

REDDER

Written by

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EXT. DEBBIE'S HOUSE - NIGHT

SUPER: October 24, 1986

SUPER: Day 8

One-story house burns in small town. Car backs out of driveway recklessly and speeds off. Empty police car and regular car parked on street. Moments later, police cars and firetrucks arrive. On porch, two lit jack-o-lanterns burn.

EXT. DEBBIE'S HOUSE - MORNING

RADIO PLAYS UPBEAT POP MUSIC.

SUPER: Day 1

INT. DEBBIE'S HOUSE - BEDROOM - MORNING

DEBBIE JONES (32, pale, thin, religious, conservative dresser, timid, southern drawl) wears floral dress and hot curlers. She closes Bible, sets it on "Art of Torture" book, and puts on minimal makeup in front of vanity mirror.

DEBBIE

I'm worthy and I'm joyful, much  
like a beautiful bird. All things  
are possible 'cause Jesus keeps his  
word.

She proudly smiles at her reflection and stands up.

INT. DEBBIE'S HOUSE - KITCHEN - MORNING

Debbie takes sip out of Ale-8-One soda and puts together oatmeal breakfast. She carefully puts scoop in a bowl.

INT. DEBBIE'S HOUSE - LIVING ROOM - CONTINUOUS

ETHEL JONES (93, slow moving, sweet, religious, heavy southern drawl) sits in front of TV holding Rosary. CHRISTIAN PROGRAM PLAYS ON TV. Debbie enters with oatmeal.

DEBBIE

Mornin', Grandma. How'd ya sleep?

ETHEL

I slept like a log, honey. How  
'bout you?

Debbie sets oatmeal in front of Ethel.

DEBBIE

Oh, I slept pretty good. No complaints. Ya check your glucose today?

ETHEL

Seventy-six.

DEBBIE

Good. Listen, I've gotta work today, so I made ya some lunch and it's in the fridge. You gonna be okay while I'm gone?

ETHEL

(with sternness)

Oh, Deborah...I know how to take care of myself.

DEBBIE

And don't go gettin' in the basement again. Next week I'll bring up all your craftin' supplies. Your little ol' body can't take another tumble down the stairs.

INT. DEBBIE'S HOUSE - KITCHEN - CONTINUOUS

Debbie grabs paper-bag lunch and car keys. She sneakily peeks into living room to see Ethel eating. She quietly locks basement door with key and then places key in purse.

DEBBIE

(yells)

See ya later, Grandma!

INT. CAR (MOVING) - MORNING

POP MUSIC plays from radio as she drives through small town. Passes BLOODY HARLAN sign. Debbie awkwardly bobs her head to beat, snacks on gummy bears, and turns into mall parking lot.

EXT. HARLAN PLAZA MALL - MORNING

Debbie exits her car and walks into mall.

INT. HARLAN PLAZA MALL - MORNING

Debbie walks by workers setting up stage in leisure space.

INT. MALL - MACARTHUR'S DEPARTMENT STORE - MORNING

Debbie stands at check-out counter in women's clothing department with coworker EMILY DELUCA (26, pretty, flashy, giggly, and speaks with a sensual, southern drawl).

DEBBIE

Hey, do ya know what they're setting up for in the mall area?

EMILY

Not sure. Looks like a stage or somethin'.

BRUCE CHAPMAN (40s, mustache, stern-looking, southern drawl) walks up to both of them.

BRUCE

Mornin', ladies. How are we doing today?

DEBBIE

(nervously)  
Oh, fine.

EMILY

Hey, Bruce.

DEBBIE (CONT'D)

How are ya, Mister Chapman?

BRUCE

Busy weekend ahead. There's a surprise concert tomorrow. Some singer.

EMILY

Oooh! Do we know who it is? Please tell me it's Madonna!

Bruce opens cash register.

BRUCE

I can't remember the name. Some new singer. Ladies, make sure we're counting out the cash in the drawers at night. The books have been off in every department and management is on my case.

EMILY

You got it.

INT. MALL - BREAK ROOM - AFTERNOON

Debbie finishes a silent prayer and does sign of the cross. She timidly begins to eat lunch while another employee pours coffee. THE NEWS PLAYS ON SMALL TV.

NEWS ANCHOR (O.S.)

It looks like Harlan County is up for a big treat tomorrow. Rising pop star sensation, Sadie Lane, has added a few stops on her national mall tour to promote her new album "Princess Electric". She'll be doing a surprise performance at the Harlan Plaza Mall.

Debbie stares at TV in shock. Other employee exits room.

DEBBIE

Oh my.  
(pauses and breathy)  
Oh my goodness. Oh dear.

NEWS ANCHOR (O.S.)

The performance is at three o'clock tomorrow afternoon and doors open at two.

Debbie, looking flushed, shuffles around and throws rest of food in trash. Rushes out of room.

INT. MALL - MACARTHUR'S BACK HALLWAY - AFTERNOON

Debbie catches up with Bruce and walks alongside him.

DEBBIE

(nervously)  
Uh. Um. Mr. Chapman? I...I know this is last minute but do ya think it'd be okay if I took the day off tomorrow? My grandma...see, she's got an important appointment for her diabetes and it's the only time they have for the next few months. I'm really sorry to--

BRUCE

It's gonna be a busy weekend, Deb. With Steve being outta town and Nancy quitting on us last week, things are pretty tight with scheduling.

(MORE)

BRUCE (CONT'D)

Unless you can find a replacement,  
I don't think you'll be able to  
take off.

Debbie mousily nods her head up and down.

DEBBIE

Yes. Of course. I...I'll see what I  
can do.

INT. MALL - MCCARTHUR'S DEPARTMENT STORE - AFTERNOON

Debbie walks behind counter. Emily checks out customer.

EMILY

Thanks, doll. If that color don't  
go with the skirt, bring it back.  
Just keep the receipt, okay hun?

Customer leaves. Debbie nervously picks scab around cuticles.

DEBBIE

Hey, Emily? I have a favor to ask.

EMILY

Go ahead, shoot.

DEBBIE

I really need tomorrow off. Do ya  
think you could work for me? I  
could pick up some of your shifts  
if you need me to.

EMILY

Is everything alright?

DEBBIE

No. No. Everything's fine. It's  
just my grandma. She has an  
appointment that she can't miss.

EMILY

Oh. Sure, honey. You got it. Do ya  
wanna work my Tuesday shift? I  
might be goin' to that Halloween  
car show with Dan.

Debbie relaxes her body with relief.

DEBBIE

Yes. Yes, I can work Tuesday.  
Thanks, Emily. You're a lifesaver.

INT. MALL - PRETZEL PALACE - AFTERNOON

Debbie stands in line on her break. CHUCK WILKINSON (32, hip, full of life, southern drawl) walks up.

CHUCK

Hey, Lil Deb! What's happens? You off for the day?

DEBBIE

Hey, Chucky. No, just on my work break.

CHUCK

Right on.

DEBBIE

How 'bout you?

CHUCK

Oh, I'm just gettin' here. I work the closin' shift.

Debbie notices laminated lanyard in his hand.

DEBBIE

What's that?

Chuck lifts up lanyard.

CHUCK

This? They gave Carousel Cassettes some meet and greets with Sadie Lane tomorrow. It's her management's way of thankin' us for selling a thousand of her records. Can you believe that? A thousand records. You gonna watch the show?

Debbie becomes noticeably uncomfortable.

DEBBIE

Oh, I don't know much about her.

CHUCK

Girl can sing *and* dance. Too much of a teeny bopper for me though. I like that funky rhythm and blues.

They both LAUGH.

CHUCK (CONT'D)

I'm not gonna use it though 'cause  
I work a double tomorrow. You  
wouldn't want it, would ya?

DEBBIE

Oh...um.

CHUCK

If not, I'm gonna throw it away.

Chuck jokingly pretends to throw in trash can.

DEBBIE

No. No, I'm good. I...I won't be  
here tomorrow, anyway.

CHUCK

Okay.

DEBBIE

Where are they having the meet and  
greet anyway?

Chuck tosses lanyard in trash can.

CHUCK

I think they said in the back  
storage area...you know, by that  
dumpster exit? They'll probably  
make it look all nice and fancy for  
her.

DEBBIE

Oh.

CHUCK

Well, I better get to the store.  
I'll see ya soon?

DEBBIE

(assuringly)  
Next week.

CHUCK

Alright! Later, Lil Deb!

Chuck walks away. Debbie leaves line to sneakily grab lanyard  
from trash. She slips it in her purse quickly and walks away.



INT. MALL - BREAK ROOM - AFTERNOON

Debbie quickly opens work locker, gets purse out, and puts jacket on. She notices a large, detailed builder's mall map on wall, looks to see if anyone is around, rips map off wall, rolls it up, and hides it in her jacket.

INT. MALL - HALLWAY - AFTERNOON

Debbie walks down long hallway by dumpsters into storage area. She notices a door that leads to outside and opens it to see exactly where.

INT. CAR (MOVING) - AFTERNOON

Debbie eats gummy bears as she drives. While at a stoplight she sees a man covering a billboard with Sadie Lane poster.

BEGIN FLASHBACK

Red flash of baby SCREAMING CRYING. Red flash of teenage Debbie being interviewed by police. Red flash of teenage Debbie CRYING in cemetery at burial while it's pouring rain.

END FLASHBACK

A moment passes and a car HONKS, jolting her back to reality. She turns left and a car hits the front right of her car.

DEBBIE  
Oh, fiddlesticks.

EXT. SIDE OF ROAD - AFTERNOON

Debbie and JEROME (30s, southern drawl) stand next to cars. Jerome holding a piece of paper.

DEBBIE  
I'm really sorry again. Please call me at either of those numbers and I'll take care of the repair payments.

JEROME  
No worries. Shit happens. I'm just glad we're both okay.

Debbie views damaged front bumper and gets into car.

INT. CAR - CONTINUOUS

She SIGHS and looks at herself in rear view mirror.

DEBBIE  
Get it together, Deb.

EXT. MIKE'S HARDWARE - AFTERNOON

A frazzled Debbie exits car and ambles into building.

INT. MIKE'S HARDWARE - AFTERNOON

With purpose, Debbie fills basket with rope, tape, plastic tarp, bleach, and painter sheets.

LATER

Debbie stands in checkout line. She sees camera and that she's on TV in corner. She moves her positioning to avoid face being seen. She gets to front of line.

MIKE'S HARDWARE WORKER  
Plannin' to murder someone, miss?

He LAUGHS. She lets out an AWKWARD GIGGLE.

DEBBIE  
Oh. No. Silly. Just redoin' my  
basement is all.

MIKE'S HARDWARE WORKER  
Total's eighteen sixty-three.

Debbie hands him a twenty dollar bill.

DEBBIE  
Keep the change. Thank ya.

EXT. DEBBIE'S HOUSE - AFTERNOON

Debbie pulls up and carefully backs into driveway underneath carport. She enters through side door with takeout Chinese food and bag of supplies from store.

INT. DEBBIE'S HOUSE - KITCHEN - CONTINUOUS

Debbie enters.

DEBBIE  
 (yells)  
 Grandma? Grandma. Got us some  
 Chinese food.

Ethel slowly walks in.

ETHEL  
 How was work, sweetie?

DEBBIE  
 Oh, it was work. Looks like I have  
 to work tomorrow after all. They  
 need some extra help.

Ethel suspiciously looks into bag of items she bought.

DEBBIE (CONT'D)  
 I was thinkin' of doin' some more  
 work on the basement. Maybe a gym  
 or somethin'. Drop a few pounds?

Ethel gives a look of skepticism, but says nothing.

DEBBIE (CONT'D)  
 What? You don't believe me?  
 (laughs)  
 Go wash up for supper, ya nut. God  
 love ya. I got your favorite...Kung  
 Pao Chicken.

Ethel walks away trying not to upset Debbie.

INT. DEBBIE'S HOUSE - LIVING ROOM - NIGHT

Bowl of melting ice cream and empty Swiss Cake Roll wrappers  
 on tray table. Debbie somberly stares at TV in evening robe.

TV COMMERCIAL MALE VOICE (O.S.)  
 It's ten p.m. Do you know where  
 your children are?

She continues to stare and gets out of chair. She walks down  
 hallway and into bathroom.

INT. DEBBIE'S HOUSE - BATHROOM - CONTINUOUS

Debbie stares at herself in mirror.

DEBBIE  
 You stupid slut. Why are you so  
 stupid? Little bitch.  
 (MORE)

## DEBBIE (CONT'D)

Stupid little goddamn bitch. Fuck you. Fuck your mom too. Even though she's dead. You stupid sanctimonious cunt.

She spits at mirror, quickly opens medicine cabinet, and pulls out chlorpromazine pills. She puts two in mouth and swallows with a swig of mouthwash.

## INT. DEBBIE'S HOUSE - KITCHEN - NIGHT

Debbie stands on chair to reach into tall cabinet. She pulls out whisky, chugs, and slowly slides down front of refrigerator onto floor. She stares at basement door and drinks more. Gets up, stumbles to unlock basement door.

## INT. DEBBIE'S HOUSE - BASEMENT STAIRS - CONTINUOUS

Door opens at top of stairs. Debbie stands with the bottle of whisky in her hand. She walks down stairs as if possessed.

## INT. DEBBIE'S HOUSE - BASEMENT - CONTINUOUS

There's a stage, microphone, artificial flowers, a boombox, audience chairs with mannequins sitting, and a vanity set off to side. In one corner stands a 7ft tall wooden spoked wheel.

She drunkenly sits at vanity, smears on makeup, and puts on a big permed wig. She turns on colorful strobe light, walks to boombox, and puts in a SADIE LANE (16, pretty, permed hair, pop star, similar build as Debbie) cassette tape. The album cover resembles a younger Debbie and Sadie has similar permed hair as Debbie's wig. She presses play and quickly gets on stage. UPBEAT POP MUSIC PLAYS.

Debbie puts on an entire performance with bad choreography. Her voice is not good.

Performance ends. She stares at mannequins.

## DEBBIE

(crying)

Thank y'all. Thank y'all so much.  
God bless all of ya. I wouldn't be  
here if it weren't for you...my  
fans.

She gazes off into corner of room at wood-paneled wall with a stack of boxes in front of secret hidden jib door.

DEBBIE (CONT'D)  
 (crying)  
 She's gonna love this. She's really  
 gonna love this.

Debbie admires the room and stage

DEBBIE (CONT'D)  
 My precious little baby doll.  
 (sighs)  
 My star. My lucky shootin' star.

She quickly switches moods into an emotionless, depressive state. She rips off her wig and walks up stairs.

INT. DEBBIE'S HOUSE - HALLWAY - CONTINUOUS

She stumbles down hallway and turns off light as she goes into bedroom. CLOSES DOOR.

EXT. DEBBIE'S HOUSE - MORNING

SUPER: Day 2

SOUND OF ALARM CLOCK.

INT. DEBBIE'S HOUSE - BEDROOM - MORNING

Debbie hits radio alarm clock with her hand. POP MUSIC BEGINS TO PLAY ON RADIO. Next to alarm clock is a handgun. She gets out of bed happily and opens curtains. She grabs gun and puts underneath mattress. She picks up Bible and begins to read.

INT. DEBBIE'S HOUSE - BATHROOM - MORNING

Debbie smiles at naked body in mirror. Rubs C-section scar.

LATER

Debbie HAPPILY HUMS SONG in hot shower. Steam fills bathroom.

INT. DEBBIE'S HOUSE - BEDROOM - MORNING

Debbie cuts up kitten sweater. She wears a white turtle neck, acid wash jeans, and sneakers. Hot curlers tightly sit in hair as she puts on minimal makeup. Picks up box of pink press-on nails and quickly begins placing them on each nail.

DEBBIE

I'm worthy and I'm joyful, much  
like a beautiful bird. All things  
are possible 'cause Jesus keeps his  
word.

She subtly smiles at her reflection, stands up, and removes  
hot rollers. She takes two pills with no water.

DEBBIE (CONT'D)

(deep breath)

Now, let's go get her.

EXT. DEBBIE'S HOUSE - MORNING

Debbie exits side door carrying brown paper bag, permed wig,  
and kitten sweater. A floral sheet drapes over her shoulder.

DEBBIE

(yells)

Bye, Grandma!

Debbie throws everything into trunk and gets into car. Ethel  
apprehensively watches from window. HAPPY POP MUSIC PLAYS.

INT. CAR (MOVING) - MORNING

She happily drives and snacks on gummy bears.

EXT. HARLAN PLAZA MALL - MORNING

Debbie pulls into parking lot and parks in furthest spot away  
from mall. A long line of teen fans stand at entrance.

EXT. PARKED CAR - CONTINUOUS

Debbie exits car and opens trunk. She throws wig in car. She  
meticulously places everything where it needs to go in trunk.  
She SLAMS trunk and removes license plate. She gets back in  
car. A press-on nail pops off.

DEBBIE

Oh darn.

She picks it up and presses it back on fingernail.

INT. PARKED CAR - AFTERNOON

Debbie puts on cat sweater, heavier makeup, wig, and eye glasses. She gazes at clock and it reads 11:57am. She STARTS CAR and drives around mall to dumpster area. She meticulously backs in near meet-and-greet door. She stops car, turns it off, eats gummy bears, and drinks soda. She gets out of car.

EXT. HARLAN PLAZA MALL - AFTERNOON

She bypasses line of fans to go towards entrance. FEMALE MALL WORKER (50s, southern drawl) greets her.

FEMALE MALL WORKER

Ya here to do some shoppin'?

DEBBIE

Yes, I just need to buy a blouse.

FEMALE MALL WORKER

Come on in. Just needed to make sure you're not here for the concert 'cause the line ends all the way down there.

Mall worker points to end of line.

DEBBIE

Oh no. Not here for any concert.

INT. HARLAN PLAZA MALL - AFTERNOON

Debbie scopes out stage area and security. She sees a sign for the post-show meet and greet. Chuck walks by and she quickly turns around to hide face in case he recognizes her.

INT. MALL - WOMEN'S RESTROOM - AFTERNOON

Debbie washes hands alongside two female teenagers.

TEENAGER #1

Did you see Britney's yellow leather jacket? Oh my God, it's totally bogus. It has to be fake.

(beat)

Can I borrow that blush?

Teenager #2 hands her the blush.

TEENAGER #2

I hope Sadie performs "Ironic Love  
Affair" today.

TEENAGER #1

Oh, she has to or I'll literally  
die. It's like her biggest song  
right now.

TEENAGER #2

Come on. The guys are holdin' our  
spot in line and knowin' them,  
they'll probably lose it somehow.

Debbie stares awkwardly at girls. Teenager #2 notices. They  
exit bathroom nervously. Debbie looks in mirror.

DEBBIE

(quietly)

I'm worthy and I'm joyful, much  
like a beautiful bird. All things  
are possible 'cause Jesus keeps his  
word.

(somberly pauses)

You stupid fucking slut.

She aggressively throws paper hand towel into trash can.

INT. PARKED CAR - AFTERNOON

Debbie puts down large mall map and dozes off. Car clock  
shows 12:43pm.

INT. PARKED CAR - AFTERNOON

LOUD CAR DOOR SLAMS jolting Debbie out of her sleep.

EXT. MALL - DUMPSTER AREA - CONTINUOUS

A tour bus is next to car. Sadie Lane and tour crew walk  
through doors 10ft away from where Debbie is parked.

INT. PARKED CAR - CONTINUOUS

Debbie stares at them and sinks into car seat in an attempt  
to not stand out. She eats more gummy bears and looks at  
herself in rear view mirror.



DEBBIE

Much like a beautiful bird...much  
like a beautiful bird.

She SIGHS, grabs meet-and-greet pass, and opens car door.

INT. HARLAN PLAZA MALL - AFTERNOON

Mall is packed with excited teenage fans. Debbie walks amongst them but quietly remains towards back. Debbie looks at watch showing that Sadie is 30 minutes late.

INT. MALL - STAGE AREA - AFTERNOON

SADIE BEGINS PERFORMING with 4 backup dancers and a band. CROWD SCREAMS AND CHEERS. Sadie engages with audience.

INT. MALL - CROWD AREA - CONTINUOUS

Debbie admires from the back proudly, yet in a daze. Debbie's mesmerized face is somewhat obsessive and disturbing. She stands out from the rest of crowd. SOUND OF SADIE'S PERFORMANCE FADES OFF INTO A DISTANCE. She keeps getting nudged by dancing fans but doesn't break her obsessive glance.

BEGIN FLASHBACK

Red flash of teenage Debbie getting yelled at by parents. Red flash of teenage Debbie taking photo of baby in hospital. Red flash of teenage Debbie covered in blood in a kitchen.

END FLASHBACK

A fan is finally able to break her focus.

TEENAGE FAN #1

Move it, lady!

DEBBIE

(embarrassed)

I...I'm sorry.

Debbie timidly moves for them and steps further back to stay out of everyone's way.

INT. MALL - HALLWAY - AFTERNOON

Debbie stands at end of meet-and-greet line. Fan walks up.

DEBBIE  
Oh, you can go in front of me.

TEENAGE FAN #2  
Really?

Debbie timidly nods yes.

TEENAGER #2  
Wow! Thanks, miss. Are you a big fan of Sadie's too?

Debbie stares and doesn't respond. Teenager turns away.

TEENAGE FAN #2  
Okay then.

Debbie nervously keeps looking to front of line.

LATER

Debbie is next in line. She nervously SIGHS. SECURITY GUARD stands at door. Sadie is meeting with a fan alone in dressing room.

SECURITY GUARD  
When ya meet Missus Lane please remain calm and do not touch. If Sadie chooses to hug or hand shake, she will. Any failure to abide by these rules will have ya removed from the premises.

DEBBIE  
(eagerly)  
Yes, sir.

The fan exits room and Debbie nervously begins walking towards door. She TAKES A DEEP BREATH.

INT. MALL - DRESSING ROOM - CONTINUOUS

SADIE  
Hi there! Thanks for comin' today!  
What's your name?

DEBBIE  
(nervously)  
I'm...I'm Debbie.

SADIE

Hello, Debbie! I'm Sadie. It's so great to meet ya. I love the cat sweatshirt! I have a cat at home named Wilbur. They wouldn't let me bring him on tour. Seriously bums me out because he loves bein' around humans.

Sadie gives Debbie a hug and Debbie awkwardly hugs back.

DEBBIE

Sorry, I'm just a little nervous.

SADIE

(laughs)

No need to be nervous, friend. I'm just a regular ol'--

DEBBIE

Listen, Sadie. I have somethin' important I need to tell ya.

SADIE

Sure! What's up?

DEBBIE

Well, this isn't really easy for me to say.

SADIE

It's okay. You can tell me. I'm good at keepin'--

DEBBIE

(blurts out)

It's about your birth parents.

Sadie gives her a strange and confused look.

DEBBIE (CONT'D)

I really think you'll wanna hear what I gotta say.

SADIE

You mean, ya know who they are?  
(confusedly)  
Or where they are?

DEBBIE

(points to door)

Can you and I just have a couple minutes?

Sadie hesitantly goes to shut door. As she shuts it the security guard looks concerned.

SADIE

It's okay. Really. I know her. We just need a few minutes. I'll be fine.

Sadie shuts door.

DEBBIE

(blurts out)

I'm your birth mother.

Sadie stares emotionless at her. Debbie pulls out a birth certificate and hands it to her. Sadie glances at it.

SADIE

(under breath)

This can't be happenin'.

DEBBIE

I'm sorry to have to tell ya like this. I always wanted this moment to be special and beautiful for--

SADIE

(angrily)

Special? And beautiful?

DEBBIE

Yes, I--

SADIE

I was in the foster system for ten years. Bouncin' from one terrible house to the next. Desperately looking for someone to love me...a family.

DEBBIE

I know...I, I--

SADIE

I went through hell.

DEBBIE

I'm so sorry for that. If you'll just let me explain. It...It wasn't my fault. They--

SADIE

And now you want to swoop in and reap the benefits of my fame.

DEBBIE

No. Sweetie. It's not what ya think. I don't want anything. All I ever wanted was for you to know in hopes that we...we--

SADIE

Do *not* call me sweetie!  
(tears run down face)  
You can leave now. We're done here.

DEBBIE

Please just hear me out.

Sadie storms toward door.

SADIE

Get out!

Debbie storms after her and yanks her hair, snapping her head back before she can get to door. She shoves rag over Sadie's face. Sadie passes out and cuts forehead on corner of table.

DEBBIE

(emotionless)  
Oh, you've been a naughty girl. I wish you hadn't made momma do that.

Debbie picks up birth certificate and puts it in her purse. She bolts to door that leads to her car and quietly opens it.

EXT. MALL - DUMPSTER AREA - CONTINUOUS

She quickly grabs her keys to open trunk, takes floral sheet out, and storms back inside.

INT. MALL - DRESSING ROOM - CONTINUOUS

Security KNOCKS ON THE DOOR.

DEBBIE

(high-pitched voice)  
Just a minute!

Debbie wraps sheet around Sadie and drags her out. Debbie cuts her arm on door and it starts bleeding. She struggles to pick her up. She gets back to door and peeks outside to make sure nobody is around.

EXT. MALL - DUMPSTER AREA - CONTINUOUS

Debbie throws Sadie's body into trunk and slams Sadie's hand in trunk door. She lifts up the door, pushes her mangled hand back inside, and closes it. She closes mall door, adjusts her sweater, and walks quickly to driver's side door.

INT. PARKED CAR - CONTINUOUS

Debbie hurriedly starts car.

INT. CAR (MOVING) - CONTINUOUS

Debbie speeds off. She rips off her wig and throws it in passenger seat. She grabs a gummy bear and eats it. She realizes a pink press-on nail is gone.

DEBBIE

Oh, poo-poo.

She drives calmly but keeps looking in rear view mirror with paranoia. She notices bloody gash on her arm.

DEBBIE (CONT'D)

Oh, good gravy.

(looks for a napkin)

Darn it, Deb.

She passes an entourage of police cars speeding past her in the opposite direction with SIRENS BLARING.

EXT. DEBBIE'S HOUSE - AFTERNOON

Debbie slowly backs into driveway, underneath carport. She exits car.

EXT. PARKED CAR - CONTINUOUS

Debbie looks around to make sure neighbors aren't around. She scurries into side kitchen door.

INT. DEBBIE'S HOUSE - KITCHEN - CONTINUOUS

Debbie walks in and peeks into living room.

INT. DEBBIE'S HOUSE - LIVING ROOM - CONTINUOUS

Ethel is asleep in chair and TELEVISION IS LOUD.

INT. DEBBIE'S HOUSE - KITCHEN - CONTINUOUS

Debbie quietly takes out keys, unlocks basement door, and opens it. She takes off cat sweater and places on countertop. She grabs a rag, runs it under water, and wipes off her heavy makeup. She walks out side door.

EXT. DEBBIE'S HOUSE - CONTINUOUS

Debbie opens trunk, grabs rope, ties Sadie's legs and feet together, and puts tape over her mouth. She struggles to drag her out of trunk. She finally gets her out and enters the side kitchen door. Drags her in the sheet.

INT. DEBBIE'S HOUSE - KITCHEN - CONTINUOUS

Debbie gets Sadie to basement door, carries her downstairs, and phone RINGS. Debbie throws Sadie down rest of stairs, runs back into kitchen, and picks up phone.

DEBBIE  
(out of breath)  
Hello?

JEROME (O.S.)  
Hi, is this Debbie?

DEBBIE  
Who is this?

JEROME (O.S.)  
It's Jerome. Our bumpers recently  
made out on Hodge Street?

DEBBIE  
(moment of realization)  
Right. Jerome. How are you?

Debbie peeks into living room again.

INT. DEBBIE'S HOUSE - LIVING ROOM - CONTINUOUS

Ethel is now awake and getting out of her seat.

INT. DEBBIE'S HOUSE - KITCHEN - CONTINUOUS

Debbie slowly walks to basement door and shuts it.

JEROME (O.S.)

I was just callin' to let you know  
I got an estimate for the car and  
they think it'll be about three  
hundred and twenty five dollars.

DEBBIE

Oh, okay. Go ahead and move forward  
with it and I'll drop off a check  
to ya.

JEROME (O.S.)

Sounds good. I'm at five eighty-  
nine Hickory Oak. Feel free to drop  
off the check whenever.

DEBBIE

(distracted)

Sounds good. Bye-Bye.

Debbie hangs up phone. Ethel walks into kitchen and begins making tea. Debbie grabs cat sweater and covers bloody arm.

DEBBIE (CONT'D)

Hey Grandma. How was your day?

ETHEL

I thought you got off late tonight?

DEBBIE

Oh, turns out Emily didn't need me  
after all. I thought I should get a  
head start on that basement. It's  
not gonna finish itself, ya know.

Debbie goes out side kitchen door.

EXT. DEBBIE'S HOUSE - CONTINUOUS

Debbie opens trunk. She takes out used supplies and throws them in trash bin along with sweater. She collects fallen leaves, walks back to bin to sprinkle them on top in an attempt to hide the supplies. TODD (30s, nerdy yet handsome, coal miner, Debbie's neighbor, southern drawl) approaches.

TODD

Howdy, neighbor!

Debbie jolts and SCREAMS.

TODD (CONT'D)

I didn't mean to scare ya.



DEBBIE

Oh! Oh, my. Ya scared the dickens  
outta me!

(pauses)

Hey, Todd.

Debbie LAUGHS NERVOUSLY. Todd LAUGHS.

TODD

That's some cut ya got there.

Debbie glances at her arm.

DEBBIE

Oh, yeah. I'm workin' on my  
basement and I...I must've bumped  
it on somethin'. I can be so  
clumsy.

INT. DEBBIE'S HOUSE - BASEMENT - CONTINUOUS

Sadie moves and MOANS beneath the sheet.

EXT. DEBBIE'S HOUSE - CONTINUOUS

TODD

Listen, uh. I was wonderin' if  
you'd like to go to dinner sometime  
this week? Maybe Tuesday?

DEBBIE

Oh, I don't know. Things have been  
hectic with work...and ya know, I  
gotta take care of my Grandma.

TODD

Listen, no expectations. Just two  
friends goin' out for supper.

Debbie hesitates for a moment.

DEBBIE

Sure. Why not. Tuesday is good for  
me.

They awkwardly smile at one another. Debbie wants him gone.

TODD

Sounds good. I'll pick ya up around  
seven thirty.

DEBBIE  
I'll be ready.

Debbie waits for Todd to walk away and quickly screws license plate back on car.

INT. DEBBIE'S HOUSE - KITCHEN - CONTINUOUS

Debbie storms back in and Ethel is in living room again.

INT. DEBBIE'S HOUSE - HALLWAY - CONTINUOUS

Debbie opens closet door, reaches to the top, and grabs a syringe and a tiny bottle. Also in closet door is insulin. She closes closet door.

INT. DEBBIE'S HOUSE - KITCHEN - CONTINUOUS

Debbie quietly opens basement door and walks down stairs. YOU CAN HEAR HER DRAGGING SADIE'S MOANING BODY AND BOXES BEING SHOVED AROUND. She walks back up stairs and shuts door.

INT. DEBBIE'S HOUSE - BASEMENT - CONTINUOUS

Debbie drags Sadie's lifeless body to stack of boxes in front of jib door. Sadie MOANS. She moves boxes aside and pushes jib door exposing another door with two locks on it. She opens it revealing a dated baby nursery.

INT. DEBBIE'S HOUSE - BASEMENT NURSERY - CONTINUOUS

The pink nursery has a crib, rocking chair, and no windows. It is clear that the nursery was decorated years ago.

DEBBIE  
(somber)  
Welcome home, sweetheart.

Debbie fills syringe with liquid from tiny bottle and uncaringly injects it into Sadie. She takes her finger and digs it into the bloody gash on Sadie's head. She writes SADIE on wall above crib with her bloody finger.

EXT. DEBBIE'S HOUSE - NIGHT

SOUND OF TV.

INT. DEBBIE'S HOUSE - LIVING ROOM - NIGHT

TV IS ON. Two empty Swiss Cake Roll wrappers on tray table. Debbie somberly reads through "Art of Torture" book in her evening robe. She softly rubs bandage on her cut arm.

TV COMMERCIAL MALE VOICE (O.S.)  
It's ten p.m. Do you know where  
your children are?

She puts book down, stares at TV, and gets out of chair.

INT. DEBBIE'S HOUSE - KITCHEN - NIGHT

Debbie stares somberly at microwave. It BEEPS, she opens it, and pulls out baby bottle filled with milk.

INT. DEBBIE'S HOUSE - BASEMENT NURSERY - NIGHT

Sadie is unconscious in crib. Debbie struggles to drag her out and over to rocking chair. Debbie sits in chair, pulls Sadie up into her lap, takes warm bottle out from her robe, and shoves it in Sadie's mouth. Sadie wakes up and is unable to say words. Sadie panics, GROANS, and CHOKES on milk.

DEBBIE  
(calmly)  
Shh. Shh. Shh. Sweetheart. You're  
with me now. Everything's gonna be  
okay.

Sadie looks at her contorted hand from where Debbie slammed trunk on it. She realizes her hands and feet are tied up.

DEBBIE (CONT'D)  
Honey, there's no need to freak  
out.

Sadie SCREAMS.

DEBBIE (CONT'D)  
No screaming or else I'm gonna have  
to give you the needle juice.

SADIE  
(out of breath)  
You...you psycho bitch!

DEBBIE  
Oh, well that isn't nice to say to  
your mother, now is it?

Debbie pulls out syringe needle and stabs it into Sadie without hesitation. Sadie quickly begins to get drowsy.

DEBBIE (CONT'D)

Tomorrow's a new day. Now it's time  
for nigh-night, sweet pea.

Debbie stands up with Sadie still in her arms. Debbie struggles a bit.

DEBBIE (CONT'D)

Up we go!

Debbie carelessly throws her in crib because she's heavy. She places tape over her mouth.

DEBBIE (CONT'D)

You're finally home. Momma's little  
baby doll is finally home.

(beat)

Sweet dreams, my beautiful bird.

EXT. DEBBIE'S HOUSE - MORNING

SUPER: Day 3

RADIO PLAYS UPBEAT POP MUSIC.

INT. DEBBIE'S HOUSE - BEDROOM - MORNING

Debbie closes Bible and puts minimal makeup on in front of vanity. She wears a conservative, floral dress.

DEBBIE

I'm worthy and I'm joyful, much  
like a beautiful bird. All things  
are possible 'cause Jesus keeps his  
word.

She subtly smiles at her reflection and stands up. She walks over to radio as a radio DJ begins to speak.

RADIO DJ (O.S.)

It's a sad and scary day here in  
Harlan, Kentucky. Pop sensation,  
Sadie Lane, has been kidnapped.

Debbie stares emotionless at radio.

RADIO DJ (O.S.) (CONT'D)  
 Sources say she was last seen at  
 her meet and greet yesterday  
 afternoon at Harlan Plaza Mall  
 around four forty-five pm. If you  
 or anyone you know has any  
 information, please reach out to  
 the Harlan County Police  
 Department. We'll continue to keep  
 you updated as we--

Debbie turns off radio. She stares at radio.

DEBBIE  
 (yells in a daze)  
 Grandma! Ya almost ready for  
 church?

EXT. HOLY TRINITY CATHOLIC CHURCH - MORNING

Small, rundown church in front of tree-filled mountains.

FATHER JOHN (V.O.)  
 Without Mary, the mother of our  
 Lord and Savior Jesus Christ...

INT. HOLY TRINITY CATHOLIC CHURCH - CONTINUOUS

FATHER JOHN (60s, southern drawl) stands at altar.

FATHER JOHN  
 ...there would be no one to die for  
 our sins and love us  
 unconditionally. We all must  
 remember to honor our mothers. For  
 both a mother's love and God's love  
 are the greatest loves.

Debbie and her grandmother sit in pew. Debbie rubs her cut.

EXT. HOLY TRINITY CATHOLIC CHURCH - MORNING

Churchgoers exiting. Debbie and Ethel walk out.

FEMALE CHURCHGOER #1  
 It's just such a shame somebody  
 would kidnap that poor girl.

Debbie eavesdrops alongside them.

FEMALE CHURCHGOER #2  
Do they have any leads yet?

FEMALE CHURCHGOER #1  
Not that I've heard of. They just know it's a woman. Some crazy-obsessed fan, I suppose. It must be so scary bein' famous now-a-days.

EXT. GROCERY STORE - AFTERNOON

Debbie exits car. Her grandmother stays in car. CHRISTIAN RADIO STATION PLAYS IN CAR.

DEBBIE  
I'll only be a few minutes.

Debbie walks toward entrance and sees a big poster with Sadie's picture on it reading, "SAVE SADIE! CALL POLICE W/ ANY INFO." Debbie scurries inside.

INT. GROCERY STORE - AFTERNOON

Debbie pushes her cart quickly. She sees a pile of pumpkins and picks out two. She places in cart. Teenage girls run past her and grab poster boards and markers, startling Debbie.

TEENAGER #3  
Hurry. Grab 'em all.

They grab the available posters.

TEENAGER #4  
Now, let's go get candles!

They scurry off. Debbie hurriedly throws Swiss Cake Rolls into cart and walks faster.

LATER

Debbie, paranoid, glances in the side of her eyes at POLICE OFFICER (50s) standing near counters.

GROCERY CLERK  
That'll be thirty-two sixty-three.

Debbie in a paranoid daze.

GROCERY CLERK (CONT'D)  
Miss? MISS?

Debbie comes back to reality.

DEBBIE

Sorry. I'm a little out of it today.

Debbie hands her the money.

GROCERY CLERK

It's okay, hon'. Seems like we're all on edge after what happened yesterday.

DEBBIE

What's that?

GROCERY CLERK

The kidnappin'.

DEBBIE

Oh.

GROCERY CLERK

Here's your change.

Debbie grabs bags and scurries away without change.

GROCERY CLERK (CONT'D)

Uh. Have a nice day!

Debbie looks away as she passes officer. The officer watches her and continues about his business.

EXT. DEBBIE'S HOUSE - AFTERNOON

Debbie places both uncarved pumpkins on her front porch.

INT. DEBBIE'S HOUSE - KITCHEN - AFTERNOON

Debbie finishes putting away groceries.

ETHEL

Boy, I'm beat.

DEBBIE

Go get comfy, Grandma. I'll bring ya in some warm tea.

Debbie fills teapot with water, places on stove, and turns on burner. A BANGING SOUND comes from basement. Debbie jumps.

ETHEL  
What was that?

DEBBIE  
(trying to stay calm)  
Oh, probably just those darn pipes  
acting up again. Happens every  
fall. Now, you go lie down.

Ethel exits. Debbie reaches in cabinet, grabs a baby bottle and prepared syringe, then fills bottle with milk. Walks to basement door and unlocks with key.

INT. DEBBIE'S HOUSE - BASEMENT - AFTERNOON

Debbie takes keys and unlocks nursery door.

INT. DEBBIE'S HOUSE - BASEMENT NURSERY - CONTINUOUS

Debbie finds Sadie tied up and struggling in crib. Sadie freaks out and tries to keep away from her.

DEBBIE  
Hi, my sweet angel. It's okay.

Sadie stares in horror with tearful wide eyes.

DEBBIE (CONT'D)  
Listen, if you can just stay calm,  
I'll feed ya and we can talk.

Sadie hesitantly nods "yes". Debbie removes her mouth tape.

DEBBIE (CONT'D)  
Oh boy, that gash on your head is  
pretty bad.  
(beat)  
And that poor hand.

Sadie continues to CRY.

SADIE  
(crying but still calm)  
I promise if you...if you let me  
go, I...I won't tell anyone! It'll  
be our little secret.

Debbie looks at her with disappointment.

DEBBIE  
Why do you wanna leave me so much?  
You're just like the rest of 'em.



Sadie remains silent.

DEBBIE (CONT'D)  
What is it about me that makes  
everyone wanna leave?

SADIE  
I wasn't trying to--

Debbie grows angrier.

DEBBIE  
Why am I so appallin'? Why doesn't  
anyone love me?!

SADIE  
(nervously)  
That's...That's not what I meant.  
I...I was sorta hopin' you and I  
could build a real relationship.

Debbie begins to calm down.

SADIE (CONT'D)  
...Momma.

Debbie smiles as if on cloud nine. Inserts baby bottle in  
Sadie's mouth. Sadie reluctantly drinks as tears fall.

DEBBIE  
(haunting daze)  
I've waited my whole life to hear  
you say that...  
(beat)  
Momma.

Sadie stares at Debbie's lifeless face, knowing it's safer to  
say nothing.

EXT. DEBBIE'S HOUSE - NIGHT

Cold and rainy fall night. THUNDER and lightning.

INT. DEBBIE'S HOUSE - LIVING ROOM - NIGHT

Debbie stares emotionless at TV screen. Swiss Cake Roll  
wrappers and Ale-8-One bottle sit on tray table. News  
commercial comes on TV.

## TV FEMALE NEWSCASTER

Things have gone from bad to worse.  
It's been over twenty-four hours  
since pop star Sadie Lane's  
kidnapping. Tune in at eleven p.m.  
to find out what we know and how  
you might be able to help.

## WHKY NEWS SINGERS

(harmonizing jingle)

*Double-u aitch kay why...Harlan.*

## TV COMMERCIAL MALE VOICE (O.S.)

It's ten p.m. Do you know--

Debbie turns off TV with remote.

## INT. DEBBIE'S HOUSE - KITCHEN - NIGHT

Debbie reaches in upper cabinet and pulls out empty whisky  
bottle. She grabs keys and exits kitchen door.

## EXT. DEBBIE'S HOUSE - CONTINUOUS

Debbie gets into car, unfazed by heavy rain and storm. Backs  
out of driveway quickly.

## INT. CAR (MOVING) - NIGHT

Debbie drives in silence and notices a large group of people  
with flashlights searching throughout town. Sees a  
"Cumberland, Kentucky" road sign.

## EXT. APPALACHIA SPIRITS LIQUOR STORE - NIGHT

Rain pours as Debbie speeds into parking lot. She exits car  
and uncaringly gets soaked.

## INT. APPALACHIA SPIRITS LIQUOR STORE - NIGHT

Debbie grabs a bottle of whisky and goes to check out. She  
hands him cash.

## LIQUOR STORE WORKER

What brings ya out here on such a  
stormy night?

Debbie does not respond.

LIQUOR STORE WORKER (CONT'D)  
Do ya need a bandage, Miss?

He points to her arm as it gushes blood. She ignores him, grabs liquor, and exits without change. Blood drips on floor.

EXT. DEBBIE'S HOUSE - NIGHT

Debbie carelessly pulls into her driveway. Storm rages.

INT. DEBBIE'S HOUSE - LIVING ROOM - NIGHT

Debbie drinks from whisky bottle. Gazes at TV in trance.

TV FEMALE NEWSCASTER  
Harlan County continues the search for pop star, Sadie Lane. She was kidnapped from her meet and greet yesterday at Harlan Plaza Mall around four fifty in the afternoon. Harlan County Police Department is continuing their investigation in attempt to find out who the mysterious woman is that kidnapped her.

News station shows sketch similar to Debbie in her disguise.

TV FEMALE NEWSCASTER (CONT'D)  
This rough sketch was derived from security officer descriptions and other people near her at the meet and greet. If you have any info please call the HCPD. We'll continue to update you as new information comes in.

Debbie stands up and takes a swig of alcohol. She stumbles to basement door and unlocks with key.

INT. BASEMENT - CONTINUOUS

Debbie walks through basement to unlock nursery door.

INT. DEBBIE'S HOUSE - BASEMENT NURSERY - CONTINUOUS

Sadie hears KEYS JINGLE and gets nervous. She lays in crib awake and tied up. Debbie takes off tape from Sadie's mouth. Sadie timid. They sit in silence for a few moments. THUNDER ROLLS from outside. Sadie is scared to speak.

DEBBIE

It wasn't until you came out of me  
that I knew I wanted ya.

Sadie develops tears in her eyes.

DEBBIE (CONT'D)

By the time they took ya away from  
me it was too late.

(beat)

Too, too late. They stole my baby  
away from me.

Sadie stares.

DEBBIE (CONT'D)

You're a little whore, Deborah.  
Sixteen and pregnant. You've always  
been a little whore, is what they'd  
say. The way I dressed. The way I  
danced. My curves. They wanted my  
body.

(laughs)

Oh, they wanted my body alright. I  
could feel their hands touchin' me  
from the moment they laid eyes on  
me. All I ever wanted in my life  
was you. You! And they ripped you  
right outta my body and then outta  
my arms.

SADIE

(whimpering nervously)

Wh...Who?

DEBBIE

Everybodyyyyy. EVERYBODYYYYYY!

(beat)

They said I wasn't fit to be a  
mother. Too young. They forced me  
to have ya...then they forced me to  
give ya up. They do that, ya know.  
People. They're always tellin' ya  
what's best for ya...especially the  
ones with the devil in 'em. Them  
"do as I say, not as I do" types.  
Good ol' Satan is always hard at  
work and it's up to good people  
like you and I to stop him.

Both sit in a tense silence.

SADIE

I...I'm...I'm sorry they did that  
to you,  
(hesitantly)  
Momma.

DEBBIE

I've spent days praying for ya to  
come back to me and now here ya  
are...back where ya belong. And  
here you'll stay. Jesus kept his  
word.

SADIE

You...you can't keep me in here  
forever.

DEBBIE

(something switches)  
I think that'll be all for tonight.

SADIE

Can I at least get a bandage or  
medicine for my hand? It really  
hurts and--

Debbie gets up and walks to the door in a trance.

DEBBIE

(dazed)  
Listen...if ya try to scream, I'll  
tie ya up and do things to ya that  
no decent person could ever fathom.  
If ya try to escape, I'll kill ya.  
Better stay put, where the monsters  
can't get ya.

Sadie CRIES.

SADIE

May I...I get some food...Momma?

Debbie walks toward her and puts new tape over her mouth.

DEBBIE

(dazed)  
It's not feedin' time, baby. Daddy  
always said, "Nobody likes a  
chunker." And Daddy was right.  
(beat)  
Get some rest, sweetie. That hand  
needs a healin'.

Debbie exits and locks door. Sadie CRIES.

EXT. HARLAN PLAZA MALL - MORNING

SUPER: Day 4

Several police cars parked outside of mall.

INT. MALL - MCCARTHUR'S DEPARTMENT STORE - MORNING

Debbie works register alone. Hands customer a bag.

DEBBIE

Thanks. Have a blessed day.

Debbie sneakily grabs money from register and slips into her dress pocket. She notices Bruce is being interviewed by investigator and police officer across department store. She stares nervously as he brings them toward her.

BRUCE

This is Debbie Jones. Debbie, these nice folks just have a few questions for ya.

DEBBIE

(nervously)

Oh. Of course.

OFFICER GRAVES (30s, southern drawl) and DETECTIVE MARTINEZ (40s, no makeup, pretty, southern drawl) approach Debbie.

DETECTIVE MARTINEZ

Hello. I'm Detective Martinez from the Harlan County Police Department and this is Officer Graves.

OFFICER GRAVES

How do ya do, miss?

DETECTIVE MARTINEZ

And we're here to just chat with employees of the mall to see if we can get any more information regarding Saturday's kidnappin'.

DEBBIE

Oh yes, I heard. It's just terrible what happened to that young girl.

DETECTIVE MARTINEZ

So we're just gonna ask you a few quick questions, if that's alright with you.

DEBBIE

I'm not sure I'll be of much help,  
but I'll answer what I can.

DETECTIVE MARTINEZ

Can you please state your full  
legal name?

DEBBIE

Deborah Lynn Jones.

DETECTIVE MARTINEZ

Were you workin' on Saturday,  
October eighteenth? The day of  
Sadie Lane's disappearance.

DEBBIE

No, ma'am.

DETECTIVE MARTINEZ

And where were you that day?

DEBBIE

I...I was taking my Grandmother to  
her appointment. I was originally  
scheduled to work but Emily was  
able to take my shift. Have you  
spoken with Emily?

DETECTIVE MARTINEZ

Where was this appointment?

Officer Graves notices cut on arm. Debbie quickly covers it.

DEBBIE

Oh, umm. It was her diabetes  
appointment. We have to go once a  
month or so. Umm, Doctorrr...Doctor  
Schultz.

DETECTIVE MARTINEZ

On a Saturday? Seems like an odd  
time for a doctor's office to be  
open.

DEBBIE

Yes. Umm. It was at the hospital.

DETECTIVE MARTINEZ

Have you noticed any suspicious  
activity here at the mall or  
elsewhere? Any coworkers actin'  
strange?

DEBBIE

No, not that I've noticed.

(beat)

If you'll excuse me a moment, I should probably go check on these customers.

DETECTIVE MARTINEZ

No, it's okay. I think we've got everything we need. Here's my card in case you think of something or notice anything suspicious. We're hopin' we can get the girl back and unharmed.

DEBBIE

Of course. I've been prayin' hard.

Debbie walks away toward customers.

OFFICER GRAVES

Did you notice the big cut on her arm?

DETECTIVE MARTINEZ

Sure did. Looked pretty fresh too.

She writes something down.

OFFICER GRAVES

Jesus Christ...are we ever gonna find this woman?

DETECTIVE MARTINEZ

We'll get her. Don't worry.

EXT. HARLAN PLAZA MALL - NIGHT

Debbie gets into car.

INT. PARKED CAR - CONTINUOUS

Debbie looks at herself in rear-view mirror.

DEBBIE

I'm worthy and I'm joyful, much like a beautiful bird. All things are possible 'cause Jesus keeps his word.

She begins driving.



INT. CAR (MOVING) - NIGHT

Debbie drives through town nodding her head to CHRISTIAN MUSIC. She notices a candlelight vigil with signs that say "SAVE SADIE" and "BRING SADIE HOME". She pulls over.

EXT. TREE-FILLED AREA - CONTINUOUS

Debbie exits car and walks toward crowd. Someone hands her lit candle. She sees Todd and tries to avoid him.

TODD

Debbie! Hey, Debbie! How are ya?

DEBBIE

Oh hi, Todd. I...I just wanted to show my support. This is all so sad and scary.

TODD

It really is.

(beat)

I'm really lookin' forward to tomorrow night.

DEBBIE

Tomorrow night?

TODD

Yes. Me and you...dinner?

DEBBIE

Oh right! I'm sorry. I lost track of the days.

Debbie sees Emily in distance.

DEBBIE (CONT'D)

Will you excuse me for just a moment?

Debbie walks through crowd toward Emily.

EMILY

Hey Deb! Can you believe this? I was workin' that day...It could've been any of us.

DEBBIE

Super scary.

EMILY

You're still good to take my shift tomorrow, yeah?

DEBBIE

Of course.

(beat)

Listen, Emily. Did the police come and ask you any questions while you were working?

EMILY

Yeah. Just a couple. I told 'em I didn't know nothin'. I wish I could've helped more. How 'bout you?

DEBBIE

Yeah. Same.

Emily sees the cut on Debbie's arm.

EMILY

Oh man, are you okay?

Tries to cover the cut with her hand.

DEBBIE

Oh, I'm fine. It'll heal.

A light sprinkle starts that turns into a heavier rain. Father John walks to front of crowd with Sadie's adoptive parents.

FATHER JOHN

Today we gather...not in celebration, but in great, great sadness. When a community comes together in prayer, miracles can occur. So I ask all of you to please join me in prayer.

Many teenage girls with Sadie Lane shirts and posters CRY in crowd. Everyone is soaked, but not bothered.

FATHER JOHN (CONT'D)

In the name of the Father, the Son, and the Holy Spirit.

EVERYONE

Amen.

FATHER JOHN

Dear Lord, we come to you in dire circumstances. We ask that you bring Sadie back to us safely and bring justice to the cruel human who committed this crime. Please deliver your love and comfort to her parents, her fans, and our community as we continue the search for her...but most of all, please bring strength to Sadie, wherever she may be. We ask you, our Lord and savior Jesus Christ, for guidance. Please also bring protection to our local authorities as they tirelessly search for the truth. In Jesus' name we pray.

EVERYONE

Amen.

Debbie quickly walks to car, leaving the crowd. Her candle has gone out from rain. She drops candle on ground.

INT. CAR (MOVING) - NIGHT

Rain pours as Debbie drives.

DEBBIE

What have ya done, Deborah? What on earth have ya done? You dumb, fat slob. Stupid piece of shit...you're always makin' a mess of things.

She spits across her car and increases speed.

DEBBIE (CONT'D)

You don't deserve that little girl. You don't deserve to live. Just drive off this bridge, why don't ya? Just drive off of it and end everyone's sorrows. Nobody wants youuu. You pathetic piece of cow manure. JUST KILL YOURSELF! KILL YOURSELFFFFF!

Presses accelerator to unsafe speed. Another car from opposite direction with a "Have You Hugged Your Kid Today?" bumper sticker turns onto bridge causing Debbie to swerve into ditch. Other car stops. Debbie backs up and speeds off.

EXT. DEBBIE'S HOUSE - NIGHT

Rain pours. Pumpkins are no longer on front porch.

INT. DEBBIE'S HOUSE - BASEMENT NURSERY - NIGHT

HEAVY RAIN falls on house. Door opens to nursery and Debbie enters with Doritos and soda. Sadie sits silently. Debbie rips off Sadie's mouth tape gently and unties her.

DEBBIE

Hi, sweetie. Oh, you must be starvin'.

She hands her the Ale-8-One glass-soda bottle and Doritos. Sadie begins devouring them and chugs soda.

DEBBIE (CONT'D)

How was your day?

Sadie continues to sloppily shove chips in her mouth.

DEBBIE (CONT'D)

Oh, you must be so mad at me. I was hopin' we could learn a little more about one another. Like...what's your favorite food? Your favorite movie?

SADIE

What do you want from me?

Debbie LAUGHS in a motherly way.

DEBBIE

I wanna know more about my daughter. My beautiful, kind, talented baby.

They sit in tense silence for a moment.

SADIE

Thanks for the food.

DEBBIE

You're welcome. But I've got a bigger surprise for ya!

Debbie runs out into basement and pushes in a cart table with two pumpkins, two large knives, and a trash bag.

DEBBIE (CONT'D)  
 I thought it might be fun to carve pumpkins together. Ya know, like moms and daughters do sometimes.

Sadie stares at her in disbelief.

DEBBIE (CONT'D)  
 Which one do ya like? It's Halloween soon. We can't be the only house on the street without jack-o-lanterns! What would people think?

Sadie just points to the closest one to her.

DEBBIE (CONT'D)  
 Perfect!

They each grab a knife and begin carving. Sadie struggles with her broken hand, but does not complain. She just wants the knife.

LATER

They scoop out pumpkin seeds with hands and into trash bag.

DEBBIE (CONT'D)  
 Oh, I always hated this part.

SADIE  
 Me too.

Debbie LAUGHS. Sadie cracks a smile. Sadie still holds knife.

SADIE (CONT'D)  
 Steak.

DEBBIE  
 I beg your pardon?

SADIE  
 Steak. I like steak. That's my favorite food.

DEBBIE  
 Oh.

SADIE  
 With ketchup.

DEBBIE  
 (laughs)  
 With ketchup?

SADIE  
(unexpectedly laughs)  
Yes. I know it sounds strange.

DEBBIE  
No, no, no. Not strange. It sounds  
pretty yummy actually.

SADIE  
What's...what's your favorite food?

DEBBIE  
Roast beef with all the fixin's. My  
momma's was the best.

SADIE  
You...you mean my Grandmother?

DEBBIE  
Yes. Your grandmother.

SADIE  
Is she here? I...I heard someone  
walking earlier. Was that her?

DEBBIE  
No, no. She doesn't live here  
anymore. Her and my daddy left town  
one day and I haven't heard from  
'em since. Just disappeared outta  
thin air...like they never even  
existed.

SADIE  
I'm sorry.

DEBBIE  
Oh, it's fine. They were big ol'  
meanies.

SADIE  
I'd love to try it. I mean, the  
roast. Do ya think you could make  
it for me one day?

Debbie's face lights up with absolute happiness.

DEBBIE  
Yes...Yes, I'd love to.

Sadie carves face into pumpkin with her only working hand.  
She occasionally takes a moment to eat more Doritos and drink  
soda. Sadie offers Debbie chips and she accepts.

SADIE

So, are ya still married to my Dad?

DEBBIE

Oh no. No, just married to the Lord, I suppose. He's the only one that ever seems to be there for me. Your daddy was nothin' but trouble. A drunk, chain-smokin' son of a gun. Died years ago in a house fire.

SADIE

Oh.

(beat)

I was thinkin' about what you said last night. I'm really sorry 'bout what happened to ya...them takin' me away from you.

DEBBIE

The worst day of my life.

SADIE

Well...

(raises knife)

Here's to new beginnings.

Debbie raises her knife as well and CLINKS them together.

DEBBIE

I always knew you'd have a gentle heart. That's why I followed ya all these years through the foster system, the adoption, and ya know, on TV. I'm sorry I didn't come for ya sooner. I--

SADIE

Listen, I understand. It's alright, really.

(beat)

Do ya think you and I could do something together? Like, maybe play a board game...or, or watch a movie?

DEBBIE

Yes. Yes, that'd be really nice. Soon, we'll have everything we ever wanted.

Sadie secretly puts empty glass soda bottle behind her. Debbie continues to carve and does not notice.

SADIE

I really look forward to that.

Sadie moves her broken hand and QUIETLY WHIMPERS.

DEBBIE

Oh, darn. I feel just awful about that hand of yours. When I'm out at work tomorrow, I'll stop by the store and get ya some bandages.

SADIE

Work?

DEBBIE

I work at McCarthur's Department Store. Ya know, the one in the mall?

(beat)

It's not really where I wanted my life to be, but it pays the bills.

SADIE

What...what did ya wanna be?

DEBBIE

Well, believe it or not, I wanted to be a singin' sensation just like you. All the lights, glamour, and dancers.

SADIE

You sing?

DEBBIE

(blushes)

Yes. Yes I do.

(beat)

Was the leader of the choir growin' up... 'til I got pregnant. I was most likely to become famous in the yearbooks. All two years that I attended. It was really somethin' special. Then life hands ya some rotten potatoes, I tell ya what. But it's nice to know my daughter fulfilled those dreams. Ya get your talent honest. It's in ya genes.

SADIE

Well, maybe you can still sing one day? I...I mean on stage.

Debbie LAUGHS.



DEBBIE

Me? Oh, my time is up, hon. The industry doesn't want a thirty-two year old has been.

SADIE

Sure they do...and you're not a has been.

Debbie beams. Sadie is nervous. They continue carving.

SADIE (CONT'D)

Rosemary's Baby.

(beat)

That's my favorite movie.

Debbie looks mesmerized as if she's on cloud nine once more. She clutches her chest with pumpkin guts on her hand.

DEBBIE

Wow...

SADIE

What?

DEBBIE

You're never gonna believe this, but that's *my* favorite movie. I remember seein' it in the theater with the cutest guy...Ron Ferguson.

(beat)

He was the one that got away. We were in love. Real love...not like that artificial love everyone seems to get into these days. We always had good laughs. Liked the same things. And passion. Whew! Boy, was there passion. We were gonna get married someday. I would've married him on day one. I just knew he was the one.

Debbie's face twists into more manic, monotone glare.

DEBBIE (CONT'D)

Then he went and fell in love with some chippy who was thinner and prettier than me. Says I was too fickle...and a little bit off.

(beat)

Hmmph. Typical man. Always backin' outta things and blamin' the woman. Never can commit.

Sadie sits in fear-filled silence holding knife shakily.

SADIE

I...I think I'm done now.

She turns her pumpkin around. Debbie stares at it with an emotionless glare. Sadie's hand shakes with the knife as if prepared to stab her at any moment.

DEBBIE

You wanna cut me into little pieces, don't ya?

Sadie does not answer.

DEBBIE (CONT'D)

Ya wanna slash me open 'til all my blood drains out.

(beat)

Don't ya?

Sadie tears up and shakes.

DEBBIE (CONT'D)

Well, go ahead. Nobody's stoppin' ya.

Sadie doesn't move. They stare at one another for moments.

DEBBIE (CONT'D)

Boy, you're just like your momma. Ya gotta remember, it's just a red feelin'...and red feelin's change all the time. Some days are redder than others. Tomorrow, ya probably won't even remember this one.

(beat)

Hand it over.

Sadie hands her knife with shaking hand. Debbie takes it.

DEBBIE (CONT'D)

I think we better go to sleep now. Rest up, buttercup.

Debbie stands, puts both knives on the cart, and pushes it out into basement. Door closes, leaving Sadie in darkness with the bottle behind her. KEYS JINGLE as Debbie locks door.

EXT. HARLAN PLAZA MALL - MORNING

SUPER: Day 5

INT. MALL - MCCARTHUR'S DEPARTMENT STORE - MORNING

Debbie stares into bustling mall pavilion area as multiple police officers continue investigation. Bruce approaches her.

BRUCE  
Any updates?

Debbie jumps.

DEBBIE  
Oh, Mr. Chapman. Ya startled me.

BRUCE  
Sorry 'bout that.

DEBBIE  
No, it's alright. Just a little on edge. All this stuff is goin' to my head, I guess.

Both Debbie and Bruce look at police officers

DEBBIE (CONT'D)  
Do ya think they know who did it?

BRUCE  
I'm sure you know as much as I do. Do ya mind organizing the jeans in the petites?

DEBBIE  
Sure thing.

INT. MALL - CAROUSEL CASSETTES - AFTERNOON

Debbie enters store on her break. Two police officers exit store. Chuck does inventory near register.

CHUCK  
What's up, Lil Deb?

DEBBIE  
Hey, Chucky. How ya holding up?

CHUCK  
Man, I'll have you know they've had me at the police station three times already because they know it was an employee who kidnapped her.

DEBBIE  
What? How could they know that?

CHUCK

The woman used an employee meet and greet pass. I told 'em a million times that I threw mine away! I hope they find the broad and lock her ass up.

DEBBIE

It's just terrible.

CHUCK

They're doin' some blood testing because they have a reason to believe whoever kidnapped her cut themselves pretty badly.

Debbie nonchalantly covers cut on arm.

DEBBIE

(nervously)

Oh, geeze. Sounds pretty gruesome. I didn't know they could test for that sorta thing.

(beat)

Well, I better get back to work. Listen, if you hear anything else let me know.

CHUCK

You got it. Later, Deb.

DEBBIE

Bye, Chucky.

Chuck suspiciously watches her as she leaves.

INT. MALL - MCCARTHUR'S DEPARTMENT STORE - AFTERNOON

Debbie walks out of store after shift.

BRUCE

Debbie. Hey, Deb. Tomorrow we're having a mandatory staff meeting at 8am. We need everyone there.

DEBBIE

Oh, okay. Uh...What's this about?

BRUCE

I can't say much, but the authorities have some more questions for all of us. Will ya be there?

DEBBIE

Oh, yes. Of course. I'll be there.

EXT. DEBBIE'S HOUSE - NIGHT

Debbie pulls into driveway.

INT. DEBBIE'S HOUSE - KITCHEN - NIGHT

Debbie enters kitchen from side door. Her grandma waits.

ETHEL

Deborah, I'm hearin' bangin' and hollerin'. I've been hearin' it all day. I tried goin' into the basement but ya gone and locked it again.

Debbie thinks quick. Looks puzzled.

DEBBIE

Oh, Grandma. I've told ya, it's probably just the pipes...or the neighbors. They have kids, ya know.

ETHEL

It was a woman's voice screamin' for help. A bangin'.

DEBBIE

Oh, foo-ey. You're probably just hearin' stuff.

Ethel knows Debbie is up to something.

DEBBIE (CONT'D)

How 'bout I make ya a nice cup of tea?

Debbie rummages through cabinets to prepare tea.

DEBBIE (CONT'D)

Now, go turn on your programs and try to relax. You're too old to be worryin' this much, Grandma.

Ethel exits. SOUND OF TV comes from other room. Debbie fills kettle with water and hears LOUD THUMP from below. She jumps and drops kettle into sink. She grabs syringe, rushes to basement door, unlocks quietly, and goes down.

INT. DEBBIE'S HOUSE - BASEMENT - CONTINUOUS

Debbie moves around boxes that cover hidden door.

INT. DEBBIE'S HOUSE - BASEMENT NURSERY - CONTINUOUS

Debbie opens door to find Sadie frantically trying to escape.

SADIE

You can't keep me in here forever!  
Eventually they'll find me!

DEBBIE

Sweetheart, I--

SADIE

You're gonna fry for this!

Sadie runs to tackle her. Debbie falls to floor as Sadie hits her. Sadie reaches behind her, pulls out glass bottle from underwear, and goes to hit over Debbie's head. Debbie dodges it and glass bottle shatters

DEBBIE

Sweetie! Let me explain! No! You don't understa--

SADIE

Let me out of here, you psychotic bitch!

DEBBIE

I have to protect you.

INT. DEBBIE'S HOUSE - BASEMENT STAIRS - CONTINUOUS

Ethel slowly makes her way down basement stairs.

INT. DEBBIE'S HOUSE - BASEMENT NURSERY - CONTINUOUS

Debbie and Sadie continue wrestling on floor.

SADIE

I need protection from you! You're crazy!

Ethel slowly walks up behind them. She is stunned.

ETHEL

This is that girl from the news,  
isn't it?

Debbie and Sadie are out of breath and stand up.

SADIE

Help me! Please! Lady, I need help.  
She's gonna kill me!

DEBBIE

(out of breath)  
Grandma, this is Sadie. She's my  
daughter. The one momma and daddy  
made me give up. She came back for  
me. She--

INT. DEBBIE'S HOUSE - BASEMENT - CONTINUOUS

Ethel looks horrified.

ETHEL

My God, Deborah. What have ya done  
this time?

(beat)

We have to call the police.

DEBBIE

No. No! Not again, grandma. You're  
not gonna--

Ethel goes towards the red telephone by staircase, Sadie runs toward stairs. Debbie runs to a panel in the wall and pulls out hidden gun. Ethel picks up phone, dials 911, and Debbie shoots her in the head. She dies instantly. Blood splatters all over Debbie, Sadie, and wall. Sadie falls against wall, afraid to go further. Debbie picks up phone.

911 OPERATOR (O.S.)

Nine one one. What's your  
emergency? Hello? Hello? Are you in  
trouble? Hello?

DEBBIE

(somber voice)

Sorry. Wrong number.

Debbie hangs up phone and walks toward Sadie.

DEBBIE (CONT'D)

It's okay, honey. You're safe now.

Debbie slowly wipes Ethel's blood off Sadie's horrified face with her fingertips and rubs it on Sadie's lips. Sadie is terrified and quickly reaches for gun sitting next to Debbie on floor. Debbie injects her and she falls asleep instantly.

DEBBIE (CONT'D)

Oh, the things a mother will do for  
a child.

(beat)

Sweet dreams, my love.

DOORBELL RINGS. Debbie quickly drags Sadie into nursery and locks up.

EXT. DEBBIE'S HOUSE - FRONT DOOR - CONTINUOUS

Todd stands at door holding flowers. He peaks inside front window. RINGS DOORBELL again and KNOCKS. No answer.

INT. DEBBIE'S HOUSE - BASEMENT - CONTINUOUS

Blood-covered Debbie shifts boxes to hide door. She storms past Ethel laying in pool of blood. Ethel unexpectedly GASPS FOR AIR. Debbie walks to closet in basement and pulls out axe. She chillingly walks up to Ethel and, without hesitation, chops off her head.

INT. DEBBIE'S HOUSE - KITCHEN - NIGHT

Debbie closes and locks basement door quietly. She leaves blood drops on kitchen floor. DOORBELL RINGS. She rushes to bathroom to wash off blood and change clothes.

EXT. DEBBIE'S HOUSE - CONTINUOUS

Todd looks perplexed and walks over to side door. He KNOCKS.

TODD

Debbie? Debbie? Are ya in there?

He goes to open door and it is unlocked. He steps inside.

TODD (CONT'D)

Debbie? Are ya okay? I saw your car  
out front and I'm here to pick ya  
up for dinner.

(beat)

Debbie?

He notices blood on floor and bends down to investigate it. He concernedly goes to open basement door, but it is locked.

TODD (CONT'D)

Debbie? Ethel?



He hears BATHROOM DOOR OPEN. Debbie hurriedly enters kitchen in a dress. She is startled by Todd and SCREAMS. Debbie is out of breath and sweaty.

DEBBIE

Oh...oh, Todd. Ya scared me again!

Both LAUGH.

TODD

I'm sorry. I rang the doorbell a few times and saw your car out front.

(beat)

Is...is everything okay?

DEBBIE

Yes. Yes, of course. I took a little nap and overslept. I'm so sorry...I'm almost ready!

TODD

Did somethin' happen?

He points to blood on floor. She thinks.

DEBBIE

Just this nasty cut I got on my arm. Seems to not wanna heal.

(changing subject)

My, I've got quite the appetite today. How 'bout I put my makeup on in the car. I don't wanna make us late. I'm always runnin' late, it seems.

TODD

(hands her flowers)

These...these are for you.

DEBBIE

Oh, my. My goodness, Todd. These are beautiful!

(blushes)

I haven't gotten flowers from someone in a very very long time. Thank ya. Boy, are these special.

She opens cupboard and pulls out vase and fills with water.

TODD

I just wanted to get ya something nice. I'm glad you like 'em.

She places them in vase and sits them on table.

DEBBIE

There. Simply gorgeous. And they  
smell so good too.

Debbie takes in the flower aroma.

TODD

Is Ethel here? I'd love to say  
hello.

Debbie smells flowers again to think.

DEBBIE

Oh, she's just in her bedroom  
gettin' a little shut eye. Seems to  
be comin' down with the flu. You  
know how it's going around this  
time-a-year. I'll be sure to tell  
her for ya.

TODD

Sounds good...hopefully she'll feel  
better soon.

Debbie puts lipstick and blush in purse.

DEBBIE

Okay, I'm ready.

TODD

Well, let's get movin'.

EXT. SONNY'S STEAKHOUSE - NIGHT

Windows have lit jack-o-lanterns in them.

INT. SONNY'S STEAKHOUSE - CONTINUOUS

Debbie and Todd sit at table. Server awaits drink order.

TODD

I'll have a glass of your house  
red, please.

Server glances at Debbie.

DEBBIE

Oh, I'm not much of a drinker...how  
'bout a Shirley Temple? With extra  
cherries!

Awkward silence between Debbie and Todd.

TODD

So...how's work been this week with everything that's goin' on?

DEBBIE

What do ya mean?

TODD

The investigation...into Sadie Lane's disappearance. I'm assumin' the mall must be pretty chaotic right now.

DEBBIE

Right. I must admit, I've been a little on edge this week.

TODD

Have you heard anything from any of your coworkers? Have they--

DEBBIE

You know, Todd. If it's okay with you, would ya mind if we didn't talk about Sadie tonight? It's just been consumin' my brain twenty-four seven and I think I just need to think about things that are less...spooky.

(beat)

Like, what's your favorite food...or, uh movie?

Server drops off drinks.

TODD

Okay. Okay. Uh, let's see. Favorite food? Hmm. This is pretty cliché, but I gotta go with pizza. It's just a classic.

Both LAUGH.

TODD (CONT'D)

And you?

DEBBIE

Oh, I'm gonna have to go with my momma's roast beef and all the fixin's.

TODD

Ok, now that's a way better answer than mine. Do you have the recipe?

DEBBIE

I do. It sits at the front of my recipe box. Make it every Christmas for me and Grandma.

TODD

You're so good to her.

Debbie blushes and looks shy.

TODD (CONT'D)

It's so hard to find good people these days.

DEBBIE

Oh, Todd. I'm just doin' what any decent human bein' would do. I love Grandma with all my heart. I just don't know what I'll do when the good Lord takes her. I'll...I'll just be beside myself.

They smile at one another. Awkward silence.

TODD

So you asked me what my favorite movie was? That's an easy one...Dirty Harry.

DEBBIE

Dirty Harry?

TODD

Yeah, have ya ever seen it?

DEBBIE

(laughs)

No, no...I haven't seen that one.

TODD

I watch it at least once a week. It's about a man that tracks down a demented psychopath killer.

DEBBIE

(uncomfortable)

Sounds intense.

Debbie unknowingly picks at arm scab. Daydreams.

TODD

Yeah. It's super action packed.  
There's this one scene where...

Debbie daydreams as Todd's VOICE TRAILS OFF.

BEGIN FLASHBACK

Red flash of teenage Debbie arguing with a man. Red flash of teenage Debbie walking out of burning house covered in blood. Red flash of teenage Debbie staring into vanity mirror.

END FLASHBACK

Debbie's arm is bleeding onto table.

TODD (CONT'D)

Debbie? Debbie! You're bleeding.

Debbie slowly comes back to present moment.

TODD (CONT'D)

Debbie?

DEBBIE

Oh, dear. Oh my! I'm so sorry.

She wipes blood off arm.

DEBBIE (CONT'D)

It's just like me to ruin such a special night. I'm always messin' things up.

TODD

You didn't ru--

DEBBIE

Seems I must be comin' down with that flu Grandma has.

TODD

Oh. Uh. I could pay the tab and take ya back home, if you'd like?

DEBBIE

Yes. I think that might be best.

EXT. DEBBIE'S HOUSE - NIGHT

Todd walks Debbie to front door. Debbie grabs flyer on door that says, "HAVE YOU SEEN SADIE?" with her photo. On back is a police sketch that somewhat resembles Debbie.

DEBBIE  
(whispers to self)  
They just won't let up.

TODD  
What's that?

Debbie shows him flyer.

DEBBIE  
Oh...uh, it's about the missin'  
girl. Believe me, I wish I knew  
where she was so I could save her.

TODD  
Yeah, me too.

DEBBIE  
Listen, I'm really sorry again  
about tonight.

TODD  
Don't even worry about it. Main  
thing is ya get some rest and feel  
better soon...then we'll try this  
again.

DEBBIE  
Thank ya, Todd. Uh...for bein' so  
nice and all.

TODD  
'Night, Debbie.

They smile. Debbie opens door and enters.

INT. DEBBIE'S HOUSE - ENTRYWAY - CONTINUOUS

Debbie takes SIGH OF RELIEF and looks at flyer again. She  
storms toward kitchen.

EXT. DEBBIE'S HOUSE - CONTINUOUS

Todd walks past Debbie's trash bin and notices bloody floral  
sheet hanging out of it. He looks at sheet with confusion.

INT. DEBBIE'S HOUSE - KITCHEN - CONTINUOUS

Debbie reaches in cabinet and pulls out bottle of whisky.

INT. DEBBIE'S HOUSE - LIVING ROOM - CONTINUOUS

Debbie walks in chugging whisky and turns on TV. She flips channels. MTV is holding "Save Sadie" marathon of her music videos. TV shows phone number at bottom right to call with any info on kidnapping. Debbie chugs again.

DEBBIE

Oh, Deborah. They're gonna take her away from ya again.

She swigs liquor and walks back to bathroom, turns on light, and closes door.

INT. MALL - MCCARTHUR'S DEPARTMENT STORE - MORNING

SUPER: Day 6

Gate to store is closed. Janitor mops floor.

INT. MALL - BREAK ROOM - MORNING

Debbie, Emily, and other women sit silently. LESLIE (20s, fashionable, southern drawl) puts on lipstick.

LESLIE

(quietly)

What's this all about...and why don't any of the fellas have to be here? It ain't fair.

EMILY

They only know two things, I guess...the kidnapper's a woman and a mall employee. Both of which we all are.

LESLIE

But I wasn't even here that day.

EMILY

Zip it, Less. They're just doin' their jobs.

Leslie quiets down with frustration.

DEBBIE

Yeah. I wasn't here either.

Door opens. Detective Martinez and Officer Graves enter.

DETECTIVE MARTINEZ  
Brenda Ford. Please come with us.

Brenda exits with them.

LATER

Debbie sits with tea. Looks at watch. Picks at scab.

DETECTIVE MARTINEZ (CONT'D)  
Leslie Richardson.

LATER

Debbie pulls out gummy bears from purse. Starts eating. Clock shows 11:13am.

DETECTIVE MARTINEZ (CONT'D)  
Emily Benton.

Emily stands up nervously and follows them to other room.

LATER

Debbie is the final woman in room. She has dozed off.

DETECTIVE MARTINEZ (CONT'D)  
Deborah Jones.

Debbie remains asleep.

DETECTIVE MARTINEZ (CONT'D)  
Deborah? Miss!

Debbie jumps.

DETECTIVE MARTINEZ (CONT'D)  
This way.

Debbie stands and follows them.

INT. MALL - BACK OFFICE - AFTERNOON

Debbie sits down timidly. Detective Martinez and Officer Graves sit down across from her. Officer Graves presses record on a voice recorder.

DETECTIVE MARTINEZ  
Hello, Miss Jones. Thank you for  
comin' in today and bein' so  
patient.



DEBBIE

Oh, it's my pleasure. I'm here to help in any way I can.

DETECTIVE MARTINEZ

Now, I know we've asked you some questions already, but I hope you don't mind if we ask some more.

DEBBIE

'Course not.

DETECTIVE MARTINEZ

Where were you around four thirty on Saturday, October eighteenth?

DEBBIE

I was at the hospital, ma'am.

DETECTIVE MARTINEZ

Now, we called the hospital to see if you were there with a Doctor Schultz on Saturday. There is no Doctor Schultz, Deborah. They also weren't able to find any record of you or your grandma ever bein' there.

DEBBIE

Oh, well maybe I got my days confused. I do take my grandma to see a doctor...for diabetes. Coulda sworn his name was Doctor Schultz. Now, I'm sure I can clear this all up.

DETECTIVE MARTINEZ

Are you sure you never came to the mall that day?

DEBBIE

I'm sure, ma'am.

DETECTIVE MARTINEZ

Have ya heard or seen anything suspicious in regards to the disappearance of Sadie Lane? Anyone actin' strange at work?

DEBBIE

No, ma'am. Not that I've noticed.

(beat)

I tend to just keep to myself.

Officer Graves looks at the cut on her arm.

OFFICER GRAVES

It looks like that's a pretty gnarly cut ya got there. What happened?

Debbie goes to cover scar. Detective Martinez looks annoyed by Officer Graves for jumping in and asking this.

DEBBIE

I...I'm tryin' to turn my basement into a workout gymnasium. I've put on a few pounds since last year. I'm not much of a handywoman. Cut it on a piece of wood.

(laughs)

Seems I keep nickin' it too. I'm clumsy as all get out.

(beat)

Why do ya ask?

OFFICER GRAVES

We have reason to believe the kidnapper cut themselves at the scene of the crime. They also left this press-on nail behind.

Officer lifts up a pink press-on nail in bag.

DETECTIVE MARTINEZ

Miss Jones, do you know anyone who wears these?

DEBBIE

No. No, it doesn't strike a memory.

DETECTIVE MARTINEZ

Your grandmother lives with you, correct?

DEBBIE

Yes.

DETECTIVE MARTINEZ

Do you live with anyone else besides her?

DEBBIE

No.

DETECTIVE MARTINEZ  
You wouldn't mind if we asked you  
to come down to the station this  
week to get a blood sample and  
fingerprints, would ya?

DEBBIE  
(taken aback)  
Well. I...am I in trouble or  
somethin'?

DETECTIVE MARTINEZ  
No, ma'am. Not at all. We're takin'  
fingerprints from all female  
employees and blood from anyone  
with a cut.

DEBBIE  
Of course. When would ya like me to  
come to the station?

DETECTIVE MARTINEZ  
How's tomorrow? Ten a.m.?

DEBBIE  
And how long does it take for the  
results?

DETECTIVE MARTINEZ  
Couple of days is all.

DEBBIE  
(gulps)  
I'll be there.

DETECTIVE MARTINEZ  
Thank ya. Before ya go, can you  
confirm this is your home address  
and phone number? Just in case we  
have further questions for ya...or  
your grandmother.

Detective pushes forward a piece of paper. Debbie glances at  
it.

DEBBIE  
Yes, ma'am. That's correct.

DETECTIVE MARTINEZ  
Great. That'll be all, Miss Jones.  
Thank you again.

DEBBIE  
Thank you. Have a blessed day.

Debbie stands and exits. Detective Martinez and Officer Graves watch her leave and look at one another in suspicion.

INT. CAR (MOVING) - AFTERNOON

Debbie eats gummy bears and listens to POP SONG on radio. Song ends and news comes on. Grocery bags in back seat.

RADIO DJ (O.S.)

The investigation continues into the disappearance of Sadie Lane. Reliable sources have shared that employees of Harlan Plaza Mall have undergone extensive questioning and there are now several persons of interest.

DEBBIE

(to self)

Oh, for goodness sake!

RADIO DJ (O.S.)

We'll be doing our part in the hunt. Search parties are growing in numbers and the station will be at the Harlan Plaza Mall parking lot with free pizza for anyone who is helping look for the American pop princess. Come on down and show--

Debbie switches station. A SADIE LANE SONG plays. She angrily changes it again to a CHRISTIAN MUSIC STATION.

DEBBIE

Much betta.

EXT. DEBBIE'S HOUSE - AFTERNOON

Debbie pulls into driveway. Exits car. Walks to side door with grocery bags.

INT. DEBBIE'S HOUSE - KITCHEN - CONTINUOUS

Debbie hears phone ringing. She quickly runs to pick up.

DEBBIE

Hello.

It is silence on other line. Can hear BREATHING.

DEBBIE (CONT'D)  
Hello? Who is this?

Person BREATHES for several more moments and hangs up. Debbie hangs up. She goes to sink and chugs water, looking defeated and stressed. PHONE RINGS again. She jumps, walks to phone, and picks up.

DEBBIE (CONT'D)  
Hello.

JEROME (V.O.)  
Hi, Debbie! This is Jerome again.

DEBBIE  
Jerome?  
(moment of realization)  
Jerome! Jerome. Oh boy, you must be so upset with me. I'm so sorry.

JEROME  
Hey, no sweat. Do ya think you can drop off the check tomorrow at five eighty-nine Hickory Oak Street?

Debbie writes down address.

DEBBIE  
Yes. Yes, of course. You have my word. How much was it again?

JEROME  
Three hundred and twenty-five dollars.

DEBBIE  
(writes amount down)  
Great. See you tomorrow.

Debbie hangs up. She grabs syringe, McCarthur's bag, gun hidden underneath drawer, and unlocks basement door. Walks downstairs.

INT. DEBBIE'S HOUSE - BASEMENT NURSERY - AFTERNOON

Door opens and Sadie sits in crib terrified.

DEBBIE  
Are we havin' a better day, sweetheart?

SADIE

I'm...I'm sorry, Momma. Please don't hurt me.

DEBBIE

I could never hurt ya.

(beat)

My sweet angel. I feel just awful about yesterday. I didn't mean to scare ya.

Sadie holds back tears.

DEBBIE (CONT'D)

(excitedly)

But, guess what. I got all the ingredients to make my momma's roast beef. Just for you. I thought we'd have a nice dinner together.

SADIE

The stage. The stage out there. What's it for?

DEBBIE

Why, it's for you, honey.

SADIE

For me?

DEBBIE

We've got a world tour to prepare for, ya know...I had a dream last night about a mom and daughter act. I swear I think it was Christ just wrappin' his arms around me and givin' me the answer. He said, "Don't let that girl outta your sight. Go on the road with her. It'll be a hit!"

Sadie tries to hide her confusion.

DEBBIE (CONT'D)

I'm gonna start cookin'! Here's a little treat to tide ya over until then.

Debbie throws her a Swiss Cake Roll.

DEBBIE (CONT'D)

I also thought ya might want a change of clothes.

(MORE)

DEBBIE (CONT'D)

Here's some stuff I grabbed for ya at McCarthur's. I tried to find somethin' you'd really like. Not too flashy, with just the right amount of edge.

She lifts up a conservative floral dress.

DEBBIE (CONT'D)

Put this on for supper.

(beat)

See ya in a bit, darlin'.

Debbie closes door.

INT. DEBBIE'S HOUSE - BASEMENT - CONTINUOUS

Debbie exits and locks nursery. Turns demonically and with a sinister glare. She walks to Ethel's body.

DEBBIE

(emotionless)

Oh, Grandma. You've gotten yourself into a pickle now, haven't ya? Ya shouldn't poke your nose into other people's doin's.

Debbie grabs axe lying next to Ethel.

DEBBIE (CONT'D)

Twisted bitch.

Debbie hits her twice with axe and stares sinisterly.

INT. DEBBIE'S HOUSE - KITCHEN - NIGHT

Debbie PLAYS POP MUSIC and dances as she cooks a large meal. She opens pot to check on large piece of roast.

DEBBIE

Oh, yummy. Yum, yum, yum, yum, yum.

Debbie grabs ketchup bottle and SINGS into it like a mic.

INT. DEBBIE'S HOUSE - BEDROOM - NIGHT

Debbie is wearing the same floral dress she bought Sadie.

DEBBIE

I'm worthy and I'm joyful, much like a beautiful bird.

(MORE)

DEBBIE (CONT'D)

All things are possible 'cause  
Jesus keeps his word.

Debbie grabs handful of gummy bears and shoves in mouth.

INT. DEBBIE'S HOUSE - BASEMENT STAIRCASE - NIGHT

Debbie locks upstairs door and walks down stairs with roast.

INT. DEBBIE'S HOUSE - BASEMENT - NIGHT

Debbie puts finishing touches on cart with food and baby milk  
bottle. She goes to unlock nursery door. She SIGHS nervously.

INT. DEBBIE'S HOUSE - BASEMENT NURSERY - CONTINUOUS

Debbie opens door.

DEBBIE

Surprise!

Sadie is wearing dress. Debbie shows off her dress.

DEBBIE (CONT'D)

Like mother, like daughter!

Sadie forces a smile.

DEBBIE (CONT'D)

Do ya like it? I got 'em both on  
sale, plus my employee discount.

SADIE

I love it. We're like...we're like  
twins.

Sadie forces a HAPPY LAUGH.

DEBBIE

Oh, sweetie. Tonight is gonna be so  
special. We'll eat and then we'll  
start plannin' our world tour. Just  
a mom and her daughter on the open  
road. Like the Judds...but with a  
fresh new sound.

SADIE

I think that's a great idea.

LATER



Debbie and Sadie sit in the nursery eating.

SADIE (CONT'D)

This is delicious, Momma. Thank you.

DEBBIE

Oh, you're just sayin' that. It's not as good as momma's.

SADIE

Not as good? I bet it's better.

Debbie feels flattered.

SADIE (CONT'D)

Ya know...I've been thinkin' a lot while I've been down here.

DEBBIE

Is that so?

SADIE

Yeah. I was thinking how great it is to finally have a real mom...

(beat)

A mom who loves me.

Debbie looks elated.

DEBBIE

Oh, and I do love ya! Beyond the moon and stars and back.

SADIE

I started writin' a song for ya. So...so I could sing it on our tour.

DEBBIE

(thrilled)

Nooo. A song? About me?! Oh no, no no, no. I'm not worthy.

SADIE

Yes. About you...and us.

DEBBIE

(smiling)

I'm just...just...so happy right now, I could burst into pieces!

SADIE

Don't burst because I need ya for that tour.

Both LAUGH and continue eating.

LATER

SADIE (CONT'D)

So, I was wonderin'...momma. Do you think it m...might be okay if I rehearsed the song I wrote you on the stage you built us?

Debbie thinks.

DEBBIE

Now, you're not gonna try to leave me again are ya?

SADIE

Of course not.

(beat)

Momma, I'm here...with you. Forever and ever. We finally found one another and nobody's gonna take that away from us.

Debbie smiles.

DEBBIE

Well, I suppose so.

SADIE

I really want it to be perfect the first time I perform it to you.

DEBBIE

Oh, I'm sure it will be. You're such a perfectionist...I've seen your music videos.

Awkward silence.

SADIE

Thank you, momma.

Debbie smiles, takes a bite, then jumps up.

DEBBIE

Want me to show ya the stage?

SADIE

I'd love that!

INT. DEBBIE'S HOUSE - BASEMENT - NIGHT

Debbie walks Sadie to stage area. Sadie investigates room, looking for exits. She glances at telephone with Ethel's hacked body laying on dry pool of blood. She walks past audience of mannequins.

DEBBIE

I added flowers to make the stage pretty. Oh, I hope ya like pink roses.

Sadie continues looking around timidly.

DEBBIE (CONT'D)

Sadie, do ya like pink roses?

SADIE

Yes...yes, I love them.

Sadie notices large, 7-foot wooden spiked wheel in corner.

SADIE (CONT'D)

What's that big thing?

DEBBIE

Oh, that's just the good ol' Wheel of Saint Catherine. May God rest her soul.

(beat)

Now, look here...I have a microphone and stereo—even put some lights for added ambiance. I need to go purchase another microphone tomorrow.

SADIE

(forced)

Wow, this is just...just perfect!

DEBBIE

Then we have our very own crowd, to help us get over the stage fright as we rehearse.

(beat)

Is something wrong?

Sadie GULPS and holds back tears.

SADIE

No...no. Of course not, mamma.

(beat)

(MORE)

SADIE (CONT'D)

I'm just overwhelmed with emotions  
is all. This...this is a dream come  
true.

Debbie smiles. Pulls out gummy bears from her pocket, eats a  
handful, and offers some to Sadie. Sadie obliges.

DEBBIE

Well, we have a lot of rehearsal to  
get to. Then we'll be able to share  
our talents with everyone. The  
world won't know what hit 'em!

SADIE

I can't wait!

DEBBIE

Well, we better rest up. I say  
tomorrow we dedicate to rehearsing  
and then Friday evenin' we try to  
perform a few songs. What do ya  
say?

SADIE

I say...that sounds perfect.

DEBBIE

Ohhhh, this is just turnin' out  
better than I ever even imagined.  
I'll get matchin' permed red wigs  
for us. Matchin' clothes even...and  
I'll get some makeup together so  
Friday night can be sort of  
a...a...a dress rehearsal. Is that  
what ya call 'em? I'm still so new  
to this fame thing. I promise I  
won't let ya down, Sadie.

Debbie GIGGLES.

SADIE

There's a video camera.

Debbie walks towards VHS recorder.

DEBBIE

Yes, I was thinkin' it'd be nice to  
film us rehearsin'. Ya know, for  
those behind the scenes types of  
segments that ya see on MTV.

SADIE

You've thought of everything.

DEBBIE

We better rest up. Back to the nursery we go.

They walk back to nursery. Sadie continues to look around for any places to escape.

INT. DEBBIE'S HOUSE - BASEMENT NURSERY - NIGHT

Debbie pulls out rolling table.

SADIE

Thanks again for the yummy food, momma.

DEBBIE

Oh, it was my pleasure.

Debbie hands Sadie gauze.

DEBBIE (CONT'D)

Here, wrap up your hand. It's gotta heal.

SADIE

Momma. Do you think I might be able to sleep upstairs tonight? Now that your Grandma is gone, I could maybe use her bed.

DEBBIE

Grandma hasn't gone anywhere, silly! She's right over there, honey. Ya just saw her.

Sadie stares with confusion.

DEBBIE (CONT'D)

Plus, everybody's out there lookin' to take ya away from me. I'm not gonna let that happen again, Sadie. God willin'. It's best we lay low for a while. Until they give up the search.

SADIE

Are people searching for me?

DEBBIE

The whole dang nation unfortunately.

Sadie musters up courage to speak.

SADIE

Right...you're right, momma. It's better not to risk it.

Debbie develops somber look on her face.

DEBBIE

Sadie. Please don't ever leave me.

SADIE

Momma, I won't. I promise I won't.

DEBBIE

Good...because I've got weapons hidden in every corner of this house. If I even catch ya tryin' to escape, you'll end up bein' a juicy rump roast...just like Grandma.

Sadie looks at her in horror.

SADIE

What? You mean...no!

Sadie GAGS and VOMITS.

DEBBIE

Goodnight, baby doll. Sweet dreams.

Debbie closes door. Sadie CRIES and GAGS.

EXT. HOLY TRINITY CATHOLIC CHURCH - MORNING

SUPER: Day 7

Cloudy, chilly fall day.

DEBBIE

Bless me father, for I have sinned.  
(O.S.)

INT. HOLY TRINITY CATHOLIC CHURCH - CONTINUOUS

Debbie sits in confessional. Father John sits on other side and is unable to be seen through screen wall.

DEBBIE

It's been sixty-seven days since my last confession.

(beat)

I've lost my senses, father.

(MORE)

DEBBIE (CONT'D)

I'm seein' red again and it won't go away.

FATHER JOHN

Red?

DEBBIE

(teary-eyed)

I've committed sins that are unforgivable. The thoughts and the days keep gettin' redder and redder.

FATHER JOHN

Can you explain these red thoughts to me? The...the best way you know how.

DEBBIE

I can't.

FATHER JOHN

I'm here to listen without judgment.

DEBBIE

I've been a bad...bad girl, father.

FATHER JOHN

God forgives as long as you--

DEBBIE

Even for murder?

Father John remains silent for moment.

FATHER JOHN

Have you gone to the authorities?

DEBBIE

Authorities? Why?

(beat)

It was their own doin'. They brought it on themselves.

FATHER JOHN

You mean there was more than one? I think that God would--

DEBBIE

In His name, my God, have mercy.  
Amen.

Debbie stands up.

DEBBIE (CONT'D)

I'll do my penance when I see fit.

Debbie storms out of confessional. Father John quickly opens his door and watches Debbie storm out of church.

EXT. HOLY TRINITY CATHOLIC CHURCH - CONTINUOUS

Debbie exits, gets in car, and speeds off. Officer Graves sits in his car watching Debbie.

INT. OFFICER GRAVES' CAR - CONTINUOUS

OFFICER GRAVES

What are you up to, woman?

EXT. HOLY TRINITY CATHOLIC CHURCH - CONTINUOUS

Father John quickly exits chapel to watch her drive off.

EXT. HARLAN COUNTY POLICE DEPARTMENT - MORNING

Fall leaves on ground. Halloween decorations in windows.

INT. HARLAN COUNTY POLICE DEPARTMENT - MORNING

Debbie sits in chair as they draw blood from her.

Debbie gives fingerprints and they clean her fingers off.

They take photos of her and her arm. She smiles for photos.

INT. MALL - MCCARTHUR'S DEPARTMENT STORE - AFTERNOON

Debbie stands at counter smiling in a daydream. She's in complete blissful heaven.

DAYDREAM BEGINS

Debbie and Sadie performing on stage together. Stadium full of fans CHEERING for them both.

DAYDREAM ENDS



INT. MALL - BREAK ROOM - NIGHT

Debbie opens locker, gets purse, and nicks scab on locker door.

DEBBIE

Oh, jiminy. Not again.

Blood drips to floor. She wipes it off and smears it.

INT. CAR (MOVING) - NIGHT

She drives and holds her hand over her bleeding scab. Her hand and steering wheel covered in blood. She passes group of roughly 60 people with flashlights on side of freeway looking in woods and a poster that says "SAVE SADIE!"

DEBBIE

Fools. Every one of ya.

She grabs gummy bears and eats a handful, uncaringly smearing blood on her chin and lips.

DEBBIE (CONT'D)

Jesus keeps his word. Jesus keeps his word. Oh boy, does he!

Sloppily eats another handful of gummy bears.

EXT. DEBBIE'S HOUSE - NIGHT

DEBBIE (O.S.)

(excitedly)

Okay, I'll leave ya alone for a while so you can rehearse your surprise song.

INT. DEBBIE'S HOUSE - BASEMENT - CONTINUOUS

Debbie scurries off toward the stairs with blood still on face. Sadie watches. Debbie runs back toward her with a Polaroid camera and SNAPS A PHOTO OF HER.

DEBBIE

Oh, and I almost forgot.

Debbie presses record on the VHS camera. Debbie smiles and runs back toward stairs with Polaroid camera.

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

I'll be sure to holler when I'm  
comin' down so I don't ruin any  
surprises.

Sadie waits until she closes upstairs door and locks it. She runs to phone and picks it up to start dialing. She realizes the cord has been cut. She SLAMS it back on hook. Sadie quietly rummages through every box and ceiling panel carefully, looking for weapons. She HUMS and SINGS to ensure Debbie doesn't suspect anything.

SADIE

Come on...I need somethin' here. A  
pen for all I care.

INT. DEBBIE'S HOUSE - BATHROOM - CONTINUOUS

Debbie stares at herself in reflection. Blood still on face.

DEBBIE

You fucking dirty slut. Havin' a  
baby outta wedlock. Hussy. Trollop.  
You're goddamn useless garbage,  
Deborah. Ya always will be. Get  
that rouge off ya cheeks. Look  
atcha tits...they're all over the  
place! Ya look like ya for rent.

Debbie turns on sink water to highest heat as it steams mirror. She intensely scrubs face with foamy soap.

INT. DEBBIE'S HOUSE - BASEMENT - CONTINUOUS

Sadie rummages through boxes. One box is labeled "FIRE".

SADIE

Who is this woman?

She goes through old photos of Debbie. Some with her parents. Some of her in late teens pregnant and happy with a man. She HUMS and SINGS some more. Picture of her marrying a man and pregnant dated with handwritten "1970" on photo.

SADIE (CONT'D)

The year I was born.

She stumbles upon a baby book with EDDIE written on it. Inside shows a 1970 professional portrait of Debbie and man holding a crying baby boy. Another photo shows her sitting somberly in front of a child's headstone that reads Jonathan "Eddie" Jones: June 12, 1970 - September 11, 1970.

SADIE (CONT'D)

Born on the same day.

She places the images carefully back where they were. She finds an envelope with Eddie's birth certificate. Debbie Jones and Thomas Jones are parents. She finds two death certificates: One for Thomas and one for Jonathan (the baby). Cause of death for both is asphyxiation and 1st degree burns.

She folds documents and picture and hides them in clothes. She puts boxes away and photo falls out of Eddie in hospital post birth. Next to him is a baby girl with name SADIE.

SADIE (CONT'D)

She's not even my mother...

She grabs thin roll of rope out of box and returns to stage.

INT. DEBBIE'S HOUSE - LIVING ROOM - NIGHT

Debbie depressively sits in robe watching TV. Empty Swiss Cake Rolls sit on tray table. PATRICIA LANE (40s, Sadie's mother, pretty, southern drawl) and MICHAEL LANE (40s, Sadie's father, business man, southern drawl) speak on TV.

PATRICIA

Please help us find our baby girl.  
Sadie, if you can hear us...we're  
not gonna stop 'til we find you.

MICHAEL

We love ya, honey.

She swigs whisky and turns off TV.

DEBBIE

(to no one)  
Time for bed, Grandma. Sleep sweet.

She stumbles toward basement door, grabs syringe, baby bottle, and places them in her pockets. DOORBELL RINGS.

INT. DEBBIE'S HOUSE - BASEMENT - CONTINUOUS

Sadie hears DOORBELL RING. She quietly sneaks upstairs to listen at door.

INT. DEBBIE'S HOUSE - ENTRYWAY - CONTINUOUS

Debbie peaks outside and opens door to see Jerome.

JEROME  
Hi, Debbie.

DEBBIE  
Who are you?

JEROME  
Jerome. From the other day. You were supposed to drop a check off to me today. I was in the neighborhood and thought I'd--

DEBBIE  
(somberly)  
Oh right, come on in.

Jerome enters suspiciously.

INT. DEBBIE'S HOUSE - KITCHEN - CONTINUOUS

She starts looking through drawers. He sees blood on floor.

JEROME  
Is everything okay?

Debbie continues rummaging through drawers. Does not answer.

INT. DEBBIE'S HOUSE - BASEMENT STAIRS - CONTINUOUS

Sadie listens at door nervously.

INT. DEBBIE'S HOUSE - KITCHEN - CONTINUOUS

JEROME  
There's an awful lot of blood on the floor.

DEBBIE  
(angrily)  
Yes. Yes, there *is* blood on the floor. My, how observant ya are! If ya must know, my grandma just died in the basement and she made a big ol' mess! Anything else you'd like to know? Nosy Jeromy. How 'bout my bra size? Or...or...my social security number? Wanna read my diary? I'll tell ya everything. All ya gotta do is ask.

JEROME  
Are you okay, miss?

DEBBIE  
Miss? You're callin' me miss?

Debbie LAUGHS HYSTERICALLY.

JEROME  
I'm sorry, Debbie. I'm just here  
for the check and I'll be out of  
your way.

DEBBIE  
The check...right. Let me get that  
for ya.

Debbie turns around to sign check. She throws check on floor.

DEBBIE (CONT'D)  
Here.

As he bends down to grab the check, Debbie turns around with a steak knife. She stabs him in back of neck and knife pokes out the front of his mouth. Blood splatters everywhere.

INT. DEBBIE'S HOUSE - BASEMENT STAIRS - CONTINUOUS

Sadie sees his body hit the floor through the keyhole. She backs away from door in complete horror. Blood seeps through door crack. She runs back downstairs.

INT. DEBBIE'S HOUSE - KITCHEN - CONTINUOUS

Debbie stands over his struggling body. He GURGLES.

DEBBIE  
Oh, Jerome. Nosy Jeromy. I welcome  
ya in my home and ya make a mess.  
That's not very polite.

Jerome STRUGGLES TO BREATHE. Debbie pulls out funnel from cabinet and walks to laundry room. She comes back with bleach.

DEBBIE (CONT'D)  
Ya gotta clean up after yourself  
once in a while, mister. Nobody  
likes a slob now.

She sticks funnel in Jerome's mouth and slowly pours bottle of bleach in it until he chokes to death. SIZZLE SOUNDS.

DEBBIE (CONT'D)  
Nigh-night, dirty boy.

As she watches him die, she grabs a handful of gummy bears and eats them. She steps on his genitals.

DEBBIE (CONT'D)  
I ain't nobody's miss but the  
Lord's.

INT. DEBBIE'S HOUSE - BASEMENT - CONTINUOUS

Sadie hears DOOR OPEN. She quickly pretends to be performing. Debbie enters in manic state and covered in blood.

SADIE  
Momma, I've been workin' real hard  
and I'm ready to--

DEBBIE  
Time for bed.

SADIE  
But, I was hopin'--

DEBBIE  
I saysss, it's time for bed!

Sadie backs away slowly.

SADIE  
(timidly)  
Okay, momma.

Sadie walks toward nursery.

DEBBIE  
We'll perform tomorrow.

INT. DEBBIE'S HOUSE - BASEMENT NURSERY - CONTINUOUS

DEBBIE  
In the crib ya go.

Sadie crawls into the crib.

DEBBIE (CONT'D)  
Here.

Debbie hands her milk bottle.

DEBBIE (CONT'D)  
Now drink up and go to sleep.

Sadie nervously starts drinking the spoiled milk.

SADIE  
Momma...I...I love you.

DEBBIE  
(beat)  
It's not polite to fib.

Debbie closes door and keys JINGLE as she locks it.

EXT. DEBBIE'S HOUSE - MORNING

SUPER: Day 8

GOSPEL MUSIC plays from Debbie's alarm clock radio.

INT. DEBBIE'S HOUSE - BEDROOM - MORNING

Debbie finishes subtle makeup at her vanity.

DEBBIE  
Thank you, Jesus. For bringin' me  
back my baby girl. Ya always keep  
your word...for a moment ya had me  
doubtin'.

Debbie LAUGHS.

INT. DEBBIE'S HOUSE - KITCHEN - MORNING

Debbie steps over Jerome's body in blood-covered kitchen. She pulls out soda from fridge, chugs it, and exits.

EXT. HARLAN PLAZA MALL - MORNING

Police cars are still parked in bustling parking lot.

INT. MALL - MCCARTHUR'S DEPARTMENT STORE - MORNING

Debbie organizes racks of clothes with Emily.

DEBBIE  
You mean they didn't take your  
fingerprints or blood?

EMILY

No, sweetie.

DEBBIE

I wonder why they did for me? Now ya got me nervous.

EMILY

Listen, I'm sure it's just protocol or somethin'. They probably did it to lotsa girls who work here.

DEBBIE

I suppose.

EMILY

Stop stressin' out. Stress will make ya gain weight. Bet ya didn't know that.

(beat)

Listen, ya didn't do anything wrong, did ya?

DEBBIE

Of course not.

EMILY

Then there's nothin' to worry about.

Debbie SIGHS and looks off to see Detective Martinez and Officer Graves in the mall looking in at her and Emily. Debbie picks out two different sized dresses.

DEBBIE

I think I might buy these, will ya ring me out?

EMILY

Sure, toots.

INT. HARLAN PLAZA MALL - AFTERNOON

Detective Martinez and Officer Graves stand in caution-taped area.

DETECTIVE MARTINEZ

I told ya, Graves. Leave it alone until we have the blood results.

OFFICER GRAVES

That lady's up to no good. I have a gut feelin'.



DETECTIVE MARTINEZ  
It's not up to us to jump on gut  
feelin's. We act on facts...and  
right now we don't have any.

OFFICER GRAVES  
But--

DETECTIVE MARTINEZ  
Just leave Deborah Jones alone  
until we have evidence. Should only  
be a day or two now.

OFFICER GRAVES  
You got it, boss.

INT. MALL - WIGS 'N SUCH - AFTERNOON

Debbie walks in from the mall with her McCarthur's bag. She  
picks out two permed red wigs and checks out.

INT. DEBBIE'S HOUSE - BASEMENT NURSERY - AFTERNOON

Door opens. Sadie wakes up.

DEBBIE  
Time to get up. Just a couple of  
hours before the show!

Sadie stays quiet and scared.

DEBBIE (CONT'D)  
Look. I got us matchin' wigs,  
dresses, and brought ya some makeup  
too.

SADIE  
Wow. Thanks, momma.

DEBBIE  
I'm gonna get the stage ready while  
you get dolled up for tonight. Then  
we'll be ready for the dress  
rehearsal.

SADIE  
(timidly)  
Momma...

DEBBIE  
Yes, baby doll.

SADIE

Do you think I...I could maybe get a mirror or something? To...to put on the makeup and wig and stuff.

DEBBIE

Of course, sweetie. Let me go grab one and I think there's one in this ol' box here.

Debbie goes out into basement and rummages through boxes. Debbie grabs handheld mirror.

DEBBIE (CONT'D)

Found it.

Debbie enters smiling and hands it to Sadie.

DEBBIE (CONT'D)

Here ya go.

SADIE

Thank you, momma.

DEBBIE

I'm still not used to you callin' me that. It makes me feel like I'm bein' tickled each and every time ya call me momma.

Debbie GIGGLES. Sadie forces a smile.

DEBBIE (CONT'D)

See ya real soon, my love.

Debbie closes door.

BEGIN MONTAGE

SONG: DARK, 80'S SYNTH POP

- A) Debbie drags Jerome's body down to basement
- B) Sadie breaks handheld mirror in nursery
- C) Debbie props Jerome up in audience chair in basement
- D) Sadie holds up sharp piece of mirror
- E) Debbie showering and blowdrying hair
- F) Sadie puts on makeup and red wig

- G) Debbie puts on red permed wig
- H) Sadie puts dress on and birth/death certificates in bra
- I) Debbie puts on incredibly heavy makeup
- J) Sadie preps a song and dance number
- K) Debbie preps stage with candles, lights, flowers, etc.
- L) Sadie paces the nursery
- M) Debbie takes out tape and puts new one in VHS recorder
- N) Sadie praying
- O) Debbie praying

END MONTAGE

INT. DEBBIE'S HOUSE - BASEMENT NURSERY - NIGHT

Door opens. Debbie stands there with her huge red wig on and a full face of gaudy makeup. Her and Sadie look almost like the same person with the same wigs and outfits.

DEBBIE

Show time!

SADIE

Wow, momma. You look amazing.

DEBBIE

You look beautiful sweetheart...We sorta look like--

SADIE

Like twins?

DEBBIE (CONT'D)

Twins.

Both LAUGH.

SADIE (CONT'D)

Yes. Twins. I'm honored to look like you.

Debbie radiates with happiness.

DEBBIE

Oh, Sadie.

(beat)

(MORE)

DEBBIE (CONT'D)

Ya know, I was thinkin' that maybe I could open up the show with a performance I've been working on...to one of your songs. Would ya mind? You can say no.

SADIE

No? Of course you should. I was thinking the same thing!

DEBBIE

Great minds!

They both exit nursery.

INT. DEBBIE'S HOUSE - BASEMENT - CONTINUOUS

Lights are dim. Strobe lights and candles eerily light stage. Sadie notices Jerome's body sitting in crowd. She glances over and Ethel's headless body is sitting in chair with lit-up, hollowed out head sitting in her lap.

SADIE

(gulps nervously)  
Wow...This is perfect, momma.

Debbie goes to VHS camera and hits record.

DEBBIE

Okay, over there is the backstage area. You're over there until the second song...which will be your song for me. Ya know, the one you've been rehearsin'?

SADIE

Okay.

Sadie walks to side of stage.

DEBBIE

Now, hit play on the boombox.

Sadie walks to boombox and presses play. Returns to side.  
SADIE'S DANCE POP MUSIC PLAYS. Debbie puts on feather boa.

DEBBIE (CONT'D)

Now imagine me coming up from the floor. From a hidden trap. With fog and laser lights. The crowd cheerin'. Oh, it'll be glorious, Sadie.

Sadie forces an excited smile as she watches Debbie perform the entire made up song on top of Sadie's album track. Debbie dances terribly while holding mic and pretending to engage with crowd.

SONG ENDS. Sadie CLAPS.

DEBBIE (CONT'D)

Thank you! Thank you! Now, without further ado, my daughter...my baby doll. Sadie Lane!

DOORBELL RINGS.

DEBBIE (CONT'D)

Oh, poo. What are the chances?

SADIE

Who is that? They're not coming to take me away are they?

DEBBIE

Nobody's gonna take you away from me...my precious Sadie Lady.

Sadie stays put.

DEBBIE (CONT'D)

I'll be right back.

Debbie walks up stairs and locks basement door.

INT. DEBBIE'S HOUSE - ENTRYWAY - CONTINUOUS

Debbie peaks out of curtains to see Todd. He waves and she opens door. He's holding a Tupperware container of soup.

DEBBIE

Todd. What are you doing here?

He looks confused by her look.

TODD

I came by to see how you were feelin' and brought ya some soup.

DEBBIE

Oh, Todd. That's just so sweet.

TODD

Is this a new look?

DEBBIE  
 (realizing she was in wig  
 and makeup)  
 Oh! Oh dear! I must look like such  
 a fool! I was havin' a bit of cabin  
 fever and decided to work on a  
 Halloween costume.

Awkward silence. Todd waits to be asked in.

TODD  
 Here's the soup I brought ya.

DEBBIE  
 Thank ya, Todd. Boy, are you  
 sweeter than honey on a summer's  
 day.

Both LAUGH. A LOUD BANG comes from basement.

TODD  
 What was that?

DEBBIE  
 Oh nothin'. Probably just Grandma.

TODD  
 Really? It sounds like she took a  
 fall.

SADIE (O.S.)  
 HELP! HELP ME! SOMEBODY! HELP!

TODD  
 Who is that?

Todd pushes door open and barges inside.

INT. DEBBIE'S HOUSE - KITCHEN - CONTINUOUS

He storms into kitchen. He sees blood everywhere.

TODD  
 What...what the hell happened?

SADIE (O.S.)  
 HELP ME! PLEASE. SOMEBODY! HELP ME!  
 IT'S SADIE LANE!

Todd rushes to the locked basement door.

TODD  
 You've got her locked down there,  
 don't ya?

Debbie picks up a pickaxe leaning against the pantry closet.

DEBBIE  
 Oh, Todd. I sure wish you hadn't  
 barged in like this.  
 (beat)  
 Seems like you're due for the Coal  
 Miner's Delight.

SADIE (O.S.)  
 HELP. SOMEONE! HELP ME! SHE'S GOT  
 ME LOCKED IN HERE!

Debbie lifts up pickaxe and swings it at him. He dodges it and she misses, only hitting his thigh, ripping out his thigh muscle. He begins limping toward kitchen side door. She chases him and swings again. It goes through his skull. Blood splatters everywhere. Sadie BANGS on basement door. Debbie swings again, this time stabbing him in chest.

SADIE (CONT'D)  
 GET ME OUT OF HERE!

Debbie unlocks basement door. She stands there, bloody, with pickaxe. Sadie can only see her haunting silhouette.

DEBBIE  
 You betrayed me.

SADIE  
 No...No, momma. I--

DEBBIE  
 You betrayed me and ya lied to  
 meeee.

SADIE  
 No...I--

DEBBIE  
 Bad girls *must* be punished.

SADIE  
 Momma. Please!

Sadie pulls out the birth/death certificates and baby photo of her in hospital next to Debbie's son.

SADIE (CONT'D)

Can you explain this?! This is your  
real child! Not me.

Debbie looks at her with rage.

DEBBIE

You don't know nothin', nosy little  
cunt!

Debbie kicks Sadie in the chest causing her to fly down  
stairs and bounce off the wood-paneled wall. Debbie drops her  
pickaxe and slowly walks down each step.

DEBBIE (CONT'D)

Ya never knew nothin' and ya never  
*will* know nothin'. Ungrateful  
little girl.

(beat)

You're nothin' but an ungrateful  
little girl, Sadie! What do ya  
expect me to do now that I can't  
trust ya?

EXT. DEBBIE'S HOUSE - CONTINUOUS

Officer Graves parks on street with windows down. He exits  
car and sees Jerome's car parked on street in front of him.  
He walks past Debbie's car in driveway and peeks in with  
flashlight. 8 pink press-on nails sit on passenger seat. He  
pulls out gun.

INT. DEBBIE'S HOUSE - BASEMENT - CONTINUOUS

Debbie takes one step at a time. Sadie CRIES and SCREAMS.

SADIE

No! Please, momma! I love ya!  
Please don't hurt me.

DEBBIE

You little liar. You dirty little  
no-good liar! You're gonna rot here  
until the day you DIE!

EXT. DEBBIE'S HOUSE - CONTINUOUS

Officer Graves notices front door is ajar.



INT. DEBBIE'S HOUSE - BASEMENT - CONTINUOUS

Debbie grabs Sadie by foot and drags her toward stage.

SADIE  
Please, momma! Please!

DEBBIE  
You've got a song to perform,  
sweetheart! Get up there.

Debbie pulls out gun and points it at her.

DEBBIE (CONT'D)  
And stop cryin', ya big ol' baby.  
The show must go on!

EXT. DEBBIE'S HOUSE - CONTINUOUS

Officer Graves pushes door open and quietly walks in.

INT. DEBBIE'S HOUSE - ENTRYWAY - CONTINUOUS

He investigates each room he passes. ROSEMARY'S BABY ON TV.

INT. DEBBIE'S HOUSE - KITCHEN - CONTINUOUS

Officer Graves walks in and sees Todd's lifeless, bloody body in the blood-covered kitchen. He still has gun held up.

OFFICER GRAVES  
Deborah? Deborah, it's Officer  
Graves. Are you home? Please come  
out with your hands up.

INT. DEBBIE'S HOUSE - BASEMENT - CONTINUOUS

Debbie and Sadie hear Officer Graves upstairs. Debbie points gun toward Sadie.

DEBBIE  
Don't...you dare...say a word.

Sadie shakes and tears run down face.

INT. DEBBIE'S HOUSE - BASEMENT STAIRS - CONTINUOUS

Officer Graves walks down stairs slowly with gun held up.

INT. DEBBIE'S HOUSE - BASEMENT - CONTINUOUS

DEBBIE  
 (whispers)  
 Don't move or I'll kill ya.

Debbie walks over by stairs with her gun.

INT. DEBBIE'S HOUSE - BASEMENT STAIRS - CONTINUOUS

OFFICER GRAVES  
 Deborah? It's Officer Graves.  
 Please come out with your hands up  
 where I can see 'em.

INT. DEBBIE'S HOUSE - BASEMENT - CONTINUOUS

He turns corner, Debbie puts gun to his temple.

DEBBIE  
 Drop your gun. Drop it.

He drops gun. He sees Sadie and crowd, including dead bodies.

OFFICER GRAVES  
 For Christ's sake.

DEBBIE  
 This isn't Christ's doin'. It's the  
 doin' of the devil. He's tryin' to  
 keep my baby girl away from me, but  
 I'm not gonna let it happen. Not  
 now, not ever!

OFFICER GRAVES  
 What do ya want, Deborah? What is  
 it ya want?

Debbie LAUGHS.

DEBBIE  
 Don't ya get it?! I WANT MY BABY  
 GIRL...and I WANNA BE LEFT ALONE!

OFFICER GRAVES  
 We can make that happen.

DEBBIE  
 Oh, you're a fibber alright.  
 (beat)  
 Go over there.

She nudges him with gun toward a giant wooden wheel that stands 7-feet tall.

DEBBIE (CONT'D)

Now stand against the wheel, nosy  
rosy.

He leans against wheel.

DEBBIE (CONT'D)

Putcha hands up here and spread ya  
legs.

He hesitates.

DEBBIE (CONT'D)

Do it or I'll kill her right here  
and now!

He does so. She straps in his waist with the belt.

DEBBIE (CONT'D)

Sadie, get over here and tie him up  
with that rope. In the box labeled  
pictures.

Sadie resists. Debbie points gun at her.

DEBBIE (CONT'D)

Come on! We don't got all night,  
little girl! Tie his hands in the  
top corners.

Sadie hesitantly grabs rope. She ties his hands to wheel.

DEBBIE (CONT'D)

Now tie his feet tightly those  
hooks I got on the floor.

(beat)

And do it tight now.

Sadie SOBS as she ties his feet to two hooks on ground.

DEBBIE (CONT'D)

You came just in time, Officer  
Graves. Sadie was just about to  
debut her brand new song...the one  
she wrote for me. Her momma.

OFFICER GRAVES

You don't have to do this, Deborah.

DEBBIE

Oh, this is nothin' good ol' Saint Catherine couldn't get herself out of, ya big baby. May she rest in peace.

Debbie lifts her floral skirt to pull down her underwear and pulls out bloody tampon.

OFFICER GRAVES

You don't wanna do this, Deborah. Come on, we can work something out. I--

DEBBIE

I think you've done enough talkin' 'round town. Open wide, handsome.

She shoves tampon and underwear in his mouth. He GAGS and CRIES. Strobe lights and candles are only light source.

DEBBIE (CONT'D)

You're a real dish, you know that? Bless your little heart. Had we met under other circumstances, I may have taken a real likin' to ya.

(beat)

Now, get behind the wheel, baby. See that lever? Start crankin'.

Sadie SOBS and does not follow instructions.

DEBBIE (CONT'D)

I SAYSSS DO IT! DO IT NOW!

Debbie LAUGHS SADISTICALLY and pulls up a chair to watch. Sadie begins cranking lever. Officer Graves GRUNTS AND MOANS. Sadie struggles with lever.

DEBBIE (CONT'D)

You can do it, baby. You're so strong!

Officer Graves manages to spit out panties and tampon.

OFFICER GRAVES

Just do what she says, Sadie! Do it!

DEBBIE

Oh, shut ya trap!

Debbie points gun at Sadie as she picks up panties and tampon and shoves them back in his mouth. Sadie SOBS and twists lever. Officer Graves body begins twisting.

DEBBIE (CONT'D)

Keep it up, sweetie! You're doin' swell! Just swell!

Officer Graves body twists until it CRACKS and SNAPS. His body falls lifeless. Debbie puts gun on lap and CLAPS.

DEBBIE (CONT'D)

Bravo! Bravo! That was a stunnin' performance, my love! We all loved it!

(she looks around at crowd)

Now get up on stage, honey. Do it like momma did.

Sadie gets on stage CRYING and starts SINGING AN A CAPELLA BALLAD. Debbie watches with wonderment. Debbie realizes the song is just an altered version of one of Sadie's hits.

DEBBIE (CONT'D)

You didn't write me a song, didya?

SADIE

Yes, I did, momma. I swear.

DEBBIE

Now don't lie to me again!

SADIE

I swear.

DEBBIE

You're lyin'!

(beat)

Get on your knees and pray for forgiveness.

(beat)

Go on! Honor thy mother is what God said. It's in the Bible!

Sadie does not kneel down.

SADIE

(sobbing)

No!

DEBBIE  
 GET ON YOUR KNEES, I SAYSSS! HONOR  
 THY MOTHER! HONOR THY MOTHER! HONOR  
 THY MOTHERRRR!

Debbie storms toward her. Sadie pulls out the sharp piece of broken mirror from dress. She swings it at Debbie. Debbie dodges it.

DEBBIE (CONT'D)  
 You lowdown, dirty--

Sadie swings again slashing Debbie's face and knocking her to the ground. Sadie scrambles to pull out rope and Debbie scrambles to pull out gun.

SADIE  
 YOU'RE DEMENTED!

Sadie wraps rope around Debbie's neck choking her. Officer Graves' contorted body lays lifeless against wheel. Ethel's candle-lit head falls off chair and rolls over toward Sadie and Debbie. Sadie SCREAMS and Debbie escapes rope.

DEBBIE  
 You're bein' disobedient, honey.  
 What did we talk about?

Sadie runs to grab officer's gun on floor. She points it at Debbie. Now, both have guns and are now at a standstill.

SADIE  
 Why are you doing this?! Why me?!

DEBBIE  
 Because you're my baby.

SADIE  
 No, I'm not! I'm not your baby!  
 Tell me the truth!

They stand feet apart. Debbie begins to CRY but still points gun at Sadie. Sadie keeps officer's gun pointed at Debbie.

DEBBIE  
 I...I guess you're right.  
 (beat)  
 This is not what I planned at all.  
 It's all gone rotten.  
 (beat)  
 I always wanted a baby girl.  
 Instead, I got screamin', cryin',  
 no-good Eddie. Wouldn't let me  
 sleep.

(MORE)

## DEBBIE (CONT'D)

I remember starin' at him in the hospital. He looked just like his dirty daddy. All he did was cry and then there you were. Layin' right next to him. A peaceful, beautiful little angel. They told me you were goin' into the foster system and it just broke my heart. But Eddie's daddy wouldn't let me take ya. He was useless.

## SADIE

You killed 'em both, didn't you? In the house fire? You burned 'em to death.

Debbie stares at her in silence.

## SADIE (CONT'D)

You're a goddamn monster!

Sadie SHOTS and hits Debbie's left leg. Debbie drops her gun. Sadie runs toward stairs. Debbie limps up to her, knocks her down, and kicks her in face multiple times. Debbie pulls knife out of officer's belt and cuts Sadie's left achilles tendon. Sadie SCREAMS IN PAIN.

## DEBBIE

Oh, baby. I'm so sorry. I didn't mean to cut ya!

Officer's eyes open and he is in immense pain. Sadie kicks Debbie in face. Debbie falls on stage causing the candles to set flowers and stage ablaze.

## SADIE

No!

Sadie runs to untie Officer Graves with his contorted body. Just as she unties him Debbie sits up, grabs gun, and shoots officer in head. He collapses to ground. Sadie runs. The basement goes up in flames. Debbie goes after her.

INT. DEBBIE'S HOUSE - TOP OF BASEMENT STAIRS - CONTINUOUS

HEAR STRUGGLING, FIGHTING, AND A SINGLE GUN SHOT as house goes up in flames. Debbie's silhouette slowly walks up stairs carrying Sadie's lifeless body.

INT. DEBBIE'S HOUSE - KITCHEN - CONTINUOUS

We follow disoriented, limping Debbie as she struggles to carry Sadie. Both are completely covered in blood and have burn marks. Debbie manages to grab car keys off counter.

INT. DEBBIE'S HOUSE - LIVING ROOM - CONTINUOUS

Debbie struggles past TV airing Rosemary's Baby.

INT. DEBBIE'S HOUSE - ENTRYWAY - CONTINUOUS

We follow as she hobbles out the door carrying Sadie.

EXT. DEBBIE'S HOUSE - CONTINUOUS

House is up in flames. She walks toward her car. Opens passenger door and sits Sadie inside. Limpes around car, gets in, backs out, and speeds off.

DEBBIE  
Buckle up, sweetie.

INT. CAR (MOVING) - CONTINUOUS

Sadie leans against window unresponsive. Debbie speeds from burning house. She turns on radio and "LADY IN RED" BY CHRIS DE BURGH PLAYS.

Fire trucks and police cars race past her as she drives away. She gazes at rear view mirror.

DEBBIE  
I'm worthy and I'm joyful, much  
like a beautiful bird. All things  
are possible 'cause Jesus keeps his  
word.

Debbie shoves handful of gummy bears in mouth. She pulls out polaroid picture she took of Sadie and places on dashboard as she drives through dark, foggy mountains—leaving Harlan, Kentucky. She smiles softly.

As we pass each street light, Debbie's face switches to her teenage self and back to her present self—like clockwork. Both of which are driving away from a house fire.

Sadie's eyes slowly open. She GASPS for air in utter panic.



DEBBIE (CONT'D)

It's gonna be alright, sugar.

Sadie SCREAMS and reaches for steering wheel. They swerve and Sadie pulls Debbie's wig down over her eyes. Debbie speeds through red light and plummets off a bridge into mountainous foliage and rocks—ironically underneath a BLOODY HARLAN sign.

The car hangs upside down as it catches flames. We see Debbie's head and face gushing blood—covering her skin and eyeballs in crimson red. We hear SADIE CRAWLING OUT OF CAR. We stay focused on Debbie's face as blood pours out of her. Her eyes remain open, yet lifeless. "LADY IN RED" SONG ENDS.

We hear SADIE STRUGGLING OUT OF CAR AND CRACKLING OF FLAMES. GRUNTING. HEAVY BREATHING. Finally free.

We remain focused on Debbie's face as flames take over.

CAR RADIO DJ (O.S.)

The search for Sadie Lane continues. Investigative reporters claim that Harlan County Police Department have a prime suspect and hope to have more answers within the next twenty-four hours. Until then, prayers are needed as the search continues for the beloved pop star.

FADE TO BLACK.

THE END.