

Coventry

Written by

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INT. COVENTRY - HELEN'S APARTMENT - DAY

A pair of hands hold an iPhone. A text comes through.

*"Looks like she's finally up"*

A photo from a warm, sunny location pops up - a woman in a kitchen window, holding a cup of coffee.

The hand types out a text:

*"Keep an eye on her"*

INT. MELISSA'S HOUSE - KITCHEN - DAY

MELISSA (40, but looks about 25), wears a bathrobe, holds a coffee as she squints out the kitchen window. She looks like she lives with a constant migraine. She pulls down the blinds, darkening the room.

She opens the medicine cabinet, takes out several bottles, and swallows one pill from each.

INT. MELISSA'S HOUSE - LIVING ROOM - DAY

She closes all the windows as she enters, then has a seat on the sofa. She looks exhausted. She has a sip of coffee, rubs her eyes. A cat jumps up on her lap. She pets it.

Her cell phone buzzes in her bathrobe pocket. She checks it. A call from Coventry, Alaska. She hits "Decline", checks the time (2:30pm), and sets down the phone.

She looks like she's about to cry for a moment. She takes another sip of her coffee, pushes the cat off her lap, and gets up.

INT. MELISSA'S HOUSE - BATHROOM - DAY

She sits on the toilet, and opens the cabinet to reveal dozens of boxes of Costco-sized super max tampons and pads. On top of one box is a pad of paper. There's already 14 tick marks on it. She makes a tick mark for 15.

EXT. MIDDLE SCHOOL/MELISSA'S CAR - DAY

Melissa drives in a t-shirt and shorts, huge dark sunglasses, and looks like she hasn't showered yet.

As she approaches the school, there's a minivan with its hazard lights on blocking the lane.

Melissa honks. The woman in the van waves for her to go around.

MELISSA  
Fucking asshole.

Melissa honks again, speeds around the van, and flips the bird as she passes.

EXT. MIDDLE SCHOOL - DAY

Melissa holds a parasol for shade near the entrance of the school as middle-schoolers stream out. She's on the phone.

MELISSA  
Can it wait twenty minutes?

BOSS (V.O.)  
Every five minutes we're down is a hundred thousand dollars gone.

MELISSA  
What are you paying the day crew for?

BOSS (V.O.)  
They're working on it, too. I'm emailing you the complaint, at least reply to the customer.

MELISSA  
And they can't?

The call ends. Melissa checks her phone for the email.

A few other parents wait nearby.

MOM #1  
What's up with that umbrella?

MOM #2  
Maybe she's expecting rain.

MOM #1  
Do you think she's a nanny or an older sister?

MOM #3  
Or the second wife?

The Moms share a laugh.

Melissa punches out an email on her phone, ignoring them.

MOM #2

That's Jonathan's mom. His real mom, I think. I met her at Andrew's birthday party a few months back.

MOM #1

What, did she have him when she was like twelve?

MOM #2

It was a pool party, too. She was the only one who wasn't swimming.

JONATHAN (13), runs up to Melissa.

JONATHAN

Ready?

MELISSA

Yeah.

She texts and walks back towards her car as Jonathan follows.

MOM #1

She totally does not deserve to look as good as she does. Do you see the way she ignores her kid?

INT. MELISSA'S CAR - DAY

Melissa's waiting to pull out of the parking space, but there's a car alongside, blocking her exit.

MELISSA

Look at this jerk. Put on your park-anywhere lights and block the street why don't you.

JONATHAN

Can you help me with my science project today? It's due on Friday.

MELISSA

I'm sorry, honey, there's an emergency at work. Ask your dad when he gets home.

JONATHAN

Okay.

Melissa lays on the horn and makes rude gestures at the car next to her.

INT. MELISSA'S HOUSE - KITCHEN - DAY

Jonathan turns on the light as he enters and looks through the fridge.

Melissa races past him.

INT. MELISSA'S HOUSE - BATHROOM - DAY

Melissa speeds to the toilet. Blood spots on the floor, the toilet seat, her hands. She wipes her hands with toilet paper, and makes another tick mark on the pad of paper.

INT. MELISSA'S HOUSE - OFFICE - DAY

Melissa sits at her desk, her coffee beside her, typing furiously at the computer. Unfinished paintings and paint supplies are stacked in the corner. The only window is covered with black-out curtains.

MELISSA

(yelling)

You doin' okay Jonathan? Need anything?

JONATHAN (O.S.)

I'm fine.

She starts a build running, and watches the progress bar. She makes a call on her phone.

RECEPTIONIST (V.O.)

Dr. Schneider's office.

MELISSA

Hi, this is Melissa Bathory. I was wondering if I could get in for an appointment as soon as possible?

RECEPTIONIST (V.O.)

What is this regarding?

MELISSA

The medication isn't working. I think I'm bleeding more now than the month before.

RECEPTIONIST (V.O.)

Let me see if we have any openings.

Another call buzzes on Melissa's phone. It's the same number from Coventry, Alaska. Melissa hits "Decline".

RECEPTIONIST (V.O.) (CONT'D)

I can get you in tomorrow at nine thirty.

MELISSA

Nothing in the afternoon? I work nights.

RECEPTIONIST (V.O.)

Sorry, that's the only opening we have tomorrow.

MELISSA

Fine. I'll take it.

Melissa hangs up. Checks the progress bar. It failed, with an error message.

MELISSA (CONT'D)

Fuck.

She presses her fingers into her face like she wants to rip off her cheeks.

JONATHAN

Mom?

MELISSA

WHAT!?

Jonathan, hanging in the doorway, is surprised by her anger. Melissa changes her tone.

MELISSA (CONT'D)

I'm so sorry, I didn't mean to snap at you. I'm just having a bad day. What do you need, kiddo?

JONATHAN

Could we have pizza for dinner?

MELISSA  
I'll text Dan. Maybe he can bring  
some on his way home.

JONATHAN  
Ok, I want a cheese pizza. A whole  
one, all to myself.

Jonathan disappears from the doorway. Melissa texts Dan:

*"Do we know anyone in Coventry, Alaska?"*

INT. MELISSA'S HOUSE - KITCHEN - NIGHT

DAN (40), in business casual, enters carrying 3 boxes of  
pizza. Jonathan clears his homework off the kitchen table.

JONATHAN  
(yelling)  
Mom, dad's home and he brought  
pizza!

INT. MELISSA'S HOUSE - BATHROOM - NIGHT

Melissa sits on the toilet. She makes another tick mark on  
the pad.

MELISSA  
(yelling)  
I'll be right there!

She looks at herself in the mirror, and tries to smile.

INT. MELISSA'S HOUSE - KITCHEN - NIGHT

Dan and Jonathan eat pizza at the table. Melissa enters, and  
plates up some veggie pizza.

MELISSA  
Sorry I'm not going to have time to  
eat with you guys tonight. Gotta  
put out some fires at work.

DAN  
Isn't your shift technically from  
eight PM to four AM?

MELISSA  
I'm still on call, and the day guys  
are so incompetent.

DAN  
Ever find out who's calling you  
from Alaska?

MELISSA  
I dunno. Probably just a  
telemarketer.

DAN  
Have time for a hug?

Melissa nods and sets down her pizza. When Dan embraces her,  
she breaks into tears.

DAN (CONT'D)  
You gonna be okay?

MELISSA  
I have a doctor's appointment  
tomorrow morning.

DAN  
If you need something, let me know.

Melissa nods. She gives Dan an extra squeeze, and lets go.

MELISSA  
Can I get a hug from you too,  
Jonathan?

Jonathan gets up, and they hug.

INT. MELISSA'S HOUSE - OFFICE - NIGHT

Melissa's on speakerphone with a CLIENT while she types at  
her computer. Cold pizza lies uneaten.

CLIENT (V.O.)  
Your servers have been down five  
hours now. Do you have any idea how  
much money we've lost?

MELISSA  
Our servers are up. I can see other  
clients making calls to the APIs.

CLIENT (V.O.)  
So, what, you're saying the issue  
is on our side?

Melissa's phone buzzes with a call from Coventry. She hits  
"Decline".



MELISSA

I need to talk to someone in your  
IT department to set up a trace,  
then we'll know for sure.

SERIES OF SHOTS

- Dan and Jonathan work together making graphs at the kitchen table.
- Melissa works at her computer.
- Dan and Jonathan play a video game together.
- Melissa, on the toilet, makes a tick mark on the pad.
- Dan shuts off Jonathan's light as he lays in bed.
- Melissa works at her computer.
- Dan watches TV in the living room.
- Melissa makes another tick mark on the pad.

INT. MELISSA'S HOUSE - OFFICE - NIGHT

Melissa's on the phone with a different IT GUY.

MELISSA

You see what I parsed out of the  
trace? Look at what you're sending.

IT GUY (V.O.)

That's not right...

MELISSA

You're damn straight. The whole day  
your guys were telling me our  
servers were down.

IT GUY (V.O.)

Look, I just got in -

MELISSA

Well, I've been yelled at all day.  
So do me a favor, and type up a  
nice postmortem for your boss on  
how your guys fucked up.

Melissa hangs up. She stretches, smiles, and jumps up out of her chair.

MELISSA (CONT'D)  
Finally!

INT. MELISSA'S HOUSE - LIVING ROOM - NIGHT

She enters to find the room empty. She checks the time. 4am.

INT. GARAGE - NIGHT

She takes all her frustration out on the treadmill. She sweats and grits her teeth.

INT. COVENTRY - HELEN'S APARTMENT - DAY

A photo of Melissa running on the treadmill through the garage window pops up on a phone, charging on a kitchen counter. Then a text: "*She's still up*"

INT. MELISSA'S HOUSE - KITCHEN - NIGHT

Melissa, still sweaty from the workout, drinks water. She gets a call from Coventry. She answers it.

MELISSA  
Hello?

HELEN (V.O.)  
Melissa?

MELISSA  
Yeah. Who's this? And why are you calling in the middle of the night?

HELEN (V.O.)  
It's Helen. I knew you'd be up. You're a night owl, like me.

MELISSA  
Helen who?

HELEN (V.O.)  
Your mother.

Melissa's face whirls through a flurry of emotion — grief, bewilderment, and rage.

MELISSA  
After twenty years?! You fucking abandoned me!  
(MORE)

MELISSA (CONT'D)

When I needed you the most! I never  
want to hear from you, ever again!

Melissa hangs up. Her face is flushed, her hands shake.

The phone rings. Melissa declines.

A text pops up: *"I'm sorry"*

Another text: *"Please talk to me"*

Melissa sets her phone to Do Not Disturb and turns it off.

INT. DOCTOR'S OFFICE - EXAM ROOM - DAY

Melissa naps on the exam table. The DOCTOR, an older man,  
enters. She rouses and sits up. She takes off her sunglasses  
to reveal huge dark bags under her eyes.

DOCTOR

It wasn't that long of a wait, was  
it?

MELISSA

I work nights. I'm on three hours  
of sleep right now.

DOCTOR

Do you need something to help you  
sleep?

MELISSA

No, I need the world to stop  
expecting me to be happy and perky  
during the day. That medication you  
gave me - it's not working. I'm  
bleeding more than ever. And it's  
giving me horrible migraines.

DOCTOR

How many are you taking? We could  
cut the dosage in half-

MELISSA

It's not working!

DOCTOR

Are you taking ibuprofen or  
aspirin? They could increase the  
bleeding.

MELISSA

No. I'm done with this. I want it out.

DOCTOR

-Out?

MELISSA

I want a hysterectomy.

DOCTOR

That's not something we normally do for heavy flow.

MELISSA

It's not "heavy flow". I'm losing a pint a month, at least.

DOCTOR

Most women exaggerate. In reality you only lose a few tablespoons at most.

Melissa pulls the notepad from her purse and shows it to him.

MELISSA

You see these tick marks? Each one is an ultra tampon, the biggest they make. They're supposed to hold fifteen to eighteen grams. So I'll round down, okay? I've used twenty of them so far this period. Times fifteen. That's three hundred grams, about ten ounces. And I'm not even done.

She flips through pages.

MELISSA (CONT'D)

Last month I lost seventeen ounces. The month before that fifteen. And remember, I'm rounding down. And I'm not counting the blood that leaks onto pads or into the toilet.

DOCTOR

Well you know menstrual flow is not all blood, there are other fluids-

MELISSA

Stop bullshitting me. What is going to convince you? Do I need to bring in a bag of my used tampons? So you can finally believe me?

(MORE)

MELISSA (CONT'D)

This is not normal. I have to reschedule vacations, meetings, clothes shopping around my period. I've been taking iron pills for years and I'm still anemic. I can't keep living like this.

DOCTOR

What's your diet like? You could try adding more iron-rich foods like liver-

MELISSA

I'm a vegetarian, but you know it's not my diet. I'm anemic because I'm losing a pint of blood a month!

DOCTOR

Well we haven't done a blood test in a while, it might be better now.

MELISSA

A blood test isn't going to help me stop bleeding.

DOCTOR

We can try an ablation-

MELISSA

Read my file. I had an ablation last year. It didn't help.

DOCTOR

There are hormonal options. The Mirena IUD-

MELISSA

Nope, tried that. And I tried taking birth control pills through the last week. I ended up spotting the whole time I wasn't on my period. That's in my file too.

DOCTOR

I can schedule an ultrasound to look for fibroids-

MELISSA

Read my fucking file! We did that four months ago. A hysterectomy is the only thing left.

DOCTOR

I can't in good conscience perform a hysterectomy on a healthy young woman like yourself. You may decide you want more children. Have you talked to your husband, see what he thinks?

MELISSA

I am done. I can't live like this anymore.

DOCTOR

Maybe you should consider seeking therapy? It's not healthy to have this sort of antagonistic view towards your own body.

MELISSA

It's not healthy to bleed a fucking pint every month!

DOCTOR

I think we're done here.

INT./EXT. MELISSA'S CAR - DAY

Melissa drives with the music blaring.

She sings.

She cries.

Her phone buzzes. She glances down. A call from Coventry.

She screams.

INT. MELISSA'S HOUSE - BATHROOM - DAY

Melissa's on the toilet. She pulls out the pad of paper. Makes a tick mark. She holds the pad and paper in her hand a moment.

She throws the pen, rips out every piece of paper from the pad, and tears them into tiny pieces.

INT. MELISSA'S HOUSE - KITCHEN - DAY

Melissa takes out her pill bottles, takes one of each. Then shakes out one more, and swallows them.

INT. MELISSA'S HOUSE - LIVING ROOM - DAY

The blinds are closed, the house is dark. Melissa lays on the sofa. She checks her phone. A voicemail from Coventry. She hits play, sets her phone down, and rests with her hands covering her face.

HELEN (V.O.)

Melissa, I understand why you don't want to talk to me. But I want to help you. There's something different about the women in our family. I was about your age when it started happening. I started bleeding more, constant headaches, I couldn't stand the sun, and I was angry all the time. I think you're probably going through the same thing now. I got help from a group of women here. I think they can help you, too. Please talk to me.

Melissa massages her forehead. Her cat creeps up alongside the couch. It jumps up, landing directly on her lower abdomen.

Melissa shrieks in pain and lashes out with an arm. The cat smacks into the coffee table and yowls.

MELISSA

Fuck!

The cat tries to stand up, but one of its legs is bent outward.

MELISSA (CONT'D)

Oh shit. Shit.

She examines the leg. It looks broken. The cat growls and hisses at her.

MELISSA (CONT'D)

Shit, I'm so sorry, Tiki. Come here. I'm sorry.

She carefully picks up the cat and hurries out.

INT./EXT. MELISSA'S CAR - DAY

Melissa drives with the cat in a carrier next to her. She's on a speakerphone call.

MELISSA

Dan?

DAN (V.O.)

Yeah, what's up?

MELISSA

I think Tiki broke his leg jumping off the fridge or something. I'm taking him to the emergency vet now, but I'm going to need you to pick up Jonathan from school.

DAN (V.O.)

Sure, ok.

INT. MELISSA'S HOUSE - KITCHEN - NIGHT

Melissa enters with the cat carrier. Dan helps Jonathan with homework at the kitchen table.

DAN

Hey, how's Tiki doing?

MELISSA

He'll be in a cast for a while, but he should be able to use the litter box and walk okay. They gave me a cone in case he starts chewing on it.

Melissa sets down the carrier and lets the cat out. He limps away as fast as he can.

MELISSA (CONT'D)

You guys eat yet?

DAN

Yeah, sorry. You want me to heat up leftovers for you?

MELISSA

No, I got it. I gotta get to work.

Melissa wraps an arm around Dan and Jonathan and makes a huddle.

MELISSA (CONT'D)

I love you guys so much. I don't know what I'd do without you.



INT. MELISSA'S HOUSE - OFFICE - NIGHT

Melissa types at the computer, reheated pizza on the desk next to her. It's obvious from the tissues and red eyes that she's been crying. Dan walks by in the hall.

MELISSA

Hey Dan?

He pops in.

DAN

Yeah?

MELISSA

Can you close the door a second? I want a chance to talk.

DAN

Sure. This about the appointment today?

He closes the door and pulls a chair up next to her.

MELISSA

He... wasn't able to help me. Gave me the same crap I've been hearing from every other OBGYN I've been to.

DAN

You'll find a good doctor. We'll pay for it out of pocket if we need to. I want you to be yourself again.

MELISSA

I've been to four different doctors in three years.

DAN

We have to keep trying.

Melissa shakes her head.

MELISSA

I don't know anymore.

Dan leans over and comforts her.

MELISSA (CONT'D)

Another weird thing I wanted to talk to you about...

(MORE)

MELISSA (CONT'D)

You know the calls I've been getting from Coventry, Alaska? It's my mom.

DAN

I thought you said your parents died?

MELISSA

It's what I tell everyone, because then they don't ask more questions. I don't like talking about it.

Melissa and Dan sit on the bed together.

MELISSA (CONT'D)

I was a freshman in college when I got a call from my mom. She said my dad was hanging lights on the roof, fell off, broke his neck. So I went back home for his funeral. The day after, she was just gone. I filed a police report, they came out, checked everything. Her purse and passport were gone so they said she probably left on her own.

DAN

That's crazy. I can't believe she did that to you.

MELISSA

People told me she was probably grief-stricken about losing my dad. They had their own stories about what it's like to be in a house once your spouse is gone - you think you hear them in the hall, you think you feel their weight in bed next to you. But I lost my dad. And I stuck around. I lost them both...

DAN

I'm so sorry.

MELISSA

I'm not still sad about it. More like, angry. I had to drop out of college, settle their bills and estate - it was a nightmare. And this is literally the first contact she made with me in over twenty years.

DAN

You think she wants back in your life? Does she know about Jonathan?

MELISSA

She says she wants to help me. That she went through the same things when she was my age, and she knows how to fix it.

DAN

How'd she even know?

MELISSA

I know, right? I almost think she must be spying on me.

DAN

See any old ladies lurking around trees?

MELISSA

I have no idea what she'd look like now. The calls seem to be coming from Alaska, but with cell phones, who knows.

DAN

Well, do what feels right in your heart. I want you to be happy again. To feel normal again. I miss the old Melissa.

MELISSA

I'm still here, under all this blood and anger. But I feel like I'm drowning in it.

DAN

Call her, then. It can't hurt to try.

INT. MELISSA'S HOUSE - GARAGE - NIGHT

Melissa picks blood-stained clothes from a basket, pours stain remover on the spots, and scrubs with a toothbrush. The stain won't come out. She sighs, gives up, and tosses it in the washing machine.

She checks her phone. The time says 4:30am. She texts: *"Is it too late to call?"*

She receives a response: *"I'm wide awake"*

INT. MELISSA'S HOUSE - KITCHEN - NIGHT

Melissa makes the call as she checks different pill bottles in a cabinet.

HELEN (V.O.)

Thank you for giving me a chance.

MELISSA

I'm not ready to forgive you yet.  
But I'm willing to hear you out.  
What's wrong with me, and how do I  
fix it?

HELEN (V.O.)

I'd like you to come visit me.

MELISSA

No.

HELEN (V.O.)

I'd need to explain in person.

MELISSA

You can tell me over the phone.  
What's wrong with the women in our  
family?

Melissa shakes out some pills from a bottle, swallows them.

HELEN (V.O.)

We don't really have a proper name  
for it yet.

MELISSA

Who's we?

HELEN (V.O.)

I live with a few other women here.  
We all have this issue, and we've  
figured out ways to deal with it.

MELISSA

Stop being vague. What is it? Not  
some MLM bullshit I hope.

Melissa sits down at the kitchen table and looks through Jonathan's homework.

HELEN (V.O.)

I'm not trying to sell you  
anything. I want to give it to you.  
We make our own food, teas, skin  
care products-

MELISSA

And it's not an MLM?

HELEN (V.O.)

No, this is just for us. You, me,  
and the other ladies.

MELISSA

And you're where? In Coventry,  
Alaska? Why don't you ship your  
miracle cure down to California and  
I'll try it.

HELEN (V.O.)

It's not that simple. It's the  
whole lifestyle.

MELISSA

Ok, now it sounds like a cult.

HELEN (V.O.)

Melissa, I know what it's like to  
feel so hopeless. It happened to  
me, too. It was like my own body  
was trying to kill me. And I hated  
my life, and everyone around me.

MELISSA

Even me? Thanks, mom.

HELEN (V.O.)

That's not who I was. It was an  
affliction. A disease. Doctors  
couldn't help me. I tried so many.  
But the women at Coventry helped  
me. They can help you, too. Just  
come here, you'll see.

MELISSA

I don't know. Sounds too good to be  
true.

(sighs)

Why did you leave me?

HELEN (V.O.)

I'll explain when you get here.

MELISSA

I have responsibilities. I can't  
run away like you did.

HELEN (V.O.)

I'm so sorry for what I did to you.  
Helping you get better is the only  
way I can make it up to you. I'll  
have someone pick you up tomorrow  
night-

MELISSA

Jesus mom, I have to buy winter  
clothes and discuss this with work  
first.

HELEN (V.O.)

I'll provide everything. You don't  
even need to pack a toothbrush.

MELISSA

I don't know...

HELEN (V.O.)

You don't need to think about it.  
You want to feel better or not? Be  
ready Friday at 9pm.

Melissa hangs up. Thinks. Then texts: *"Wait, you know where I live?"*

She gets a text back: *"Yep, same way I got your phone number"*  
followed by a wink emoji.

Melissa sets down her phone, uneasy. She approaches the  
window. Looks out.

On the sidewalk, in the dark, a woman walks and texts.

Melissa closes the blinds.

INT. MELISSA'S HOUSE - BEDROOM - DAY

Melissa wakes slowly. Checks her phone for the time. In a  
panic, she flings off the sheets and runs to the bathroom.  
There's a huge bloodstain on the mattress.

BATHROOM

Melissa sobs on the toilet.

BEDROOM

She strips the bedsheets off.

## LAUNDRY ROOM

She stuffs the sheets into the washing machine.

## LIVING ROOM

Melissa lays on the sofa, a pillow covering her abdomen. The cat sleeps nearby on a chair.

She dials her phone.

MELISSA

Dan?

DAN (V.O.)

Yeah?

MELISSA

I'm going to Coventry. She says she can help, and honestly, I'm all out of options.

DAN (V.O.)

Wait, what? You're going to Alaska? Since when?

MELISSA

(angry)

You have no fucking clue what's it's like to be in my shoes!

DAN (V.O.)

Jesus... Melissa... That's not what I meant.

Melissa sweats, her heart racing in her ears, her hands sweaty. She puts down her phone, makes fists, wipes her palms on her clothes, and picks up the phone.

MELISSA

I'm sorry. There's something wrong with me, and I know that's no excuse, but I'm desperate. I have to do this.

DAN (V.O.)

Okay, sure. Whatever you think will help. We can make it work. I love you.

MELISSA

I love you too, Dan.

INT. MELISSA'S HOUSE - KITCHEN - NIGHT

Melissa, Dan and Jonathan sit at the table enjoying dinner.

JONATHAN  
You don't have to work?

MELISSA  
I took a couple hours off. I'll be  
on later to wrap things up.

DAN  
Mom's going on a little vacation  
tomorrow.

JONATHAN  
Just her?

MELISSA  
It's not really a vacation.

DAN  
A much-needed break.

JONATHAN  
Why can't I go?

MELISSA  
You have school. Besides, I'm going  
to Alaska. In the winter. You  
wouldn't like it there.

JONATHAN  
So why are you going?

Melissa and Dan share a brief look.

MELISSA  
I've been... sick a lot, and  
there's a group of people there  
that think they can help me feel  
better.

Dan mouths "your mother?" to Melissa. She shakes her head.

MELISSA (CONT'D)  
Anyhow, I probably won't be gone  
more than a few days. Aunt  
Stephanie's going to be picking you  
up from school and you can do your  
homework at her house 'til dad  
picks you up.



JONATHAN

All right. Bring me back something cool. A polar bear claw or something.

MELISSA

I think the polar bears are endangered and need their claws. But maybe they sell bear claw necklaces in the airport gift shops or something. From bears that have lived long and happy lives and died of natural causes.

They share a smile.

INT. MELISSA'S HOUSE - BEDROOM - NIGHT

Melissa talks on the phone as she searches through her closet.

MELISSA

Don't guilt trip me for using my vacation days.

Melissa brings a box out from the closet, and lays it on the bed with a few others. Dan enters, and sits on the bed.

MELISSA (CONT'D)

Well if no one else wants the night shift, maybe that means you weren't paying enough.

She opens the box, and pulls out snow pants.

MELISSA (CONT'D)

We can discuss it when I'm back.

She hangs up the phone and sets it down.

DAN

Packing already?

MELISSA

Gotta dig out all the winter stuff.  
(holds up snow pants)  
We were never going to go snowboarding again, were we?

DAN

You tell me. You're the one that was always cancelling.

Melissa sighs and sits down next to him.

MELISSA

Do you really think they found a cure? I can't even imagine a world where I'm not chained to the toilet at least a week out of every month.

DAN

It would be nice to go to the beach once in a while.

MELISSA

And vacations we can plan months in advance.

DAN

At least it'll help you get some closure with your mother.

MELISSA

We'll see about that.

INT. MELISSA'S HOUSE - LIVING ROOM - NIGHT

Melissa, Dan and Jonathan (in pajamas) play video games together. The doorbell rings. Melissa checks the time.

MELISSA

Nine already. Sorry, guys.

ENTRYWAY

Melissa's luggage sits next to the door. She opens the door to find SANDRA (looks late 20s), a stern woman dressed like a librarian.

SANDRA

Melissa? I'm here to pick you up.

MELISSA

I need a moment to say goodbye.

She hugs Dan.

DAN

Take care of yourself.

MELISSA

I'm trying.

She squeezes him harder.

MELISSA (CONT'D)

I love you.

DAN

Love you, too.

She hugs Jonathan.

MELISSA

I'm gonna miss you, kiddo. I'll see you in a few days.

JONATHAN

Bye mom.

Melissa picks up her bags and heads out.

INT./EXT. SANDRA'S CAR - NIGHT

Sandra drives, Melissa in the back seat.

MELISSA

So, are you just a driver, or...?

SANDRA

I live with Helen and the others at Coventry. But I serve as a pilot. And driver, when needed.

Melissa's puzzled at the term "serve", but says nothing.

INT. PRIVATE JET - NIGHT

It's a Gulfstream G100, with 6 passenger seats and a lavatory in back. Melissa enters, followed by Sandra.

MELISSA

Wow. This was not at all what I was expecting.

SANDRA

Are you bleeding?

Melissa's caught off-guard by the question.

MELISSA

Yeah.

SANDRA

There's supplies in the restroom.

MELISSA  
I have my own.

SANDRA  
Ours are better. Make sure you use  
ours.

Melissa walks down the aisle, checking out the leather seats.

MELISSA  
Where should I sit?

SANDRA  
Anywhere you like. We'll have a few  
more passengers though, so if I  
were you, I'd take one close to the  
bathroom.

MELISSA  
Who else is coming?

SANDRA  
Jenny, and a few guests.

MELISSA  
Oh.

SANDRA  
She might be a few hours yet. Hard  
to say. But you can help yourself  
to drinks.

MELISSA  
I can't, I'll get a headache.

SANDRA  
We have something for that.

Sandra pulls bottles and pills from the cabinet. She shakes  
out two pills from an unlabeled bottle.

MELISSA  
What are these?

SANDRA  
Do you want to feel better or not?  
Take two of these, have a few  
drinks, enjoy yourself.

MELISSA  
Water, thanks.

SANDRA

Suit yourself. But feel free to  
grab a few if you change your mind.

Melissa takes the pills from Sandra, and downs them with a glass of water. Sandra slides open the mini-bar and sets an extra glass out.

SANDA

Make yourself comfortable.

Sandra heads into the cockpit.

Melissa checks out the lavatory. There's unlabeled pads and tampons. She sniffs them. Unwraps a tampon. It's not the sterile white she's used to. It looks... herbal?

SERIES OF SHOTS

-- Melissa checks out the mini-bar. Pours herself a drink.

-- Melissa props her feet up on the seat in front of her, watching videos on her phone.

-- Melissa pours another drink.

LATER

Melissa relaxes in her seat, listening to music on her phone. For the first time, the stress lines in her forehead are gone.

The loudspeaker starts playing contemporary dance music. Melissa takes out her earbuds and looks toward the front.

JENNY (looks early 20s), arrives in her "dressed to impress" look, keeping the party energy alive.

JENNY

Okay guys, pile on in! We got all  
kinds of drinks. Pick a seat!

Jenny dances her way down the aisle, followed by three men - BRANDON (20s), MATT (20s) and AUSTIN (20s). They look like they've come from a nightclub.

JENNY (CONT'D)

Oh my God, you must be Melissa!

Jenny opens her arms wide for a hug. Melissa's taken aback, but sets down her phone and stands for a hug. Even Jenny's hug rocks to the beat.

JENNY (CONT'D)  
I hope Sandra got you everything  
you need? Right? She can be a  
little cold, but she's great.

At the front of the plane, Sandra closes up the door and  
locks herself in the cockpit.

JENNY (CONT'D)  
You'll love her. You'll love  
everyone. Can I get you anything?

MELISSA  
No. I'm good.

JENNY  
(quietly)  
Are you really? You can tell me.  
Does your head hurt? Cramps? Any  
pain at all?

MELISSA  
No. I actually feel pretty good for  
once. I guess I don't get a lot of  
vacations.

JENNY  
Ok, lemme know.

Jenny returns her attention to the guys.

JENNY (CONT'D)  
Hey guys, I got something special  
for ya. I mixed up a big batch of  
my super-secret recipe and it is  
*ripe!*

Jenny pulls out a pitcher from under the mini-bar and pours  
three glasses. She hands them to the guys.

BRANDON  
What's in it?

Jenny wags her finger.

JENNY  
Didn't I just say it's super  
secret?

AUSTIN  
Can I get something with rum in it?

JENNY

Sure! I'll mix you whatever you want, but you gotta try this first. It's delicious.

The guys drink. Jenny gets to work mixing up a rum drink.

MATT

A little too sweet for me. Can I get something with gin?

JENNY

Sure thing. Just don't let it go to waste, that's alcohol abuse.

Austin sits down across from Melissa.

AUSTIN

Hey, you live up there too?

MELISSA

No. I'm just visiting.

AUSTIN

Cool, cool. Us, too. Free party weekend, right? Free booze? Who's gonna say no. Even if it is cold up there. The name's Austin by the way.

MELISSA

I'm Melissa. I like your shirt. Shiny.

Austin holds the bottom of his shirt out. It's a silky, bright pattern.

AUSTIN

Yeah, I like it too. My friends said it was gay, but whatever. Chicks like it.

JENNY

Austin, rum and coke for you.

Jenny hands Austin his drink. He takes big gulps.

Melissa puts her earbuds back in and plays her own music.

LATER

The plane's at cruising altitude. No music. Melissa gets up to go to the bathroom. The guys are all asleep. Jenny makes eye contact with her. Winks. Melissa shuts the lavatory door.

INT. PRIVATE JET - NIGHT

The plane slows to a halt on a runway. Melissa puts away her book. The guys are still asleep.

She peeks outside. A few runway lights in the darkness.

Jenny pops up over the seat, as bouncy as ever.

JENNY

Hey! We're here! Are you excited?  
I'm excited for you. You're gonna  
love it here. I know it may not  
look like much on the outside, but  
you're gonna love it.

MELISSA

What's with them?

JENNY

Oh, you know, long night. They're  
guys, they turn into pumpkins after  
midnight. Not you though. You're  
one of us. Come on! Let's get you  
inside, show you around.

MELISSA

You're not going to leave them out  
here...?

JENNY

Nah, we got the welcome crew. Gonna  
take good care of them.

Melissa stands and gathers her belongings. Jenny puts on a coat. She holds an extra one out for Melissa.

MELISSA

Oh, I brought one with.

She pulls a coat from a bag. It's a flimsy thing meant for 50 degree Los Angeles winters.

JENNY

Suit yourself. You'll want a better  
one while you're here though.

Sandra opens the plane door, and Jenny leads Melissa out.

EXT. COVENTRY - NIGHT

The wind blasts Melissa in the face, taking her breath away. She curls herself up into her jacket.



MELISSA

Jesus.

JENNY

Don't worry, once you're inside,  
you never have to leave the  
building.

Melissa scans her surroundings. There's a large building near the runway, but everything else is darkness and snow. Jenny leads Melissa toward the building.

A woman steps out of the building toward her. Melissa hesitates, then stops.

MELISSA

Mom?

HELEN (looks maybe late 30s) approaches Melissa.

HELEN

Melissa, what a beautiful woman  
you've grown into.

MELISSA

You're just like how I remember.  
How?

HELEN

Come in, it's freezing.

Helen guides Melissa to the steel double entry doors, and ushers Melissa in.

INT. COVENTRY - NIGHT

It's a converted high school building inside. A huge entry hall, vinyl tile floors. Straight ahead is a cafeteria/gymnasium space currently decorated as a fancy dining hall, filled with women having drinks, snacks and talking. Hallways lead to the left and right, brightly illuminated and pleasantly decorated.

Helen leads Melissa in, then stops to take a good look at her. Helen smiles and opens up for a hug. Melissa's taken aback.

MELISSA

One step at a time, okay?

Helen's a bit disappointed. She hands Melissa a pair of clean slippers.

HELEN

Can you switch to slippers? Don't want to track in dirt and snow.

Helen takes off her coat and boots, and switches to slippers.

HELEN (CONT'D)

Let me show you your apartment first, in case you're tired.

Helen leads Melissa down the hall.

HALL

They walk past classrooms, converted to meeting spaces.

MELISSA

This isn't at all what I imagined. I thought this would be a little town, and you'd be living in a house, like what we grew up in.

HELEN

No, this is much better. I finally found a place where we really belong.

Melissa checks her phone. No service.

MELISSA

What time is it?

Helen checks her phone.

HELEN

It's an hour difference. It's almost five. Are you tired?

MELISSA

It's a bit later than I'm used to, but I feel fine.

Melissa changes the time on her phone.

MELISSA (CONT'D)

Wait, how'd you call me?

HELEN

We have our own network set up.

MELISSA

Can I get the Wi-Fi password?

HELEN

Not yet. Sorry. You can use the computer lab to send emails.

MELISSA

Can I call Dan, let him know I got here safe?

HELEN

Won't you wake him up?

They turn a corner in the hall. The classrooms are now apartments with room numbers and door decorations.

MELISSA

I should send him an email then.

HELEN

Dan will be fine. This opportunity is for you, Melissa.

Helen arrives at a door and unlocks it. She hands the key to Melissa, and opens the door.

INT. MELISSA'S APARTMENT

Melissa and Helen enter a one-bedroom apartment, warmly decorated, with posters of dolphins and whales on the walls. You would never be able to tell it used to be a classroom.

Besides the kitchenette, table and seating area, there's an easel, paints, canvasses, drawing paper and other art supplies.

HELEN

You still like dolphins, right? I tried to make it like your room back home.

MELISSA

This really wasn't necessary. A sofa in your place would have been fine.

HELEN

I wanted you to have your own space. Feel welcome. And look, I got you supplies. I hope I got the right ones. Acrylics?

MELISSA

Yeah.

There's an awkward moment between them.

MELISSA (CONT'D)

Where's my bags?

HELEN

Sorry, I'm so bad at this. This is my first time greeting a new woman. Normally Jenny does it, but you're my daughter, so. Um... Your bags will be brought up soon. Use our products in the bathroom. There's bottles of shampoo and things in there. And we compost the tampons-

MELISSA

Ew, seriously?

HELEN

Yes. Don't flush them, they'll clog the pipes, and trash disposal is difficult out here. There's a little bin for them, you'll see it. It's important to compost them. Lots of nutrients for the plants.

MELISSA

Ok. Fine.

Another awkward silence.

HELEN

I really want you to like it here.

MELISSA

You obviously went through a lot of trouble... so... Thanks. Can I get to a computer please?

HELEN

Okay, follow me.

Helen leads Melissa out.

INT. COMPUTER LAB

This room looks unchanged from when it was a school room, right down to the institutional clock on the wall. A few decade-old PCs sit on tables, an antique printer and copy machine.

Melissa and Helen are the only ones there.

HELEN

There's no password or anything,  
they just power up.

MELISSA

It'd be easier if you could just  
give me the Wi-Fi password. I could  
do everything on my phone.

HELEN

In time. Are you okay? I have a  
meeting to go to-

MELISSA

At five AM?

HELEN

Yes. Are you okay though? How's  
your head? Cramps, bleeding?

MELISSA

I think it's really weird you all  
keep asking me that.

HELEN

There shouldn't be any shame in it.  
We want to help you.

MELISSA

I'm fine, really. No pain. Thank  
you.

Helen heads for the door.

MELISSA (CONT'D)

Wait, if I need to find you, what  
do I do? I can't call.

HELEN

My door is right across from yours.  
And anyone you see will gladly help  
you. We're all sisters here.

Helen leaves. Melissa powers up a computer.

INT. MELISSA'S APARTMENT - BEDROOM

Melissa wakes with a start, in the dark, briefly confused.  
She feels her way along the walls to find the bathroom.

## BATHROOM

She turns on the light switch and heads straight for the toilet.

She sits, and checks her pad. No leaks.

She finds a small container on the floor that says "Compost" on it. She eyes it with disgust. The rest of the bathroom is pleasantly decorated, with an ocean scene shower curtain.

## LATER

She washes her hands with a rough, grey-colored soap. Small, brown bottles hand-labeled as shampoo and conditioner sit on the counter.

She checks the medicine cabinet. She finds a new toothbrush, a tube hand-labeled "Toothpaste", and a bottle of pills labeled "To Ease Menstruation, take 2 every 4 hours". She takes two and swallows them.

## BEDROOM

She turns on the light. The bedroom is decorated with dolphins and whales, including a dolphin lamp on the bedside table.

She checks her phone. It's 2pm. Still no service.

She walks to a nearby window and pushes back the curtains. It's a brick wall, no window.

She unpacks her luggage, tossing clothes on the bed. She opens the closet. There's already clothes in there. She holds a shirt up against her body - her size.

## INT. COVENTRY - HALL

Now showered and changed, Melissa emerges from her apartment. It's quiet. She approaches Helen's door. Listens, but doesn't knock.

## COMPUTER LAB

Melissa finds the computer lab empty. The windows show pale light behind curtains. She pulls back the curtains to find an artificially lit white wall, simulating daylight.

She checks her email. One from Dan. She briefly reads it:

*"...good to know you made it okay. We're doing fine..."*

HALL

Melissa traces the empty hall back toward the entrance. She hears talking, and follows the noise.

DINING HALL

Melissa finds Brandon, Matt and Austin at a table, eating and chatting with TALLY (looks 20s), a fit woman in athletic attire. Melissa's relieved to see them. Tally notices Melissa.

TALLY

Oh hey, another early bird! You must be Melissa!

Tally rises to greet Melissa and opens for a hug. Melissa hugs her back.

TALLY (CONT'D)

I'm Tally. I assume you guys met on the plane yesterday?

MELISSA

Yeah. Austin - I remember your shirt. I'm sorry, I forgot your names.

BRANDON

I'm Brandon, this is Matt.

MATT

Hi.

MELISSA

I'm so glad I found you guys. It's like a crypt in here.

TALLY

Did you sleep okay? How do you feel?

MELISSA

I'm good. I think not having the sun in my eyes helps with my headaches.

TALLY

Have you eaten yet? Do you want me to show you around?

MELISSA

Do I wait here? Is there table service?

Tally laughs.

TALLY

No. We have the main meal at night served, but everything else is a free-for-all. Come on.

Tally leads Melissa to an open kitchen, and points out loaves of bread, bagels, muffins and other food, and opens cabinets.

TALLY (CONT'D)

We leave breakfast food out this time of day, plates are here, cups are here, there's usually juice and milk in the fridge. There's tea all the time. Make sure you have some tea. Do you want me to make you a smoothie? The kale's super fresh.

MELISSA

No thanks, toast is fine. Is it... free?

TALLY

Yeah, don't worry about it. I'm sure you'll find a way to give back.

LATER

Melissa has toast and tea at a table with the guys and Tally.

TALLY (CONT'D)

I'm so happy you guys are up. Normally I'm the only one awake this early.

MATT

Dude, it's like, almost three in the afternoon.

TALLY

It's all relative. We don't get much sunlight here, so our hours get a little off the norm.

Tally smiles at Melissa.

BRANDON

So how many people live here?



TALLY  
About fifty.

MATT  
Why are the windows all bricked up?

MELISSA  
It's a serious fire hazard. You're supposed to have a real window in each bedroom.

TALLY  
That's the nice thing about being out in the boonies, we don't have to worry about being up to code. It's warmer with them bricked up. And you don't get that glare in off the snow. Real migraine trigger.

AUSTIN  
This place is crazy, man. I thought there was going to be like, a big party. I dunno. I guess I was imagining more of a Playboy Mansion kind of thing. Where's the pool?

Tally laughs.

TALLY  
We'll have a big party for you guys tonight, don't worry. But for now, you guys found the game systems and stuff in your room, right? You need anything else? You got enough drinks in the fridge?

AUSTIN  
Drinks, yeah. I don't suppose you maybe have some weed though? Or coke?

Tally grins.

TALLY  
Oh come on, guys, I can't do that kind of stuff. What kind of example would that set? Ask Jenny later, see if she can hook you up.

Tally gets up to leave.

TALLY (CONT'D)  
Oh hey, Melissa, you want to join my yoga class? Starts at four.  
(MORE)

TALLY (CONT'D)  
There should be appropriate clothes  
in your closet.

Melissa follows Tally toward the door.

MELISSA  
I wanted to talk to someone about  
that. The clothes are supposed to  
be for me?

TALLY  
Yeah! And if you need anything  
else, if it's not your style, you  
can talk to Emily or Gabrielle.  
They can make you anything you  
want.

MELISSA  
I wanted to go for a walk. Can I  
borrow a winter coat and some  
boots?

Tally frowns.

TALLY  
Why would you want to do that?  
There's nothing around for miles.

MELISSA  
I haven't seen this place in the  
daylight yet.

Tally checks her fitness watch.

TALLY  
Sun's almost set. You've only got  
about a half hour before it's pitch  
black. Promise me you won't stay  
out long?

MELISSA  
I won't. I don't think I could  
stand the cold for longer than that  
anyhow.

CLOSET

Tally opens a closet just off the entryway. Winter jackets  
and boots are neatly arranged, some in plastic. Tally pats  
two boxes.

TALLY

Hats, gloves. Use whatever fits.  
Toss anything that gets sweaty in  
the laundry shoot.

MELISSA

No one will mind?

TALLY

Nah, the only ones who go out in  
winter regularly are Sandra and  
Jenny, so the rest of us share  
these.

ENTRYWAY

Melissa's bundled up in maximum winter attire. Tally runs up  
to her, handing her a flashlight and a small canister.

TALLY (CONT'D)

Almost forgot.

MELISSA

What's this?

TALLY

Flashlight and bear spray.

MELISSA

Are you serious? There's bears?

TALLY

They should be hibernating this  
time of year. But just in case.  
Don't freeze to death out there.

MELISSA

I'll try not to.

Melissa pockets the bear spray, and pulls up her hood.

EXT. COVENTRY - DUSK

Despite her scarf, Melissa's breath is taken away the moment  
she steps out into the cold. She stomps her feet and shivers.

She studies her surroundings. The hills and mountains beyond  
hide the fading sunlight. The plane's parked in a small  
hangar. The runway is surrounded by a forest of scraggly  
spruce.

She notices unlit streetlights. There's a road running under the thick blanket of snow, and footprints from the door down the road.

She follows the footprints as the road curves around the side of the building. Some lead to a shed alongside the building. She tries the door. It's locked.

More footprints lead toward a gas station and houses beyond. Her feet crunch in the snow as she walks toward them. It gets darker.

She reaches the gas station. It's ancient, at least 60 years old. The footprints surround the gas pumps.

She checks out the building. It's dark. She tries the door. It's locked. She shines her flashlight inside. Deserted.

As she approaches the first house, she notices it's burned and abandoned. Snow covers the interior. She walks past.

It's almost dark. The second house is also burned. No tracks, tire or human, in the snow anywhere around. It's deathly quiet. The streetlights remain off.

Melissa shines her flashlight into the darkness beyond. She spots a shape in the snow, just off the road.

She walks toward it. Moose antlers, half buried in a drift. She gets closer. Most of the moose under the snow, but the abdomen is exposed, torn open, frozen entrails scattered around.

She hurries back toward Coventry.

INT. COVENTRY - ENTRYWAY

Melissa takes off her coat and stomps the snow off her boots. The building seems more active now, as women eat in the dining hall. Laughter echoes from the hallways.

Helen approaches Melissa.

HELEN

I got worried about you. Someone  
said you went for a walk?

MELISSA

I wanted to see the town. There was  
a dead moose out there, all torn  
up.

HELEN

The winters here are long and cold,  
and whatever's alive out there is  
going to be hungry. I'd prefer you  
stay inside.

MELISSA

Do you know what happened to the  
rest of the town?

HELEN

What do you mean?

Melissa puts the boots and coat in the closet.

MELISSA

Why were those houses burned? Where  
did the people go? Why is this the  
only functional building here?

HELEN

Oh, honey, those houses burned ages  
ago. We came here for privacy. Now,  
did you get something to eat  
already?

MELISSA

Yeah.

HELEN

Good. I wanted to finish showing  
you around.

Helen starts down the hallway.

MELISSA

Wait. The whole reason I came here  
was for answers. I don't want a  
tour, I want you to talk to me.

HELEN

One step at a time, right?

Helen continues down the hall.

HALL

Melissa begrudgingly follows Helen.

HELEN (CONT'D)

I wanted to show you the library.  
We have a book club that meets  
every Wednesday at ten. At night.

MELISSA

Can you just give me a map and a schedule?

HELEN

I'm trying my best.

MELISSA

Well stop. I'm sick of the runaround.

Melissa and Helen face off. Helen's eyes well up with tears.

HELEN

What am I supposed to say after all this time? I said I'm sorry.

MELISSA

The truth?!

HELEN

I was going to take you to Lillian after. She's the one that made this for all of us. She can explain.

MELISSA

No. About why you left after dad died. Why you *abandoned* me.

Helen sobs openly. Melissa almost comforts her, but holds back.

HELEN

I'm sorry. I'm so sorry. I can't-

Jenny approaches them.

JENNY

Oh my god, Helen, are you okay?

Jenny wraps her arms around Helen.

JENNY (CONT'D)

(to Melissa)

What's going on? What happened?

MELISSA

I was just asking her questions...

Helen sobs harder.

JENNY

Helen, go get yourself some tea. I'll take it from here.

Jenny gives Helen another tight hug, then sends her off.

JENNY (CONT'D)

Moms are tough sometimes, right?  
Come on, I got something you're  
going to love.

Jenny leads Melissa down the hall.

MELISSA

Maybe I should head back to my room  
for a while, wait for my mom to  
calm down.

JENNY

She'll be okay. Come on!

Jenny skips down the hall.

ART STUDIO

Jenny leads Melissa in like she's entering a showroom.

JENNY

Tada! Your mom said you were an  
artist.

MELISSA

Yeah, back in high school.

JENNY

You don't still paint?

MELISSA

I haven't had time for it.

JENNY

Well, you've got all the time in  
the world now! And if you wanted to  
give back, it might be fun to do a  
little painting session. Some of  
the ladies want to learn, but we  
don't have anyone with your  
talents.

MELISSA

I'm really not that good.

JENNY

They always say you learn more by  
teaching. Maybe give it a shot  
tomorrow, see if you like it?

MELISSA

Maybe...

Melissa checks out the paintings on the wall, the books on a table. She flips through a massive book on Georgia O'Keeffe's paintings.

She takes a closer look at a painting on the wall. An iris in vivid colors. She gets closer.

MELISSA (CONT'D)

Is this real?

JENNY

Yep! Figured it might inspire you.

MELISSA

You guys didn't get an O'Keeffe for me...?

Jenny laughs.

JENNY

No, Lillian had a few in her collection. But we moved it in here for you.

MELISSA

Tough to paint flowers around here though.

JENNY

You haven't even seen our collection! But you don't have to do flowers, do whatever you want. Still life? Figures? We'll have someone model nude!

Jenny giggles. Melissa's mood shifts, lighter.

MELISSA

Yeah. I'm sure we can find something fun to do.

JENNY

It's gonna be so nice to have another artist around here. Soojin's been teaching us drawing and ink paintings. Have you met her yet?

MELISSA

I don't think so.



JENNY

We'll get to everyone eventually.  
I'll try to make sure you sit next  
to her for the main meal tonight.  
Now guess what?

MELISSA

What?

JENNY

Lillian wants to see YOU! Like in  
person, on the first day. Do you  
know what a huge honor that is?

Melissa shakes her head.

JENNY (CONT'D)

Well it's huge! She basically made  
all this possible. Come on, you're  
gonna love her.

Jenny takes Melissa by the hand and leads her out.

LILLIAN'S APARTMENT

Dimly lit, the same size as the other apartments. It's simply  
decorated, but the art and furniture are high-class.

Melissa sits across from LILLIAN (a youthful 70s) on a rug.  
Lillian's eyes are closed, her arms outstretched, hands  
lightly holding Melissa's. Melissa, unsure of whether to have  
her eyes open or closed, glances around the room before  
shutting them.

Lillian takes a deep breath, a long exhale. She lets go of  
Melissa's hands, pats them, and sets her hands in her lap.

Melissa and Lillian share eye contact. Lillian's gaze is  
unyielding.

LILLIAN

Helen's told me a lot about you,  
but it's good to know you in  
person.

MELISSA

I don't think she knows me that  
well anymore. She left when I was a  
freshman in college, did she tell  
you that?

LILLIAN

Yes, we don't keep secrets here at Coventry. Even you. You're trying to hide what you're feeling, but you want so badly to let us in.

MELISSA

The only thing I'm feeling is really creeped out right now.

LILLIAN

How has your bleeding been since you've been here?

MELISSA

See? Exactly. I don't want to keep talking about it.

LILLIAN

All right. Let me start by explaining to you what Coventry is. It's not the town, or this building. Coventry is all of us here. Including you.

MELISSA

I'm just visiting.

LILLIAN

It's a sanctuary, created by the love and support of our sisters here. The understanding we have for each other, in our struggles and triumphs. We have each faced what you've been going through. And only together, we have overcome. Can you imagine a life where your blood is a gift, not a curse?

Melissa looks confused by the question. Shakes her head.

LILLIAN (CONT'D)

You've suffered so long. So long, you can't even remember who you are without the suffering. So you deny it. You insist to yourself, you are still the person who feels miserable. Who can take her frustration and anger out on others without repercussion, because your suffering is an excuse for that.

MELISSA

You don't know anything about me.

LILLIAN

Have you bled less since you've been here? Felt less pain? Slept better?

MELISSA

I suppose. But it was getting toward the end of it anyhow.

LILLIAN

Are you looking forward to next month? Going back to the way things used to be?

(waits for a response)

Or would you like a life where you can manage your bleeding?

MELISSA

I don't know if your fancy tampons and pills helped at all. But if they do, can't I take them with me? I have a family back home.

Lillian shakes her head.

LILLIAN

The cure you want is in everything around you. The air, the water, the food, and the love of your sisters. If you want relief, then it's here, at Coventry. If you want suffering, then return to your old life.

MELISSA

I'm not going to leave my family.

LILLIAN

Were you happy?

MELISSA

Of course, I love my husband and my son. They're my whole world.

LILLIAN

That didn't answer the question. Were you happy?

MELISSA

Yes.

LILLIAN

You were living the life you deserved?

MELISSA

Yes.

Melissa's eyes tear up.

LILLIAN

Because you don't think you deserve happiness. How can I convince you that things can be better?

(pause)

Did you have fulfilling relationships with other women before you came here? Or did they sense something about you? Did they shun you, mock you with their cattiness?

Melissa silently acknowledges.

LILLIAN (CONT'D)

You deserve to be supported and loved by your sisters here. You deserve to spend your time in ways that bring you joy. You deserve to be healthy. To feel rested, focused and strong, instead of anemic and weak.

Melissa cries.

LILLIAN (CONT'D)

Are you punishing yourself for something?

MELISSA

No.

LILLIAN

Then why don't you allow yourself a better life?

MELISSA

I love my husband and son!

LILLIAN

Is their love worth the price? Denying who you are, who the world needs you to be? Denying yourself a loving sisterhood who will support you for every moment of every day, from now until the end of time? Did they ask you to sacrifice your happiness for them?

Melissa gets up and leaves.

HALL

Jenny chases Melissa down the hall.

JENNY

Hey, you okay? Lillian gets a little intense. Brutal honesty, right?

MELISSA

Leave me alone.

MELISSA'S APARTMENT

Melissa enters, slams the door and locks it.

She wipes her face with a wet washcloth.

She checks out the painting supplies.

Puts some black and white paint on the palette.

She starts painting a scraggly spruce, lit by moonlight. It's dark, ominous, and twisted.

She gives up. Fights back rage. Puts the brush down.

She flings the canvas into a wall, breaking the wooden frame and leaving a black streak.

BEDROOM

Melissa curls up on the bed, sobbing.

COMPUTER LAB

Melissa's calmer now, but her eyes are still red and puffy. She types an email:

*"...miss you so much. I'm going to try and fly back as soon as I can..."*

DINING HALL

Melissa approaches the dining hall, looking for a familiar face. She sees the three guys drinking, talking loudly with some women, but doesn't approach them.

Melissa spots EMILY (looks 20s), a fashionable woman eating a salad by herself. Melissa sits down next to her.

MELISSA

Hey, I'm Melissa. Do you know Sandra?

EMILY

Yes, of course. And you're Melissa?  
I'm so happy to finally meet you.

Emily rises for a hug. Melissa gets up and returns the hug.

MELISSA

I wanted to fly back, but I'm not sure if I ask Sandra or what.

EMILY

Oh no, you want to leave already?  
Did something happen?

MELISSA

I don't think this is for me.

EMILY

Oh.

Emily reaches across the table to touch Melissa's cheek.

EMILY (CONT'D)

Have you been crying? Did someone do something to upset you? We all had anger issues, but the group classes have really helped out.

Melissa shakes her head.

MELISSA

I miss my family.

Emily looks crushed.

EMILY

I'm so sorry this hasn't been going well for you. Please let me know if there's anything I can do to help.

MELISSA

I want to leave!

A few other women stare at Melissa.

EMILY

Sandra's not here right now.

MELISSA

Why didn't anyone tell me!?

EMILY

I'm sorry. We all thought you were staying at least a week.

Melissa lays her head on the table in defeat. Emily sits next to her and holds her.

EMILY (CONT'D)

It's okay. I'm here, Melissa.

Emily pats her, holds her, and lays down on the table next to her.

EMILY (CONT'D)

When you're ready - no hurry - I want to cheer you up. I've got this great eye cream that's gonna make that puffiness go down. I've always found that looking great helps me feel better. That sound okay?

Melissa nods.

EMILY'S APARTMENT

It's obvious from the sewing machine, mannequin and working area that Emily's a seamstress.

Melissa sits in a chair across from Emily as she applies cream to Melissa's face.

EMILY

There, cools it right down. I love your skin, so smooth.

MELISSA

Thanks.

EMILY

You want to talk about it?

MELISSA

No.

EMILY

Are the clothes okay? Anything you need altered, or doesn't suit your style?

MELISSA

I'm still wearing my own clothes.

Emily's disappointed.

EMILY

Oh. I tried to guess your style based on what Helen told me. Sorry.

MELISSA

Don't apologize, it's not your fault.

EMILY

Can I make it up to you? Let's go pick out something new. Or if you don't like anything I've already made, I can make whatever you like. Or Gabrielle can, if you don't like my fashion sense.

MELISSA

No, I love your taste. How do you manage to stay so trendy all the way out here?

Emily smiles.

EMILY

We have the internet here too. And I wasn't raised in the middle of nowhere, I used to live in New York.

MELISSA

Oh, cool. Were you a fashion designer there?

EMILY

No, I was a barista. I worked in a dry cleaners once for like a week. That was the closet I got. I had graduated from my local community college with a degree in fashion, but a lot of good that did me. Thank god for Lillian.

MELISSA

You don't think she's creepy?



EMILY

No! Not at all! She saved my life. I know she seems kind of nosy at first, but she knows what she's doing. Do you want me to do your makeup, too? Or should I get Nadine? She's better at it than I am.

MELISSA

A makeover? Ha. I feel like I'm in middle school again.

EMILY

No bullies here though. But yeah, lemme put a bit of green undertone to take down the redness. You're gorgeous.

Melissa graciously accepts the compliment.

COMMUNITY CLOSET

Emily shows Melissa the racks of clothes. Melissa's face shows no sign of crying.

EMILY (CONT'D)

I've got them arranged by type and by size, so it's easier to find something that fits. If you've got things you don't want, try to put them in order here.

Emily leads her to an empty rack at the back.

EMILY (CONT'D)

Anything that's damaged or needs altering, hang here with a note, and Gabrielle and I will get to it within a day or two.

MELISSA

I can pick out anything I want?

EMILY

And anything you can imagine, I'll make it for you.

Melissa touches the rows of clothing. All finely made, beautiful fabrics, high quality items. She holds up a brightly-colored blouse. Checks the tag.

MELISSA

Jesus. I'd feel bad taking this for myself.

EMILY

It's not a problem. But if you prefer to share, return it here once it's clean for the other ladies to use.

MELISSA

I love the top. Can you help me find some pants to go with it?

EMILY

I'd love to!

Emily selects pants off the rack and hands them to Melissa.

HALL

Melissa and Emily walk side by side carrying armfuls of clothes. A group of three WOMEN meet them walking the other way.

WOMAN 1

Hey, you must be Melissa!

MELISSA

Yeah.

WOMAN 2

Those are going to look great on you!

MELISSA

Thanks.

WOMAN 3

Are you going to give us a painting lesson tomorrow? I've really been looking forward to it.

MELISSA

Maybe. Yeah. Anything in particular you'd want to paint?

WOMAN 3

Oh gosh, I don't know. Maybe portraits?

MELISSA

Sure.

WOMAN 2

I'd give you a hug but you look  
like you'd tip over. We'll get out  
of your way.

WOMAN 1

See you at the evening meal!

Melissa and Emily continue on their way.

MELISSA'S APARTMENT

Emily removes the old clothes from the closet, Melissa hangs  
the new clothes up, looking pleased.

DINING HALL

The hall is filled with dozens of women, chatting and  
laughing. Two women bring bowls of dark-colored soup to every  
seat.

Melissa enters wearing her new blouse and pants, looking like  
a million bucks. Jenny gets her attention, waving, and  
directs her to a seat.

Melissa sits next to SOO-JIN (looks 20s), a shy woman with a  
kind smile.

JENNY

Melissa, this is Soo-Jin. Soo-jin,  
Melissa. She's the painter  
everyone's been talking about.

MELISSA

I'm not a painter. I used to paint.  
I'm in tech now. Work with clients  
on making sure their servers are up  
and running.

JENNY

Well, you can serve in our computer  
lab if you want. But that's not  
what you really want to be doing,  
is it?

Melissa looks down at the soup in front of her.

MELISSA

What is this?

JENNY

We start every evening meal with  
soup. It's really good for you.

(MORE)

JENNY (CONT'D)

Like a whole vitamin pill in a bowl.

(quietly)

It doesn't taste great.

(normal voice)

But you'll feel so much better!

MELISSA

I feel fine now, honestly.

JENNY

But you'll feel even *better*!

Melissa tries the soup. It's not inedible. She eats it.

JENNY (CONT'D)

Soo-jin, tell Melissa about what you do.

SOO-JIN

I have a class on ink painting and drawing.

JENNY

*And?*

SOO-JIN

I make my own comic books.

JENNY

You should check 'em out. They're *awesome*! All about ass-kicking chicks and monsters and stuff. She does amazing work.

SOO-JIN

I've wanted to try canvas painting, but I didn't know how to get started. I helped Helen pick out some supplies. Did I get anything right?

MELISSA

Everything's fine. My favorite brand even.

SOO-JIN

I'm so glad. You'll help me learn, then?

MELISSA

Yeah. Looks like I won't be getting out of here anytime soon.

SOO-JIN

You weren't going to stay?

MELISSA

I have a husband and son back in California.

SOO-JIN

Oh, that's too bad. I was really looking forward to having someone like you lead the classes. I like to draw, but I hate talking to large groups. Even here. I know everyone here loves me, and it's still hard.

MELISSA

Art teacher wasn't one of my life goals either. I just wanted to paint.

SOO-JIN

But we still need to serve, and it's best to do it in ways that make you happy.

MELISSA

"Serve" is such a weird way to put it.

SOO-JIN

Well we could call it "work", but that makes it sound less fun.

MELISSA

And I'm supposed to serve while I'm here?

SOO-JIN

I don't know. I guess you don't have to. But I'd really like it if you could maybe help me out.

MELISSA

Yeah, sure.

Women bring out the next course, a healthy-looking entrée with chopped vegetables. Melissa glances around the dining hall. She spots Helen sitting near Lillian, having what looks like a serious discussion.

MELISSA (CONT'D)

Hey Jenny, have you seen the guys around? The ones I flew in with?

Jenny smiles a little too widely.

JENNY

They went back with Sandra today.

MELISSA

That's weird. Tally was talking about having a party tonight.

SOO-JIN

Oh, Melissa, I was going to bring a flower from the garden to paint. I was thinking orchids maybe? Irises?

MELISSA

Orchids would be fun. There's a garden?

SOO-JIN

You'll see it soon. I'll bring up our prettiest orchids right after dinner.

#### COMPUTER LAB

Melissa scrolls through and refreshes her email. No new email from Dan.

She composes a new email:

*"...maybe it's not as bad as I thought. I'll have some time to paint."*

There's a sound of a distant scream under the clacking of the keyboard. Melissa stops typing.

She looks up at the clock. 1am. It's strangely quiet.

Melissa opens the door, and pokes her head into the hall. No noise anywhere, no one in the halls. She returns to the computer.

#### ART STUDIO

Melissa paints in front of an unusually large, red-streaked orchid. Her painting is far from complete, with blobs of dark and light colors marking placement.

She listens. Voices in the hall. Soo-jin enters.

SOO-JIN

Oh, you're painting! I hope the flowers are suitable. Can I see what you've got so far?

Soo-jin inspects Melissa's work before Melissa can say no.

MELISSA

It's not very good.

SOO-JIN

Nonsense, you've got a great sense of composition.

MELISSA

I'm really out of practice.

SOO-JIN

I'm going to tell you what Lillian told me when I first came here. Greatness doesn't spring from self-loathing. It's a seed, planted with love, watered with encouragement, and fertilized with practice.

MELISSA

(sarcastically)

Yeah, that sounds like Lillian.

SOO-JIN

I'm serious. Do you think your anger and contempt toward yourself is going to make you a great artist?

MELISSA

I'm never going to be a great artist. I'm in IT, this is just a hobby.

SOO-JIN

It doesn't have to be.

Soo-jin studies Melissa's painting.

SOO-JIN (CONT'D)

Seriously, this is way better than any of my attempts to paint.

MELISSA

Did you want to? I'll show you how to set up your palette and get everything mixed. Do you use mixing mediums with ink?

SOO-JIN

Um... does water count?

Melissa smiles and gets out supplies for Soo-jin.

LATER

Melissa and Soo-jin's paintings are nearly complete.

Soo-jin checks her watch.

SOO-JIN (CONT'D)

There's a spin class starting soon,  
care to join me?

MELISSA

You normally exercise this time of  
night? It's not hard to fall asleep  
afterwards?

SOO-JIN

No, it helps me work out my  
frustrations before bed.

Melissa nods in agreement.

SPIN CLASSROOM

Melissa, Soo-jin, and a few other women, all in exercise  
attire, sweat and pedal on stationary bikes in front of a  
screen showing various scenic paths.

The SPIN CLASS INSTRUCTOR (20s) barks out orders.

SPIN CLASS INSTRUCTOR

Now you're going to climb, climb,  
climb! Push that resistance up.  
Make it a real hill.

The screen shows a steep incline.

SPIN CLASS INSTRUCTOR (CONT'D)

Your blood is strong, but it needs  
focus! Get that power to work for  
you! Channel your blood into a  
goal. Get up that hill!

Melissa glances around the surrounding women. It's business  
as usual to them.

LATER



Melissa, sweaty and red-faced, finishes her workout with the other women. She looks good - healthy, with a genuine smile on her face.

SOO-JIN

Want to get a snack before bed?  
Glass of wine?

MELISSA

Sure.

Sudden doubt clouds Melissa's face.

MELISSA (CONT'D)

Nah, I should check in with Dan,  
stay in touch. Sorry.

SOO-JIN

He's fine. Do something for  
yourself.

Melissa shakes her head and leaves.

EXT. COVENTRY - NIGHT

Melissa walks around the building alone. It's quiet, only the sound of her footsteps crunching in the snow. She shines the flashlight at the walls. All the windows are bricked up.

She walks out to the hangar. She pushes open the sliding door with great effort. Peeks inside. It's dark, no plane.

Emily and GABRIELLE (20s) surprise her as she turns around to find them right behind her.

MELISSA

Jesus, you scared me. I didn't  
think anyone else came outside.

EMILY

Every once in a while the power  
goes out, so we need to keep the  
generator fueled. You want to help?

MELISSA

Sure. Nothing better to do.

GABRIELLE

That's not true, there's always  
something to do. Once you get to  
know everyone, and find a place for  
yourself, you'll be busy every  
minute of the day.

LATER

They carry empty gas cans toward the abandoned gas station.

GABRIELLE (CONT'D)

I'm Gabrielle, by the way. I work with Emily making clothes. But everyone has to serve with the generator once in a while.

MELISSA

Nice to meet you.

GABRIELLE

Let me know if there's anything I can make you. I always love styling up someone new. It's so rare for us to get a new sister.

They approach a pump. Emily fiddles with it, and starts pumping gas into an empty can.

MELISSA

We're not stealing gas?

EMILY

No, we paid for it. We hire a company to fill it up in the fall before the snow comes. We'll get bigger tanks installed closer to Coventry next summer.

MELISSA

You aren't worried about anyone else stopping by and taking the gas?

Gabrielle laughs.

GABRIELLE

In the winter? No way. And if some poor fool makes the mistake of stealing from us, well, that's on them.

INT. COVENTRY - DINING HALL

It's another evening meal, with all the women gathered. Melissa enters to find Jenny waiting for her.

JENNY

Melissa, can you help serve tonight?

MELISSA

What, the food? Or do you mean  
teach a class?

JENNY

Both. We were hoping to get you  
more integrated today.

MELISSA

When can I go home?

JENNY

Sandra's really busy. She's the  
only one who's able to bring us  
outside supplies this time of year.

MELISSA

Well next time she goes to a city,  
any city, let me know. I can get a  
flight or bus on my own from there.

Jenny leads Melissa back towards the kitchen.

Lillian presides over the huge cauldron of soup as it's  
ladled out into bowls.

LILLIAN

Melissa, thank you for serving  
tonight. Few things are more  
important than what we bring into  
our bodies.

Melissa takes a bowl, and carries it out to a table.

ART STUDIO

Melissa, Soo-jin, and about a dozen women paint self-  
portraits on canvases.

Melissa glances in the mirror, then applies highlights to the  
painting.

MELISSA

A lot of people keep their colors  
pretty basic when they first start.  
But I want you to try using darker  
shadows and lighter highlights than  
you think are really there. You can  
tone them down later if you think  
they're too drastic.

Melissa sets down her paintbrush and circles the room,  
inspecting the other paintings. She stops by Soo-jin's.

SOO-JIN

I know I made the eyes too big.  
It's hard to break my drawing  
habits.

MELISSA

They're fine. You don't have to aim  
for realism, you can do it in your  
own style.

WOMAN 1

Melissa, I hate to interrupt, but I  
want to go to Group with Lillian in  
ten minutes. Can I finish this  
later?

OTHER WOMEN

Me too./And me./Sorry.

MELISSA

Okay. Spray a little water, cover  
your palettes, and make sure you  
wash the paint out of the brushes  
really well.

SOO-JIN

Can you come with us?

MELISSA

Why?

SOO-JIN

I think it'll help you. And I want  
to spend more time getting to know  
you.

Soo-jin gives Melissa the most endearing smile.

YOGA STUDIO

There's about 25 women sitting on yoga mats, facing Lillian,  
including Soo-jin, Melissa, and Helen.

LILLIAN

I am not a painter. But I know the  
reason portraits are still made,  
despite the fact that we have  
cameras to capture our images, is  
because the painting is filtered  
through the artist. An artist not  
only paints what is there, but what  
is not there, or what should be  
there.

Lillian looks to Melissa for a response. There is none.

LILLIAN (CONT'D)  
Most people, when we get our  
portraits painted, want to only  
capture the good. The love, beauty,  
youth and power we share. Feel it  
in your blood, the source of it  
all.

Lillian breathes in deeply. The other women breathe with her.

LILLIAN (CONT'D)  
Close your eyes.

The women obey.

LILLIAN (CONT'D)  
Sometimes in our heads, we carry a  
portrait of ourselves that isn't so  
pretty. Pictures yourself. Do you  
see yourself as an angel,  
shimmering with grace? Or have you  
done things that cloud your self-  
image with darkness and shame?

FLASHBACK TO:

-- Melissa smacks the cat off her lap, breaking its leg.

END FLASHBACK

Melissa, eyes still closed, cringes.

LILLIAN  
We were born to darkness, and  
darkness plagues our souls. We  
struggle more than others to find  
the light.  
(pause)  
Focus on your heart. Imagine the  
warm blood, pulsing, bringing life  
to your body. Imagine your chest  
glowing from the heat, the power.  
Illuminating your body from the  
inside. Your blood flows to your  
arms, your legs, your head,  
bringing this light. The grace of  
God is in your blood, and gives you  
the gifts of youth, beauty, and  
power.

Melissa opens her eyes and glances around. Everyone else looks perfectly content.

Lillian makes eye contact with Melissa, and smiles.

LATER

As the other women exit the class, Helen stops Melissa.

HELEN

So, how did you like Group?

MELISSA

I'm not into new-age woo woo. I'd like to go home.

HELEN

I'm sure Sandra will be coming in tomorrow, and maybe after we give her a break she can fly you back. How are you feeling?

MELISSA

Fine.

HELEN

No, I'm really asking you. How do you feel?

MELISSA

I feel fine.

HELEN

You're not in any pain?

MELISSA

No.

HELEN

Good. That's all I ever wanted for you.

MELISSA

Can we talk? Like finally talk about everything?

Helen sighs and relents.

HELEN'S APARTMENT

Helen and Melissa sit across from each other, drinking tea.

On the fridge and walls there are old photographs and newspaper clippings of Melissa's accomplishments. An art show when she was young, the birth announcement of Jonathan.

MELISSA

Why is everyone here so young?  
Except you and Lillian, I guess.  
How is it you look so good at  
sixty-something anyway?

HELEN

None of us are that young, honey.  
All the other women are the same  
age or older than you. Forties,  
fifties, sixties.

MELISSA

What about Lillian?

Helen smiles.

HELEN

Guess.

MELISSA

Seventy?

HELEN

Over two hundred.

MELISSA

Bullshit.

HELEN

It's true. I'd say she looks very  
good for her age, don't you?

Melissa sighs.

MELISSA

You know this is a cult, right?

HELEN

It's not a cult. Who ever heard of  
a cult run by women?

MELISSA

It could be the first. I don't  
know.

HELEN

No, honey. We're a group of women  
bound by love, and the desire to  
make the world a better place.

MELISSA

How are you making the world a better place?

HELEN

We're regrowing Eden, here in Coventry. We have a huge seed bank, and we keep alive the most precious of God's creations.

MELISSA

So you have a garden. Where is it?

HELEN

It's not just a garden. It's a bit of heaven on Earth. When the rest of the planet is destroyed by global warming, radiation, the ozone layer-

MELISSA

I don't think you know what you're talking about.

HELEN

You know that men rule the world. They're trying to destroy it. They want to colonize Mars, make women slaves again, and let the Earth fall to ruin. We aren't going to stop them, but hidden away here, we will survive.

MELISSA

You can't be serious. There's no secret plot to make women slaves and destroy the Earth. How does that even make sense?

HELEN

I know what I've read, and what Lillian has shared with us. You don't think after two hundred years she's learned a bit more than you have?

MELISSA

Maybe you should spend some time outside Coventry, come back with me, get back to reality.



HELEN

Are you saying I don't know the difference between fantasy and reality? Have you ever stopped to question the news you read, and the facts you're told? Maybe you're the one deluding yourself. You came to me, because you're miserable in that world.

Melissa blinks, sighs deeply, and shakes her head. She takes a moment to gather her words.

MELISSA

I'm sorry. I don't believe the same things you do. All right?

(pause)

Why did you leave after dad died? This is the last and only thing I want to hear from you.

Helen shifts uncomfortably.

HELEN

Well, I think you know how it was for me, when I was your age. I was bedridden at least a week out of every month, and when I wasn't bleeding, I barely had the strength to do anything. Did you know I had a degree in finance? But the only job I could get was a part-time bank teller. I was so miserable, every day of my life. I tried to put on a smile for you. I don't know how much you saw when you were younger.

MELISSA

I remember you being in bed a lot. Missing my school presentations. Graduation. We never went camping or hiking. And I remember resenting you for it. I forgive you for that now. I didn't know. But dad?

HELEN

I was so angry all the time. I would play out my life in my head, what it could have been. I was so angry that your father could be the breadwinner, take control, be a part of your life, and I couldn't. I was helpless, and upset.

(MORE)

HELEN (CONT'D)

I felt cheated of a normal life. I went to doctors too, they couldn't help me. And your father blamed me to, like I could have controlled it, or I was faking it. I was at the edge of my rope.

MELISSA

But why'd you leave *me*?

HELEN

It's my fault he died.

MELISSA

*What?*

HELEN

He was cleaning out the gutters. I came out to the back yard to ask him if he could pick up some soup for me, because I was sick. He said no, he was working all day, and he wanted to relax once he came back in. It wasn't the worst thing he ever said to me, but something in me... broke. I shoved the ladder, and he fell.

Melissa stands up, horrified.

MELISSA

You killed dad?

HELEN

I called an ambulance, but they couldn't help him.

MELISSA

You still killed him!

HELEN

I was scared, and I ran, and I'm so sorry. I can't change the past. But I found Coventry for us! So you never have to go through what I did!

MELISSA

You ruined my life! I could have had all the things you're promising me now.

(MORE)

MELISSA (CONT'D)

I could have stayed in school, had a career in the field I wanted, maybe I could have been a successful artist or taught somewhere. But you screwed that up, and that path is gone for me now.

HELEN

But don't you understand? You're not in control of your blood. It's going to make you repeat my mistakes. If you go back to your life, you'll be angry and sick until you snap.

Melissa slaps Helen.

MELISSA

You make me fucking snap. Not my husband. I'm nothing like you.

Melissa leaves, slamming the door behind her.

Helen silently cries into her tea.

HALL

Melissa approaches Lillian's door, guarded by a SENTRY.

SENTRY

Have you been invited?

MELISSA

No, I need to talk to Lillian.

SENTRY

Lillian's attention is a gift. You don't get to come up and take it.

MELISSA

Tell her I need to talk to her.

SENTRY

No.

Melissa's enraged. She grabs the SENTRY by the arm and flings her away from the door.

LILLIAN'S APARTMENT

Melissa barges in, interrupting a discussion between Lillian and Soo-jin.

SOO-JIN  
Melissa! Are you okay?

Soo-jin rises to give Melissa a hug but Melissa ignores her.

MELISSA  
(to Lillian)  
Did you know Helen's a murderer?  
She killed my dad.

LILLIAN  
Please, sit.

The Sentry runs in. Lillian stops her with a hand.

Melissa glances between them, then sits in front of Lillian.  
The Sentry and Soo-jin exit, closing the door behind them.

MELISSA  
Did you know? She's never been  
prosecuted. You should call the  
cops.

LILLIAN  
I knew. She's forgiven.

MELISSA  
It's not up to you to forgive her.

LILLIAN  
That is all we can do when people  
have wronged us, or others. We  
can't change the past.

MELISSA  
But she should be punished.

LILLIAN  
By who? Do you see any local police  
presence? Do you think anyone from  
your hometown is interested in  
coming out here for her? No. The  
only person who needs to forgive  
Helen, and hasn't, is you.

MELISSA  
I won't. Not ever.

LILLIAN  
And so you have burdened yourself  
with hatred. That is your choice.

MELISSA

You don't even care you have a murderer here?!

LILLIAN

None of us are without sin. Not even you, Melissa. What's really on your mind? Are you worried you might be on the same path?

MELISSA

No. Christ, if you're not going to do anything, I'll tell the cops when I get back. When can I fly out?

LILLIAN

Sandra will be back soon.

MELISSA

Don't let her leave again without me on that plane.

Melissa leaves.

COMPUTER LAB

Melissa checks her email. No new messages from Dan. She types:

*"...got to get out of here. My mom told me she pushed my dad. She killed him! And they don't even care..."*

ART STUDIO

Melissa paints another flower alongside Soo-jin, with calm music playing.

DAN (O.S.)

(distantly yelling)

Melissa?!

MELISSA

Did you hear something?

Soo-jin shakes her head.

Melissa turns down the music, and listens. Silence.

MELISSA (CONT'D)

I could have sworn I heard someone yelling. This place is making me crazy.

SOO-JIN

I'll go get you some tea. It always helps me.

Soo-jin gives Melissa a kind pat and exits.

EXT. COVENTRY - NIGHT

Melissa walks alone through the snow along the road. She looks back. The single light of the Coventry building is a distant speck.

There's a strange triangular reflection of moonlight at the top of the building. She squints, trying to make out what it is.

She takes her phone out of her pocket and powers it on. No signal. She holds it up. Keeps walking.

She hears a distant howl. Shines the flashlight into the woods. No movement, no sound.

She checks her phone again. Still no signal. She tries the map app. Nothing loads.

She keeps walking. Checks her phone again. No signal.

MELISSA

(yells)

Motherfuckers!

She keeps walking. Steps into a big footprint. Shines her flashlight into the snow.

There's tracks, huge ones, with an indent from something being dragged.

She shines her flashlight along the tracks. They lead from the forest, across the road, to one of the burned-out houses.

She kneels down and examines the tracks more closely. Bear. Touches her fingertips into the claw marks.

She silently steps in her footprints back toward Coventry.

BEGIN MONTAGE

-- Melissa types an email in the computer lab: "...Why aren't you writing me back? Call the cops, I don't think they're going to let me go..."

-- Melissa paints a portrait of Emily, wrapped in a fancy experimental dress, with other women in the studio.

-- Melissa participates in a kickboxing class. She punches and kicks the bag with fury.

-- Melissa takes tandem (heel-to-toe) steps alongside the building, counting each foot length aloud.

-- Melissa takes tandem steps in the same boots inside the length of the hallway.

-- Melissa takes tandem steps in the boots across her apartment.

-- Melissa, in her apartment, makes a rough map of the Coventry building - the number of steps width-wise and length-wise for the outside, then the halls and apartments inside. There's a huge gap in the center of the building, at least three apartments wide and 10 apartments long.

-- Melissa walks the halls in a circle, looking along the inner wall.

-- Melissa participates in Tally's yoga class. She seems at peace in a relaxing pose, until a wrinkle of doubt troubles her face. Tally stops by, and presses her finger into the center of Melissa's forehead. The wrinkle smoothes out.

-- Melissa and Soo-jin paint each other's portraits. Soo-jin check's out Melissa's painting of her - it's really flattering. Soo-jin gives Melissa a hug.

-- Soo-jin shows Melissa her graphic novels in anime style. Melissa looks impressed.

-- While Melissa eats in the dining hall, the lights flicker and go out. Dim back-up lights turn on.

-- Melissa and another woman pump gasoline from the gas station into gas cans. (at night) Melissa checks her phone. No service.

-- Melissa and another woman pour gasoline into a generator inside the shed. (night)

-- Melissa paints a chaotic abstract piece with contrasting light, dark, smooth and jagged sections.

-- Melissa back at a computer. She tries to access the internet. No connection.

DINING HALL

Melissa eats the evening meal's soup with Soo-jin. Emily sits down next to them, wearing a wrap-around blouse with the same pattern as Austin's shirt.

MELISSA (CONT'D)  
Where did you get that shirt?

EMILY  
Oh, do you like it? I just made it.

MELISSA  
Where did you get the fabric from?

Emily shifts in her seat, and shares a quick glance with Soo-jin.

EMILY  
I don't know. I thought it looked colorful and fun.

MELISSA  
Austin was wearing that exact same shirt when he came here.

EMILY  
Maybe, I didn't notice. Must be in style.

MELISSA  
Did you get it from a bolt of fabric or did you make it from Austin's shirt?

EMILY  
I don't know-

MELISSA  
(yelling)  
How do you not know?

Melissa looks around. The women stare at her. She spots Sandra at a nearby table.

Melissa advances on Sandra, standing over her as she eats her soup.

MELISSA (CONT'D)  
When are you flying out next? I want to get out of here.



SANDRA

When I am called on to serve.

Lillian touches Melissa's shoulder.

LILLIAN

Melissa, you're being disruptive.  
Evening meal is a sacred time.  
Please take your seat.

Melissa pleads with her eyes at Sandra, but Sandra ignores her. Melissa returns to her seat. She stares into the soup bowl, silently raging.

HALL

Melissa knocks on Soo-jin's door. Soo-jin opens it.

SOO-JIN

Melissa?

MELISSA

Can I borrow your phone?

SOO-JIN

What for?

MELISSA

I want to call my husband. He  
hasn't been emailing me back, and  
now the internet is out.

SOO-JIN

Okay. I think it's charged. Let me  
go check.

Soo-jin disappears inside her apartment. She shortly reappears and hands a phone to Melissa.

Melissa dials. No rings, it gets immediately picked up.

VOICEMAIL (V.O.)

You have reached the voice mailbox  
of-

Melissa hangs up, and hands the phone back to Soo-jin.

SOO-JIN

Sorry. He's not there?

MELISSA

It didn't even ring.

SOO-JIN

You were kind of mean to Emily today. I think it really hurt her feelings.

MELISSA

That was Austin's shirt, right? I feel like I'm going crazy here.

SOO-JIN

Yeah, it was Austin's shirt. He left it in the laundry, and I figured it'd be easier to reuse the fabric than ship it back to him. I don't think we even have his address. You didn't have to yell at her over that.

Melissa sighs, and considers. Soo-jin gives her a hopeful, sympathetic look.

MELISSA

I feel like I'm trapped here. Sandra's not flying me back.

SOO-JIN

We love you here, and I hoped you would stay, but, if you don't like us...

(makes a sad face)

Flying's really tough, especially landing on snow and ice. Sandra doesn't like having to do it, but she's the only one that can fly. You're welcome to get your own pilot to fly you out, that's pretty expensive, right?

MELISSA

If I had known it'd be like this, I wouldn't have come here in the first place.

SOO-JIN

Are you sure? Did you forget what your life was like a week ago?

(Melissa doesn't respond)

I know it takes a while to adjust to this new normal, and finally get what you want in life. You can allow yourself to be happy while you're here.

Soo-jin smiles at Melissa. She finally smiles back.

MELISSA

One more thing - is there a room here I haven't seen yet? This place seems bigger on the outside, but I can't account for all the interior space.

SOO-JIN

Yeah, the garden, remember?

MELISSA

Can I see it?

SOO-JIN

It's a sacred place for us. You should talk to your mother if you want to see it.

MELISSA

Helen? Not Lillian?

SOO-JIN

She invited you here.

MELISSA

We're not exactly on good terms.

SOO-JIN

You don't know how lucky you are - having mother who's still alive. I love everyone here, but it's not a replacement for your mother. And she may not be perfect, but she's the only one you'll ever have. You can hug her, laugh with her, tell her anything. If you give that up now, you'll regret it the rest of your life. Trust me. I know.

Melissa sighs, nods.

HELEN'S APARTMENT

Helen and Melissa sit across from each other at the table.

MELISSA

I don't know if I can forgive you. Not right now. I've been blaming you for years for leaving, and now hearing about dad...

(pause)

But, you're my mom. And you're Jonathan's grandma. He's never even met you.

(MORE)

MELISSA (CONT'D)

Would you consider leaving  
Coventry? I could help you move to  
LA. You could visit him. Get this  
place out of our heads.

HELEN

Honey, I can't leave. You know why.  
Our bodies weren't made to exist in  
that world they've built. The glare  
of sunlight, their pills that don't  
do anything, the doctors that won't  
listen.

MELISSA

Then once I leave, I don't think  
we'll see each other again. Are you  
sure that's what you want?

HELEN

I don't want you to go.

Helen holds Melissa's hands.

HELEN (CONT'D)

But. Before you go... will you see  
the garden? It's our greatest  
achievement, and I've asked Lillian  
to give it to you. It's eternal  
life. And once you feel it, you'll  
understand everything I've been  
trying to tell you. Can you accept  
our gift?

MELISSA

I don't know about eternal life,  
but if it means my uterus isn't  
trying to kill me anymore, that's  
what I wanted in the first place.

Helen gets up and hugs Melissa.

HELEN

We'll be a real family again,  
someday. I know it'll take time,  
but you'll come around.

ART STUDIO

Melissa paints alone in the studio. She hears a knock at the  
door. Soo-jin and Jenny wait for her in the hall.

MELISSA

Yeah?

SOO-JIN

It's time you saw our garden.

Melissa covers her paint and brush, and steps out into the hall.

HALL

JENNY

Follow me.

Jenny and Soo-jin lead Melissa through the hall, and open Helen's door.

Down the hall in both directions, crowds of women watch Melissa.

MELISSA

It's in there?

JENNY

It's the entrance you should use.

Melissa's frozen with fear. Something's not right.

Jenny and Soo-jin each take Melissa's hands and lead her into Helen's apartment.

The women in the hall return to their own rooms.

HELEN'S APARTMENT

Jenny and Soo-jin lead Melissa into Helen's bedroom.

Helen opens the closet, pushes back her clothes, and slides back a panel to reveal a narrow hallway.

HELEN

Follow me. It's through here.

Helen enters. Jenny gives Melissa a gentle nudge forward. Melissa follows.

SECRET PASSAGE

Melissa follows Helen through a narrow hallway, barely wider than her shoulders, as they walk past doorway after doorway. Jenny and Soo-jin follow closely behind. There's no turning back.

More women step out from the doors behind them and in front of them, all heading in the same direction.

HELEN

Watch your step, dear.

They descend a narrow staircase.

At the bottom, the hallway widens into an ornate archway.

GARDEN

Melissa steps through the archway into the garden, steamy and bathed in a dim, purple light. She stops a moment to take it all in.

Several stories above her, the starlit sky is visible through an A-frame skylight, lightly dusted with snow. The walls from floor to ceiling are lined with all manner of plants, watered by gravity, dripping down the walls. Smaller trees and plants are scattered throughout the garden, many of them bearing fruits and vegetables.

The focal point is a large bloodwood tree (*Pterocarpus angolensis*), perched on large stones above ground, its roots dipping into a pool of opaque liquid below. It's too dark to see what color the liquid is. There are several cuts in the blood-stained trunk, dripping into the pool.

The women take off their clothes, leaving them in piles near the archway. Lillian, already naked, stands at the base of the bloodwood tree.

LILLIAN

Daughters of Lilith are few, but  
Helen has brought us Melissa. We  
welcome Melissa into our  
sisterhood.

ALL WOMEN

We welcome you, Sister Melissa.

Melissa stands awkwardly as the women undress around her.

LILLIAN

You must take off your clothes to  
bathe, Melissa.

MELISSA

I don't want to do this.

LILLIAN

You are afraid to do this. But you do want it. You want a life free from the pain and suffering you've lived with for so long. You want a life that's not wasted on a job you hate. You want to be young and beautiful forever, and not be despised by the women around you for it. You want everything that only we can give you.

MELISSA

I want to go home.

LILLIAN

You are home.

Melissa weighs her options. The naked women behind her block her path back through the archway.

MELISSA

If I do this, I can go?

LILLIAN

You don't want to leave.

SOO-JIN

You belong here with us.

HELEN

You're my daughter, our blood, whether you've chosen it or not.

JENNY

It's so easy. Let us initiate you, and we can go have a big party for you.

MELISSA

Like that party you gave Austin, Brandon and Matt?

Jenny laughs.

JENNY

No, of course not! We wouldn't hurt you, you're our sister! We just need to baptize you in her name. You'll feel so good afterwards!

LILLIAN

Now please take off your clothes, you don't want them stained.

Melissa stands frozen. Soo-jin and Jenny take off her clothes. Melissa fights back tears.

Soo-jin and Jenny each take Melissa's hands and guide her to the pool at the base of the tree.

Lillian steps into the liquid first. It comes up to her waist.

Soo-jin and Jenny follow in, pulling Melissa along.

MELISSA

What is it?

LILLIAN

Salvation.

Melissa tests the liquid with her foot.

MELISSA

It's warm.

LILLIAN

It's not torture, dear.

Melissa enters the pool, with Helen and Tally following her in, hands on her shoulders.

LILLIAN (CONT'D)

Lilith, we bring you Melissa.

ALL WOMEN

Your daughter, our sister.

LILLIAN

To fulfill our sacred oath.  
To reclaim Eden in your name.

ALL WOMEN

Glory to the garden of Lilith.

LILLIAN

Melissa, do you promise to keep the  
sacred garden, and in return, be  
granted eternal youth and beauty?

Melissa nods.

HELEN

(whispering)

I do.

MELISSA

I do.



LILLIAN

We baptize you with the power of  
God.

ALL WOMEN

Praise be to Lilith, our mother and  
master. Praise be to God, the  
mother above.

Lillian grabs Melissa's head with both hands.

The women pull Melissa's arms and shoulders backwards.  
Lillian forces Melissa's head under.

They hold her there, a long moment.

Melissa struggles.

They lift her back to standing. Melissa gasps, spitting dark  
liquid from her mouth. She coughs and sputters, and tries to  
clear her eyes.

MELISSA

(yelling)

It's blood! It's fucking blood!

LILLIAN

It's the power of God, and now it's  
yours.

The women help Melissa out of the pool, then take turns  
submerging themselves in the blood.

EMILY

We usually meditate in the garden  
for a while. It's best to let it  
soak into your skin.

MELISSA

I'd like to shower, please.

EMILY

Give it a few more minutes.

Melissa sits on the ground, shaking, covering herself with  
her arms. She stares at the women, coming out of the pool  
with white smiles on blood-covered faces.

Helen kneels next to Melissa and puts a wet, bloody hand on  
her shoulder.

HELEN

They didn't suffer.

Melissa gives her an incredulous stare.

MELISSA  
(quietly)  
You knew they were killing people?

HELEN  
They were born inferior, and to die  
for us is the best possible use of  
their lives.

Melissa's even more horrified.

HELEN (CONT'D)  
I know it feels different when you  
know them. You don't see them as  
the sons of Adam, destroyers of  
Eden. You may even think you love  
them. I felt guilty for years about  
your father, even though Lilith  
says it's what we must do. I wanted  
to spare you that guilt. I  
understand if you may grieve a  
while.

Melissa thinks, and looks up at Helen.

MELISSA  
Wait, what are you saying?

HELEN  
We took that burden from you.

MELISSA  
The blood-

HELEN  
We had to fly in a lot of men, but  
Lilith requires we give up our  
husbands as masters. Our only  
masters are Lilith, and God above  
her.

MELISSA  
What did you do to Dan?

BEGIN FLASHBACK:

INT. COVENTRY - GARDEN - NIGHT

The bodies of several men lay near the pool.

HELEN (V.O.)

We clean them up, bring them to the tree, drain them, and the rest of them feed the garden. Dan will be here with you forever now.

Dan, his mouth gagged, hangs from the trunk of the tree by his feet. Lillian, naked below him in the pool, cuts his throat. She stands below him, letting the blood run over her head and body.

BACK TO SCENE:

Melissa's ears ring, her heart pounds in her head. Her breathing is heavy, in gasps. Her eyes dart around the garden. The faces of the women, covered in blood, stare down at her.

HELEN

It was quick. They barely felt anything.

MELISSA

Jonathan?

HELEN

Oh honey, we would never hurt a child. He's safe with your sister-in-law. He'll never know. But he's destined to live in the stars with the sons of Adam.

Melissa's face rolls through the emotions - a slight smile of relief, grief, anger, despair. All she can do is roll to her side, curl up in a ball, and sob.

The women lay down beside her, each laying a calming hand on her body.

From the top, it looks like a flower, petals of bodies and blood. Melissa wails with grief.

MELISSA'S BATHROOM

Melissa sits in the running shower, motionless, staring at the blood twisting in ribbons down the drain.

MELISSA'S BEDROOM

Melissa lays in bed, her eyes fixed on a thought a thousand miles away. A tear rolls down her cheek.

She sits up. Exhales.

She gets up, and packs her suitcases.

ENTRY HALL

Melissa lugs her suitcases to the entrance. She pulls on a winter coat and boots.

Soo-jin spots her from the dining hall, and races out to catch her.

SOO-JIN  
Melissa, where are you going?

MELISSA  
Home.

SOO-JIN  
You are home.

GABRIELLE  
Let her go, she'll come back in  
when she gets cold.

EXT. COVENTRY - NIGHT

Melissa lugs her suitcases out to the hangar. She pushes open the door. The plane is there.

INT. HANGAR - NIGHT

Melissa brings her suitcases to the plane, sets them down, and sits in front of the plane.

She takes out her phone. It's 8am. No service.

She lays back on the floor, utterly defeated.

Soo-jin, in a coat and boots, crouches next to her.

SOO-JIN  
Melissa? You okay?

Melissa stares blankly at the ceiling.

SOO-JIN (CONT'D)  
I know you're probably sad about  
your husband right now, but it'll  
get better in time.  
(MORE)

SOO-JIN (CONT'D)  
A hundred years from now, we'll  
still be your friends, your  
sisters, and you won't even  
remember his name.

Soo-jin touches Melissa's cheek. She doesn't respond.

Soo-jin leaves.

Melissa's head rolls to the side.

She stares at the empty gas cans.

INT. COVENTRY

Melissa enters the building, and leaves the coat and boots at the door.

She walks through the dining hall, ignoring the few women that are left awake.

GABRIELLE  
(to Soo-jin)  
See, told you she'd be fine.

Melissa rummages through the kitchen area at the back. Finds an empty bucket in the corner. Pulls open drawers. Glances at the women in the dining hall. They're too far away to see what she's doing.

She sets a towel on the counter, and places the knives in it. She rolls them all up in a small bundle, places them in the bucket, and takes it out of the dining hall.

HALL

Melissa knocks on Helen's door. Waits.

Helen opens the door in a nightgown.

HELEN  
Oh, honey, you're looking so much  
better. But I was about to go to  
bed.

MELISSA  
I just want to talk.

Melissa walks past Helen. The door closes.

## HELEN'S APARTMENT

Helen pulls out two chairs at the table.

HELEN

Sit down. How are you feeling?

Melissa sets the bucket down.

She spreads her towel bundle on the table, her back to Helen.

MELISSA

I don't feel anything.

HELEN

What's that, dear?

Melissa spins around, stabbing Helen in the throat.

Helen, surprised and terrified, opens her mouth, but can't scream.

Melissa pulls the blade toward her, ripping Helen's esophagus out of her throat.

Helen reaches out to hold onto Melissa, but the light fades quickly from her eyes. Helen's body slumps to the floor.

MELISSA

Did you really feel guilty? I don't feel anything at all.

## GARDEN

Melissa enters the garden with the bucket.

She looks around, listens, but there's no one there.

She fills the bucket with blood from the pool, and carries it out.

## ENTRY HALL

Melissa quietly carries the bucket, a towel over top.

She checks the dining hall. Empty. Listens. No voices.

## EXT. COVENTRY - NIGHT

Melissa makes a trail of blood droplets leading away from the door of Coventry.

She reaches the burned-out house with the bear tracks leading to it, emptying the last bit of blood. She tosses the empty bucket into the house.

LATER

Melissa fills 4 gas cans at the gas station.

INT. COVENTRY - HALL

Melissa lugs 2 gas cans through the empty hall.

HELEN'S APARTMENT

Melissa leaves one gas can by Helen's body.

GARDEN

Melissa enters the garden, one gas can in tow.

She climbs up behind the pool, and soaks the bloodwood tree as high as she can splash the gasoline. She spread the rest of the gas around the perimeter.

She stands in the archway. Lights a match. Tosses it. The flames spread quickly around the garden, and climb up the tree.

HALL

Melissa empties out the second gas can along the wall. Past the yoga room, computer lab. She tosses a little extra at the art studio.

She finds Lillian's door, and tips out the can to let the rest drain out.

She lightly knocks on Lillian's door. There's a large knife tucked into the back of her pants.

She knocks again. Waits. Tries the door handle. Locked.

She knocks louder. Down the hall, Tally opens her door. Melissa puts her back to Lillian's door.

TALLY

Melissa? What's up? It's bed time.

MELISSA

I want to talk to Lillian.

Tally sniffs the air. Spots the gas can.

TALLY

What are you doing?

Melissa backs away, pulling a matchbox out. Tally steps into the hall toward her.

TALLY (CONT'D)

No, don't!

Melissa lights a match and tosses it. Tally jumps back. The gas around the can ignites, and fire spreads along the floor and walls.

TALLY (CONT'D)

Fire!

Tally runs along the hall knocking on doors, yelling.

Melissa runs in the opposite direction.

ENTRY HALL

Shouting fills the halls.

Melissa races to put on the boots and coat

She opens the door, pulling in a gas can from outside.

She tips gasoline into the entry hall.

She steps outside, and lights it aflame.

EXT. COVENTRY - NIGHT

Melissa shuts the doors, and ties a cord around the door handles. She tests it. The door doesn't budge.

She hurries around the building to the shed with the generator, still locked. There's a gas can next to it. She dumps it all over the shed, and lights it.

Melissa walks back toward the hangar, taking her time now.

She opens the hangar door and sits inside. Watches Coventry burn.

The generator explodes, sending a glowing cloud of smoke skyward. Melissa smiles.

The sky lightens, the first hint of daylight.



Melissa notices a growing hole in one of the bricked-up windows.

She stands, and pulls out a knife.

Melissa approaches Coventry as Soo-jin and Jenny help Lillian (no coats or boots on any of them) through the broken bricked window.

The screams from inside get louder as Melissa nears the building.

SOO-JIN  
Melissa, you're okay!

Soo-jin reaches out to Melissa. Melissa stops, hesitates. Soo-jin looks so innocent and helpless.

LILLIAN  
She's not one of us! Kill her!

Melissa swings with the knife, slashing Soo-jin across the chest. Soo-jin falls back into the snow. Melissa tries to stab downwards into her, but Jenny grabs her arm.

They wrestle for the knife. Sandra and Tally climb through the hole in the window and race to help Jenny. Lillian stands a safe distance away.

Jenny pulls the knife away from Melissa.

Melissa takes the bear spray from her pocket and sprays it at Jenny.

Jenny screams, drops the knife, and rubs her eyes.

Sandra and Tally knock Melissa down and hold her to the ground.

Melissa struggles against their weight. Tally reaches for the knife, grabs it.

Melissa tries to hold back Tally's knife as it closes in.

Lillian leers over her.

LILLIAN (CONT'D)  
Kill her.

A GRIZZLY BEAR gallops onto Soo-jin, still laying in the snow, and mauls her. Soo-jin screams in agony.

Tally pulls away from Melissa, momentarily confused.

Soo-jin screams again, louder and more frantic.

Tally runs at the bear and tries to stab through its thick coat. The bear slashes Tally with a paw, tearing through the flesh of her face and chest.

Blood splatters on the snow.

Jenny, screaming and writhing, eyes still closed and crying, draws the bear's attention.

It drops on her, crushing her, and bites her skull. Silence.

Melissa lies still, watching in horror.

Sandra helps Lillian run. The bear chases after them. It tackles Sandra, knocking them both to the ground.

Melissa slowly sits up, stands, her eyes glued on the bear mauling the women.

LILLIAN (CONT'D)

Lilith save me!

The bear slashes Lillian's throat with its claws, knocks her to the ground, and feeds on her blood spurting from her neck.

Melissa slowly creeps toward Soo-jin. She's dead. A severed bear claw buried in her shoulder.

Melissa tugs out the bear claw, and creeps backward toward the hangar.

Sandra's dying screams echo through the still air as the sun cracks its first rays of light through the trees.

Fresh blood, shining brilliant red on the snow, leaves a trail of steam in the air as it cools.

INT. HANGAR - DAY

Melissa tries the airplane door. It's locked. She searches through the nearby tools. She finds a screwdriver.

She jams it into the door lock until the door unlatches.

INT. PRIVATE JET - DAY

She heads for the cockpit, sits down. She holds the bleeding bear claw close to her heart, and scans through the buttons and dials. She finds the radio. Hits a bunch of buttons.

MELISSA  
Hello? Hello? Is anyone there?

Tries some more buttons.

MELISSA (CONT'D)  
Can anyone hear me? I'm in  
Coventry, Alaska. There was a fire,  
and a bear attack. I need help.

She presses more buttons. Doesn't even hear static.

MELISSA (CONT'D)  
Hello? Is anyone there?

EXT. COVENTRY - DAY

The sunlight illuminates the burning building, the hangar,  
and the forest beyond.

MELISSA (O.S.)  
Someone answer me, please.

From very high up, the hangar is only a tiny speck on a snowy  
field. There is nothing but forests and mountains for miles  
and miles. No plowed roads, no sign of civilization.

MELISSA (O.S.) (CONT'D)  
If you can hear me, please come  
find me. I'm in Coventry.

THE END