

BENNETT VINEYARDS

Written by

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ACT I

BLACK SCREEN.

EVA (V.O.)
It's changed me. Absolutely.

FADE IN:

INT. LIVING ROOM - EVENING

EVA (30) sits on a couch. She is speaking to someone, an unknown person, off screen. It is set up to look like a therapy session.

A close up shot emphasizes her facial features. Her under eyes are dark and defined and she looks exhausted.

She looks past the camera and continues speaking to this person. She is intentional about each of the words she says as they are spoken.

EVA
I think it's definitely one of the
ultimate forms of change...

It isn't something that's easy to
understand, or explain. And it's
certainly not easy to accept.

Yet, even when you try to, it still
doesn't feel real at times.

She holds her gaze for a moment, then her face changes. Tears begin welling in her eyes.

EVA (CONT'D)
But its not until you see them like
that. See their body... lifeless.
That's the moment you realize
they're truly gone.

Now that... that really changed me.

BEGIN FLASHBACK:

INT. BEDROOM - MORNING

Light from the morning sun shines through the window. It seeps onto a bed through the bit of space between the slightly pulled apart curtains, illuminating Eva.

Fast asleep, the light begins to shine directly in her eyes. Just as she begins to slowly wake up, COMMOTION and the MUMBLES of people conversing are outside the door. This prompts her to sit up.

She looks around and checks the time, showing 7:38am. As she rubs her eyes, she begins to look more confused, turning around to look at the door.

She heads to the door to investigate it, but finds that it has been locked from the outside somehow.

EVA
(Under her breath)
What the fuck...

She begins to JIGGLE the handle and try to push to door, but something is blocking it from the outside. Once she realizes this, she lets out a soft giggle.

EVA (CONT'D)
HA HA! Very funny...

No response. The look of concern on her face grows.

EVA (CONT'D)
Okay... joke's over you guys. Let me out!

More commotion is heard and has now sparked true concern in her. She continues to bang on the door.

EVA (CONT'D)
Ronnie? Lila?? Come on seriously
what's going on...?! Tilly?
Anyone???

Suddenly the handle jiggles and an object is heard and seen being moved from the bottom of the door. It swings open.

LILA (38) stands outside the door, a look of devastation and caution spread across her face.

EVA (CONT'D)
What? What's wrong with you? Why
did you guys lock the-

Eva tries to walk past her before Lila cuts her off.

LILA
Eva... I- we-

EVA
What?

LILA
We didn't want you to see.

EVA
See what?

Tears well in Lila's already puffy eyes. Before she can respond, Eva's gaze shifts to her left when she hears the sound of unfamiliar men and footsteps. Eva pushes past her before she gets the chance to stop her.

Following her point of view from the back of her head, she rushes down the stairs. When she reaches the front door and looks outside, she stops in her tracks to see police cars and ambulances lined in the driveway.

She turns around to see her other sister TILLY (33) sitting on the ground in a ball, holding a piece of paper tightly in her hand. Her face is also flushed and her eyes are glossy.

EVA (CONT'D)
Till? Wha-?

As she walks towards her, she hears voices in the living room. She turns to Lila, who just reached the bottom of the stairs, with a look of worry. As she turns to approach the living room, Lila rushes to try to stop her.

LILA
Eva don't go in there!

Before Lila can get there, Eva freezes. Her face drops.

She's staring at policemen surrounding her sister's dead body. She goes numb as she drops to the ground and feels Lila's arms wrap around her.

END FLASHBACK.

INT. LIVING ROOM - EVENING

Eva continues staring past the camera at the person she is talking to.

EVA
You're just not the same after something like that.

She wipes a tear as it falls down her cheek. Beat.

EXT. FUNERAL - LATE MORNING

The camera pans around a beautiful landscape of wine country hills and a vineyard to a graveyard.

A close up shot of vines and grapes on a trellis is in focus for a few beats before it shifts to what's in the background: masses of people standing in black.

A portrait of the late RONNIE (35) is on a stand next to a coffin. Her family and loved ones stand around the grave and mourn her.

HOLDEN (65) and ALICE (66), the parents of the Bennett sisters, stand with each other, distraught. Behind Holden, Alice continuously wipes her tears away with a nice cloth she keeps in her pocket.

Holdens lip quivers and he clears his throat as he prepares to speak.

HOLDEN

To our Veronica... we are so sorry.
We had no- ... We didn't know you
were struggling like this. If only
we had known...

The three sisters all look devastated and grief-stricken. Lila and Tilly both have tears streaming down their faces, but Eva looks completely expressionless. She looks numb.

HOLDEN (CONT'D)

We miss you. And we love you.

Alice steps up after pulling herself together. She looks at her daughters, then back to Ronnie's portrait.

ALICE

You will always be one of our four
beautiful girls. Forever.

The dialogue fades out and we zoom in on Eva, who is completely zoned out in her own world.

A person is shown getting ready to open a cage filled with white doves. When the cage opens and the birds fly out, the sound of their wings trigger something in Eva's memory.

BEGIN MONTAGE:

1. The sound of the wings of white doves fly in the sky on a rainy day.

2. A younger version of Eva, disheveled and distraught, watches the doves fly away and stands over a small, undersized coffin. It is being poured on and slowly lowered into the ground.

3. A hand rests on her shoulder, which is revealed to be Ronnie comforting her. She squeezes her sisters hand and continues sobbing.

END MONTAGE.

EXT. FUNERAL - CONTINUOUS

Suddenly she snaps out of it. She looks up at the sky, the white doves almost out of sight. After they disappear, her gaze shifts to Ronnie's portrait. She begins tearing up.

Noticing her sister starting to cry, Lila grabs Eva's hand and squeezes it. Eva, glossy-eyed, looks up at her sister and squeezes back. Lila does the same thing with Tilly, who is less responsive to this.

From an aerial point of view, the coffin begins to be lowered in the ground. The shot goes higher and higher above the funeral until it fades to black.

INT. BENNETT VINEYARDS (BV) WAKE - AFTERNOON

Eva and Lila sit on a couch away from the rest of the guests at the wake. They're sitting in silence, each of them in their own world. Lila is intently people-watching, which she seems to be experienced at. Eva is staring out the window in a haze. After a while, Lila breaks the silence.

LILA

It's honestly astonishing to me.

She turns to Eva but there is no response. She hasn't moved.

LILA (CONT'D)

Eve.

Nothing. She taps her shoulder in an attempt to get her attention this time.

LILA (CONT'D)

Hello?

EVA

Huh? What?

Eva snaps out of whatever daydream she was stuck in.

LILA

I said, its astonishing to me.

EVA

What is?

LILA

That Angela's hair hasn't fallen out yet.

The two look over to an older woman who has bright yellow-ish blonde hair with clear grey roots coming in. Eva looks up and nods but doesn't say much.

LILA (CONT'D)

Every time we see her I swear it just looks more and more like straw. Or hay. From a dirty barn. I mean at some point you just have to let the gray do its thing and say goodbye to bleach.

Lila looks over to see that Eva is still not paying attention. She scoots over to her.

LILA (CONT'D)

Hey.

EVA

(hesitantly)

Hey.

LILA

Wanna share what's going on up there?

She lightly knocks on the side of her head. Eva lets out a soft chuckle.

EVA

Too much.

LILA

Name the first thing that comes to your mind. Ready, go!

EVA

(without hesitation)

Coffin.

LILA
Jesus. No need to be so morbid.

EVA
You asked.

LILA
Seriously though. What's on your mind? You know you can tell me anything.

She waits a couple beats and then stares straight ahead while Lila looks at her.

EVA
I just don't get it. Something's not adding up.

LILA
What do you mean "not adding up?"

EVA
About Ron. And all this. It just doesn't make sense. She seemed so...normal.

Lila sighs and turns to face forward next to Eva.

LILA
I know it's difficult to understand, I don't get it either. But a lot of times when this kind of thing happens the people they love don't see it coming.

EVA
No but it's different. This is different. She was a therapist. She studied the mind, mental health, psychology for a living. She was happy in her career, her life, her marriage. There was no reason why she would have done something like this.

LILA
It's hard to see it when they keep their struggles so well hidden but-

EVA
I'm telling you right now, she did not do this.

LILA
She wrote a note, E.

EVA
Notes can be written. Forged.

LILA
Okay well even so the police ruled
it a suicide. There was no foul
play suspected and so why would it-

EVA
She didn't do it, okay?!

Eva faces her sister as she snaps at her.

This stern tone shift catches the attention of a couple guests, who begin looking at them. Lila, who notices gives them a soft smile to ease their concern. After they look away, her smile fades and she looks back to Eva.

There is a very clear expression of extreme concern and confusion on Lila's face. She takes a moment before responding, making sure no one is eavesdropping.

LILA
What are you saying? Do you know
something I don't?

She intently looks at her sister, eagerly awaiting her response.

EVA
No- no... it's just, she couldn't
have.

Lila sighs and sits back as Eva continues explaining herself.

EVA (CONT'D)
She was perfectly normal the night
before. She and I- We... We had
such a great night. Everything
finally felt right again. (pause)
Listen, I may not have known much
about her and her life, but I know
that she wouldn't have-

Her lip begins to quiver and she begins tearing up. Lila, whose concern has now shifted to comforting her sister, grabs her hand. Eva takes a breath and looks down at their hands holding each other. She pulls herself together before finishing her sentence.

EVA (CONT'D)

I'm telling you. She couldn't have done what they're saying she did. I don't think she would have taken her own life, Lila. And I really, really mean that. I think someone took it from her.

The two hold tense eye contact for a couple seconds before Lila sits back, sighs and rubs her forehead and eyes. As she is sitting with the words Eva just said, a loud CLASH of glass breaking on the floor is heard.

LILA

Oh shit.

EVA

What was that?

Lila nods towards the other side of the room, where they see Tilly leaning down to try and clean up the glass from the floor. She is clearly drunk, as the floor is covered in red wine and the broken glass she just clumsily dropped.

The two stand up and head over to help their sister.

LILA

I'll get someone to clean it up,
you deal with her.

Lila heads into the kitchen. As Eva bends down to help her sister up, she hears her mumbling something.

TILLY

Stupid fucking glass. Stupid
fucking- such a stupid fucking
idiot, I-

Eva looks down at her sister's hands that are now bleeding from trying to pick up the glass. Tilly doesn't stop despite the cuts.

EVA

Woah woah Tilly okay let's just
stand up now... Don't worry about
it, someone will clean it up. Come
on.

She helps her stand up as Tilly continues to mumble.

TILLY

So stupid, I'm so stupid, stupid,
stupid.

EVA
No you're not T. You're okay. It
was an accident.

They walk into the kitchen together as the guests resume
their reception conversations.

INT. BENNETT VINEYARDS - LATE AFTERNOON

Tilly is fast asleep on the couch of a nicely furnished but
smaller room. She has a glass of water placed on a unique,
dark marble looking coaster and her hands are visibly
bandaged up.

Eva is sitting on a chair next to her, on her phone. She
scrolls to text her friend Cooper.

EVA (TEXT)
When do you get back again?

She sits and waits for a moment. She looks over at Tilly,
observing her peacefully rested body on the couch. She
frowns.

DING DING.

The sound of a text message reverts her attention back to her
phone, where she sees a response from Cooper.

COOPER (TEXT)
I'll be home later tonight. I can
come straight to you.

EVA (TEXT)
It's okay, I'll probably be pretty
exhausted. I'll just see you
tomorrow.

She watches as the typing bubble pops up and then goes away.
She sits for a moment and then turns her phone off.

DING DING.

She checks her phone.

COOPER (TEXT)
I'm sorry again that I've been
gone. I'm coming back and I'm going
to be there for you.

Eva smiles softly and types back.

EVA (TEXT)
Thanks Coop. Love you. See you
tomorrow.

After she sends the text, she hears footsteps coming into the room. When Eva turns around, she sees Lila walking towards her.

LILA
She still out?

EVA
Like a light.

She comes around and they both look at Tilly for a moment. Lila looks at Eva for a moment while she is still looking at Tilly.

LILA
Can I show you something?

EVA
Depends.

LILA
I think you'll like it, just follow
me.

Eva looks at her sister with a look of dread, silently telling her that she would rather do anything than stand up right now.

LILA (CONT'D)
It's in Ronnie's room.

Eva exhales and looks back at Tilly.

EVA
I don't know if I can handle that
right now.

LILA
Just trust me, okay?

Eva reluctantly gets up and follows her sister up the stairs.

INT. RONNIE'S BEDROOM - CONTINUOUS

Lila and Eva walk into a bedroom from a hallway. As they walk through the doorframe, a few boxes are seen around the room, one specifically on the bed.

Lila continues towards the bed but Eva slows down a little as she looks around at the boxes. She frowns. Lila sits down on the bed.

LILA

I know Mom's gone through some of her things, but I wanted to see some of it myself... so I was looking around and-

Lila reaches into the cardboard box on the bed and pulls out a small, colorfully decorated journal.

EVA

Is that...?

LILA

Yup.

Eva looks at it in amazement and lets out a soft chuckle. She reaches for it and runs her fingers over the jewels and stickers that are covering the front. The creatively designed cover of the journal shows the title, "Secrets of Sisters."

EVA

(In awe)

I can't believe she kept it.

LILA

Me too. I mean I haven't even thought about it in years. I figured it was long gone.

Eva opens the journal and flips through the pages, carefully looking at each one. On different pages, there are different kinds of handwriting all in different colors.

EVA

We used to use this all the time.

LILA

She always found a way to get us to talk, even if it wasn't verbally.

Eva looks down at one of the pages, running her fingers across one page of child-like handwriting, and one of neater-looking cursive.

BEGIN FLASHBACK:

Younger versions of Eva (7), Tilly (9), Ronnie (12) and Lila (14) are sitting on the floor of Tilly and Eva's shared bedroom. Ronnie is showing them a journal that it seems her and Lila made, passing it around to each of the girls.

TILLY
Anything?

RONNIE
Anything.

EVA
What if I want to write about
something happy?

RONNIE
You can definitely do that! The
point is that sometimes words are
hard to say out loud, or just in
general to say to someone. I think
its fun to write about it all
because then its easier to get down
exactly what you're trying to say.
And you feel so much better after!

LILA
Plus, this book is only allowed to
be seen by the four of us. No
parents allowed.

TILLY
But my handwriting is so bad!

EVA
I don't know how to write good
either.

RONNIE
Well that's why were gonna help you
guys practice!

LILA
I'm gonna help you Till and Ron's
gonna help Eve.

Eva looks up at Ronnie with admiration.

EVA
Really?

RONNIE
Really.

END FLASHBACK.

INT. RONNIE'S BEDROOM - CONTINUOUS

Eva tears up as she continues looking at the journal.

EVA
She always did have the best
handwriting... no offense.

She glances at Lila with a smile.

LILA
(softly laughing)
None taken.

EVA
(nostalgic)
I could never get the way she did
her Q's or Y's down. They were
always written so pretty and
sophisticated.

She laughs under her breath as she runs her fingers across a
word with a beautifully and uniquely written Y.

Just then, footsteps approach the doors of the bedroom. The
two glance over to the doorway to see Tilly standing there,
hair messy, looking like she just woke up. She finishes
taking a big gulp from the glass of water she's holding and
then exhales.

LILA
Good morning sunshine!

TILLY
Why are my hands bandaged?

Lila and Eva look at each other and then back to Tilly.

EVA
Oh boy.

TILLY
What? What did I do...

Eva looks at a deeply confused Tilly, unsure what to say.
Luckily, Lila interjects and reverts her attention to the
journal they've been looking at.

EVA
Uh-

LILA
Till you'll never guess what we
found!

She hands over the journal and Tilly's face goes from
confusion to realization.

TILLY

No fucking way. How hasn't that thing fallen apart yet?

EVA

We're not that old... you do know that books can last hundreds of years right?

Tilly scoffs at Eva and then grabs the book from her hands. Lila continues looking through the box of things on the bed, pulling out old notes and items of Ronnie's. Eva turns to her and begins to do the same.

EVA (CONT'D)

Whatcha got over there?

LILA

Im not too sure, there's just a bunch of old letters and things in here.

TILLY

(laughing)

I didn't know she was such a "pen and paper" typa gal.

A brief pause. Eva runs her thumb over a letter that had Ronnie's handwriting.

EVA

No she definitely was. At least a little bit... she wrote to me a couple times.

Eva continues to look through the pile of letters, curiously examining each one. Tilly looks up in confusion and laughs as she responds.

TILLY

Wrote to you? A simple phone call or text wasn't sufficient enough?

EVA

(hesitantly)

I wasn't allowed to have a phone then.

Tilly's face drops and she looks at Lila. Then she looks back to Eva, who is still looking down at the letters. Tilly places her hand on her forehead and squeezes the bridge of her nose.

TILLY

Eve, I- I didn't mean-... I'm
sorry.

Eva continues looking down, unbothered. Her eyes continue to stay focused on the letters.

EVA

(laughs softly)

It's fine, it's not that big of a
deal... I was in treatment for a
little, now I'm not. Life goes on.

Silence. Eva, who can feel her sisters staring at her, waits a couple moments before breaking the silence and tension-filled air.

EVA (CONT'D)

Guys. It's cool. Seriously.

She looks back down and continues to sift through the pile. Lila looks at Tilly sternly and uses her eyes to yell at her sister. Tilly looks back to Lila, shrugging her shoulders in response, remorseful for the mistake she just made.

Suddenly, something sparks her interest and she pulls out one specific letter with messy handwriting on it.

EVA (CONT'D)

You guys...

TILLY

(apologetically)

I'm really am sorry-

EVA

No no, this isn't about that...
look at this.

Her sisters come closer to her as she hands the letter to them. The mood suddenly changes as both Tilly and Lila's faces drop.

TILLY

Damn, that's pretty harsh...

EVA

It's not just harsh, its a threat
letter. 100%. Maybe whoever wrote
this had reason to-

LILA

Woah woah slow down. This doesn't
mean anything.

EVA

"You will regret this" ... "I will find you someday"... you're telling me that neither of those phrases spark any bit of concern in you?

LILA

Well obviously it does but it's just that-

Eva gets off the bed and begins pacing around the room, thinking and talking to her sisters, but mostly herself.

EVA

I knew something was off... I knew it didn't make sense, I knew it! There's gotta be a way to prove it...

As Eva continues mumbling to herself, Tilly looks to Lila for an explanation of some sort. She shakes her head at Tilly, who then looks back to Eva.

TILLY

Can someone catch me up to speed? What are you talking about?

EVA

There's gotta be another way to show that she didn't do it. If she didn't do it, then there has to be clues somewhere...

TILLY

Hello?

EVA

If only there was-

Tilly picks up the letter and raises it in the air as she addresses her sister.

TILLY

What does this have to do with anything?

Eva turns to face her while she is in a moment of deep thought. Suddenly, something clicks.

EVA

Of course... her letter!

TILLY

Yes, her letter.

EVA
No, no, not this letter... HER
letter! That's it!

TILLY
I'm not following-

LILA
Yeah Eve I'm not either what's
going on?

Eva turns to face Tilly.

EVA
Where is the note she left us? The
one you had that morning.

Her two sisters look at each other and then back to her.

TILLY
You mean her suicide letter? Why
would you want-

EVA
Where is it?!

The room has become filled with tension again. Tilly is taken
aback by her sister's sudden passion to figure out whatever
it is she is solving in her head. She looks to Lila for
guidance, but she is also lost for words at the moment.

TILLY
Well... I, uh...

Tilly grabs a crumbled piece of paper from her back pocket.

TILLY (CONT'D)
I've been keeping it with me. I
just... I didn't know where else to
put it.

Eva's passion is interrupted by a short moment of empathy
when she sees the face of her grief-stricken sister. She
snaps back into it when she looks back at the letter. She
grabs it out of Tilly's hand and unwrinkles it.

LILA
Is that really necessary? You've
seen it and read it multiple times,
what's different now?

Eva takes the letter over to the desk, which is sat next to a
window. She mumbles to herself on the way over.

EVA

I don't know how I didn't think
about it until now. I should've
known to check.

The looks that her sisters share shift from confusion to concern; they look worried as to what she is about to find. Eva spreads the letter out as flat as she can and the sun shines perfectly on the letter for her to see every pen stroke clearly.

We see a close up of the phrase, "I'm sorry" and "I love you" on the note. An even closer zoom on the two Y's of the phrases. They are both completely different than how she was known for writing them.

EVA (CONT'D)

Right there.

LILA

What?

EVA

Look. Right there. The ending. When
she writes that she's sorry and she
loves us. Look at the Y's.

As her sisters are looking at this, she grabs the SOS journal on the bed and flips to an entry from Ronnie. She lays it next to her sisters and points out a couple of Y's on that page.

EVA (CONT'D)

They don't match!

TILLY

I guess, but-

EVA

You do understand what this means
right?

Tilly and Lila continue looking at Eva, waiting for her to finish her sentence.

EVA (CONT'D)

She didn't do it! She didn't kill
herself! Someone killed her!

Eva, inspired and driven to prove this, stares at her sisters waiting for them to be equally as excited about this. Instead, nothing. They look at each other and look at Eva like she is crazy. Silence.

EVA (CONT'D)

You- you guys?

Lila exhales.

LILA

Eva, proving that her handwriting from when she was a kid doesn't match what's written on this paper means nothing.

TILLY

She was obviously pretty shaken up when she was writing it, so I'm sure it was just her messy handwriting.

Eva looks at her sister's like they have just stabbed her.

EVA

Wh- Wha- How are you guys not with me on this? I literally just showed you tha-

LILA

It doesn't mean anything.

EVA

Yes it does! She's always had the best handwriting, she always was so particular with it. I know that because she used to help me with mine... and she- she wrote like that when she wrote to me. She wrote to me, she-

Eva begins breathing heavily and her eyes fill with tears faster than she realizes. She is still talking by the time she realizes she is crying. Her sisters stand up and embrace her, trying to calm her down.

EVA (CONT'D)

She wrote to me and I saw those Y's... I saw them I swear. She wrote to me when she was alive. She was alive but now she's gone. She's gone just like him...

A close zoom on Eva's face as she is breaking down. Suddenly we get a peek into her mind.

BEGIN MONTAGE:

1. Police tape off a section of a playground.

2. Eva walks around the corner to see police taping off the section of the living room where Veronica's body lies.

END MONTAGE.

INT. RONNIE'S BEDROOM - CONTINUOUS

Eva suddenly snaps out of it and pushes away from her sisters' embrace. She gathers herself and speaks sternly.

EVA

I lost Noah. But at least I know what happened... And now I lost her too. I know I can't bring her back but the least I can do is figure out what the hell happened that night. Because I'm telling you guys... she didn't do this.

Her sisters look at her, speechless and unsure of what to say.

LILA

I know you might think th-

EVA

Nope, I'm done. I'm gonna figure this out. If you guys won't help me then I'll find someone who can.

She grabs the letter and the journal and storms out of the room.

LILA

Oh come on don't go!

TILLY

Eva!

She is already gone by the time Tilly checks outside of the door. She turns back around to face Lila, giving her a look of concern.

TILLY (CONT'D)

What do we do?

Lila shakes her head as she turns around and rubs her hand across her forehead. She looks down at the things on Ronnie's bed.

LILA
Nothing. Just let her play this out
for now. She'll come back when
she's ready.

She picks up a photo of the four sisters and begins tearing
up. To herself, she quietly mumbles.

LILA (CONT'D)
Oh Ronnie. I'm so sorry.

EXT/INT. CAR - EVENING

Eva marches over to her car after exiting the house. She
mumbles to herself repeatedly before getting in.

EVA
I can't believe them...not even
fighting for their own sister... I
mean who does that? So fucking
stupid...

She opens the car door and places her things in the seat next
to her. She slams the door shut and leans her head back where
it meets the headrest. Exhale.

After a few beats, she reaches for her phone. She opens it to
a text message from Cooper.

COOPER (TEXT)
Thinking about you. How you holding
up?

She types back.

EVA (TEXT)
I need your help with something.

She hesitates to press send but ultimately goes through with
it. She sets her phone down, buckles her seatbelt and turns
the car on. The car drives out of the frame.

END OF ACT I

ACT II

INT. LIVING ROOM - EVENING

We are back in the living room from the opening scene, where Eva is talking to this unknown "therapist."

EVA

There's something about it being so sudden. Any death is hard, expected or unexpected. And I know that. I've had people in my life die before... but the pain I've felt from this? It's been almost impossible to cope with.

Eva looks ahead with tears in her eyes. Beat.

UNKNOWN (O.S.)

Is there anything that's helped you?

She thinks for a moment and then wipes the single tear that falls down her cheek. She then cracks a soft smile.

INT. EVA'S APARTMENT - NIGHT

A slow zoom from the hallway into the living room, where we see Eva sitting, painting on a canvas. She is intently painting each line with focus, but as she does, tears periodically stream down her face. She wipes them away as they come.

EVA (V.O.)

It's just the only way I've been able to express the things I'm feeling on the inside.

We see Eva from the side at an angle just perfect enough to show what she is painting. Dark colors of maroon, black and burnt orange cover the page. It is without a doubt an abstract painting, yet there is empty space in the middle.

EVA (V.O.)

I like to think of my art as being "half-and-half." I used to do only realism. But when things in my life started to become complicated and... painful... that's when I let myself discover the freedom of abstract painting.

A montage of different close up shots show Eva painting abstract strokes around the center of the canvas in those dark colors.

EVA (V.O.)

Getting to throw my emotions on a canvas in any pattern, shape or stroke I want has honestly helped me in ways that medication or talking to someone never could.

INT. LIVING ROOM - CONTINUOUS

EVA

No offense.

She cracks a smile.

UNKNOWN (O.S.)

None taken.

We stay on Eva for a moment, still not seeing who she is talking to.

INT. EVA'S APARTMENT - CONTINUOUS

We see her painting from the point of view behind her, with the back of her head being in the center of the frame.

EVA (V.O.)

Learning to let go of a vision or plan I had for a painting was something that helped change my art a lot. I just let my body and mind take over. Stay in the moment. Paint what I feel.

INT. LIVING ROOM - CONTINUOUS

We flip back to Eva in the living room. She pauses, and then her face turns from a nostalgic smile to a frown. The music shifts to melancholy.

EVA

But sometimes that's just the problem. Painting what I feel can get...

Pause.

EVA (CONT'D)
It can just get a little too
overwhelming.

INT. EVA'S APARTMENT - CONTINUOUS

Eva's focus becomes more intense as she paints faster and faster. Not after long, she picks up the canvas and throws it on the ground.

She breathes heavily and paces around the room. As she sits down on a nearby chair she places her face in her hands. She then runs her hands through her hair.

She sits and breathes as she attempts to gather herself. After a few moments, she looks up and exhales.

EXT. HOUSE - MORNING

KNOCK KNOCK KNOCK.

The door of a house is shown with a hand fiercely pounding. We see a foot tapping on the ground for a couple moments before it turns around and begins to pace. After a couple beats, the hand goes to knock again.

After two quick and impatient knocks the door swings open and shows COOPER (29), a tired and half-asleep woman with curly brown hair.

COOPER
Eve? Wha-

The camera turns to see a disheveled looking Eva as the door opens. She is frozen for a moment, and then quickly jumps into Coopers arms.

Taken aback by this, most likely due to her sleepy state, Cooper pauses for a brief moment before returning the embrace. She then closes her eyes and squeezes her back tightly.

EVA
I missed you.

COOPER
I missed you too.

INT. COOPER'S HOUSE - MORNING

Eva sits at the table biting her nails while Cooper puts a Keurig pod into the coffee maker. She presses the start button and joins Eva at the table.

COOPER

Hon, if I had known you were gonna be up this early I would've set an alarm and come straight to you. I feel bad, you didn't have to come to me.

EVA

No, no it's okay. I've just been up all night. Couldn't sleep. And then I just found myself on the way here.

Cooper grabs her hand and squeezes it.

EVA (CONT'D)

How was your trip to see your brother?

COOPER

It was good, but that's not what I want to talk about... how are you doing?

Eva quickly puts on a fake smile and nods her head as she looks at Cooper. She is trying yet failing to pretend she is okay in this moment.

EVA

I'm okay.

BEGIN FLASHBACK/MONTAGE:

A series of quick shots from Eva's breakdown earlier.

1. Eva wipes her tears away as she paints.
2. She picks up her canvas and throws it on the ground.
3. She sits on the ground and runs her hand through hair.

END FLASHBACK/MONTAGE.

INT. COOPER'S HOUSE - CONTINUOUS

Cooper looks at Eva questionably. Without saying anything, she uses her eyes to push her to say more.

EVA
(hesitantly)
I've been better.

COOPER
I saw your text, what can I do to
help? Whatever you need, I'm here.

Eva looks at Cooper intently and then stands up. She begins to pace.

EVA
I need you to hear me out on this
one. Can you do that?

COOPER
Of course I'm gonna-

EVA
No Coop, I'm really serious. My
sisters have already made me feel
crazy over it and I can only take
so much of that right now and I
just don't know who else to go to
and I-

COOPER
Woah woah. Your sisters are making
you feel crazy? Why would they-

She pauses as she makes eye contact with Eva, who looks nervous to reveal what she is about to say. Cooper's face remains in a state of confusion but has now shifted to more intrigue.

COOPER (CONT'D)
Crazy over what?

Eva takes a couple more steps aimlessly and exhales. She turns to face a curious Cooper.

EVA
I don't think Ronnie killed
herself.

Cooper's face remains the same, as she is trying to hear Eva out.

COOPER
What do you mean...?

EVA
I don't think that she was the one
who-

Eva can see the confusion on Cooper's face and pauses for a moment. She sighs and chooses instead to be blunt.

EVA (CONT'D)

I think she was murdered.

Cooper's face drops and she sits back in her chair.

COOPER

Murdered?

EVA

Yes.

Cooper leans forward and places her elbows on the table as her fingers interlock. She breathes into her hands and stares at Eva, who is waiting for her to say anything else. Cooper tries to find words.

COOPER

Well uh... who- who do you-

Pause. She makes eye contact with Eva.

COOPER (CONT'D)

Why do you think that?

Eva looks back at Cooper and tension fills the air. Cooper nervously awaits her response.

EVA

I just know she couldn't have. She-
she wouldn't have.

COOPER

(hesitantly)

Do you have any proof?

EVA

Kind of.

COOPER

Kind of?

EVA

Well not like *full* full proof...
but pretty close.

Cooper sits waiting for Eva to explain herself. Eva sits back down at the table to join her.

EVA (CONT'D)

When we were younger, Ronnie used to always help me with my handwriting. We had this thing with the four of us, Lila helped Till, and Ron helped me. I always loved the way she did her Q's and her Y's because I thought they looked so fancy and pretty.

Cooper is listening but doesn't seem to be following as to how this is related. Eva notices this.

EVA (CONT'D)

What I'm trying to say is that I know her handwriting backwards and forwards. I know it because it's basically my handwriting. And when I saw the note she had written-

Suddenly it clicks in Cooper's head and she leans forward.

COOPER

Oh shit.

EVA

It wasn't hers. I know for *certain* that it wasn't hers.

COOPER

Okay so you think someone else wrote it... the person who did it?

EVA

Exactly.

Cooper sits and thinks for a moment.

COOPER

Hm.

EVA

That's not all though. After the wake when everyone left, Lila and I went up to her room to look at some of her things. That's what reminded me about the whole handwriting thing in the first place. We were looking through this box of old notes and papers and letters she had and we found this.

Eva hands her a worn down envelope that's been opened, covered in messy handwriting.

Cooper looks confused as she hands it to her, but grabs it anyways after Eva nods her head.

COOPER
What is this?

EVA
Just read it.

Cooper hesitantly opens the letter and begins reading. Her face shifts from confusion to intrigue as her eyes intently follow the words of each line. She sits up straighter and looks up at Eva, who is pacing. They make eye contact.

EVA (CONT'D)
I know.

Cooper looks back down and finishes reading. She exhales as she folds it back up and places it on the table. Eva eagerly waits for Cooper to say something.

COOPER
It's a stretch but... yeah. I can see why you would think that.

At this point, Cooper notices that her coffee has been sitting in the coffee maker ready. She gets up out of her chair and walks toward the kitchen.

EVA
Right? My sisters were making me feel crazy. I just- I'm trying to do this for Ronnie. If something like this happened to me and I was really murdered, I would want people to know the truth. To know what really happened. And I would hope the people closest to me would be as eager to figure it out as I am about this.

Cooper's back is facing Eva as she puts in her sugar and cream into her lukewarm coffee. She mixes the coffee, softly hitting the sides of the ceramic mug with her metal spoon. She then places it in the microwave to heat it back up. Eva continues pacing.

EVA (CONT'D)
I don't know Coop. My gut is just really telling me that I need to push a little harder on this one. And everything right now is pointing to whoever this bastard is that sent this to her.

BEEP BEEP BEEP.

Cooper grabs the now hot coffee from the microwave and closes the door.

EVA (CONT'D)
What do you think?

She waits a brief moment before she turns to face Eva.

COOPER
I think you're right.

EVA
(shocked)
You do?

Pause.

COOPER
I do.

She walks toward her and grabs her hands.

COOPER (CONT'D)
Eva, you're my best friend. If this is something you believe in, then I'm all in. And if you really think we should look into this guy, then let's do it.

Eva's eyes water again and the two embrace.

EVA
Thank you Coop.

Cooper's eyes are closed as she hugs Eva and rubs her back. After a brief moment though, her face quickly becomes full of concern as she opens her eyes. She stays in the hug a moment longer before speaking again.

COOPER
We'll figure this out. Together.

The two release from their embrace but hold hands for a moment longer than seems natural. Some form of tension is present, but only for a brief moment. The two quickly snap out of it and remember what is on their minds at the moment.

COOPER (CONT'D)
Okay so where do we start?

Eva walks over to the table and picks up the letter. She begins explaining things to Cooper as their voices begin to sound muffled and they move out of focus. We see them getting further and further away until an unopened pack of sugar on the counter is put in focus.

INT/EXT. EVA'S CAR - DAY

Cooper follows Eva out of the house as they walk towards the car. Cooper locks the door behind her.

EVA
Frasier Avenue... that's right by
the high school isn't it?

COOPER
I think so. Let me double check.

Cooper pulls out her phone to put it into her maps app. Eva unlocks the car and heads to the drivers seat.

COOPER (CONT'D)
Got it. Let's see... yep just a
couple blocks down.

EVA
Great, can you plug it in?

Cooper looks at Eva as she turns the car on and buckles her seatbelt. Eva looks back at her, noticing that she hasn't moved to do what she asked.

EVA (CONT'D)
What?

COOPER
(hesitantly)
Uh- nothing.

Cooper puts on her seatbelt and plugs in her phone as Eva begins to drive. There is a pause of silence.

COOPER (CONT'D)
I just want to make sure that-

EVA
Oh here we go.

COOPER
No, no, Eve- I'm all in. I just
want to make sure that you are sure
about this.

EVA
About what?

COOPER
Digging in to something like this.
Are you not worried about what you
might find?

Eva looks ahead at the road and exhales.

EVA
Of course I'm worried. But
honestly, I don't care anymore.
I've already heard things-

She pauses.

EVA (CONT'D)
Seen things... that feel like the
worst thing in the world. I've been
through this before and knowing me
I'll probably go through it again.
I just feel numb to it at this
point. I just need to use this
fucked up headspace I'm in to do
what I can to find out the truth.
For Ronnie.

She looks over at Cooper, who is intently looking back at
her.

EVA (CONT'D)
I know it'll hit me at some point.
Hard. But right now, this is what I
want. If you want to back out
that's fine I just-

COOPER
I'm not backing out. I'm with you
on this. I just want to protect
you. I hate how much pain you've
felt.

EVA
Yeah me too.

COOPER
So if I can try to avoid that, i'm
going to. But if you really are
sure, then this will be the last
time I ask you, okay?

EVA
I'm sure.

Cooper looks back at her and gives a soft smile. She squeezes her shoulder.

COOPER
Okay, so what's our plan?

EVA
What do you mean?

COOPER
We get to this place, then what?

EVA
Find the asshole who wrote that disgusting letter to her.

COOPER
Okay well obviously, but we don't even know his name. Or what this address even is. It could be a house, a restaurant, a winery for all I know.

EVA
I mean I'm assuming it's some kind of house. It's in a residential area so that seems the most plausible. The address was on the envelope from the letter so where else are we supposed to start?

COOPER
Yeah, I guess.

The voice navigation speaks over the loud speaker, informing the two that they are close to their destination.

COOPER (CONT'D)
Okay it says its up here on our right.

Eva turns the car down a street and slows down as she rolls up to a house. There is a sign that says "For Sale" in the front, and the house looks empty.

COOPER (CONT'D)
You've gotta be kidding me.

Eva doesn't hesitate to get out of the car and storm up to the front door.

COOPER (CONT'D)
Eva!

She gets to the front door and begins banging with intensity.

EVA

Hello? Is anybody in there?

Cooper looks around at the rest of the houses to see if anyone is outside before she reaches Eva.

COOPER

Eve- Eve! I don't think this is the best way to go about this. Maybe if we just call the number on the sign-

EVA

There's gotta be someone in there. He's probably in there hiding.

She continues to knock.

EVA (CONT'D)

Hello?? Come out here! I have a few questions I need to ask-

NEIGHBOR

Excuse me...

The two turn to see an older man standing on the porch of the house next door.

NEIGHBOR (CONT'D)

Is everything okay? What's going on?

Eva looks at Cooper and then back at the man. She gathers herself and walks towards him to speak.

EVA

Hi there sir. Sorry for the bother. Do you know who lives in this house?

NEIGHBOR

Well as of last week it was an older woman with her son. Around his late 30s I think?

EVA

Who was he? Do you know his name?

NEIGHBOR

I couldn't tell ya, they've been around for a while but we rarely ever saw 'em. Were never the warmest people. Kept to themselves.
(MORE)

NEIGHBOR (CONT'D)

The only thing I could tell ya is
the last name- Rogers.

COOPER

Do you know why they moved?

NEIGHBOR

Not sure.

EVA

Is there anything else you could
tell us about them?

NEIGHBOR

Honestly, it was like pulling teeth
trying to get any personal
information outta her. And the boy
never spoke. Plus he wasn't around
very often. So I just stopped
trying. Last week was the last time
I saw her.

Eva and Cooper look at each other curiously.

NEIGHBOR (CONT'D)

I don't even think the house has
sold yet. But she was outta here as
soon as they put that sign up.
Wonder where she's stayin now.

The two think for a moment before Cooper speaks again.

COOPER

What about jobs? Do you know where
either of them worked? Or if they
did at all?

The man thinks for a moment before his facial expression
changes.

NEIGHBOR

Actually, yeah I do. The boy, I
used to see him down at the camera
shop when I'd get my film
developed. I'm a big fan of those
kinds of cameras and so-

EVA

Which shop?

The man looks disappointed that Eva isn't interested in
hearing more about it. Hesitantly, he responds.

NEIGHBOR
Reggie's. Down on Long Drive. Red
awning- Hard to miss.

Eva quickly pulls out her phone and begins to walk away.

EVA
Thank you.

The man looks surprised yet intrigued by the urgency Eva has had in this whole interaction.

NEIGHBOR
Wait- why are you asking?

Cooper hesitantly backs away and looks apologetically at the man.

COOPER
I'm sorry but we have to run. Thank
you for the help sir!

NEIGHBOR
(confused)
Yeah uh- any time.

INT/EXT. EVA'S CAR - CONTINUOUS

Eva has already turned the car on and has the address pulled up on her car's navigation by the time Cooper gets in the car.

EVA
There's gotta be someone there that
can tell us something.

COOPER
He already sounds like a creep to
me. Plus, you know it's bad when
the mom's a weirdo too.

They look at each other as they drive off.

EXT. STREET - LATER

The car door slams as Cooper shuts it and Eva meets her on the sidewalk. The two walk together down the street towards a small shop with a red awning. It is the only one on the block with an awning at all.

EVA
Well he was right. It's hard to
miss.

Cooper looks back at her and nods. Cooper reaches for the door and opens it for Eva, following in behind her.

INT. CAMERA SHOP - CONTINUOUS

As the door opens, the two enter into a small shop filled with cameras of all kinds. It is organized from the newer cameras to the older ones. Part of the walls are covered in photos and also cameras used as decoration.

Eva looks up at a specific camera sitting on a shelf on the wall. Suddenly she stops and we see a memory of hers.

BEGIN FLASHBACK:

INT. LIVING ROOM - AFTERNOON

The screen shows a younger and more lively Eva playing with a young boy and another man. She grabs what looks like an old-fashioned camera and points it at the child.

EVA
Say cheese!!

She clicks the button and the photo takes. We see a quick snapshot of what the camera just captured, being the face of a young boy. The young boy runs up to Eva and wraps his arms around her.

YOUNG BOY
Momma!

She embraces him back and responds.

EVA
Hi buddy!

She holds him tight and squeezes her eyes shut.

END FLASHBACK.

INT. CAMERA SHOP - CONTINUOUS

Eva snaps out of this moment and back into reality. Suddenly a female voice gets Cooper out of her trance as well.

MANAGER

Can I help you?

An older woman is looking at them from behind the counter. It takes a moment before Eva is able to enter back into the present. She makes eye contact with the worker but says nothing. Cooper notices this and steps in.

COOPER

Hi, um... we're looking for someone. I think he might work here?

MANAGER

Oh! Well who is it?

COOPER

That's the thing... we don't know his first name, but last name Rogers?

The manager's face drops and she becomes more invested in the conversation.

MANAGER

Yes, uh- David. David Rogers.

Eva and Cooper look at each other and Eva takes out her phone to write the name down.

MANAGER (CONT'D)

(concerned)

Are you girls friends of his?

EVA

No ma'am. We just- We're wondering where he is.

The two turn to walk away for a moment before the woman speaks again.

MANAGER

Well that makes two of us.

They pause. Eva turns stops in her tracks and looks ahead as if she has realized something important.

MANAGER (CONT'D)

And if you do find him, tell him to return my calls. We're starting to get worried.

EVA

Worried? When was the last time he came in for work.

MANAGER

Hm, well that was probably around two weeks ago.

Cooper and Eva make eye contact.

MANAGER (CONT'D)

I tried calling him and his mom, but no response. I was upset at first because he wasn't showing up to his shifts and screwing over myself and other workers. But now I'm starting to think something bad's happened.

COOPER

What do you mean?

MANAGER

It's not like him to just... disappear. He wasn't doing very well towards the end of the last shifts that I saw him. He looked... exhausted, drained. And started to get irritable and not as productive as he normally was. Listen, he's a good kid, he's just had a rough go at it. I'd hate to see something bad happen to him.

EVA

"A rough go at it?"

The two step closer to the counter as interest continues growing in their eyes. The woman looks as if she regrets saying what just came out of her mouth.

MANAGER

Um... I don't think it's my place to say.

EVA

No, please, ma'am it's important.

MANAGER

I think you guys should probably go now.

Eva's voice raises and she gestures towards the woman angrily.

EVA

Please!

This startles the woman and there is a moment of silence. The manager and Eva are staring at each other, tension clearly rising between them. Cooper steps in to urge the woman to tell them information in a calmer manner.

COOPER

You really can't tell us anything?

The woman looks intently at Eva for a moment before turning to face Cooper.

MANAGER

Why is so important anyways?

EVA

I think that he might be involved in an... incident... that hurt someone very close to me. Someone I loved very much.

The woman continues to look at Eva as her eyes begin to water and her face relaxes a little, becoming filled with empathy. She still doesn't say anything.

COOPER

Ma'am... please.

Another moment of silence before she finally speaks again.

MANAGER

This is only what I've heard.
(pause) His father... hurt him. The mom took the brunt of it but the kid never got away unscathed. God, what a sick bastard.

She looks at the two girls, knowing she doesn't need to say much more.

MANAGER (CONT'D)

Eventually, he left and was out of the picture. Hasn't ever showed back up, thank god. But as the boy grew up, it changed him.

EVA

Changed him?

MANAGER

My son is around the same age as him.

(MORE)

MANAGER (CONT'D)

Never was close with the mom but our boys loved to have playdates growing up. He was a sweet kid... Anyways, as they got older and rumors started swirling about his home life, he started getting more and more closed off. My son and him grew apart overtime.

COOPER

So how did he end up back here, working for you?

MANAGER

I mean ever since I heard the nasty things that boy's father did to him and his mother, I've done my best to try and help out. I know he went to college but I'm not sure what happened after that, I just know that years past and he ended back here living with his mom. I ran into her one day and she had mentioned that he was looking for a job.

EVA

You say he's changed... since he was a boy. Or has it been more recent?

MANAGER

I mean he's always been a little off. But recently, yeah, he's developed behaviors in his adult life now that are... concerning. Sometimes violent. He's lashed out a couple of times at work.

Eva and Cooper exchange a glance.

MANAGER (CONT'D)

The thing is that he was doing better, much better, for a little while. I heard he was going to therapy and figuring things out. Getting his life back on track.

COOPER

So then what happened?

MANAGER

No idea. It was about a year ago
tho, something changed and he's
gone downhill ever since. I'm
really not sure what happened.

There is a brief pause as the two process this newfound
information.

EVA

Well thank you again. We really
appreciate it.

Eva quickly gets herself together and begins heading out.

MANAGER

What's this about anyways?

Eva is already almost out of the shop as the manager looks
confused.

COOPER

I'm sorry but we really have to get
going.

MANAGER

Wait!

The two exit the door before the woman can get anything else
out. She sighs and stares outside, worry spread across her
face.

EXT. STREET - CONTINUOUS

Cooper follows behind Eva as she storms to the car, typing
something on her phone.

COOPER

Eve!

Eva doesn't stop and continues toward the car.

COOPER (CONT'D)

Can you just wait up!

Cooper continues towards the car and opens the passenger door
to meet Eva who is looking at something on her phone.

EVA

David Rogers. Son of Margaret and
Hal Rogers.

COOPER
Of course his name is Hal. Sounds
like a creep.

She clicks on another link and keeps trying to scroll.

EVA
There's not much on this guy
anywhere.

COOPER
Another red flag.

EVA
There's gotta be something on here
that can tell us more about him.

She keeps looking and Cooper keeps thinking.

COOPER
I mean maybe you could look up
where he went to school?

Eva types something on her phone and continues looking.

COOPER (CONT'D)
Anything?

EVA
High school, but we knew that.
Hmmm...

Cooper takes out her phone and begins doing her own
researching. She goes to her social media apps.

COOPER
His instagram is private... let me
try facebook.

EVA
No use. I already looked and he
doesn't have one.

COOPER
God this guy's basically a ghost.

After a few more moments of looking, a loud ringtone fills
the silence and startles the two girls.

EVA
Ugh, fuck.

COOPER
Who is it?

EVA

Lila. I forgot I have to go to the house soon. We're having a family meal. I'm gonna have to take you back.

There is a brief pause as Eva turns the key to start the car. She begins driving back to Cooper's house.

COOPER

Oh, that's okay. We can do some more snooping tonight and try and figure more out tomorrow?

Eva nods at this and looks at the road ahead. As she is driving, her face gets more and more melancholy and she bites her lip. Cooper notices this but just gazes at her.

EVA

It's the first one we've had since...

Eva begins tearing up.

COOPER

Oh.

EVA

Yeah.

COOPER

Are you guys ready for that? Are you ready for that?

She exhales as she responds.

EVA

I guess were gonna find out.

Cooper looks for something to say to comfort her.

COOPER

I mean maybe it will be nice to try and help things feel a little more normal.

EVA

We do not do normal very well.

Cooper lets out a soft laugh and looks at Eva.

COOPER

Seriously though, if you need anything you'll call me?

EVA

Of course.

She smiles back to her and Cooper grabs Eva's hand, holding and squeezing it. Eva looks back at the road, but Cooper's gaze doesn't shift.

For a moment, Cooper looks entranced and as if Eva is the only thing that matters at that moment. Eva subtly notices this, making Cooper snap back into the moment. She lets go of her hand and looks ahead. Neither of them says anything.

INT. LIVING ROOM - EVENING

Eva sits on the same couch and looks out of the window for a moment before she speaks.

EVA

They knew that this hit me harder than anyone else, so of course they tried to be there for me. Even though it affected them too, they still made an effort to try and comfort me.

Beat.

EVA (CONT'D)

But for some reason it never worked. It wasn't ever what I needed. No one could ever find a way to give me what I needed to be okay. And I was so mad... but at the same time, how could I be mad about it when I don't even know what it was that I needed. Or if I'd ever be okay again at all.

Tears well in her eyes. She wipes them away before gathering herself.

EVA (CONT'D)

But I guess the thing that really gets to me is feeling invalidated. I really don't do well with that. And when it comes from your family, it just strikes a nerve in a different way than anything else ever could.

UNKNOWN PERSON (O.S.)

What is it that makes you feel invalidated?

EVA
They make me feel like I'm fucking
crazy sometimes.

She holds a stare at the person across from her.

INT. BENNETT VINEYARDS LIVING ROOM - EVENING

The living room table is being set with nice plates, utensils and glasses by two maids. After one of them is done setting a spot, she walks into the kitchen through a swinging door.

INT. BENNETT VINEYARDS KITCHEN - CONTINUOUS

The maid walks through the doors and goes to grab another set of plates and utensils to make the table with. At the end of the kitchen, Holden and Tilly sit at a table next to some bottles of wine and half-filled glasses.

Tilly pours herself an extra full glass of wine as she pretends to listen to her dad speak.

HOLDEN
So, what do you think?

Tilly takes a sip of her overly poured glass and looks at her father, confused.

TILLY
Think about what?

HOLDEN
What do you mean what?

Tilly looks at him confused and then makes a face of realization.

TILLY
Oh right. The wine. Um-

HOLDEN
Seriously Tilly did you not hear
anything I just said?

TILLY
No I did I just... need to you say
it all one more time.

He shakes his head.

Lila and Alice are seen in the kitchen across from them. The two are finishing getting everything ready for the dinner it seems they are about to have.

Lila finishes cutting tomatoes and puts them into a big bowl of salad. Alice pulls out a hot dish from the oven and places it on the counter. She takes off her oven mitts and looks over at Lila.

ALICE
She is coming right?

LILA
Yes.

ALICE
Okay but shouldn't she be here by now?

LILA
She's going to be here.

ALICE
Well what if something happened or-

LILA
Mom.

Alice's face is full of worry. Lila reaches down and grabs her hand, squeezing it. The eye contact they make seems to calm Alice down.

LILA (CONT'D)
Eva is okay. She is on her way.
She'll be here soon.

Alice nods her head and looks down for a moment. She takes a deep breath before looking back up at her daughter and speaking again.

ALICE
I just... I still don't understand.

LILA
I know Mom. Me neither. I don't think we ever will.

Alice holds Lila's hand with both of hers. She looks up at her daughter with tearful eyes.

ALICE
It doesn't make sense. She seemed so... happy.
(MORE)

ALICE (CONT'D)

Did I do something wrong? Could I have stopped this? Am I a bad mother?

LILA

No, mom. This wasn't anyone's fault. Sometimes... things happen and we can't explain it. If we start placing blame we'll drive ourselves crazy.

She pauses and looks at Lila.

ALICE

I miss her.

LILA

I know. I do too.

The two embrace and gather themselves just as Eva walks through the door.

ALICE

Oh, there you are. I was starting to get worried.

EVA

Mom, I was five minutes late.

A brief pause. Eva looks back at her mom and sees the sadness in her eyes. She walks up to her.

EVA (CONT'D)

I- I'm sorry. I didn't mean to worry you, I won't be late again.

Lila looks at her sister.

LILA

Hi.

EVA

Hi.

Eva continues to walk past her sister to the fridge. She grabs a beer and Lila follows behind her.

LILA

How ya doing?

EVA

Fine.

She shuts the fridge and walks past her.

LILA

Eve.

EVA

What.

LILA

Why are you being like that?

EVA

Why am I being like this? Well how do you expect me to act after you make me feel crazy about trying to figure out what happened to our sister?

LILA

We didn't mean to make you feel crazy.

EVA

Well you did. You both did.

She glances over at Tilly.

LILA

We just don't think it's good for your mental health. For any of ours either.

EVA

You don't know shit about my mental health.

LILA

I would like to.

EVA

Listen, I don't want to talk about this right now. I've had a long day. Can we just have a civil dinner?

LILA

Yes.

Eva tries to walk away but is stopped by Lila, who clearly wasn't finished with what she was saying.

LILA (CONT'D)

But I'm serious Eve. Don't let this take over your mind. It's not good for you. I know you know that.

Eva looks back at her sister, silent for a few beats. Lila then grabs one of the dishes and brings it to the living room table.

Just as she makes her way out Tilly walks through the door into the kitchen with an empty glass of wine. She looks at her sister, noticeably intoxicated.

TILLY
You made it.

EVA
I said I would.

Eva makes her way to the door as Tilly heads to grab one of the wine bottles. She mumbles something under her breath as she walks past Eva.

TILLY
(quietly)
Well how the fuck am I supposed to
believe anyone these days?

Eva turns around.

EVA
Huh?

She grabs the wine and turns back towards her sister.

TILLY
It's just hard to believe people
after a while when you've gotten
lied to time and time again.

Tilly heads back to the living room.

EVA
Yeah, you're telling me.

She sighs and follows behind her through the door.

INT. BENNETT VINEYARDS KITCHEN - LATER

Alice, Holden, Lila, Tilly and Eva all sit at the table and eat silently. Utensils hitting the ceramic plates fill the silence.

After taking a bite of her meal and setting down her fork, Lila speaks up.

LILA
Mom the chicken is really good.

ALICE

Oh, thank you sweetie. It was super easy. I used the pan this time instead of the oven, I was hoping it would make each one extra tender but it might not have been the best way-

EVA

It's delicious mom. Mine's really tender.

HOLDEN

So is mine.

Alice smiles at the two.

TILLY

The wine is great too.

Everyone looks over at Tilly who is halfway done pouring the rest of her wine into her mouth. She finishes swallowing and then looks up.

TILLY (CONT'D)

What?

LILA

What if we focused on our food for a second and slowed down on the wine?

TILLY

We literally live on a vineyard. I am never not surrounded by wine. What else do you expect me to do?

EVA

(laughing under her
breath)

Mix in a water.

Tilly scoffs at her sister's comment and Holden lets out a little chuckle. Lila notices him looking past the table, eyes out beyond the window.

She leans over and nudges him.

LILA

(softly laughing)

What is it dad?

He exhales and lets out a soft laugh.

HOLDEN

God, you guys used to love playing out there.

We see his point of view, looking through the windows on the doors in the other room that look out over the vineyard.

HOLDEN (CONT'D)

Out there in the vineyard. You guys would be out there all day long.

Alice smiles and adds on.

ALICE

He's right. We had to practically bribe you guys to come inside some days.

LILA

What could we have possibly been doing out there for so long?

HOLDEN

All kinds of things. You would play all these different games. There was this one that you guys were obsessed with. I can't remember if it was-

EVA

Hide and seek.

The attention is shifted to Eva.

EVA (CONT'D)

(nostalgic)

It was hide and seek.

HOLDEN

Yes. Ha. It was hide and seek.

TILLY

Shockingly, that is one of the things I do remember. I always have had memories of running up and down the vine rows trying to find new spots and places to hide. Even have some scars to prove it.

LILA

Ummm, you forget who had to deal with you those times when you got those scars.

(MORE)

LILA (CONT'D)

I feel like most of *my* memories out there with you consisted of me wiping blood off your knees or elbows and then covering you with bandages. Craziest part is that you went right back to it!

The family laughs together as the mood gets lighter.

ALICE

You girls really got into those games. One of you always found a way to win... it was you Lila, wasn't it?

She looks back at her mom, hesitant to say what's on her mind. Before she can say anything Eva answers for her.

EVA

It was Ronnie. She always won.

There is a brief moment of silence. Eva continues to revel in this nostalgia as her family watches her, full of emotion.

EVA (CONT'D)

(softly laughing)

I mean, without fail every single time she found me. I never understood it. I remember thinking some of my hiding spots were SO clever but then there she was. I could've sworn she cheated.

LILA

(Laughing)

She did.

Eva looks at Lila confused.

LILA (CONT'D)

She totally cheated. I caught her one time doing it.

EVA

(Shocked)

You're kidding.

TILLY

She would!

EVA

And you never stepped in?

LILA

Well... that's because eventually I actually started joining in.

TILLY

Oh shittttt.

The girls look at Lila, perplexed.

LILA

Think back, did you ever win a single one of those games on your own?

TILLY

Yes I totally did. (pause) I did...

Lila takes a sip from her wine glass.

LILA

With me you did. When we had bigger groups of friends playing with us. You and I would hide together and Ron and Eve would. Remember?

Eva thinks for a moment.

EVA

Damn. And here I was thinking she was just incredibly good at hide and seek.

LILA

I mean she was. But you know her. She had to find a way to win or get first. God she's so competitive.

TILLY

(drunkenly)

Was.

The mood immediately switches and the attention shifts to Tilly. She picks up her wine glass and finishes the last sip before grabbing the bottle to pour herself more.

TILLY (CONT'D)

She was competitive.

Silence. They look at Tilly as if she has just rubbed salt in their wounds.

TILLY (CONT'D)

And yeah, she always had to be first. In everything. Ha.

(MORE)

TILLY (CONT'D)

I'll give it to her thou, she
definitely followed through on that
one.

She sets down the bottle and takes a sip.

HOLDEN

Matilda.

TILLY

What? It's true. I mean this is
what she wanted right? To be the
first to go? If she could have
control over something she would
make sure things went her way.

ALICE

No, that's not what happened. She
didn't choose to feel like this.
She was- she was struggling.

TILLY

She was selfish, that's what she
was. She always lied to make sure
she would get her way. She cheated
in kids games to get first and now
she fucking killed herself so she
could be the first to-

Eva slams her fist on the table.

EVA

Jesus Till would you just shut up!
And maybe take a fucking second to
breathe in between sips of that.

Tilly sets down her glass and listens more intently to what
Eva has to say.

EVA (CONT'D)

You are the selfish one! You
haven't even given the benefit of
the doubt to your own fucking
sister! Or- I don't know, maybe
thought about the other
possibilities of what could've
happened to her. You just jumped
straight to blame. Even if she did
this to herself, blaming her is a
fucked up thing to do Tilly. It's
fucked up.

Alice looks at Holden and Lila, and then back to Eva.

ALICE

Honey, I don't understand... other possibilities? What are you- what are you talking about?

EVA

I don't know...

She gestures over to her sisters.

EVA (CONT'D)

Either of you guys care to share what we talked about yesterday?

TILLY

I have no idea what you're-

EVA

Oh you know exactly what I'm fucking talking about.

Lila tries to break this tension by interjecting.

LILA

Eva not now.

Eva looks directly at Lila and then back at her parents, who are eager to understand where this is going.

EVA

I don't think she did this to herself. I think she was murdered. And I think I have proof.

Holden and Alice look dumbfounded at what Eva just said.

ALICE

Murdered? Murdered- Oh God.

Alice puts her hand over her mouth and her other hand on her stomach. She looks nauseous.

HOLDEN

Hold on, Proof? Proof of what?

EVA

Proof that someone had it out for her. Proof that someone threatened to find her and kill her.

HOLDEN

Threatened? Wh- What do you mean?

EVA

The other day after the Wake, when everyone left. Tilly was knocked out on the couch after drunkenly causing a scene and breaking the glasses, per usual.

Tilly scoffs at this comment and takes another sip of her wine.

EVA (CONT'D)

Lila and I were looking through some of Ron's old stuff. The stuff you had put into boxes Mom.

Alice doesn't say anything but continues to listen, still looking physically ill.

EVA (CONT'D)

I found this letter from some guy. He was saying all these nasty things and making direct threats at her, talking about how he would find her and kill her and that she would regret whatever it was that she did to piss him off so badly.

The parents take this in. Lila tries to stop her but Tilly continues.

LILA

Eva they don't need to hear this right now-

Everyone continues to listen to Eva and process the words she is saying as she interrupts Lila.

EVA

Not only that, but the note that Ronnie supposedly left us? It's not her handwriting. And I know this for certain. Someone else wrote it. They covered it up, I'm telling you.

ALICE

But the police said that-

EVA

Well clearly they didn't do a good enough job. Cooper and I looked into it today and its only making more and more sense.

(MORE)

EVA (CONT'D)

This guy skipped town with his mom
right around the time Ronnie died.

Silence fills the room yet again.

HOLDEN

Honey, why didn't you say anything
to us?

EVA

Well I told them about it, but they
completely ignored it. They made me
feel fucking crazy. For trying to
figure out what really happened to
our sister. How the fuck am I crazy
for that?

LILA

We never said you were crazy. We
just don't think this is something
you should spend your time on.

EVA

I'm telling you that I think
Ronnie, our sister, was killed. And
you're just gonna stand by and let
it go?

LILA

She killed herself.

EVA

She was murdered.

LILA

Eva-

EVA

How can you not see tha-

LILA

EVA!! She's not him!!

The room goes quiet for a moment. Eva looks at her sister,
dumbfounded at the words that just came out of her mouth.

LILA (CONT'D)

She wasn't "killed" Eva, he was.
What happened to her is completely
different than what happened to
Noah. She took her own life. Noah
was taken from us by someone.

Eva's eyes are welling with tears as she stares her sister down. They hold eye contact for a moment before Lila sighs.

LILA (CONT'D)

I know you want to find justice for him, we all do too. But this isn't going to do that. This isn't the same situation. It's only making it worse. I mean how are we supposed to even try and move on or cope when you put this fucked up story in all of our heads. Please, Eva. This is only pushing us further apart. And we can't take any more of that. Ronnie wouldn't have wanted this.

The silence in the room grows to a point of discomfort. Holden is holding Alice's hand as the two are practically speechless in this moment. A tear drops down Eva's cheek.

EVA

You do NOT get to talk about him like that.

LILA

Eva he was my family too. All of ours. We lost our nephew, they lost their grandson and this world lost a beautiful, beautiful boy.

Lila scoots closer to Eva.

LILA (CONT'D)

I know its unfair. I know he was taken from us before he even got to live a life. I want justice for him too. But you... all of us... have already felt more pain than some people do in their entire life. Please stop making it more painful.

Eva wipes her tears away. There is a brief pause before she gets up and walks away.

LILA (CONT'D)

Eva!

ALICE

Sweetheart, hold on.

She ignores the both of them and heads out of the front door.

HOLDEN

It's okay. Let her go... That's not easy to hear.

TILLY

Yeah uh... that was kinda harsh.

LILA

You guys know what this did to her with Noah. She became obsessed. She drove herself mad and only made her grief even worse. She needed help. And then when she finally got the help she needed...

Lila's eyes are welling with tears, but she quickly wipes them away.

HOLDEN

We know honey.

LILA

If I need to be the bad guy, then I'll be the bad guy. But I'm just trying to protect her.

Holden rubs Lila's back and Tilly stands up.

TILLY

Okay well I think I'm going to switch over to white... anyone want anything? Or maybe a shot? Or 6?

No one responds, they just look at her with intrigue and disappointment.

TILLY (CONT'D)

Nope? Okay then, don't mind if I do.

She heads into the kitchen with her empty glass.

INT. EVA'S APARTMENT - NIGHT

The lock of a door JINGLES as we hear a key turning in it. The door opens and Eva walks inside. She puts her stuff down and heads to her kitchen. When she reaches the cabinets, she grabs a glass and a bottle of liquor that is on the counter below.

She takes the two items and heads to her living room. She sits down on the couch and places the glass on the coffee table in front of her.

After pouring herself just a little bit more than a typical shot, she throws it back and places the glass back on the table. She leans back on the couch, exhales and then sits with herself for a moment.

She looks around at her apartment, focusing in on the part of her living room where she paints. She sees the broken canvas and the mess that was made as a result of her breakdown. She looks disgusted and disappointed upon seeing this.

After a moment, Eva pulls out her phone and opens her texts. An unopened message from Cooper shows up.

COOPER (TEXT)
How was the dinner?

She lets out a laugh upon seeing this.

EVA (TEXT)
It was a shit show. Lila said some
fucked up shit to me and Tilly
slurred her way through the night.

The text bubble pops up for a moment as Eva waits for a response.

COOPER (TEXT)
I'm sorry. Want me to come over?
Girls night??

She hesitates briefly before writing a response. She begins to type yes, but then stops herself. She deletes the message and then types back a different response.

EVA (TEXT)
It's okay, I think I'm gonna try to
get some sleep.

The chat bubble pops back up and stays there momentarily before disappearing. Eva waits for a few moments before looking away from her screen. She grabs her glass and the bottle and pours herself a similar amount to before.

As she does this, her phone buzzes.

COOPER (TEXT)
Okay. If anything changes or you
can't sleep, text me. I'll come
right over.

Eva softly smiles and then responds.

EVA (TEXT)

Thanks Coop. And thanks again for helping me today. Love you and see you tomorrow.

COOPER (TEXT)

Goodnight, love you too and see you tomorrow!

Eva gives the message a thumbs up and puts her phone in her pocket. She stands up and grabs the glass and bottle before walking to the kitchen, where she downs the rest of her drink.

After putting away both things, she heads into her room. As she nears her bed, she kneels down on the ground next to it. She pulls out a long and flat box that is big enough to hold larger sized canvases.

Once she pulls out the box, she places her hands on her thighs and looks at it for a moment. She exhales.

After a beat, she reaches to open the box. We watch as Eva takes the lid off of the box and places it on the ground next to it. There is a brief pause before she picks up a small canvas and looks at it.

We switch perspectives and see what Eva is holding: a portrait of a young boy.

The canvas has an extremely realistic image of a beautiful boy in the middle, looking animated and warm. He is surrounded by bright and lively colors, complimented by various abstract strokes and designs.

BEGIN FLASHBACK:

EXT. YARD - DAY

A young boy runs up to be in close view of the camera. He is smiling big, revealing one of his front teeth to be missing. He backs up and waves around his hand as we hear him giggle.

NOAH

I got it Momma I got it!!

He runs up to Eva and shows her what he has in his hand: a small tooth. He tries to give it to her but she shakes her head before responding.

EVA

That's awesome bud but I can't take it. Do you remember what to do with it now?

NOAH

Put it under my pillow?

EVA

Exactly. And why do we want to do that?

NOAH

(giggling)

Because I'll get money from the tooth fairy!!!

EVA

Yes, but... I heard that that ONLY happens if you are lucky... AND in bed by 7pm.

NOAH

What?!

EVA

Yup. The tooth fairy told me herself.

NOAH

No she didn't!

EVA

Yes I swear! And do you wanna know what else she told me?

Noah listens intently to his mom with a big smile.

NOAH

What?

Eva gets closer to Noah before responding.

EVA

She told me... to TICKLE YOU!!

She grabs her son and starts tickling him as he begins to laugh even louder.

NOAH

(laughing)

Ahhh!! Stop stop!!

The two continue laughing.

END FLASHBACK.

INT. EVA'S APARTMENT - CONTINUOUS

Eva is back in her room, looking at the painting of her sweet, toothless son, no longer reliving the memory. She moves her thumb over the spot on the canvas where his goofy smile is.

She has a soft smile on her face as a single tear rolls down her cheek. She wipes it away and continues looking.

As she takes another moment to observe this painting, her eyes move past the canvas to see the other ones in the box in front of her. She puts the one in her hand on the ground next to the box as she looks through the rest.

She smiles nostalgically as she sifts through the various paintings, each a uniquely beautiful vision of Noah.

After a moment, her face subtly but noticeably loses its light. She grabs a specific painting and lifts it up, her face growing more and more melancholy the more she looks at it.

Suddenly we see Eva's perspective. She holds up a medium sized canvas that is covered in dark colors and tones.

On one side of the painting there is a woman who is reaching towards the other side of the painting, but is blocked by a large dark figure. She is reaching towards what looks like a smaller figure sitting in the corner on the other side.

Surrounding them is what can best be described as chaos: sharp and rigid strokes, messy abstract designs, dark and cloudy shapes surrounding the two figures. The larger figure in the middle is also consistent with these features.

Eva's face is actively being drained of its color as we see her reacting to this painting.

NOAH (V.O.)

Mom!

Eva turns her head to see if what she just heard was real or not. She closes her eyes and squeezes them tightly. After a few moments she opens them back up and looks around. She then glances back down to the painting.

NOAH (V.O.)

Mom, help!!

This triggers another memory for Eva, sending her back into the world of her mind.

BEGIN MONTAGE:

1. Noah runs away from Eva at the playground as Eva is talking with a friend.
2. Eva looks around for Noah, calling out his name.
3. She continues to grow concerned, calling the police.
4. Eva sits with the police and talks with them, hysterically crying.
5. Eva sits emotionless, numb, looking like a wreck on her couch as her sisters comfort her.

END MONTAGE.

INT. EVA'S APARTMENT - CONTINUOUS

Eva frantically puts the painting away, putting the happier-toned ones on top of this particular painting. She quickly shuts the box tightly and pushes it back under her bed.

Eva stands up and sits on her bed. After a few breaths, she puts her face in her hands and slowly begins to sob.

This goes on for a couple moments until her breathing slows down and she eventually gathers herself.

She wipes her tears and takes a deep breath. She then walks into her bathroom and gets out her toothbrush and toothpaste. She begins to get ready for bed.

INT. BENNETT VINEYARDS KITCHEN - LATER

Lila and Alice are cleaning up in the kitchen, putting away the dishes and leftovers. Alice looks at Lila as she is minding her own business placing the clean utensils in a drawer. The room is quiet, but there is tension in the air.

Alice closes the refrigerator after putting the leftover chicken in a container on the middle shelf. She holds the handle for a moment after closing the fridge. Without moving yet, she breaks the silence.

ALICE

Honey, can I ask you something?

Lila looks at her mom who has now made eye contact with her. She looks back down to the drawer and finishes putting in the last of the forks inside it. She closes the drawer and turns to face her mom. She nods her head to indicate yes.

ALICE (CONT'D)

Is there any part of you that
thinks maybe she's right?

Lila's arms are crossed and she walks over to the table. She exhales as she sits down. Alice begins walking over to meet her there. There is a brief moment of silence when Alice sits down at the table, awaiting a response.

LILA

Mom, she's taking it too far.

ALICE

I know honey, but did you even
really listen to her?

LILA

Of course I was listening to her.

ALICE

And none of it struck any bit of
concern in you?

Alice looks at her daughter, who is unsure of how to respond.

LILA

Well I-... I mean I can see how it
looks that way but-

ALICE

Lila, your sister has been through
so much. I know her mind works
differently than ours, and I know
she battles that every day. But
that doesn't mean that she's crazy.

LILA

I never said she was crazy.

ALICE

But you made her feel that way.

Alice pauses for a moment.

ALICE (CONT'D)

Look, my point is that if what she
is saying could possibly be true...
I want to try and get justice for
Veronica too.

Lila rubs her hand on her forehead, looking deep in thought and worry. There is a brief moment of silence while she does this before Alice continues speaking.

ALICE (CONT'D)

If Eva is right about this- if someone really did this to Ronnie- then she deserves to be saved from this negative, dark light she is being painted in right now.

LILA

But if she did do it and then we put ourselves through hell again just to find out that we were wrong and Ronnie did take her own life, I'm not sure how we'll make it through. We'll get our hopes up and then have to grieve it all over again. I just don't think we can all take it.

Alice takes in what she just heard, her eyes beginning to get glossy.

LILA (CONT'D)

I'm worried about Eve, mom. I know it seemed like I was being harsh, but I'm trying to protect her. When we went through this with Noah, it tore her life apart. She spiraled, understandably so, but in a way that even we couldn't handle. I don't want to see her go through that again. No one does.

ALICE

I know. I don't want to either... But I just can't stop thinking about Veronica. And I wouldn't be able to live with myself if I didn't fight for her. Or at least try to figure out the truth.

There is a moment of silence and Lila's tears grow more apparent.

LILA

(hesitantly)

I just... I just don't know what to believe.

ALICE

I know. Me neither.

LILA

And just the thought of someone
doing that to her- it's just...
unfathomable.

Alice rubs her daughter's back as she continues to listen.
Lila softly whimpers.

LILA (CONT'D)

How can someone do that? How can
someone be so... evil? I just... I
just don't want to believe it. When
I believed that she did it herself,
it was painful and it was hard and
I was so mad at her. SO mad. But I
knew I would learn to forgive her,
and to accept it. But I think I
really couldn't accept the
possibility of someone else that
awful being brought into our lives
for a second time. That another
person was cruel enough, or that we
are unlucky enough to have to
experience this TWICE.

Alice continues nodding her head.

LILA (CONT'D)

(crying)

I'm losing hope Mom. I'm trying to
keep it together for everyone. For
you and Dad, for Eva and Till, for
my family... I'm really trying to
find the silver lining here. But
I'm losing hope in the world. In
people. Where is the good? Why do
we have to be the ones that keep
having to face this? It's unfair
and its wrong and it's horrible and
painful...

She pauses and makes eye contact with her mom.

LILA (CONT'D)

I mean how am I supposed to raise
my kids in a world like this? In a
family as "cursed" or unlucky as
ours? How did you do it Mom?

Alice sits for a moment, comforting her daughter. She takes a
moment to think before she responds.

ALICE

I don't know. I honestly don't know. But that's the point right? You learn to figure it out. You learn over time. From experience. You have to create the good. And trust me, I know, it's hard as hell to do that. But sweetheart in a world both as cruel and as amazing as this one, we can't predict the hand we're dealt. Things happen and you adapt. You have to be the one to take the reins and when so much bad keeps getting thrown at you, create the good anyways.

LILA

But how can I-

ALICE

Create the good anyway. In the face of so, so much evil... create the good anyway. That's what really shows how strong of a person you are.

LILA

(a brief pause)

It's hard to be strong all the time. I'm so tired of it.

ALICE

Of course it is. It's also not possible. If there's one thing about life that I've learned over the years is that it is okay to be imperfect. That's the only way to learn how to create the good. Find the bad, accept it, learn from it, adapt, and then create the good.

Lila wipes her tears away and snuffles. She grabs her Mom's hand.

LILA

(a soft laugh)

That's so something Ronnie would have said.

Alice gives her a soft smile.

ALICE

It is. And it was.

Lila looks confused by this.

LILA

What do you mean?

ALICE

You know I'm not perfect either.
And even though she's my daughter,
she's also a professional
therapist.

LILA

She really was so good at giving
advice.

ALICE

I've struggled before. And Ronnie
saw that. And she helped me through
it. She helped me change my
mindset. She told me to create the
good. And it's changed my life a
lot.

Lila takes this in and thinks for a moment.

ALICE (CONT'D)

I also know that she wouldn't have
wanted something like this to drive
our family apart. She would want it
to bring us together. I know this
is a confusing, frustrating time,
but she wouldn't have wanted us to
push each other away. And I know
for a fact she also would have
wanted justice. You know how
passionate she was alongside Eva
during that time.

LILA

Yeah, I know.

ALICE

So maybe let's just hear Eva out.
If this really is true, we can
easily get the police involved and
push to reopen the investigation.

Lila sits there for a moment and takes this in. She gathers
herself and then looks back up to her mom.

LILA

Okay. I'll talk to her tomorrow.

Alice smiles and goes to hug Lila.

ALICE
I love you sweetheart.

LILA
I love you too Mom. Thank you.

They hold in this tight embrace as we zoom out of this view.

(THIS IS AS FAR AS I WAS ABLE TO REACH IN TERMS OF SCREENPLAY
FORMAT. BELOW IS A SYNOPSIS OF WHAT WOULD HAPPEN IN ACT III)

ACT III:

After this scene, Cooper and Eva continue the investigation the next day. They finally find another piece of information that can help them find David Rogers. What they come to find though, is that David was admitted into a psych ward a couple days before Ronnie was killed, so it couldn't have been his fault. After being in brief denial about it, Eva finally realizes that she was wrong and has to accept that her sister did, indeed, take her own life.

Eva and Cooper go home together and have drinks to cope with the fact that they were wrong. As the two get more and more drunk, they open up to each other about their traumas. Cooper begins to say some things about Ronnie that strike concern in Eva, but she brushes it off to her being drunk. Then, Cooper tries to make a move on Eva, who lets it happen for a short, drunk moment. Once she realizes what is happening she snaps back into it and pushes her off. Cooper is upset by this and starts to say some rude things. They get in a bit of an argument and Eva leaves to go home.

We see another therapy scene where Eva is talking to this person. The person is trying to give Eva's family the benefit of the doubt and defends their actions. The camera turns around to where we can finally see who this person is that she is talking to. We finally see that Ronnie is the one that has been sitting on the couch opposite of Eva.

Ronnie and Eva have really been talking to each other this whole time about Noah's death, and it's not been Eva talking to a therapist about Ronnie's death. We come to learn that these therapy scenes have actually been flashbacks from the night that Ronnie was killed. Ronnie caught Eva in a moment when she needed someone to talk to, and so because Ronnie is a therapist, she was able to provide her sister with some advice about how to cope. These scenes have all been from this conversation they had, just hours before Ronnie was killed, but we don't learn this until later.

Eva has a nightmare about the night that Ronnie died and sees bits and pieces of the various events that took place that night. She sees one vision of her on the ground, looking at Ronnie's dead body with a gun on the floor next to her. She suddenly hears the sound of a gunshot and Eva's hands are covered in blood.

After getting flashbacks of images of her standing over Ronnie's dead body she becomes distraught and both realizes and accepts that she was the one who did this. She writes a letter to Cooper, apologizing, and telling her that she is too dangerous to be around people because everyone she loves has something bad happen to them. She goes to turn herself in, but on the way to the police station she gets one more flashback and realizes that there was someone else there that night. Suddenly, she remembers. As we see these scenes of her, we are also simultaneously seeing Cooper's reaction.

Right when Eva remembers, we switch to Cooper heading to the door so she can go stop her. But when she gets to the door, Eva is standing there, and she says, "It was you." She explains Cooper's relevance with the crime and how she remembers that she was there that night. Cooper tries to explain herself and confesses her love for Eva. We see Cooper's side of the story, and as this is happening Eva leads Cooper to think that she will forgive her. This is right before she shows her phone that has been on the line with the police the whole time. Right then, sirens arrive and the police come in to arrest her.

Eva and her sisters visit Ronnie's grave and the family finally has closure. We flip back to Ronnie and Eva in the therapy flashback and show an example of how the sisters truly loved each other. Eva has a moment with Ronnie's grave, referencing a moment of love she had for her older sister, and how they will always have a unique connection.