place.
I don't know anyone by that name
around here.

The Detective takes a deep breath.

DETECTIVE

We're investigating the disappearance of her husband. I suppose they were separated, but. His name is Simon Linton.

He shows her a picture of Simon. Alex shakes her head.

DETECTIVE (CONT'D)

What's your name, honey?

ALEX

Violet. Violet Greenwood.

DETECTIVE

Okay, Miss Greenwood. As far as we're aware he was last seen as he was headed here. And he told his friends as much on the phone on the 20th of June.

ALEX

What does that mean?

DETECTIVE

A ranger confirmed Mr. Linton asked for directions to your location two days before he disappeared.

Alex becomes aware of Jay watching them out of corner of her eye.

ALEX

I haven't seen him, okay?

Just then, Jay approaches. He puts his arm around Alex.

JAY

Everything all right?

DETECTIVE

Yes, I was just telling your girlfriend that we're currently investigating a missing person's case.

He shows Jay the picture. Jay shakes his head.

DETECTIVE (CONT'D)

Well, if you see him, give us a call.

The detective hands his card. Jay keeps his arm around Alex as they watch him drive off. Then, Jay's demeanor shifts. Becomes softer.

JAY
You were great.

He smiles at her and leaves.

EXT. CAMPGROUND GAS STATION - DAY

Alex and Michelle fill up gallon jugs of water at the campground gas station, which is decorated for the Fourth of July. It's busy, the height of the summer season.

Nearby, a makeshift stage has been set up. A lone FEMALE SINGER sings a haunting rendition of When Johnny Comes Marching Home. Campers have gathered to watch, and Alex is distracted by the performance.

Then, Alex notices that Michelle is looking at a Missing Persons flier of Simon.

ALEX
Michelle.

Michelle looks back.

EXT. JAY'S CABIN - NIGHT

Alex and Michelle get out of the car, carrying the water.

MICHELLE
Alex?

ALEX
What?

MICHELLE
Don't you have a family? Friends?
Anyone who misses you?

ALEX
This is my family.

MICHELLE
You know what I mean. You never
talk about it.

Alex says nothing.

MICHELLE (CONT'D)
I'm just wondering.

Alex gives her a stare.

ALEX
You know, if you don't like it here, nothing's stopping you from leaving.

MICHELLE
I don't want to leave.

ALEX
Okay then, what's the problem?

MICHELLE
What about Esther?

ALEX
What about her?

MICHELLE
She's yours, isn't she? She looks just like you.

Alex gives her another look, but says nothing. Michelle opens her mouth to respond, and then doesn't. Alex walks away.

EXT. COMMUNE - SUNSET

Alex sits near the fire pit, sketching. This drawing isn't of anything in particular, but an abstract series of lines. She notices Blake sitting beside her.

BLAKE
Hey.

ALEX
Hi.

BLAKE
What are you drawing?

ALEX
It's nothing.

She shows him and shrugs.

BLAKE
I was never good at art. My sister was, though. She won an award one time.

ALEX
I didn't know you had a sister.

BLAKE
Yeah you do. You met her.

ALEX
When?

BLAKE
In St. George.

ALEX
Oh. I don't remember.

BLAKE
You know, I don't know if I
remember what she looks like.

Before she can respond, they notice Jay standing over them.

JAY
Blake. I want to talk to you.

Blake stands up, straightening his posture. As they walk away, they begin to talk.

Alex watches them go.

EXT. COMMUNE - NIGHT

The diminished group gathers around the fire. Jay is tense. Everyone is tense. The feeling is dark and ominous. In the distance, they can just hear the sound of fireworks.

JAY
People think they can come in here
and pass judgements on the way we
live. People who know nothing about
us.

He takes a deep breath.

JAY (CONT'D)
Pigs who spread lies, who live in
ivory towers and celebrate their
meaningless holidays while the rest
of us don't have enough to eat.
They're the real evil in this
world.

EXT. COMMUNE - LATER

The fire is dim. Alex stares at it. Jay sits close to her, also staring at the fire. Alex looks at him longingly, and inches closer. She touches his shoulder. He looks over.

ALEX

I want you.

Jay stands up. Extends his hand to help Alex up.

JAY

How far would you go for me?

ALEX

You know I'd do anything.

JAY

Anything?

ALEX

Yes.

JAY

Good.

He smiles. Hands her a knife.

JAY (CONT'D)

I want you to change into dark clothes. And meet Blake by the car. He'll have further instructions. You do exactly as he tells you to do, you understand?

ALEX

Anything you want.

INT. ALEX'S CABIN - NIGHT

Alex enters the cabin. She sees Sasha and Michelle, also looking through their clothes.

SASHA

You're coming too?

ALEX

Yeah.

EXT. JAY'S CABIN - NIGHT

The three girls meet Blake, also dressed in dark clothes and carrying a knife, by the car.

SASHA
Where we goin', Blake?

BLAKE
Get in. It's a surprise.

They do. Alex in front. Sasha and Michelle in the back. Jay watches as they drive away.

INT. CAR - NIGHT

They drive in silence. Outside, we hear the BOOMING of fireworks.

SASHA
Does it have to be so loud?

No one replies. Blake's started to edge into the next lane, nearly crashing into a car. The driver yells something.

SASHA (CONT'D)
Shit. Be careful.

Blake turns around to look at Sasha.

BLAKE
You want to drive? Because I'm pretty sure you don't have a license.

Sasha says nothing, looking away. They nearly hit another car, causing them to honk.

ALEX
If you're going to get us into an accident then I'll drive.

Meanwhile, Blake's straightened out in his lane.

BLAKE
Well, I'm pretty sure I have instructions directly from Jay to drive us to the house.

Alex says nothing.

BLAKE (CONT'D)
He put me in charge. Not you.

ALEX

All right. Just don't get us into a
fucking accident.

BLAKE

I won't.

EXT. MARGARET'S HOME - LIVING ROOM - NIGHT

A gated, wooded home. The same one Alex and Jay stumbled on before. It's decorated for the Fourth of July. The light is on. They pull up.

BLAKE

Everything's in the trunk.

He pauses.

BLAKE (CONT'D)

Jay's instructions are to kill
everyone inside.

Alex and Sasha nod. Take their knives. Blake carries wire cutters and rope.

Michelle is the only one with any doubt. But she doesn't speak.

BLAKE (CONT'D)

The gate will be easy to climb
over. I got wire cutters for the
phone line and rope in case there's
trouble.

They get out of the car and begin to climb. Michelle is the last one to do so. She climbs and jumps off the other side, landing with a thud.

The others give her a look.

BLAKE (CONT'D)

Not so loud.

He turns to her.

BLAKE (CONT'D)

You stay outside and stand guard,
all right? If anyone tries to
escape, use your knife.

Michelle nods nervously. They see she's shaking, but they're too preoccupied with the task at hand to do anything about it.

Blake turns to Alex and Sasha.

BLAKE (CONT'D)
You girls look for a way in.

They nod, and Sasha follows Alex. They hear the faint sound of a record player coming from inside.

Alex peeks in to see the living room. Margaret, in her nightgown, sits on the couch, reading.

The window is open but the screen is still shut. Alex notices Sasha wandering.

ALEX
Sasha!

Sasha turns to her.

ALEX (CONT'D)
The screen's open.

Sasha approaches her quietly.

SASHA
There's a guy and a girl in the bedroom.

ALEX
So, three people in all.

SASHA
Yeah, guess so.

Then, Blake approaches them, carrying rope.

Each of them see Michelle, standing by the gate. Nervous. For now, they ignore her.

ALEX
This is our best bet.

BLAKE
Right. One at a time.

Alex goes first. Cuts the screen with her knife. The other two follow.

INT. MARGARET'S HOME - LIVING ROOM - NIGHT

Margaret puts her book down to see the three of them staring at her.

She breathes heavily, recognizing Alex, confused and a little scared. Just then, Ricky reappears and barks wildly at the intruders.

BLAKE
(to Margaret)
Shut up that dog.

MARGARET
Ricky, come here.

The dog lies to next to her. Margaret does her best to calm him.

BLAKE
Sasha. The others.

Sasha disappears down the hallway, knife in hand.

MARGARET
Whatever you want, you can have it,
okay? I have money. I can get
money.

Blake walks over to Margaret and ties her wrists together. Just then, Charlotte and David appear with Sasha. Blake hands her and Alex a bit of rope, and they begin to tie the two.

CHARLOTTE
Please, we have a one year old at
home. We won't say anything to the
police, just leave us.

Sasha's distracted for a moment and Charlotte makes a run for it. Sasha follows after. Inside, the rest hear Charlotte's scream. And then nothing.

Ricky's begun to bark again. Alex locks eyes with Margaret.

MARGARET
Alex. Please.

Everything fades to black.

INT. CAR - NIGHT

The four drive in silence, dressed in their fresh red, white and blue clothes.

Sasha leans to Blake in the front seat.

SASHA

I wish we could have kept the dog.
I've always wanted a pet.

BLAKE

We couldn't have kept it. How
stupid are you?

Sasha leans back. Pouts.

ALEX

That man was strong. I could have
suffocated.

It happens fast after that. They rear end the car in front of
them. Blake didn't have headlights on.

Both cars stop.

ALEX (CONT'D)

(to Blake)

What the fuck is your problem?

BLAKE

Shit shit shit.

There's a small but visible dent on the other car. The DRIVER
gets out, notices the dent and begins to approach them.

Blake unrolls the window.

BLAKE (CONT'D)

I'm sorry man. It's not that bad.

DRIVER

Yeah, and it's your fault.

BLAKE

Listen, my friends and I are just
headed back-

Blake stares at the driver blankly. Alex gives him a look.
Go.

The car doesn't start right away. Then it does, and they
speed down the road. Out of the rear view mirror, Alex sees
it. The driver snatching a notepad out of his car, and
mouthing something to himself as he writes it down.

EXT. COMMUNE - DAY

The group sits around the fire pit, listening to the radio.

RADIO BROADCASTER (O.S.)
Margaret Kelly, 25, was found dead
in her home today, alongside Mr.
David Wade, 27, and his wife
Charlotte, 26. More to come...

AS they listen, Sasha and Blake relay the details of the murder to the others.

Michelle sits toward the back of the group. Silent, distant.

EXT. PAVILION - DUSK

Alex and Michelle cook dinner. Neither speaks. Alex notices that she's uncomfortable, agitated.

ALEX
What is it?

MICHELLE
We've got to say something.

ALEX
About what?

MICHELLE
What do you think?

Alex says nothing.

MICHELLE (CONT'D)
You're a murderer, Alex.

ALEX
Hey. What happened last night was
for the greater good. Don't tell me
you don't believe it.

MICHELLE
They didn't do anything to us.

ALEX
Well, a lot of people are going to
die in the months ahead. You better
get used to it.

She pauses. Michelle says nothing.

MICHELLE
I have to go to the bathroom.

Michelle leaves without another word. The phone rings. Alex answers.

ALEX
Hello?

STEVE (O.S.)
Alex?

ALEX
Steve? Where are you?

STEVE (O.S.)
I'm in jail.

ALEX
Where?

STEVE (O.S.)
Salt Lake City.

He sighs.

STEVE (O.S.) (CONT'D)
It's not looking good, Alex. They
found me in his car. They're going
to charge me with murder.

ALEX
Well, what do you want us to do
about it?

Silence.

ALEX (CONT'D)
I'm sorry Steve, but you're on your
own.

STEVE (O.S.)
I promise, I'm not going to say a
word about you or Jay or anyone
else.

ALEX
I believe you.

EXT. JAY'S CABIN - DAY

Alex approaches the cabin. As he opens it, she kisses him. He smiles. Leads her in, and shuts the door.

EXT. PAVILION - DAY

Alex eats breakfast with the rest of the group. This time, She holds Esther in her lap. The two make faces at each other, and Esther smiles at her mother.

Just then, they are swarmed with cop cars. A few COPS get out. Jay turns to a MALE OFFICER.

JAY

What's this about?

The officer shows him a warrant.

MALE OFFICER

We have a warrant to search the premises.

JAY

By all means.

INT. INTERROGATION ROOM - DAY

Alex sits across from a DETECTIVE.

DETECTIVE

Does the name Steven Pearson mean anything to you?

ALEX

He was a friend.

DETECTIVE

He's booked in a Salt Lake City jail.

Alex again says nothing.

DETECTIVE (CONT'D)

Murdering a drug dealer. He claims he acted alone.

ALEX

It's true.

DETECTIVE

But he did insinuate a lot of things about your little group. And so did your friend Michelle.

ALEX

You can't prove anything.

Just then, the Detective lays down an evidence bag filled with four knives, the blood badly washed off. The Detective takes a deep breath and begins to handcuff her.

DETECTIVE

Alexandra Altman, you're under arrest for the murder of Margaret Kelly. You have the right to remain silent. Anything you say can and will be used against you in a court of law...

EXT. CAMPGROUND GAS STATION - NIGHT

1970. Late at night. The lights of the gas station general store beckon on the dark country road.

A dirty, tired, and pregnant Claire, the same night that she left, approaches the road. Sticks out her thumb. Soon, a car approaches.

A YOUNG WOMAN with a kind face pulls over.

YOUNG WOMAN

Where are you going?

CLAIRE

Denver.

YOUNG WOMAN

You're in luck.

They drive off. The Young Woman sees Claire's state, and gives a look.

YOUNG WOMAN (CONT'D)

Do you need to call someone?

CLAIRE

Please just drive.

She does.

EXT. BUS DEPOT - DAY

1971. Somewhere in the middle of nowhere. Helen's older sister JEAN (26), who looks stunningly like her, just older, waits in a bus depot.

An exhausted, tired and dirty Helen sees her. The two embrace tightly.

INT. DEBBIE'S CHILDHOOD BEDROOM - DAY

1972. A bright, sunny day. The bedroom is decorated for a girl much younger.

Debbie, dressed casually, stares at her very pregnant belly in the mirror. Her eyes drift to a newspaper on her night stand.

"SENTENCING IN KELLY MURDERS TODAY." Underneath are mug shots of Alex, Sasha, Blake and Jay.

INT. SALT LAKE CITY JAIL - CELL - DAY

Steve sits in his cell, staring blankly at the wall in front of him. A group of OFFICERS wait to take him away.

EXT. MARGARET'S HOME - DAY

Margaret's home has been turned into a crime scene. JOHN, Margaret's fiancé, approaches, wearing sunglasses. He takes a moment before he takes them off, and we see why he was wearing them before, to mask how red his eyes were.

He takes a deep breath. The OFFICERS have noticed he's there.

INT. COURTOOM HALLWAY - DAY

Alex, Sasha and Blake walk down a PAPARAZZI filled hallway. They all shout questions, but answer none.

Ahead, Alex sees a dressed up Michelle walking beside a LAWYER. For a moment, they lock eyes. Then, the lawyer ushers Michelle away.

INT. SARAH'S HOUSE - DAY

We recognize SARAH from the picture Jay kept of her. She sits on the floor of a sparsely furnished house, watching the news coverage. She holds their son ADAM (14), already a spitting image of his father, tightly.

She hears the NEWS ANCHOR's voice only vaguely.

NEWS ANCHOR (O.S.)

Mr. Whitman and the other three
defendants were found guilty on all
counts of murder in which they were
charged...

INT. ALEX'S HOUSE - LIVING ROOM - DAY

The same house from Alex's memory, but the decor is colder, more sterile. David Altman is now his forties, his face lined with the stress of the last twelve years.

He holds a one-year-old Esther in his arms, feeding her a bottle. After a moment, he stops. Esther smiles back at him. He's seen that smile many times before.

He takes a deep breath. He stands up, about to put Esther to bed. His eyes drift to a picture of Alex on the wall, her smile exactly the same. He bites his lip, trying not to cry.

INT. BLAKE'S CELL - DAY

Briefly, we see Blake hanging on the bars out of his cell. He fits right in among the convicts.

INT. SASHA'S CELL - DAY

Sasha sits on her bed. Mentally, she's far away, gazing at a magazine headline she has taped to her wall. "KILLER DEBUTANTE", it says, with Sasha's mugshot beside it.

Just then, she gazes around her surroundings, almost as if realizing the reality of her situation for the first time.

INT. ALEX'S CELL - DAY

1972. Alex sits alone in her prison cell. Then, a GUARD approaches.

GUARD
Altman, you have a visitor.

Slightly confused, Alex follows out.

INT. PRISON - VISITING AREA - DAY

It takes Alex a moment to place the man waiting for her. Then, she remembers. Margaret's fiancé, JOHN. Alex takes a deep breath as she sits down and picks up the phone on the other end.

John takes a deep breath.

JOHN
You're so young.

He takes another deep breath.

JOHN (CONT'D)

I wanted to look you in the eyes
and tell you that took the love of
my life away from me when all she
ever did was want to help you.

ALEX

I don't know what to tell you.

JOHN

Nothing's going to bring her back
and I have to make my peace with
that. But I just wanted to tell
you.

He's holding back tears.

JOHN (CONT'D)

I don't understand why. That's what
I want to know. Why?

ALEX

I can't answer that.

John openly cries now.

JOHN

She had a whole life to live. They
all did. And you took that away.

ALEX

You don't understand.

John takes a deep breath. Gets ready to leave.

JOHN

No, I think I see it pretty
clearly.

Pause.

JOHN (CONT'D)

I'll personally see to it that you
never get out of here for as long
as you live.

Alex says nothing. He hangs up the phone and walks away.

INT. PRISON - RECREATION ROOM - DAY

Alex walks into the recreation room. Two PRISONERS chat off to the side. They both notice her and quickly turn away, whispering.

Alex notices a news story on the television. She moves closer.

Her eyes widen when she sees a black and white photo of Jay, but younger, more clean cut. He has his arm around Sarah.

REPORTER (V.O.)

Sarah married him right out of high school and they had a son together, Adam.

Alex watches.

ALEX

(mouths)

Adam.

Another black and white photo, this time just of Jay during the trial.

REPORTER (V.O.)

But it ended in divorce just few years later.

Now to the news footage. Sarah talks the Reporter, but only we hear voice over.

REPORTER (V.O.)

I spoke to Sarah outside her home in Washington, where she's since remarried, and hope she could give us a glimpse into the man she knew.

Sarah sits across from the Reporter in her living room. Her face tight.

REPORTER

Did he ever do anything to indicate what he was capable of?

SARAH

No. Jay was a bad husband and a bad father, but going around with teenage girls and telling them to kill people...

She trails off. Then regains her thought.

SARAH (CONT'D)
I can't say I'm surprised, though.

REPORTER
Why do you put it like that?

SARAH
He's a very charming person. I'll put it that way. He always knew exactly what to say.

REPORTER
Was he ever unfaithful?

SARAH
Not to my knowledge, no.

REPORTER
Why did your marriage end?

SARAH
He got sent to jail.

She laughs emptily.

SARAH (CONT'D)
Got caught trying to forge our rent check. I should have left long before I did. But, um, he had this way about him. He made me feel like I was the beautiful woman in the world.

She gives a weak smile. She's far away.

SARAH (CONT'D)
He used to surprise me with roses. And then we'd put on this old Frank Sinatra record. *Songs For Young Lovers*. And we'd dance to it in our living room.

The Reporter listens, but says nothing. Sarah blushes. Then composes herself.

SARAH (CONT'D)
Like I said, he could be very charming.

REPORTER
What are your feelings for him now?

SARAH

Well, he's in jail now and he can't hurt anyone else. I'm just trying to live my life and raise my son the best I can. I want him to have a normal life, and to not think that his father's actions reflect on him in any way.

Alex looks away from the TV. Catches her breath. She can't watch any more. Alex sits in her chair. Distant.

EXT. PRISON YARD - DAY

Some time later, around 1973. Alex, tired, sits on a bench with her sketchbook. She sits with her pencil for a moment, and then starts.

Just then, a GUARD catches her attention.

GUARD

You have a visitor.

ALEX

Me?

GUARD

Yes.

Alex, confused, follows.

INT. PRISON - VISITING AREA - DAY

Alex freezes when she sees Carolyn sitting, waiting for her. Then, their eyes meet. Alex sits. Takes the phone in disbelief. As Carolyn picks up on the other end, Alex notices she's wearing a wedding ring.

ALEX

I didn't think I'd ever see you again.

Carolyn, clearly nervous, stumbles over her words.

CAROLYN

Yeah. Paul and I are driving down to see his folks in California. And as luck would have it...

She trails off, showing Alex her wedding ring.

CAROLYN (CONT'D)
Oh yeah, I married Paul.

ALEX
When did that happen?

CAROLYN
Year after you left. We live in New York City now. Uh, we have a daughter. Her name is Juliet. She's almost three. If you can believe it.

Carolyn takes a picture out of her wallet. Shows Alex, who smiles.

Carolyn smiles back. Then, she has to remind herself why she's there. She's silent for a long time.

CAROLYN (CONT'D)
You know, I thought about not coming. I went back and forth so many times.

ALEX
So why did you?

Carolyn opens her mouth to speak and then closes it. Alex waits for her response.

CAROLYN
I had to know if it was true.

Alex says nothing.

CAROLYN (CONT'D)
Is it?

ALEX
Yes.

Carolyn takes a deep breath.

CAROLYN
I imagined this moment so many times and now that's here... I, don't know.

ALEX
Why did you come?

CAROLYN
It's been hard for me. Hearing
everything that's come out about
you.

ALEX
Oh, it's been hard for you?

Carolyn says nothing.

ALEX (CONT'D)
Why don't you go back to Paul,
okay? Back to your perfect life.

CAROLYN
Alex. This isn't you.

ALEX
You don't know me.

CAROLYN
And Jay does, I suppose?

ALEX
He loved me.

CAROLYN
Did he?

Alex doesn't speak. She's getting angry now.

ALEX
You ignored my letter.

CAROLYN
What letter?

ALEX
I wrote you. A few years ago. I
wanted you to meet Jay...

CAROLYN
Alex... if I'd ever gotten a letter
from you, if I'd known you wanted
to see me, I would dropped
everything and come right to
wherever you were. Nobody knew
where you were or what had happened
to you.

Alex says nothing. She's breathing heavily.

CAROLYN (CONT'D)

I was reading the paper the other day, and they said Jay would hold on to the letters people would write. He kept them in a locked box and would lie and say they'd been sent. I'm sure he told you I probably wanted nothing to do with you? That I didn't care about you?

ALEX

You abandoned me for your boyfriend.

CAROLYN

I was an immature teenager who saw that you were hurting and didn't know how to help you. So I drifted away. And that's on me. But I didn't think...

ALEX

What? That I'd find someone?

CAROLYN

What is it about Jay anyway?

ALEX

What is it about Paul?

Carolyn exhales deeply.

CAROLYN

Alex-

Carolyn does her best to hold back tears.

CAROLYN (CONT'D)

I heard you had a daughter. What do you think's going to happen when she grows up and finds out who her mom and dad were? And what they did? I just think she's Juliet's age and things should be so different.

Alex still says nothing.

CAROLYN (CONT'D)

Five people are dead because of you.

Alex is silent.

CAROLYN (CONT'D)

I have to go.

Carolyn stands up and gives her old friend a long, pitied look. Then, she hangs up the receiver and turns to walk away as she dries her tears.

EXT. PARK - DAY

1963. A perfect summer day. Young Alex sits with YOUNG CAROLYN (13) on a park bench. Their bikes lean against the bench, off to its side.

They listen to music on a portable radio and drink their cokes in silence.

YOUNG ALEX

My father is getting married.

YOUNG CAROLYN

To Marcia?

YOUNG ALEX

I don't know why he likes her.

Carolyn takes a deep breath but says nothing.

YOUNG ALEX (CONT'D)

I wish we were older, Carolyn. When we graduate high school, I want to move far away from here.

YOUNG CAROLYN

Where would you go?

YOUNG ALEX

Los Angeles, maybe? It's warm in California.

YOUNG CAROLYN

Maybe we'll live next door. I'll be in movies. You'll write.

YOUNG ALEX

I'll be married to Richard Beymer.

YOUNG CAROLYN

And me to Sean Connery.

The sun beats down on the two of them, and the girls both laugh.

YOUNG ALEX
Do you want to see Bye Bye Birdie?

YOUNG CAROLYN
Sure.

Alex walks toward her bike.

ALEX
Race you.

She mounts it, laughing as she rides away. Carolyn follows close behind her.

EXT. REST STOP - DAWN

1968. Somewhere in the mountains. Alex and Jay sit in a car. Alex lies her head in Jay's lap. She looks up at him longingly.

JAY
We should go if we want to get to Missoula by lunch.

ALEX
What's in Missoula?

JAY
A new life for us.

They exchange a smile. Her eyes drift away.

JAY (CONT'D)
Look at me.

She does.

JAY (CONT'D)
I'm never going to leave you.

He kisses her for a long time.

INT. ALEX'S CELL - NIGHT

Alex lies awake in bed, looking up at the ceiling. She closes her eyes for a moment. Then, she lets the tears come. She lays her head against her pillow, sobbing violently.

THE END.