

THE HIDDEN PEOPLE

Episode 1.01

"Something Happened"

Written by

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TEASER

1. Many voices WHISPERING at once. Gavel BANGS.

NARRATOR

Sorry. Was that too provocative a start? Would we prefer order in the...court? I can tell by your glare that we have a special connection. Did you want to test me? I see your squeezed fist, clenched jaw. Perhaps you might come a little closer, then. I'm sure you trust these bindings. I'm no threat to you like this, am I? Show us all what a big, strong--

Gavel BANGS.

NARRATOR (CONT'D)

Right. Order. "Court." Where was I? Starting at the end was perhaps not the appropriate tactic. I've always had a flair for the dramatic, but I suppose you're more interested in narrative flow than entertainment. I'll try to stick to the mundane facts. I suppose that I should start at the beginning? No, that would just be boring. I can't just start with the murders. That would spoil all the surprises. Shouldn't we get to know the characters first before we start killing them off?

I'll let them do most of the talking and try to keep my intrusions to a minimum. But I can't just leave out all the juicy action bits, can I?

I hope your scribe has a lot of ink at the ready. Perhaps a backup quill? This could take a while.

END TEASER

2. Light retail MUSIC. Bell RINGS.

ALFIE

Welcome to SoundScapes. Feel free to play any of the instruments on display.

NARRATOR

Meet Alfred. His current dead-end job is this monstrosity of a music store. He spends forty hours a week tuning guitars and selling drums to grandparents who hate their children. This story isn't about him, which is good, because he's obnoxious. He goes by Alfie, in case you needed proof of that.

ALFIE

They were laughing as they came in. Hey Nissa, I think they saw your sign.

NISSA

It's not my sign. I just...appropriated it.

NARRATOR

That one is Nissa. For some reason, she's friends with Alfie along with being his boss. Also fancies herself a hacktivist. Her drive and passion for social justice are commendable, but they'll also prove to be her undoing soon. This story isn't about her, either, though she's not nearly as insufferable.

Bell RINGS.

ALFIE

Hey, it's Mackenna!

NISSA

You're late, Mack.

MACKENNA

Did you see that sign out there?

NARRATOR

Ah. Mackenna. This story is about her.
Mostly.

MACKENNA

It's like one of those light-up road signs for construction, but it says "suburban potholes get more funding than inner-city schools." I assume this is your handiwork, Nissa?

NISSA

Don't deflect with flattery. Your shift started a half hour ago. You now get to clean the bathrooms. And of course I hacked the sign.

MACKENNA

Well, I'm sure your hacked sign will bring about much social change.

NISSA

Overprivileged road construction pisses me off.

ALFIE

Is it the road construction that's overprivileged?

NISSA

Do you want to clean the bathrooms?

ALFIE

No, master. Sorry, master. Bad Alfie feels.

NISSA

Which muppet is that supposed to be: Yoda or Smèagol?

ALFIE

Smèagol is not a muppet. What the hell is wrong with you? In what way is a computer-generated hobbit like a felt-covered puppet?

NISSA

Uh, in the way that they're both stupid.

MACKENNA

This should not be interpreted as taking his side, but we did watch all of those movies together.

NISSA

Under duress.

MACKENNA

You cosplayed Rey at the midnight showing of Last Jedi.

NISSA

That's just how I dress.

ALFIE

You have a picture of Daisy Ridley as your phone's lock screen.

NISSA

Oh look, now you're both cleaning the bathrooms. Tragic.

Bell RINGS.

MACKENNA

(disinterested)

Welcome to SoundScapes.

NISSA

(quieter)

Your crush is here.

ALFIE

My one true love.

MACKENNA

You do realize how much older she is.

ALFIE

Doesn't bother me a bit.

NISSA

Age is a social construct.

ALFIE

You're a social construct.

NISSA

I was backing you up, dumbass.

MACKENNA

She doesn't care about you. She only comes in here to play the piano.

Piano MUSIC, haunting.

NISSA

When will you get over this fixation?

ALFIE

When she plays me like that piano.

MACKENNA

Gross.

NISSA

I may vomit.

MACKENNA

Oh, do it in the bathroom and make Alfie clean it.

ALFIE

Hey, at least I was on time for my shift.

NISSA

He's right. Why were you late?

MACKENNA

I woke up exhausted. It's like I didn't even sleep last night. And I'm all sore like I worked out.

ALFIE

Maybe you went sleep jogging.

MACKENNA

Oh my god, if I could work out while unconscious, it would totally be worth the exhaustion.

NISSA

It wasn't anything else? You're taking your medicine?

MACKENNA

Yes, mom. No more depressed or anxious than usual. I'm disinterestedly hovering between numb and zombie.

ALFIE

Um, Nissa, a cop just pulled in. He's walking toward the door.

NISSA

So?

MACKENNA

(sarcastic)

Maybe because of the sign you hacked.

NISSA

They couldn't possibly connect it to me. I'm a ghost. So I'm gonna go take inventory in the stockroom. Get rid of him. I was never here. 'K bye.

ALFIE

Hang on. Mack, is that your brother with the cop?

Bell RINGS.

MACKENNA

Thomas?

Fast WALKING.

MACKENNA (CONT'D)

Get off me. You know I don't hug. What are you doing here?

THOMAS

Mackenna, we...you should come with us.

MACKENNA

Why? What's going on?

THOMAS

I'll tell you when we get out of here.

MACKENNA

I'm at work, Thomas.

NARRATOR

Sorry. I got caught up in the moment. That's Thomas, Mackenna's younger brother. He's the perfect one. You know the type. After college, he moved a few towns away but still visits his parents dutifully. Sadly, for him, he didn't move far enough.

NISSA

You can go, Mackenna. We can cover for you.

ALFIE

I can clean the bathrooms. No worries.

THOMAS

Thanks, Nissa. Hi, Alfie. She probably won't be back today.

MACKENNA

What the hell is going on?

THOMAS

Just...it's about mom and dad, okay? Just trust me.

NISSA

It's fine, Mackenna. Go.

THOMAS

Come on.

MACKENNA

Okay. Sure. We'll need to put my bike in the car, though.

THOMAS

We can come back for it. I left my truck at the station.

MUSICAL TRANSITION

3. In a MOVING CAR.

THOMAS

So...how are you?

MACKENNA

Seriously? What is so important that you had to make a scene?

THOMAS

(beat)

I...I don't really know how to say it.

MACKENNA

What happened, Thomas?

THOMAS

Mom and dad...something happened.

MACKENNA

Are they okay?

THOMAS

They're gone, Mackenna. Someone...they were killed.

MACKENNA

Killed? Like a car accident or something?

THOMAS

No. Like murdered.

MACKENNA

What? How?

THOMAS

I don't know. Sam wouldn't give me the details yet.

MACKENNA

This is ridiculous. I just saw them last night. I was at the house until this morning.

THOMAS

I think it happened when they were out last night. We're going to go talk to Sam. She'll tell us what she can.

MACKENNA

She called you?

THOMAS

Early this morning.

MACKENNA

Why didn't she call me? I live with them.

THOMAS

I don't know. You know Sam and I were friends in high school. Maybe that's why?

MACKENNA

That's a stupid reason.

THOMAS

Are you seriously jealous of me for getting called first?

MACKENNA

You live an hour away. And I'm a year older than you.

THOMAS

So you really would have preferred to tell me the news?

(beat)

Right. Exactly.

(beat)

Sorry. I didn't mean to be snippy. I'm...still processing everything. I haven't seen them since last month when we had breakfast for dinner. My last memory of them is going to be complaining about overcooking the bacon.

(beat)

Mackenna?

MACKENNA

Yeah?

THOMAS

If we have to...like if we have to identify...them...would you do it? I think...

(beat)

I think I'd really like to just remember the bacon. If that's okay.

MACKENNA

Yeah. I can.

THOMAS

I don't mean to put that on you, though. Maybe you have a last memory you'd like to preserve. You don't have to decide right now. You're probably in shock. I think I'm still in shock, and I've known for a couple hours.

NARRATOR

Oh, Mackenna. Is it shock? Is that why you don't feel like a human being should feel? If so, how long exactly have you been in shock? Because you haven't felt a connection with your parents since just this side of ever. Do you wonder why that is?

MUSICAL TRANSITION

4.

MACKENNA

Where is she?

THOMAS

Maybe working a lead? I'm sure she'll be here any minute.

MACKENNA

Why are we in an interrogation room?

THOMAS

Probably for the privacy. I'm sure some people break down.

(beat)

Lots of responses are valid, though.

MACKENNA

Yeah.

1-2 seconds silence. Door OPENS and CLOSES.

SAM

Sorry I've kept you waiting. Hello, Mackenna. I'm Detective Mulligan. You can call me Sam. You probably remember me?

MACKENNA

Sure. Hi.

NARRATOR

Detective Samantha Mulligan.

(beat, sigh)

Whatever.

SAM

Really sorry to have to see you again under these circumstances.

MACKENNA

It's okay.

(beat)

I mean, it's not...you know what I mean.

SAM

My condolences for your loss. I knew your parents from when we were in high school. They were good people. They definitely didn't deserve what happened.

MACKENNA

What did happen? Thomas wouldn't tell me anything.

SAM

That's not his fault. I didn't tell him much. I was waiting to tell you both together.

THOMAS

What happened to our parents, Sam?

SAM

At some point late last night, they died. The circumstances are...odd, but we know for sure that your mother was intentionally stabbed by some person or persons.

THOMAS

What about our father?

SAM

That's where things get a bit strange. By all indications, he was mauled by animals.

MACKENNA

What?

SAM

I know it sounds absurd. It's possible that the perpetrator had some kind of trained animals. Maybe large dogs.

THOMAS

Does that happen?

SAM

It certainly doesn't happen here.

MACKENNA

Unlike all the other suburbs plagued by dire wolves. You're sure about this?

SAM

At this point, we're not sure of much. The medical examiner will be reporting to me as soon as she finishes. We hope to have more information then.

MACKENNA

I can't believe this. How does someone get mauled by animals in the village? It's three restaurants, a theater, and an antique shop. In the middle of a suburb.

SAM

Why would you think they were killed in the village?

NARRATOR

Yes, Mackenna. Why would you know exactly where they were killed?

MACKENNA

They left to see a show. They usually go for drinks at that bar down the street. Did it happen somewhere else?

SAM

No. Actually, that's pretty much exactly where it happened.

THOMAS

Do you have any other leads?

SAM

I was hoping the two of you could help me out with that. Just give me a little information to point us in the right direction. It won't take long, and then you can go home, call friends and family.

THOMAS

Sure. Of course. We can do that.

MACKENNA

Yeah.

SAM

When was the last time you saw your parents?

THOMAS

It's been about three weeks for me.

MACKENNA

I saw them yesterday.

SAM

And you live at home?

MACKENNA

Yes. They left to get dinner and then see a show. I assume they went for drinks. Like I said, that was usually what they did.

SAM

Was anyone else with you?

MACKENNA

My friends were over. Nissa and Alfie.

SAM

Your friends also spoke to your parents?

MACKENNA

I think so.

SAM

What time did your parents leave?

MACKENNA

About six, maybe? I'm not sure. Nissa probably remembers better. She's detail-oriented.

SAM

Who usually drives when they go somewhere together?

MACKENNA

My father.

SAM

Where did they usually park?

MACKENNA

They always use the big lot on the block behind the restaurants. It's always empty.

THOMAS

Our dad hates parallel parking.

SAM

Did you find it strange that they never came home?

MACKENNA

Nissa and Alfie left around 10. They had to open the store this morning. I went to bed a little later. I assumed they came home while I was asleep.

SAM

You didn't notice them missing this morning?

MACKENNA

My room is in the basement. I have a separate entrance, and I ride my bike to work, so I usually don't see them or their car on weekends.

SAM

You usually don't see them the entire weekend?

MACKENNA

We're not close.

SAM

You live in their basement.

MACKENNA

So?

THOMAS

Mackenna just isn't super social with them. It's not out of the ordinary.

SAM

Okay. Were they acting normally yesterday?

MACKENNA

Seemed normal to me.

SAM

Not agitated or nervous?

MACKENNA

Now that you mention it: no. They seemed normal.

SAM

I'm not trying to make this more difficult, Mackenna. I just need to know everything you can tell me.

THOMAS

We want to help, Sam. It's just...obviously this is a difficult time.

SAM

Of course. Just a few more things. Did your parents have any enemies? Maybe a former friend or business partner who carried a grudge?

THOMAS

They got along with everyone.

MACKENNA

Why would you ask that? Were they robbed or assassinated?

SAM

They weren't robbed. Money, credit cards, jewelry--all left. The only things obviously missing were their licenses and maybe some photos. Did your father carry photos in his wallet?

THOMAS

Yes. He was sentimental.

SAM

The photo slots were empty.

MACKENNA

So you're thinking someone who knew them did this. It wasn't random.

SAM

Maybe. Do you know anyone who trains large animals?

MACKENNA

(muttering)

This is ridiculous.

THOMAS

I don't think we do. I'll ask around. Sam, do you think Mackenna is in danger? If they took their licenses and photos, they'll have pictures of her and her address.

SAM

I honestly don't know. We'll have an officer watch your house for a while, just to be sure.

THOMAS

I'll be staying at the house, too. At least for a while.

MACKENNA

Is there anything else, or can we go? I'm feeling claustrophobic in here.

NARRATOR

If Mackenna gets any more agitated, the tenor of this conversation is going to shift. And that would ruin the story.

SAM

Just a few more questions.

Sam's phone RINGS.

SAM (CONT'D)

Sorry. I need to take this. We can be done for now. I'll call you as soon as new information comes in. Call me if you think of anything.

NARRATOR

Much better.

THOMAS

Thanks, Sam.

SAM

This is Detective Mulligan.

Door OPENS and CLOSES.

MACKENNA

Let's get out of here.

MUSICAL TRANSITION

5. In a MOVING TRUCK.

THOMAS

What was that about back there?

MACKENNA

What was what?

THOMAS

Why did you give Sam so much attitude?

MACKENNA

My parents just died. I get a pass for being rude.

THOMAS

My parents died, too, you know.

MACKENNA

Not a competition.

THOMAS

I know that when things get overwhelming, you bail. But you can't run from this. We need to be adults.

MACKENNA
Don't be an asshole.

THOMAS
You're right. I'm sorry. That was
really rude. See, my parents just died.

MACKENNA
(laughing)
Thomas!

THOMAS
(laughing)
Wow. Wildly inappropriate jokes must be
my defense mechanism.

MACKENNA
I'm not sure how long you can blame
shock before you're just a bad person.

THOMAS
I think when it sinks in, I'm going to
be an inconsolable puddle, so...

1-2 seconds silence.

MACKENNA
How are we supposed to do this?

THOMAS
Together.

MACKENNA
(beat)
Yeah.

6. Recorder CLICK or BEEP. Background recorder FUZZ.

SAM
Detective Mulligan. Audio log. Thorne
double homicide.
(beat)
Revisiting the scene where the bodies
were found. Large quantity of blood,
indicating the murders took place here.
Mr. Thorne was found at the front of

the parking lot. His only wounds were claw and bite marks. Medical examiner says the wounds were deep, likely from large and powerful dogs. Probably more than one.

(beat)

His coat was wrapped around his arm and shredded. Looks like he may have been trying to fend off the dogs. He may have stopped here to hold them off while Mrs. Thorne ran for the car.

WALKING across parking lot.

SAM (CONT'D)

Mrs. Thorne was found beside the car deeper in the parking lot. The contents of her purse were spilled out. Her car keys were in a side pocket. No valuables were taken from the purse, so she probably dumped it out herself. Mackenna said that Mr. Thorne did most of the driving, so it's likely that Mrs. Thorne was unable to find her keys in her panic. Mrs. Thorne...

(beat)

Mrs. Thorne was stabbed twice. Stabbed is more of a euphemism here. The first blow passed completely through her chest with enough force to exit out her back and shatter the car window behind her. The second blow entered through her left shoulder and nearly cut her in half. The wounds were completely clean with no hesitation or resistance, so the weapon must have been incredibly heavy and sharp, wielded by someone very strong. The angle of the second blow would imply someone much taller than her, which would make sense with the strength.

(beat)

(more)

SAM (CONT'D)

However...the first blow was straight on. No upward angle like an underhanded strike. So either a tall killer knelt down for the first strike...or the weapon itself provided the height. Some kind of long axe or spear? Who kills an engineer and her husband with dogs and a polearm?

(beat)

Check records to see if we've ever arrested a violent Dungeons and Dragons cosplayer.

Recorder CLICK or BEEP.

7. In a MOVING TRUCK.

NARRATOR

The rest of their ride home is quiet, with Mackenna staring out the window and Thomas regularly wiping his eyes. You need to respect his ability to hold onto cultural enforcement of masculinity. He won't completely break down into debilitating sobs until he's alone in the room in which he grew up. But for now, he drives in silence. Mackenna watches the scenery pass. As she shifts her focus to her own reflection in the glass, it smiles. Her hands reach to her face, touching her mouth, which is very much not smiling. As confusion furrows her brow--

Truck STOPS. Engine CUTS.

THOMAS

It's weird, isn't it?

MACKENNA

(freaked)

What? I...it's nothing.

THOMAS

I just mean being back here. Knowing that...you know. It's weird.

MACKENNA

Right. Yeah. Super weird.

NARRATOR

Don't bother looking, Mackenna. It's just your reflection. For now.

THOMAS

Come on. We have a lot to do.

Truck doors OPEN and CLOSE. Mackenna and Thomas WALKING on concrete. Keys RATTLE. Door UNLOCKS.

THOMAS (CONT'D)

We have to make a lot of calls. I was thinking we call Aunt Glynna first. She can call the rest of the family. I don't know if I can reexplain it to every relative.

MACKENNA

That's a good idea.

THOMAS

We also need to talk to their attorney. See if they had a will. Maybe insurance? Are we supposed to call them? I don't know how this works.

MACKENNA

We can probably just look online. Find a checklist.

THOMAS

Right. How did people know what to do before the internet?

MACKENNA

I think they just called people and asked for advice. Probably a mixed bag of information.

THOMAS

So basically the internet.

MACKENNA

Not an inaccurate comparison.

THOMAS

You should call your friends.

MACKENNA

Their shifts end soon.

THOMAS

Yes, so you should call them.

MACKENNA

No, because then they'll want to come over.

THOMAS

Of course they will.

MACKENNA

I don't want to deal with that right now.

THOMAS

I hate to break it to you, sis, but we're going to deal with a lot of people wanting to console us. You can't hide from it.

MACKENNA

I've turned hiding into an art form.

THOMAS

Just call them. How do you think they'll feel if they first hear about it on the news?

MACKENNA

You are the only person under the age of fifty who watches the news.

THOMAS

Stop deflecting. Call them.

MACKENNA

Fine. I'll text them.

THOMAS

After you type it out and stare at it for five minutes, you'll delete it and call them. That's not something you can just type.

MACKENNA

You're underestimating my powers.

THOMAS

Call them now, or call Aunt Glynna.

MACKENNA

Dialing, dialing.

MUSICAL TRANSITION

8.

NISSA

I'm really sorry, Mack.

MACKENNA

Thanks, Nissa. You said that already.

NISSA

Six times, I know. I don't know what else to say.

ALFIE

I'm stuck somewhere between crying and wanting to distract you with badly-timed jokes.

MACKENNA

All your jokes are badly timed.

ALFIE

Get your shots in now. Today is like the purge: anything goes.

NISSA

I'm very interested in the rules of this free-for-all.

ALFIE

Oh no. Not a free-for-all. A free-for-Mack. Only she gets to mock without consequences.

MACKENNA

This will be a lot easier to handle
with someone to ridicule.

ALFIE

I volunteer as tribute.

MACKENNA

You sure know how to make someone feel
special, Alfie.

ALFIE

(beat)

Is this a jokey moment or a sincere
moment? Like, do I laugh, or offer a
hug?

NISSA

Do not hug her.

MACKENNA

Do not hug me.

ALFIE

So jokey. Got it.
(awkward laugh)

1-2 seconds of silence.

NISSA

How's Thomas handling it?

MACKENNA

I don't know. He's still upstairs
making calls.

NISSA

That's good of him to handle things.

MACKENNA

He's always both of those. Good and
handling things.

ALFIE

A perfect brother is better than a
total idiot. My brother is worthless.

NISSA
Your brother is five.

ALFIE
And an idiot.

NISSA
He can already read.

ALFIE
Uh, so can I. Have you seen the
pedestrian bullshit he reads?

MACKENNA
They're books for kids.

ALFIE
Pictures on every page--

NISSA
They're age-appropriate.

ALFIE
--every line rhymes...

MACKENNA
I see you've decided on badly-timed
jokes.

ALFIE
Yeah, I'll get to those later. My
brother just sucks.

NISSA
How is it that a twenty-five-year-old
is this jealous of a child?

ALFIE
I am not jealous.

MACKENNA
Your situation is so much better than
mine. Thomas is only a year younger. He
was always around. You only need to put
up with your brother when you want to.

ALFIE

Whatever. Defend the oops baby.

NISSA

As opposed to your parents' deliberate plan of having you at seventeen?

ALFIE

Nissa, please observe the rules of the purge.

MACKENNA

As opposed to your parents' deliberate plan of having you at seventeen?

ALFIE

I may not have thoroughly thought through these rules.

MACKENNA / NISSA

(laughs)

ALFIE

Mission accomplished. Alfie's bad jokes: 1. Mack's family tragedy: 0.

1-2 seconds of silence.

MACKENNA

I'll be right back. I need to use the bathroom.

Mackenna WALKS on carpet. Nissa PUNCHES Alfie's arm.

ALFIE

Ow!

NISSA

Mack's family tragedy? You're a moron.

ALFIE

I have so much regret.

NISSA

She was just starting to smile.

ALFIE
I am the worst.

9. Door CLOSES. Alfie and Nissa are MUFFLED through the door (next three lines).

ALFIE
Ow!

NISSA
Mack's family tragedy? You're a moron.

ALFIE
I have so much regret.

Water RUNNING in the sink.

MACKENNA
(long exhale)
You can do this.

Water STOPS.

MACKENNA (CONT'D)
You can do this.

WOMAN
Can you?

MACKENNA
(gasps)

NARRATOR
Reflections are tricky things. The mirror shows our reflection, but it is not who we are. It is the inverse. And when your reflection in the mirror talks back...

WOMAN
I'm watching.

MACKENNA
What the fuck?

WOMAN
I'm waiting.

MACKENNA
This isn't happening.

WOMAN
I am more real than you are.

MACKENNA
I'm losing my mind.

WOMAN
Two down.

SCREAM that starts low and quiet and rises rapidly in pitch and volume. Door OPENS.

MACKENNA
(hyperventilating)

ALFIE
Mack?

NISSA
What's wrong?

MACKENNA
Did you hear that?

ALFIE
Hear what?

NISSA
You should sit down. I'll get you some water.

MACKENNA
(feigning calm)
Yeah. Yeah, okay. Must have been nothing.

MUSICAL TRANSITION

10. WINDY weather.

NARRATOR
Less than a day earlier, Mackenna's parents are walking back to their car from the bar. They haven't noticed the

black dogs that have followed them the entire way. Pity.

PAIGE THORNE
You're okay to drive?

ROBERT THORNE
I'm fine. It's not like we live far away. And I only had two drinks.

PAIGE THORNE
I see you're not counting the three Shirley Temples.

ROBERT THORNE
You know they're my obsession.

PAIGE THORNE
Sometimes I think you love grenadine more than you love me.

ROBERT THORNE
Who did I take to the theater tonight? Shirley Temple or you?

PAIGE THORNE
Would we say you took me? I paid.

ROBERT THORNE
I drove.

PAIGE THORNE
Fair point.

ROBERT THORNE
We're a good team.

PAIGE THORNE
(beat)
It's really windy tonight.

ROBERT THORNE
Do you want my jacket?

PAIGE THORNE
I'm wearing my own coat, Bobby. It's not too cold. Just windier than usual.

Dog GROWLS.

ROBERT THORNE
Oh my god. That dog is huge.

PAIGE THORNE
Keep walking. It will--

Dogs GROWL and SNARL.

ROBERT THORNE
Holy shit. Three of them!

PAIGE THORNE
Call the police.

ROBERT THORNE
They're advancing. Get to the car.

PAIGE THORNE
You can't just--

ROBERT THORNE
Run!

Dogs ATTACK, BARKING and SNAPPING. Paige Thorne RUNS.

PAIGE THORNE
(breathing heavily)

ROBERT THORNE
(distant)
(cries out)

Dogs attack FADES in the distance. Purse RUMMAGING.

PAIGE THORNE
Where are the keys?!

Purse contents SPILL onto ground.

PAIGE THORNE (CONT'D)
Dammit!

RUMMAGING through stuff. Dog HOWLS.

WOMAN
(distant)
End of the hunt.

PAIGE THORNE
Is someone there? My husband needs
help!

Heavy boots WALKING.

PAIGE THORNE (CONT'D)
We need the police. Can you--
(beat)
Mackenna?

WOMAN
Hi, mom.

Metal SLASHING. Glass SHATTERS.

PAIGE THORNE
(bloody gurgles)

Metal SLASHING. Body FALLS. Dogs HOWL.

THE END