

DREAM TRAVELERS

Written by

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EXT. IVY'S LIVING ROOM - 20 YEARS AGO - DAY

An adult male hand reaches behind a bookshelf.  
Pulls out a photo album.  
This is GEORGE 1, Ivy's dad, 30s, Mandarin Chinese.  
He flips through pages.  
Lands on one showing four-year-old YOUNG IVY AT 4, Chinese.  
She's up in a tree, looking wistfully into the camera.

EXT. IVY'S FRONT PORCH - 20 YEARS AGO - MAGIC HOUR

YOUNG IVY 1, ten years old, female, Mandarin Chinese.  
Bangs with strands falling on either side.  
The rest of her hair piled on top.  
She's at a pot of pansies on her suburban front porch.  
Scoops out an earwig with her hand.  
YOUNG AIDAN 1, nine years old, male, any race seated on her  
front porch swing.

YOUNG AIDAN 1  
It will sting you.

YOUNG IVY 1  
This is what they mean when they  
talk about bravery.

She speaks with a Mandarin accent.  
Her imperfect foreign-born vernacular can be retained in  
performance. Though here written in American vernacular.

YOUNG AIDAN 1  
Maybe when they talk about stupid.

It's not stinging her.  
Trying to get away.  
She wisps it away with a backhand.  
Mourning doves cooing.  
A clock tower chimes in the distance.  
Station wagon in the driveway.  
Young Ivy 1 seems enraptured by the sounds.  
Young Aidan 1 sees this in her.  
He seems fascinated by her.  
A book of watercolors on her lap.  
Picks up a brush.  
Adds some dabs.  
George enters with the photo album.

GEORGE 1  
What are you painting?

His American accent is pretty good.  
He comes over to look.  
It's of Aidan seated on the porch swing.

His face has a green cast to it.

YOUNG AIDAN 1  
She made me look dead.

YOUNG IVY 1  
I think it makes you look cool.

GEORGE 1  
I want to show you guys something.

He shows them the pic of Ivy in the tree.

YOUNG IVY 1  
I remember this. I was four. You took the picture, Dad. I was in Grandma's plum tree in China.

GEORGE 1  
This confirms what I've always thought about you. You're always off in your own little world.

YOUNG IVY 1  
Am I? Do you feel you live in your own little world, Aidan?

YOUNG AIDAN 1  
I don't know.

YOUNG IVY 1  
Knowing has nothing to do with it. It's how you feel.

YOUNG AIDAN 1  
I don't know.

YOUNG IVY 1  
You're hopeless.

\*

INT. CAR - NIGHT

Ivy and Aidan ride in the back seat.  
AIDAN's MOM drives, 30s, race matches Aidan's.  
Ivy and Aidan look at a *Sleeping Beauty* VHS box.  
She's so close to him.  
Leaning in.  
Aidan kisses Ivy's cheek.

YOUNG IVY 1  
I'm not asleep, Aidan. Not yet.

Aidan's mom checks the rearview mirror.  
Seems bemused to see this.

AIDAN'S MOM

Why did you pick that one out then,  
Ivy? Aidan's going to use any  
excuse to kiss you.

YOUNG IVY 1

But why? He's always smiling at  
those two girls when they come  
over.

YOUNG AIDAN 1

So?

YOUNG IVY 1

I dunno. You have messed up things  
going on, that's all. How come  
Sleeping Beauty is so weak that she  
just lies around all day?

AIDAN'S MOM

I don't know, sweetie. You show 'em  
how. Okay?

MONTAGE INT/EXT. CAR ACCIDENT - NIGHT

The car goes into an intersection and is struck by another  
car.

Aidan dies all bloody in Ivy's lap.

The same car goes through the intersection.

There's no accident.

Ivy looks up from the Sleeping Beauty VHS in her lap.

INT. IVY'S ROOM - NIGHT

She now watches it on an old analog TV in her room.

Things seem surreal.

She struggles to keep objects in focus.

Images are no longer reliably fixed.

Soundtrack music, atmospheric.

Shadows.

She pauses the video with a remote.

Looks down again at her lap.

Blinking and trying to focus.

Her connection to reality seems tenuous.

She now wears a flowery dress.

Compared with its surroundings, the dress becomes almost  
imperceptibly smaller, more distant.

Goes to her desk.

A mirror on the wall over Ivy's desk.

She checks out her dress.

She now also has pigtails instead of hair up.

This is Young Ivy 2, (played by the same actor).

YOUNG IVY 2  
 Mirror, mirror on the wall. What  
 the hell is this?

George stands beside her.  
 With her backhands, flips her pigtails at her dad.  
 Gestures to herself in the mirror.

YOUNG IVY 2 (CONT'D)  
 Do you know this girl?

GEORGE 2  
 You're asking me if I know my own  
*daughter?!*

YOUNG IVY 2  
 Well, *I* don't know her.

She goes to her closet.  
 Slowly opens it.  
 All girly dresses.

GEORGE 2  
 I don't know what you mean.

YOUNG IVY 2  
 (Speaking in Mandarin)  
 Zhèxiè qúnzi shì cóng nali lái de?  
*Where are these clothes from?*

GEORGE 2  
 You picked them out, silly.

YOUNG IVY 2  
 I don't like girly. What game are  
 you playing?

GEORGE 2  
 I don't do that with anyone.

YOUNG IVY 2  
 I'm tired.

GEORGE 2  
 Why don't you go to bed early? I  
 made cookies.

YOUNG IVY 2  
 Um. . .

GEORGE 2  
 What is it, dear?

YOUNG IVY 2

It's not that kind of tired. It's like someone scooped out all the ice cream. When are we going home?

GEORGE 2

What are you saying? We are home, silly.

She doesn't look so convinced.  
 His photo album on her desk.  
 She takes it and goes back to her bed.  
 Her father no longer in the room.  
 The *Sleeping Beauty* video plays on her TV.  
 It had been on pause.  
 Cookies on a plate next to her.  
 Ignores the video.  
 Files through the album.  
 There are pics of her with George.  
 Some baby pics.  
 She zeroes on one that seems to include her mother.  
 Mom seems a bit Goth.

YOUNG IVY 2

Sammi. Funny name for a mom.

In the pic, her father has an Americanized look, not Goth.  
 They *could* be seen as a couple.  
 Yet something mismatched there.  
 Father holds the baby wrapped in an ornate blanket.  
 It must be Ivy as a baby.  
 Elaborate designs on the blanket.  
 Ivy takes the pic out of the album.  
 Zeroes on her father, refocuses, scrutinizes his face.  
 Sets up the pic on her nightstand.  
 Looks at the movie.  
 Sees herself in the role of *Sleeping Beauty* on the screen.  
 Aidan as the boy Prince Charming bends over her.  
 About to plant a kiss.  
 Lies back on her bed.  
 Stares at the ceiling fan spinning above.  
 A figure darts by at the foot of her bed.  
 Sits up to see a young girl dashing into her bathroom.  
 Ivy sits there listening.  
 Catches glimpses of the girl beyond the door.  
 The shower goes on.  
 Presently Ivy goes into the bathroom.  
 Sees her bloody girl's top on the floor.  
 It's the top she wore in the car accident.  
 Goes back to sit on her bed.  
 Waits. Confused. Fearful.  
 Shower goes off.  
 The young girl comes out wrapped in a towel.  
 It's her double.

This is Young Ivy 1, (the original Ivy).  
 Doesn't seem to notice the Child Ivy sitting on the bed.  
 Ivy 1 collapses on the bed next to her, sobbing.  
 Young Ivy 2 fearful.  
 Not knowing what to do with this thing next to her.

EXT. IVY'S FRONT PORCH - DAY

Young Ivy 2 on the porch in her girly dress and pigtails.  
 The surroundings seem slightly different.  
 Violets instead of pansies, etc.  
 She sees Aidan in soft focus playing ball in his front yard.  
 Curiously, not dead.

YOUNG IVY 2

Hi, Aidan.

She blinks and squints.  
 Bringing him into focus.

YOUNG AIDAN 2

My mom says you guys are bad  
 people.

YOUNG IVY 2

Sleeping Beauty isn't a bad person,  
 Aidan.

YOUNG AIDAN 2

You don't even know who you are,  
 Ivy.

Aidan drops the ball and goes toward his house.  
 George stops him and offers a plate of cookies.

YOUNG IVY 2

(Unnerved)

You chose me. Right? Not those  
 other girls. You can kiss me now if  
 you want.

Young Aidan 2 steps around George to avoid this pariah.  
 Opens his front porch door.  
 Turns to give Ivy a cold stare as he goes in.  
 She just stares down at the porch.

GEORGE 2

That boy is such a nice young man.

Ivy looks up, but George is no longer there.  
 The mourning doves are silent.  
 A gust of wind buffets the trees above.

INT. IVY'S ROOM - NIGHT

Young Ivy 1 seated at the end of the bed watching Sleeping Beauty.

Young Ivy 2, with pigtails approaches.

Forboding soundtrack.

Outstretches her hand.

Ivy 1 doesn't seem to notice.

Hand gets closer to her face, nearly touching.

Suddenly Ivy 1 is startled!

Checks out the room.

Goes to the bathroom to have a look.

Comes back and reaches for the watercolor book.

Opens it to the painting of Aidan.

Green face.

It *does* have a morbid quality to it.

Sits on the bed.

Buries her face in her hands.

Does she feel responsible for his death?

INT. CLARK MEMORIAL LIBRARY/UCLA - TEN YEARS LATER - DAY

Ivy 2 is an adult now.

Edits a video on her laptop.

Seems disinterested in her work.

Packs up things to go.

EXT. UCLA CAMPUS - DAY

Ivy 2 walks across the campus.

She encounters the adult Aidan coming her way.

They exchange glances.

(From here out except Ivy 1, character names drop the numbers.)

Ivy 1 identified by her original hairstyle, bangs, and hair up.)

IVY (SOFTLY)

Aidan.

He passes without comment.

She turns her head to watch him drift out of focus.

INT. IVY'S LIVING ROOM - LATER

But instead sees her dad walking into the living room from the kitchen.

GEORGE

Test results came in, Ivy. It's gone to your lymph nodes.



IVY

Oh, no!!!

INT. IVY'S BEDROOM - DAY

Ivy's seemingly constant companion, Ivy 1, also college-age at the closet looking at clothes.  
Stares off into nothing.  
Seems unable to function.  
She's damaged.  
Ivy lies on her bed.  
The ceiling fan silently spins.

INT. HOSPITAL - NIGHT

But now Ivy is in a hospital bed all hooked up.  
Monitor, I.V., blood pressure armband.  
Tubes in her mouth and nose.  
Her meter on the monitor flatlines.  
Her old self, Ivy 1 sits on the bed now.  
Watches a video now showing on the medical monitor.  
In the video, the dead Ivy lies there.  
The college-aged Aidan hovers over her.  
Plants a kiss on her lips.

EXT. IVY'S FRONT PORCH - DAY

Ivy reclines on her porch swing in the same position.  
In her hospital gown.  
Aidan kisses her.  
She wakes and sits up.  
No makeup.  
Her facial blemishes revealed like a ruined battlefield.  
The neighborhood looks like a desert now.  
No trees. No bird sounds. No bell chimes.

AIDAN

Hi, sweetie!

IVY

Thank you.

AIDAN

For what?

IVY

I thought you hated me.

AIDAN

How could you think that?

Ivy scowls at him with suspicion.

Refocuses to see the scenery is changed.  
 Ivy 1 on the baluster with her watercolors.  
 Scrutinizing her painting of Aidan.  
 Morbid green face.  
 A giant overhead clear dome stretches across the sky.  
 Ivy's neighborhood a barren wasteland.  
 The sun bearing down on everything.

AIDAN (CONT'D)

Look, Ivy, we're already late and  
 you aren't even ready to go. Klunk  
 is waiting for us at the campus.

Aidan undoes her blood pressure armband.  
 This reveals an ornate tattoo.

AIDAN (CONT'D)

Come on. Get up. It's air rationing  
 day, Ivy. We have to get to the  
 tunnels.

She just sits there trying to focus on her tattoo.

AIDAN (CONT'D)

The tunnels, Ivy. They're closing  
 soon!

He runs down the porch steps.

IVY

You go on ahead. I don't feel like  
 it.

AIDAN

Ivy! You're going to die if you  
 stay here.

IVY

Am I?

AIDAN

Of course! Come on!

He runs off.  
 She gets off the porch swing.  
 Notices she now wears a dress.  
 Gives Ivy 1 an affectionate tweak of her dangling hair.  
 Ivy 1 seems to experience this as a little gust of wind.  
 But she looks around suspiciously.  
 Ivy heads off to catch up to Aidan.  
 Ivy 1 sees a transparent ghostly image of Ivy running off.  
 From Ivy 1's p.o.v., trees, mourning doves and clock tower  
 chimes.

Yet the dome looms overhead, like an unthinking eye, mirroring the bleed-through effect between Ivy 1 and Ivy's different "realities".

EXT. UCLA CAMPUS - DAY

The campus is depopulated.  
Buildings are bombed-out ruins.  
Warning sirens going off.  
Ivy comes to a campus map sign: *Air Rationing Safe Zone*.  
An image of the dome above with the words:  
*Protective Skin. Keeps Air Inside*.  
Behind a row of campus buildings, there are rows of trees  
with the words: *Trees Produce Air To Breathe*.

AIDAN

Hurry up, Ivy! What are you doing?

The buildings have entranceway signs: *Safety Tunnels*.  
Ivy looks around and sees trees off in the distance.  
Takes off again.  
Follows Aidan.  
They come upon a big guy, KLUNK, mid-20s, any race.

AIDAN (CONT'D)

Yo, Klunk!

KLUNK

What took you so long? We're not  
going to make it.

He runs off.  
They follow.  
Arrive at a circular door.

KLUNK (CONT'D)

Dammit. It's already locked. We're  
going to suffocate out here.

AIDAN

I know another way in.

KLUNK

Damned air rationing. They're going  
to kill us all.

Aidan runs off.  
They follow.  
Already gasping for breath amid the sirens.  
Aidan leads them into a campus building.  
Another circular door.  
It opens with a whoosh of air.  
Everyone gasping.

AIDAN  
You first, Ivy.

She goes in, then Klunk.  
Aidan collapses on the ground.  
He's out cold.

KLUNK  
Dammit, Ivy. You always make us  
late.

IVY  
Oh, gawd.

INT. HALLWAY/COLLEGE - DAY

Klunk drags Aidan in and shuts the door.  
Rotates a big valve on it.  
It seals like a submarine hatch.  
Ivy kneels by Aidan.

IVY  
AIDAN!

Aidan revives.

AIDAN  
Well, don't just sit there, Ivy.

She helps him up.  
Down the hall, some guys approach.

AIDAN (CONT'D)  
Here they come.

IVY  
Who are they?

One of them, DIMA, 50s, any race starts yelling at Ivy.

DIMA  
Are you clueless? Your hair's on  
fire, lady!

She starts batting at her hair and runs down an adjacent  
hall.

Dima chases after her.  
Her hair isn't on fire.  
But she doesn't know this.

AIDAN  
What the hell are you doing, Ivy!?

Klunk and the other guys run after Dima.

Dima pulls a big knife and continues chasing Ivy.

AIDAN (CONT'D)  
Don't let them see your fear, Ivy!

She ducks into a restroom.

INT. RESTROOM/COLLEGE - DAY

Ivy runs to a sink.  
Turns on the water.  
Splashes it on her hair.  
Refocuses into a mirror.  
Her hair isn't on fire.  
Ivy is nearby obsessively washing her hands.  
Restroom door opens.  
Dima rushes in with his knife.  
Ivy bashes the mirror with her elbow.  
Grabs a big shard with a section of her dress.  
Faces off against Dima.  
She's ready to mix it up.  
But Aidan barges in ahead of the others.  
Wrestles Dima for the knife.  
Klunk follows in.  
Dima lunges at Ivy.  
Aidan takes the blow.  
Blood everywhere.  
The others bust into the restroom.  
Klunk turns the knife on Dima.  
Dima goes down in a pool of blood.  
Klunk brandishes the knife at the others.  
Gives out a war cry.  
Big scary guy.  
They cautiously back off and exit.  
Dima's body has landed on top of Aidan.  
Klunk kicks Dima aside with his boot.  
Aidan is dead.

KLUNK  
See what you did? Ivy?

She kneels in the blood beside Aidan.

KLUNK (CONT'D)  
What's wrong with you, Ivy? That's  
Dima. Didn't take the end times  
well. Right? Started saying shit  
like hair fire. It's not his fault.  
Sees things that aren't there.

Ivy bends over to kiss Aidan.  
Klunk gives Ivy a confused look.  
Aidan opens his eyes and smiles.

Suddenly everything looks like it's been encased in plastic.  
The faces are blemish-free and perfect.  
Ivy with perfect makeup. Lipstick.

AIDAN

That's hardly an appropriate thing  
to do to one's boss, Ivy.

Ivy looks up.  
Aidan is dressed in corporate casual style.  
She and Klunk as well.  
Oddly clinical looking.  
No blood.  
No Dima.

IVY

Guys, can I take the rest of the  
day off? I don't feel so well.

AIDAN

Okay, but you have to finish the  
jobs show by tomorrow. Just bring  
your laptop over tomorrow and we  
can upload it to satellite.

IVY

Okay.

Ivy 1 continues washing her hands.

INT. HALLWAY/COLLEGE - DAY

College kids file by like soulless automatons.  
Ivy sits on the school hall floor, laptop next to her.  
Begins to open its lid.

INT. IVY'S ROOM - NIGHT

Ivy finishes opening the lid of her laptop.  
Begins editing in bed.  
It's a current events show.  
Screens, graphics, a talking head.

NEWS GUY

...B23 poll showing that a whopping  
98% of workers enjoy their jobs.

She distractedly eyes adult Ivy 1 sitting at the foot of the  
bed, who's watching Sleeping Beauty on the TV.  
Ivy gets out her book of watercolors.  
Leafs through a few pages.  
There's one of Young Ivy 1 running into the bathroom.  
Another of the bloody shirt lying on the bathroom floor.

George is now there by her bed looking over her shoulder.

GEORGE

Why do you paint such things? How's work? *That* should be your focus.

IVY

I thought you liked my paintings.

GEORGE

Nope. Never. It's not relevant to your goals.

IVY

Do I seem okay to you?

GEORGE

Why of course, dear. Is something wrong?

Pointing to watercolor.

IVY

Blood here. Why? I'm always exhausted.

GEORGE

If there's anything you need, just ask. I'm here to listen, that's my job you know. Come down for cookies if you want.

Puts the watercolor book aside.

Goes to get under the covers.

Lies motionless.

Her body slides across her bed on its own, as if being pulled by some horrific force emanating from her closet.

The image dizzy as the ceiling fan.

Yet somehow she remains in place.

Same position on the bed.

Looks around to the closet door.

Does it move a bit?

The ceiling fan.

Her eyes getting heavy.

Eyes finally close.

Sleeping.

Odd sounds begin.

Eyes open.

She cautiously turns her head toward the closet.

Gets up. Goes to it.

Opens its door.

Nothing there.

Yet a floor-length mirror on the inside of the door with an image in it of different Ivy like a blooming dark flower.

She's much more made-up than the other Ivy's.  
Glitter sparkles from her face.

DARK FLOWER IVY

YOU!

Ivy suddenly turns her head toward the mirror.

DARK FLOWER IVY (CONT'D)

YOU THINK YOU OWN THIS PLACE!

She moves in closer to Ivy's frightened face.

DARK FLOWER IVY (CONT'D)

You come here and put me to sleep.  
But not for a hundred years. I've  
awakened to appear in your dreams.

IVY

But I'm not asleep.

DARK FLOWER IVY

Don't be so sure, Sleeping Beauty.

IVY

I'm not. Where's my witch? Where's  
my poisoned apple?

Now so close.

DARK FLOWER IVY

(Whispers)

Get out of my body!

Ivy gasps.

DARK FLOWER IVY (CONT'D)

You are your own witch, Ivy.

The dark flower vanishes like a mirror folding into itself.

Ivy looks down at her hand.

Focuses and refocuses.

Just business suits and khakis hanging in a closet.

A wispy hollow droning sound.

Ivy slowly reaches a hand out to touch a fabric.

This is the same hand that reached out to the earwig.

Daring. Curious. Horrified.

Ivy seems just as mortified by the clothing as with the  
previous apparition.

But relief comes when she finds a little black dress, not an  
earwig.

She holds it up in front of her.

Seems like it will fit.



INT. BATHROOM - LATER

Poses in front of the mirror in her black dress.  
Puts on her makeup in her bathroom mirror.  
Another spatial deformation.  
Her mascara brush so close.  
Her eye further off.  
A brief spatial gap.  
She refocuses.

EXT. AIDAN'S FRONT PORCH - DAY

A reveal shows the mirror is now a door.  
She knocks.  
Aidan opens the door to let Ivy in.

AIDAN  
Wow! You look stunning!

IVY  
Thank you.

INT. AIDAN'S HOUSE - DAY

AIDAN  
How on Earth do they make girls  
like you?!

IVY  
Ha, girls like me, eh?

AIDAN  
Curves. What was God thinking?  
That's a fine way to greet your  
boss in the morning! Good grief!

He stumbles and fumbles around, trying to plug in the laptop.

IVY  
Aidan, you're delusional. I'm not  
*that* curvy.

AIDAN  
If you say so.

She goes to lie down on his couch.

IVY  
That video is boring.

AIDAN

You have a jump cut here. You need to cover it with b-roll, or a graphic.

IVY

How do you expect me to work on something that drains my soul?

AIDAN

It's called, "making a living" Ivy.

IVY

We live with our parents, Aidan.

AIDAN

We are contributing members of society.

She lifts a leg to show him.

IVY

You like me, eh?

AIDAN

Um. Of course.

IVY

Then why don't we... It's comfy over here.

AIDAN

Duh, duh yeah I see that. I also see a big red warning light flashing and alarm buzzers going off.

IVY

Oh, don't be silly. I'm tame as a lamb.

AIDAN

Hardly! B23 would have us both fired.

IVY

Who cares about them?

INT. IVY'S ROOM - PRESENT DAY (TEN YEARS LATER) - NIGHT

She works at her editing on her bed.  
Many toys and memorabilia.  
The baby picture with her mom and dad.  
She's made a pair of khakis into cutoffs.

A business blouse into an over-the-shoulder sleeveless top.  
 Ivy 1 is right in her face, making eye contact.  
 Ivy seems intimidated by this.  
 George is there standing by her bed.

IVY

What's an interloper? Here. Look at this.

She shows her laptop screen to him.  
 Presses the spacebar.  
 A video plays.  
 It's a news program.  
 Host, male, any race, 40s to one side.  
 A TALKING HEAD, female, any race, 30s.

TALKING HEAD

Well, I can say this much. The interloper problem must be dealt with.

Ivy presses the space bar, stopping the video.

GEORGE

Every child knows that, Ivy.  
 Interlopers are aliens who don't belong.

IVY

Hmm. That's me.

GEORGE

That's all of us, in a way. But if needed, we correct our behavior and then we belong. It's simple, Ivy.

She looks at Ivy 1.

IVY

Do you see me?

GEORGE

Of course!

IVY

I am not alone, Dad. I'm talking to her.

GEORGE

To who?

IVY

Never mind.

GEORGE

Honey, I'm worried. It's getting harder for me to protect you from getting yourself written up. If they were to hear all this about interlopers and talking to your imaginary friend, you'd be demoted, or worse. You're over thirty years old now. Too old for this kind of child's play.

IVY

It's okay. I don't care about promotions or demotions. It's all bullshit.

GEORGE

Oh, I wish you wouldn't talk that way. It breaks my heart.

IVY

I'm sorry. I won't do it anymore.

She picks up her baby photo and looks at it.

IVY (CONT'D)

I'm fine, Dad. I'm really looking forward to a promotion.

GEORGE

Oh, that's wonderful, dear! Well, if you need anything I'm here to listen. It's my job you know.

IVY

Your job.

GEORGE

Yes, you know that.

IVY

Yes, I know.

GEORGE

Cookies are downstairs whenever you want. I love you.

IVY

Dad, I don't belong here.

GEORGE

Look, Ivy. This is your home.

IVY

There's another life I know from my childhood. That's where I belong. See?

She holds up the photo to George.

GEORGE

That's what life *is*, dear. You can never go back.

IVY

But I *know* I can.

GEORGE

Honey, it's so sad to hear you talk this way. You can't just click your heels and go back. I'm going to look into counseling for you. I want my own girl back.

IVY

To have your old girl back.

GEORGE

Yes. Of course.

She seems to ponder this.

IVY

Don't worry, Dad. You'll get her back. Tell me about Aidan.

GEORGE

Such a nice boy.

IVY

But can he be trusted?

GEORGE

Of course.

Ivy 1 checks out the photo too.

Ivy puts it down.

George is no longer there.

Speaking to Ivy 1.

IVY

That guy is messed up. He's not our real father.

The ceiling fan spins.

The closet door rattles.

Ivy goes to the closet.

This time she opens it with determination.

Looks into the mirror.  
 Waits.

IVY (CONT'D)  
 Show yourself now!

Nothing.  
 Pervading ominous silence.  
 Soundtrack, dark undertones.

IVY (CONT'D)  
 Tell me what you are!

Nothing.

INT. LIVING ROOM - NIGHT

She goes to the front door.  
 Atmospheric. Haunting.  
 Opens the door.  
 Nothing there.

INT. GEORGE'S ROOM - NIGHT

Goes to her father's room.  
 Oddly, he's already sleeping peacefully, like a machine that  
 got switched off.

EXT. IVY'S HOUSE - NIGHT

She steps outside.  
 SUV in the driveway has replaced the station wagon.  
 Walks around her neighborhood.  
 Looks up to the stars.  
 Sees a falling star.

IVY  
 (Sighs) Oh, little star. You try so  
 hard. But I'm alone. I *have* no  
 guiding star.

Turns to see a car parked in front of her house.  
 Lights on inside the house.  
 She rushes around to the backyard.

EXT. BACKYARD/IVY'S HOUSE - NIGHT

Shadows. Atmosphere.  
 Ivy looks in her window.  
 Two B23 AGENTS rummage through her things.  
 White males, 20s-30s.

Their movements stiff and robotic.  
 George stands there.  
 One agent opens the closet.  
 He pulls out cut-off khakis.  
 Jagged edges.  
 Threads dangling.

B23 AGENT I  
 You need to explain this, Sir.  
 There seems to be a problem.

Shows George the cutoffs.

B23 AGENT II  
 You'll need to come with us, Sir.  
 This is a serious violation of B23  
 protocol, and you failed your duty  
 to report it to us.

Ivy rushes around to the front.  
 Sees them hauling off George in handcuffs.  
 Push him into the car's backseat.  
 Drives off.  
 She goes around to Aidan's backyard.

EXT. BACKYARD/AIDAN'S HOUSE - NIGHT

Ivy raps on a window.  
 Aidan opens it.

AIDAN  
 Why don't you just come in the  
 front door?

IVY  
 I don't want to get your mom in  
 trouble. They just took away my  
 dad.

AIDAN  
 Who?

IVY  
 People from B23, I think. They  
 could come for you next.

AIDAN  
 Dammit, Ivy! You're going to get us  
 all locked up for life! Come on. We  
 need to get away now.

IVY  
 Where?

He turns to walk away.  
Wearing a backpack.

EXT. DREAM TRAVELER'S CAMP - NIGHT

Campers at campfires dotted here and there.  
Tents.  
Ivy and Aidan with backpacks among a stand of trees.

AIDAN

Come on.

He walks up to a group of campers at a fire.  
They all stand up, alarmed.

AIDAN (CONT'D)

(Points to Ivy)

She's one of you. We need your  
protection.

LATER

Ivy and Aidan seated at a picnic table near a fire.  
Both eat from plates of food.  
FRANCES white female, 50s or 60s, and some others at the  
table.

IVY

What do you mean I'm one of them?

FRANCES

We are the interlopers B23 wants to  
rid themselves of.

IVY

Aliens.

FRANCES

Come on let's walk. I'm Frances.

The three of them get up.

FRANCES (CONT'D)

(To Aidan)

You stay here. Finish your meal.  
You're going to need it.

IVY

Why him, not me?

FRANCES

He's going to have to kill himself.  
Maybe a few times. Can't expect him  
(MORE)



FRANCES (CONT'D)

to do that on an empty stomach, can you?

LATER

Ivy and Frances walk among a stand of shadowy trees. In the distance, campfires with Dream Travelers. Seem like ghostly forest denizens. Ivy 1 walks alongside in parallel among the trees. Crickets. Cries from a nighthawk.

IVY

Something's happened to my dad like he's not even my father. Not the father I know.

FRANCES

That's because he isn't. And you can never get him back. Who were you chasing?

IVY

What do you mean?

FRANCES

We're called, "Dream Travelers." It's love that allows us to cross barriers others cannot.

IVY

Love turns your life into hell?

FRANCES

Love has its costs and you can lose.

Ivy looks into the starry sky.

IVY

The fog is clearing. Everything sharp. Very sharp and I refuse to believe I'm on a fool's errand.

FRANCES

You might have to.

IVY

The nighthawks speak of trouble brewing. They know things we don't. 'Love doesn't have any costs.' That's what they scream. Do you hear them?

The nighthawks shriek.

INT. IVY'S TENT - NIGHT

They sit on sleeping bags.  
Aidan trying to get cozy with Ivy.  
She pushes him away.

AIDAN  
Now that we're free, we can do  
whatever we want.

IVY  
Like, make love?

AIDAN  
Yeah.

IVY  
I don't think so.

AIDAN  
Why not?

IVY  
Your motives aren't pure.

AIDAN  
What do you mean?

IVY  
You care about other things. Like  
work, B23, and those other girls.

AIDAN  
What other girls?

IVY  
The ones who used to come over and  
giggle at you.

AIDAN  
Oh, Ivy, that's just kid's stuff.  
It doesn't matter anymore.

IVY  
It *does* matter. Kid's stuff is who  
we are. It's everything.

AIDAN  
Doesn't mean you can't learn.

IVY  
But *have* you?

Frances comes to Ivy's tent entrance.

FRANCES

Come on. It's time to go.

EXT. FOREST DREAM TRAVELER CAMP - DAWN

Several somber-faced denizens are seated at a campfire. Frances, ALEX, male 40s, any race. Ivy and Aidan approach the group. The dawn light sun gleams through the surrounding trees. Ivy's face partially eclipses the sun.

IVY

Go where?

FRANCES

Get your dad out of prison. Bring him here. We may fail. It's been done before, but usually, an attempt just leaves more of us getting captured.

IVY

I don't want that. He'll be all right.

FRANCES

Sitting there alone in solitary for the rest of his life? You could live with that?

IVY

Oh, gawd! Really? My own father is just a robot and I have to risk everything to rescue him. A blood relationship doesn't mean anything!

FRANCES

He's not a blood relation. Different body. Different soul.

There's a pause, while Ivy searches Francis' eyes.

IVY

(Sighs)

So what are we to do?

Alex pipes up.

ALEX

You're not risking anything. That's Aidan's job.

IVY

You talk about suicide! That's not a sacrifice I'm going to accept. No way.

ALEX

That's not for you to decide. Aidan?

AIDAN

What do I have to do?

IVY

You're going to make him kill himself to pass on to another world to do something there. He's never gone over before. He doesn't have it in him. His motives are conflicted. I don't think he even likes my dad.

Everyone looks at Aidan.

IVY (CONT'D)

Well?

AIDAN

Look, I never blamed you, coz it wasn't your fault.

IVY

What fault?

AIDAN

It wasn't *your* idea to immigrate here.

IVY

What's that got to do with anything?

AIDAN

I dunno. It just does. I'm not a racist.

IVY

If you feel the need to say that, you probably are, Aidan.

AIDAN

How can I be a racist if I'm in love with you?

IVY

Maybe you only think you are. I just know I can't trust you.

She turns to go back to her tent.

AIDAN

Hold on there.

But she doesn't hold on.

IVY

For chrissakes, Aidan! What right have you to blame my father for anything? Did he do something to you?

AIDAN

Of course not. It's just that...

IVY

Is that what your big hang-up is about? That's absurd, Aidan!

AIDAN

The Chinese are suspicious characters. They can't be trusted. All that corruption.

IVY

That's not me, Aidan, and it's not my dad or anyone else I know. Have you ever even talked to my father?

AIDAN

No.

IVY

You know he loves you like a dad loves a son he does. He watched you grow up. He's so proud of your position in life. Sometimes I think he'd like you as a son over me. Do you think he would offer you cookies for the hell of it?!

Ivy 1 sits at a picnic table covering her ears.

FRANCES

There's another way. You turn yourself in, Ivy, and they'll let George go.

AIDAN

He's just bait, Ivy.

Ivy falls to the ground.

AIDAN (CONT'D)  
Ivy! What is it?

They all rush to her side.  
Aidan lifts one of her eyelids.

AIDAN (CONT'D)  
She's asleep.

We see the rapid eye movements and pass into her interior world.

FADE TO:

INT. MOVIE THEATER - NIGHT

Ivy watches a movie in a theater.  
On the screen is a nineteenth-century-looking cowtown.  
Yet modern cars go by amid horses and buggies.  
Her mother is off to one side observing Aidan and Ivy.  
Sammi still has a gothness to her.  
Something respectable, yet not affluent.  
A school teacher, maybe.  
Ivy and Aidan are ushered away by local law enforcement.  
A cowboy sheriff-type.  
Inhabitants are in a mix of modern and traditional-seeming attire.  
An odd mix of eras.  
Next to Ivy, seated in the theater, George in modern attire.  
Down a row, Ivy 1 is eating popcorn.  
Their eyes focused on the screen.

IVY  
I love this part.

GEORGE  
You must go there. Sammi will help you. I've come to you from my prison grave.

IVY  
How will I see her?

GEORGE  
My daughter will send you.

IVY  
I am your daughter.

GEORGE  
You are an imposter. The Dark Flower is my daughter.

IVY  
I don't know any Dark Flower.

GEORGE  
You do.

IVY  
No, Dad. You're mistaken. I will  
rescue you.

They get up to make their way out.  
The projectionist comes out of the booth.  
Her appearance similar to the image in the closet mirror.  
It's the dark flower version of Ivy.

IVY (CONT'D)  
Are you a ghost like me?

DARK FLOWER IVY  
What makes you think you're a  
ghost? A ghost is what remains  
detached from its body. You made *me*  
a ghost. I'm not anything like you.  
I'm innocent and you're evil.

The projector's light goes on, shining brightly on Ivy.

DARK FLOWER IVY (CONT'D)  
*This is your truth.*

The beam propels Ivy into the scene on the movie screen.

EXT. COWTOWN - DAY

It's the scenery from the movie.  
A cowtown.  
Some women with lipstick. Tattoos.  
A mix of 19th and 21st centuries regardless of skin color.  
But lighter skin keeps their distance from darker.  
Exchanges of suspicious looks between groups.  
Ivy's hair decorated with sea shells, flowers, and feathers.  
Beads.  
Contemporary top.  
Nineteenth-century black skirt.  
Cowboy boots.  
A rifle in hand.  
Leather-bound bandolier of rifle bullets across her chest.  
She notices the rifle, arm bands, the bandolier.  
A look of confusion.  
Ivy 1 in similar dress.  
They look like a team of outlaws.  
Venture forward, like gunslingers looking for action.

Their heavily armed appearance seems to cause a stir among the citizens who dart away. Some shielding their children. The cowboy-type, SHERIFF JOE, white, 30s, previously seen in the movie approaches Ivy.

SHERIFF JOE  
Who are you?

IVY  
I'm Ivy and you?

SHERIFF JOE  
Law enforcement and legal.

IVY  
Do you have a name?

SHERIFF JOE  
You'll need to come with me, Missy.

Sammi observes unnoticed.  
As Ivy is being ushered away, Aidan arrives.

AIDAN  
No concerns, Sir. She's with me.

Sheriff Joe stops to give Aidan the once-over.  
He's outfitted like a cross between Puss in Boots and an accountant.

SHERIFF JOE  
You're coming along too. Get going.

He ushers them off.

INT. JAIL - NIGHT

Ivy and Aidan are in separate cells.  
They've been relieved of their weapons.

IVY  
I need to ask you a question.

AIDAN  
Okay.

IVY  
Who are you?

AIDAN  
What kind of question is that?



IVY

I mean how did you get here?

AIDAN

How am I supposed to know? One minute, we're talking about your dad and you walk away pissed off and then just fall down and go to sleep. I know we didn't get any sleep last night, but... And then here we are.

IVY

Oh, Aidan! It's you!

AIDAN

Of course, it's me. What do you expect?

IVY

I mean it's really you! I go chasing all over to find you after you died and here you are! And to think I found you in that horrible place.

AIDAN

Ivy, you're nuts.

IVY

Come on. Let's make love.

AIDAN

I don't think so.

He taps on the jail bars.

AIDAN (CONT'D)

You'd forgive a racist pig like me?

IVY

You don't even know yourself. You crossed over for me, Aidan. Kiss me.

This they do between the bars as Sammi enters. She observes.

Ivy seems to sense this.

Turns from Aidan startled.

IVY (CONT'D)

Um. Aidan, meet my mother, Sammi. I got that right, huh?

Sammi nods.

IVY (CONT'D)

How did you end up here?

SAMMI

I wandered the Earth, seeking answers, and returned to my home to bring music to children at school.

AIDAN

You teach kids, yet abandon your own.

IVY

Aidan, just stop. It was her choice.

SAMMI

Thank you, Ivy. I couldn't live in that world. Going to university in a big city. It wasn't for me.

AIDAN

Sorry.

SAMMI

There's nothing to be sorry about.

IVY

A part of me says you'll help us. Me and Aidan.

Sammi is warm, genuine, sincere, and flashes a smile at times.

On edge, but an oasis of calm inside a storm. From a basket, she passes tamales to them.

SAMMI

Where you're going, you may need these.

IVY

How do you know?

SAMMI

It's what I feel.

AIDAN

You sound like your daughter. I don't have much appetite right now.

IVY

It's not a good idea to refuse hospitality, Aidan.

SAMMI

It's okay. But you'll probably want something to get ready for what comes next.

IVY

*What* comes next?

SAMMI

Something's gone wrong. The people are preparing for war. A race war.

AIDAN

Race war?

SAMMI

Yet we're usually peaceful. Only *I* seem aware of our true path, while the others go on with war plans as if it were expected.

IVY

Why?

SAMMI

Only you can answer that.

IVY

Me?

SAMMI

It's all on you, Ivy.

IVY

George. We were trying to rescue him. Can you help us?

SAMMI

All I can do is send you away from here. Things may return to normal once you're gone.

AIDAN

You're going to kill us.

SAMMI

Poison. Should do the trick.

She smiles.

SAMMI (CONT'D)

The pain won't be too bad. Just sleep and die. That's it.

She pours into clay cups from a flask.

With a big smile, removes two necklaces from her neck and hands them over.  
 Onyx and turquoise pendants on silver chains.  
 Turquoise eyes.  
 Each pendant looks different.  
 They seem unfinished.

SAMMI (CONT'D)  
 See? They fit together.

Shows them how.

SAMMI (CONT'D)  
 Got passed down through the generations from the before-times. Things I cannot tell you. Mysteries we cannot share with Aidan. He can help you, but there's a danger he will cause all to turn to chaos if he gets too close. You must be the one to fix things. But the pendants will rejoin you if you are ever separated. When joined together the pieces show the Black Scorpion.

Ivy holds them up together.

IVY  
 Oh, I see. Use them how?

AIDAN  
 Sounds like a secret society.

SAMMI  
 It's just a thread that stretches back to ancient times. Black Scorpion is the light who brought life to all things. With her claws and stinger, she wove a beautiful blanket to protect all her children. But the blanket is falling apart. You must fix it.

She points to a jail wall behind them.

SAMMI (CONT'D)  
 You see? It is here.

The tattered blanket is hanging there.

IVY  
 Are you real?

SAMMI  
 I'm as real as you want me to be.

IVY

I want you to be real. To protect me. But the weaving is rotting and complex. How will I make it whole again?

SAMMI

I can only take you so far. You must do the rest. Make things right again for us all. One thing more. As far as I know, no one's ever gotten the pendants to work.

She opens the door.  
People rush by with torches in the night.  
Gunfire can be heard.

SAMMI (CONT'D)

Don't ever come back here. Drink when you are ready.

She walks out, leaving the door open.  
From the shadows, Ivy 1 steps into the door frame.  
Watching Sammi depart.

EXT. COWTOWN/JAIL - NIGHT

Down the street in a livery stable, blacks and Asians are holed up inside.  
Firing guns at whites descending on the location and returning fire.  
Sammi ducks for cover behind a stack of crates.

INTERCUT JAIL - NIGHT

The jail cell is vacant.  
Only the still-steaming basket of tamales remains.

EXT. OCEAN BEACH - DAY

Ivy and Aidan stretched out on beach chairs.  
In beach attire.  
Ivy 1 painting a beach scene in her watercolor book.  
Taking in the sun on a busy beach.  
But the mood is dark. Foreboding. Surreal.

AIDAN

At least your mom made it easy for us.

IVY

Look, Aidan.

Ivy shows him her hands.  
 He shows her his.  
 A wedding ring there.

AIDAN  
 How come we have wedding rings?

He flashes his ring at her.

IVY  
 This must be our reward. I dunno.  
 She said it was something we needed  
 to find out. Maybe I've already  
 seen her.

ERIN, a girl of 8 approaches them.  
 She's mixed race.

ERIN  
 Mom, can I get an ice cream?

IVY  
 Sure, honey.

Ivy reaches for her purse getting out a few bills.  
 The girl races off.

AIDAN  
 Mom?

IVY  
 What am I supposed to do? I don't  
 know anything about raising kids!

AIDAN  
 You're not much more than a kid  
 yourself.

Ivy 1 looks over to Ivy.  
 They exchange smiles.

AIDAN (CONT'D)  
 She's okay, Ivy. I wonder how many  
 we have?

IVY  
 How will we find out? I'm not a mom  
 type, Aidan.

AIDAN  
 Something tells me, they will let  
 us know. Kids seem to always need  
 something. How exciting though.  
 Ivy, we have kids! Instant  
 marriage. Instant children. And  
 (MORE)

AIDAN (CONT'D)  
anyway, why do you have to be the  
mom type? Maybe I'm a dad type.  
Maybe that will do.

IVY (SIGHS)  
I don't think so. I wish Sammi was  
with me this whole time. Some of us  
should never have kids.

AIDAN  
She *is* kind of a gem, though.

IVY  
Do you believe evil knows what it  
is?

AIDAN  
Sometimes. Probably all those bad  
guys don't even think of themselves  
that way.

IVY  
Am I evil?

AIDAN  
Ivy, why do you even think of such  
things?

She looks down in the sand.

IVY  
Aidan?

AIDAN  
What is it now?

IVY  
Where's our hotel?

AIDAN  
We can get the girl to show us.

IVY  
Our girl, Aidan. And we don't even  
know her name!

Ivy gets up.  
Paces here and there.

AIDAN  
What is it?

IVY

This is crazy, Aidan! How is it that one person can change the entire universe?

AIDAN

It's not just one person. There's Sammi, me, your dad.

IVY

But you guys are only responding to me. I have the universe on my shoulders.

AIDAN

You're exaggerating.

IVY

I don't think so.

Erin returns with her ice cream.  
It looks weird.  
Black and hairy.

ERIN

Thanks, Mom.

IVY

Sure, honey.

Erin's ice cream cone has a dead rat's head on it.

IVY (CONT'D)

What's that on your... Oh my Gawd!!  
What's that on your ice cream!!!???

ERIN

Why are you yelling at me? I didn't do anything!

IVY

Of course you didn't, sweetie. But just tell me what a rat's head is doing on your ice cream!

ERIN

I got rat's head, Mom. It's my favorite! I don't like monkey balls anymore. I don't like what you get-- fish guts are gross. And Dad's is worse...

IVY

No please that's enough. AIDAN!



AIDAN

Run off and play on the beach,  
sweetie.

ERIN

Okay. You sure yer not mad at me,  
Mom?

IVY

No, sweetie. How I could be mad?  
Come give me a hug.

Ivy and Erin embrace.  
Ivy looks over to Aidan in horror.  
Tries to steer clear of the rat head.  
But it gets tangled in her hair.  
Once the untangling finishes, Erin runs off to enjoy her  
treat.

IVY (CONT'D)

I hate this place already.

AIDAN

What if all they eat here is gross?

IVY

Oh, Aidan, we need to get out of  
here!

LATER MAGIC HOUR

Twilight approaches.  
Ivy digs in her purse.

IVY (CONT'D)

Maybe there's a hotel receipt or  
something that says where we're  
staying. Gas receipts, food  
receipts-- eww gross.

AIDAN

What?

She pulls out a receipt.

IVY

There's a fish gut sandwich listed  
here.

AIDAN

Oh, no! Your mom's cooking.

IVY

The basket. Where is it?

AIDAN  
 Funny how she's never really been a  
 mom. And yet. . .

Erin returns.

IVY  
 Honey, we should go back to our  
 hotel.

ERIN  
 Aww, Mom!

IVY  
 Come on, sweetie. Is there anyone  
 else who should be going with us?

ERIN  
 What do you mean?

IVY  
 Nothing, sweetie. Let's go. You  
 lead the way.

AIDAN  
 (Aside to IVY)  
 I guess we have just one.

IVY  
 Yeah. Well, that's *something*.

The troops head back toward the row of hotels behind them.  
 Erin stops at a toy rack near a kiosk on the beach.  
 Pulls off a toy from it.

ERIN  
 Look, Mom, it's got my name on it.  
 Can I have it?

Ivy shows it to AIDAN.

AIDAN  
 Erin.

IVY  
 It's a lovely name. Of course, you  
 may have it, Erin.

ERIN  
 You named me that for my green  
 eyes.

IVY  
 They *are* lovely green eyes.

EXT. PROMENADE - NIGHT

The weary family trudges along.

IVY  
Sweetie. You lead the way. Which hotel?

ERIN  
I don't know. There are so many. Where's Jamie?

IVY  
Jamie?! Who's Jamie?!

ERIN  
My sister, duh!

IVY  
Where'd you see her last?

ERIN  
She ran off with some boys this morning on the beach.

AIDAN  
Ivy! There's a cell phone in your purse. Look for Jamie's name.

Ivy rings up Jamie.

IVY  
Sweetie, where are you?

JAMIE  
Out, Mom.

IVY  
Out where?

JAMIE  
Just out. Geez, give me a break!

IVY  
There's a lot of noise there. Are you in a bar? Erin, how old is Jamie?

ERIN  
She's fifteen, Mom. So what?

IVY  
Get out of there this instant and meet us at our hotel! Which one is it?

JAMIE

Gawd Mom, are you drunk? I dunno.  
The Miranda, I think.

IVY

Meet us there.

JAMIE

Okay, Mom. You okay?

IVY

Yes. No, no I'm *not* okay. Come meet  
us!

JAMIE

Bye, Mom.

They hang up.

IVY

Holy crap, Aidan!

EXT. HOTEL MIRANDA - LATER

Aidan and Erin sitting on the steps. Ivy comes out of the  
Miranda entrance.

IVY

This isn't our hotel.

AIDAN

Oh great!

JAMIE comes stumbling along, obviously wasted.  
Mixed race as well.

JAMIE

Hi Mom. Hi Dad.

IVY

Oh for Pete's sake, she's drunk,  
Aidan.

JAMIE

Ha-ha, I'm not drunk.

Jamie throws up and right on her mom's shoes.

IVY

Okay, that's it! We're getting out  
of here, all of us, and Jamie,  
you're going to help us.

JAMIE

Am I?

AIDAN

She is?

IVY

Yes, in the morning when we're all rested.

AIDAN

How we gonna do that? We don't even know which hotel is ours.

IVY

Let's just get a room here.

INT. HOTEL MIRANDA SUITE - NIGHT

They've got a 2-bedroom suite.  
The kids all put to bed.  
Ivy and Aidan drag themselves to bed as well.

AIDAN

You aren't considering suicide--  
the entire family are you?

IVY

The kids shouldn't be killing  
themselves. That's a horrible idea.  
No, it's better than that. I'll  
tell you in the morning.

INT. HOTEL MIRANDA SUITE - DAY

A bug emerges from Erin's mouth.  
Begins crawling across her cheek.  
Puts it back in her mouth, crunching away.

ERIN

Why did you say the breakfast bugs  
were bad?

Jamie sits across from her at a dining table.  
Eating her bugs from a bowl.  
Ivy and Aidan look on in horror.

JAMIE

I dunno. I just like them squishy.

ERIN

They stay crunchy, even in bile  
juice.

IVY

Oh gawd, Aidan! Do you kids know what revolting is?

JAMIE

Yes, Mom. That's when the toilet gets backed up because you scarfed down so many worms that they never digested properly.

IVY

Sweetie, that wasn't me. Think of me more as a visiting aunt or something. In one place we went to, Grandma told us we need to save Grandpa-- that things wouldn't be right until we did that.

ERIN

Grandpa?

IVY

Yes. He's locked up in solitary. He was protecting me from the bad guys and now he's paying the price. We can't let him live out the rest of his life alone in a tiny room.

JAMIE

Okay, Mom. I'm in. What do we do?

IVY

Oh, thank you, sweetie! But Grandpa's in a different world.

JAMIE

Oh, right. I'm going out to have sex with the boys. You and Erin can play this game.

She gets up to go.

IVY

Yer going out with the boys!?! Yer fifteen and yer going out with the boys to have sex!?! What am I supposed to do? I never had to do this before! Yer going out with the boys and yer fifteen!?!

JAMIE

You can stop saying that now, Mom. Yes, I am going out with the boys  
(MORE)

JAMIE (CONT'D)  
and I'm fifteen. Don't worry. They  
all have protection.

IVY  
What kind of protection?

JAMIE  
Condoms Mom, geez. See ya later.

AIDAN  
Look, Jamie. It's still not safe  
for you. Even just flirting can get  
you into trouble.

IVY  
Even doing nothing at all can get  
you into trouble.

AIDAN  
You're speaking from experience?

IVY  
Well, it wasn't pretty.

JAMIE  
I'm sorry, Mom.

IVY  
Nothing to be sorry about. Just try  
to be careful.

AIDAN  
Jamie, where can we go to get some  
real food? If they have fish guts,  
they must have fish.

IVY  
And if they have monkey balls, they  
must have monkeys.

AIDAN  
How can you joke? We haven't eaten  
in days. Jamie where can we get  
some fish or eggs?

JAMIE  
Erin, they're both messed up.

ERIN  
Yeah. But I figured it out.

JAMIE  
Did you?

ERIN  
Yup. They're aliens.

IVY  
Good job, Erin! Well, actually  
zombies.

JAMIE  
Uh-huh. One for the history books,  
Erin - parents telling kids the  
truth.

IVY  
But where would we get some real  
food?

JAMIE  
You couldn't afford it. And anyway,  
they wouldn't let you.

IVY  
Why not?

ERIN  
The police, Mom. Duh.

IVY  
Oh, dear.

AIDAN  
Look if it's forbidden fruit, they  
must have a black market for it.  
Right? I'm going out to look  
around.

JAMIE  
You wanna be crooks over something  
stupid like food?

IVY  
Maybe she's right, Aidan. Maybe we  
should just enjoy our bugs.

AIDAN  
No, I'll be careful.

Aidan grabs a backpack and sets off.

ERIN  
Watch out for the police, Daddy.

IVY  
Erin sweetie, is there something he  
needs to know about the police?



JAMIE  
Just that they're everywhere.

Jamie takes a moment to observe her mom.  
Ivy seated before an empty place setting at the table.  
Her head down.  
Seems truly defeated.

JAMIE (CONT'D)  
Hold on, Dad. I'll go with you.  
Erin, watch out for Mom. Okay?  
There's something wrong with her.

She leaves.

IVY  
It's okay, Erin. I'm a mess. But  
it's okay.

Ivy puts her head down on the table and sobs.  
Erin pats her on the head.

EXT. BEACH - DAY

Jamie and Aidan walk in the sand.

JAMIE  
Come on. Let's go.

AIDAN  
Where to?

JAMIE  
You're going to meet the boys.

AIDAN  
Good. I'd like to show them a thing  
or two.

JAMIE  
No. They're going to show *you* a  
thing or two.

INT. BAR - DAY

Five boys Jamie's age, of different races, stand around a  
pool table.  
One of them CHARLIE, Jamie's age, any race.  
On the alpha-male scale with his pool cue.  
Aidan gives him the evil eye.

JAMIE

Hey guys. This guy here says he's my dad. But he's an imposter. Only looks like my dad. He's not from this planet. He's unable to eat normal food. We need to find the food black market to get him something to eat, or he'll starve. My mom's the same way.

The guys just stand there in shock.

JAMIE (CONT'D)

Come on. Let's go.

She walks off.

The guys file out to follow her.

Aidan catches up to her.

AIDAN

Thank you, Jamie.

JAMIE

Don't go fooling yourself that I actually believe Mom's Grandpa story. It's just the only way I could get them to help.

AIDAN

You are really your mom's daughter. At least the Ivy I know.

JAMIE

How's that?

AIDAN

When you two wake up, you are both truly awake.

JAMIE

No. You just forced me into it.

INT. LIVING ROOM/HOTEL MIRANDA - DAY

Ivy 1 on the sofa staring off into space.

Jamie and Aidan dump out their backpacks onto the dining room table.

A cornucopia of fruit, vegetables, fish, eggs, cheese, etc.

IVY

What on earth?!

Ivy takes an apple and chomps away at it. Charlie is there too.

Gesturing with her apple.

IVY (CONT'D)  
Who's this?

JAMIE  
Charlie. He's going to help us  
rescue Grandpa.

IVY  
Okay. Let's do it.

Ivy sits at the dining table.  
Grabs different things to stuff in her mouth.  
The others stand around not knowing what to do.

IVY (CONT'D)  
Well, don't just stand there. Sit  
down and chow down.

CHARLIE  
I'd rather go throw up.

Ivy stops eating.

IVY  
Oh, sorry. I'll do this later.  
Okay, so Grandpa George is in  
prison in a different world. We  
have to go there to rescue him. But  
it won't be easy, coz we have to  
use love to get there. Got it?

JAMIE ERIN CHARLIE  
No.

IVY  
Jamie's parents aren't here  
anymore, but we are-- we just don't  
happen to remember anything. But we  
are her parents too. Still though I  
feel more like a visiting aunt than  
a parent. But that doesn't stop  
Jamie from calling me, "Mom." So  
everything is all right, you don't  
have to worry.

CHARLIE  
That makes sense. Jamie, is there  
something wrong with your mom?

ERIN  
I don't get it.

AIDAN

I don't get it either.

IVY

Oh, for Pete's sake! Charlie sit down.

She gets up.  
Goes to get her watercolor book.  
Comes back.  
Pushes all the food away.

IVY (CONT'D)

Okay. I'm going to tell you all a little story.

They take seats.  
She opens the book to the first page.  
Holds it up for everyone to see.

IVY (CONT'D)

It all started on this day back when I was ten.

We've seen this one before.  
Aidan, green face, on the front porch swing.  
Flips the page.  
It's the one of Ivy 1 running into the bathroom.

IVY (CONT'D)

When I saw me running into the bathroom, I thought she was a ghost. But she's no ghost. She remains whole. But me and Aidan feed off the bodies of others, like zombies.

Erin stands up to get away.

IVY (CONT'D)

Relax. We eat this stuff (Gestures to the food), not human brains.

ERIN

Well, it's just as gross.

Flips the page.  
The bloody shirt on the bathroom floor.

CHARLIE

My mom is always telling ghost stories when we're on vacation.

JAMIE

Is there a way to make this less scary? Erin's only eight.

ERIN

Almost an adult, Jamie.

IVY

You're lucky we're not all at a campfire in the woods on a dark moonless night.

CHARLIE

That would be more fun.

IVY

Okay, lemme try to make it more fun. Just because we don't eat human brains doesn't mean we aren't evil.

AIDAN

Ivy, I don't think that's going to get you any laughs.

IVY

Well, what would you call it? Here we die and go to some place we don't even know and take over the bodies of those who actually belong there and kick out their souls or put them to sleep. This whatever Dark Flower bullshit and their disembodied souls floating around. Who knows where they go? Aidan. We're ghost makers. We are the evil that doesn't even know what it is.

AIDAN

I'm not dead, Ivy.

IVY

Yes you are.

She points to the bloody shirt watercolor.

IVY (CONT'D)

That's your blood, Aidan. You died somehow.

AIDAN

You're guessing.

IVY

I'm feeling.

She flips a page to one that shows the dark flower coming out of her closet.

IVY (CONT'D)

See this? (Holds it up) This is the soul I kicked out when I arrived in your world, Jaime. This is your mom's soul.

AIDAN

She doesn't look like a ghost.

IVY

She has no body to return to because I took it from her. She can only get her body back when I die. We're parasites, Aidan.

AIDAN

Okay, kids. We're evil zombie, ghost-making parasites. Any questions?

IVY

And I'm also a witch it seems.

AIDAN

Add Sleeping Beauty too. A long list of credits to our names.

IVY

How can you joke? I need to fix it. You guys can help. We rescue Grandpa, right? And then everything will be fine. Sammi said so. She knows.

JAMIE

Grandma?

ERIN

I want to meet her.

IVY

No. I dunno. That's her choice, not ours.

JAMIE

Okay. Except for one thing.

AIDAN

What?

JAMIE

Why don't you just do it yourself  
instead of turning us into evil  
zombie parasites too?

IVY

You and Erin don't exist where we  
need to go. You wouldn't be  
parasiting off anything. You would  
be breaking the cycle and helping  
to restore the natural order.

AIDAN

That sounds like a fantasy you made  
up.

IVY

I need their innocence to make it  
work.

AIDAN

Spoken like a true parasite.

Ivy sets out the book on the table with the dark flower page  
open.  
They all look at it.

IVY

Maybe I can help me.

She gets up.  
Goes to sit on the sofa next to Ivy 1.  
To the others, it seems she's gone to sit there alone.

IVY (CONT'D)

Can you help us get to Dad?

AIDAN

Who are you talking to? This is  
just you dreaming, Ivy. Don't ever  
forget you are Sleeping Beauty. And  
a beautiful Sleeping Beauty, I  
might add.

IVY

Hush. She's afraid of loud noises,  
like you.

Charlie gets up to go.

CHARLIE

Your parents are pretty  
entertaining, Jamie. Thanks for  
(MORE)

CHARLIE (CONT'D)  
having me over.

Charlie heads for the door.  
Forboding soundtrack.  
He reaches for the front door knob.  
But the door slowly opens without his doing.  
A dark flower Ivy emerges.

DARK FLOWER IVY  
Run along now, boy. And don't ever  
look back. They're plotting to take  
my children from me. Don't  
interfere.

JAMIE  
Mom!

Ivy 1 walks up to Dark Flower.  
They exchange glances.  
Becomes a stare-down.  
Dark Flower loses.  
She vanishes, like a mirror folding in on itself.  
Charlie rushes out the door.

AIDAN  
We can't do this, Ivy. We can't  
take her kids. It's a wash.

IVY  
How do we give them back?

ERIN  
I don't want to go back.

INT. IVY'S ROOM - NIGHT

Back at home, Ivy opens her closet door to peer into the  
mirror.  
Only her image there.  
She's not been taking care of herself.  
Hair unkempt.  
No makeup.  
Taps on the glass.  
Nothing.  
A look of despair.

EXT. IVY'S NEIGHBORHOOD - NIGHT

Ivy prowling at night like a feral cat.  
Stops frequently to peer into shadows amid shrubs and trees.  
Nothing to see.  
Steps into a shadow surrounding a bush.  
Crouches there.



Peering outward toward the street, like a caged beast.  
Her face looking possessed by personal demons.

INT. IVY'S BATHROOM - NIGHT/DAY

Ivy in the bathtub.  
Arm draped over the edge of the bathtub.  
In her hand a photo of Jamie, Erin, and Charlie.  
Eyes closed.  
How long has she lain there?  
Finally, the photo slips from her hand to the bathroom floor.  
Eyes open.  
Same face possessed by demons.  
Words barely leave her lips.

IVY

I *am* a witch. A bad witch.

From the soap dish, picks up a straight razor.  
The dish falls into the bath water.  
With her forearms underwater, begins slashing a wrist.  
Ivy 1 looks on with concern.  
Moody and surreal.  
The bath water fills with blood.  
Ivy passes out.  
Opens her eyes.  
Daylight streams in from a window.  
Looks at her wrist.  
No slash. Not even a scar.  
Bath water clear.  
The space where she had dropped the photo is vacant.

INT. IVY'S BATHROOM - DAY

Ivy fixing herself up in the mirror.  
She notices a black patch on the back of her hand.  
Touches it and it falls off.  
Leaves an indention on her hand, like a big pockmark.  
A part of her has died, leaving nothing in its place.

EXT. DOWNTOWN - DAY

Ivy is having a look around.  
Seems dazed. Fatigued.  
It seems to be the corporateland of her past.  
Everyone dressed in corporate casual.  
All the men and some women are open-carry.  
Other women walk around with one hand buried in their purses.  
A shot rings out.  
A woman drops to the ground.  
People scatter.  
A B23 medical team is right there to tend to the body.  
Everyone else goes back to business as usual.

Ivy rushes away.  
 Passes a coffee shop.  
 She can hear a gun battle going on inside.  
 People come rushing out.  
 Ivy runs off.

EXT. IVY'S HOUSE - DAY

Ivy arrives home.  
 Heads up the porch steps.  
 Get's a call on her cell.

VOICE

There's been another school  
 shooting. You need to come down and  
 look for Erin. We don't have time  
 for that.

IVY

Erin? How did she come to this  
 world?

VOICE

You would know better than anyone.  
 Aren't you her mother?

The other end hangs up.

IVY (TO HERSELF)

What the hell?

EXT. SCHOOL PARKING LOT - DAY

Ivy gets out of the SUV we've seen in her driveway.  
 Erin comes running up.

ERIN

Hi Mom. Let's get out of here!

IVY

Erin, what are you doing here?

ERIN

Charlie, Mom. He showed us how.  
 Come on.

IVY

Are you all in one piece?

ERIN

What do you mean?

Ivy checks Erin's hands.  
 Everything seems okay.

They get in the car.

INT. SUV - DAY

Driving in residential.

IVY

Erin. Look I'm doing everything so you can be with your real mom and dad. You should *not* be here! We need to send you back.

ERIN

No way. I'm not going.

IVY

You must. The world order depends on it.

ERIN

I don't care about that, Mom. We all voted. Zombie parents won.

IVY

Oh, gawd, Erin! What am I going to do with you?

ERIN

And Jamie. And Charlie. And Snowball too.

IVY

Who's Snowball?!

ERIN

The horse, Mom! You know that.

IVY

I absolutely do *not* know of any such thing!

They drive up to Ivy's house.  
A big white horse grazes in the grass.

EXT. IVY'S HOUSE - DAY

Ivy marches right by Snowball and heads up to the porch.  
Jamie and Charlie are there.  
Erin stops to pet the horse.  
Ivy 1 pets the horse as well.

IVY

I can't take any of this. I'm going down for a nap. When I wake up, I expect all of you to be gone. Okay? This place isn't safe for you. Do you hear me?

She goes in.

LATER

INT. IVY'S BEDROOM - DAY

Ivy gets out of bed.  
Wags a finger at the closet as she heads for the bedroom door.

IVY

You! I'm going to get you for this.

INT. IVY'S DINING ROOM - DAY

Ivy approaches the dining room table.  
A big cake on there.  
Party paraphernalia everywhere.  
On the cake are two undead figurines.  
One female. One male.  
She pokes the female with a finger.  
It slightly tips to one side.  
She looks around suspiciously.  
Erin, Jamie, Charlie, Aidan, Frances, and Klunk emerge from the kitchen.

ALL

SURPRISE!

IVY

OH, NO! Please go away!

Subdued laughter.

ERIN

Come on Mom. Have some cake and ice cream. No rat's head. Okay?

IVY

I can't.

She collapses on a seat.  
Ivy 1 in a party hat.  
Spinning a pinwheel.  
Ivy puts her head down on the table.  
Breaks out sobbing.

Whips her head up. Eyes wet.

IVY (CONT'D)

How *could* you!? Who knows how much worse it could become here? Things just keep getting worse. The kids should be safe at home!

AIDAN

This is what you wanted all along, Ivy. It may be our only window left to rescue your dad.

Ivy checks Aidan's hands.

AIDAN (CONT'D)

What are you looking for?

IVY

Nothing. It's okay.

She looks up to Aidan's face. There's a black patch.

IVY (CONT'D)

Aidan!

Ivy pulls the patch off his face, leaving a large pockmark.

IVY (CONT'D)

Look at this. Parts of us are dying, Aidan! Anyone else have these?

She holds the patch up. Apparently not, yet they all look horrified.

IVY (CONT'D)

Come here Charlie. Sit down. How did you learn to get here?

CHARLIE

After seeing the ghost, or whatever it was, I went to see the Dream Travelers. We always thought they were a crazy cult. But I went and they showed me how.

IVY

Well, you can just show them how to go back then.

CHARLIE

No.

IVY

No!?

An unspoken stand-off.

Ivy loses.

Charlie points to a black patch on Ivy's forearm.

IVY (CONT'D)

Oh, gawd!

She pulls it off, again leaving nothing: a large pockmark.

CHARLIE

You guys are falling apart.

IVY

Yeah. Let's get going. But you kids stay here in the house. How do we rescue George?

Klunk places a handgun on the table.

IVY (CONT'D)

What's this? I've seen enough of those today.

FRANCES

Jamie is going to have to do it.

IVY

No damn way! I'm the only one who gets to do that around here! What do I do then?

FRANCES

You're the one who stays here. Your safety is what's going to make it happen. Without you remaining in this world, none of this will work.

Ivy pokes at her cake with a fork.

IVY

But why Jamie? Aidan can do it.

FRANCES

Jamie can move freely without robbing other Jamie's of their bodies. At least that's the theory. Erin is too young and Charlie's interest is too remote from George to establish a good connection. Jamie's the best choice. She'll need these too.

Frances puts out a hunter's rangefinder and some little surveyor's flags on wire posts.

FRANCES (CONT'D)

Basically go to a place where the prison doesn't exist. Take some measurements with this and the flags. Position yourself. Shoot again and you wake up inside George's cell. And here are the keys to get out.

Drops them on the table.

IVY

Except for one thing.

FRANCES

What?

IVY

What's that horse doing out there?

Jamie and Erin look at each other with big grins.

JAMIE

It's grazing, Mom. That's what horses do.

IVY

You *know* what I mean.

JAMIE

Erin couldn't bear the thought of leaving Snowball behind.

AIDAN

Erin. Did you steal that horse?

Erin makes a face while smiling.

IVY

Oh, gawd, Aidan. Why do we have kids? They're monsters!

Jamie and Erin have huge grins.

EXT. IVY'S HOUSE - DAY

Ivy and Erin feed Snowball cored apples.

ERIN

You're going to spoil him with this fancy food.

Ivy and Snowball exchange looks.  
The horse looks into Ivy's eyes.

ERIN (CONT'D)

Mom?

IVY

What is it?

ERIN

What was that thing the man put on  
the table?

IVY (ABSENTLY)

A gun, sweetie.

ERIN

What's that?

IVY

It shoots people and horses too.

Ivy runs her hand through Snowball's mane.  
Ivy 1 gets into Ivy's face.

IVY (CONT'D)

What do *you* want?

ERIN

Nothing.

IVY

Hush for a minute. I'm talking to  
myself.

Ivy 1 just stands there.

IVY (CONT'D)

Well? Speak up.

She drills into Ivy's eyes.

IVY (CONT'D)

Silence. Silence. Silence. What  
does it mean?

Ivy gazes off into the distance,  
Crouches to Erin's level.

IVY (CONT'D)

Okay, then. Here it is. Erin,  
sweetie! You must tell me  
something. Why don't you know what  
a gun is?



ERIN  
Never seen one before.

IVY  
Oh.

Gets up and brushes Snowball's mane again.

IVY (CONT'D)  
Erin?

ERIN  
What?

IVY  
How did Snowball get here?

ERIN  
We told you.

IVY  
You didn't shoot him?

ERIN  
What does shooting do?

IVY  
It kills, sweetie.

ERIN  
Why would I want to kill Snowball?  
I love him.

IVY  
You *do* have a point there.

Pets Snowball.  
Suddenly, she stops short.

IVY (CONT'D)  
Oh my god, Erin! We have to stop  
them!

EXT. DRIVEWAY/IVY'S HOUSE - DAY

Ivy and Erin rush to the SUV and get in.

IVY  
Jamie doesn't know what they're  
making her do!

INT. SUV - DAY

Speeding in residential.

IVY  
Erin, tell me how you got here. I  
want all the details.

ERIN  
We came through in dreams, Mom.

IVY  
Okay. In dreams.

ERIN  
Why do you think they call it dream  
traveling?

IVY  
Something's not right here. Me,  
Frances, and Klunk have become  
death travelers.

ERIN  
Hurry, Mom.

Erin seems terrified.

EXT. PINE GROVE/PARKING LOT - MAGIC HOUR

The SUV enters a parking area near some woods.  
They get out.  
Up on a hill Jamie, Aidan, Frances, and Klunk.  
They look out over the other side.  
Erin goes running toward them.

ERIN  
Come on.

IVY  
Erin stop!

She does this.

IVY (CONT'D)  
We have to hide and watch. Come on.  
Let's go around.

EXT. PINE GROVE/STAND OF TREES - TWILIGHT

Ivy and Erin hide among trees.  
Off in the distance, Jamie and her entourage sit at a  
hilltop.

Off to the side down the other side of the hill, a maximum security prison all lit up.

IVY

Somehow they lost what it means to travel by dreams. They lost the connection. Erin?

ERIN

What?

IVY

Is that what evil is? When you lose connection?

Suddenly Jamie and the entourage get up. A conversation seems to be happening. Frances, Klunk, and Aidan head back to the parking lot.

ERIN

How would *I* know, Mom? You're the evil one.

IVY

Yeah.

Jamie moves on toward the prison by herself.

ERIN

Come on. Let's follow her.

Ivy and Erin move on behind trees to track her.

IVY

You know what it is, Erin. It's like my primitive brain is taking over.

Jamie stops.

They stop.

Jamie gets out the rangefinder and two surveyor's flags.

Plants a flag where she stands.

Holds the rangefinder up to her eyes, pointing at the prison.

The rangefinder beeps.

Walks about ten feet to her right.

Plants the other flag.

Uses the rangefinder again.

It beeps.

Gets out the gun.

IVY (CONT'D)

Jamie! Stop!

Ivy and Erin run off to join her.

JAMIE  
 Mom, what are you doing here?  
 You're going to mess everything up!

IVY  
 Give me that thing!

Ivy just swipes the gun out of her hand and lobs it off far into the trees.

JAMIE  
 No, Mom!

Ivy sits down on the grass.

IVY  
 Come on. Show me how you got here.

Erin sits.

JAMIE  
 We can't show you, Mom. We just have to do it.

IVY  
 Okay. Let's do it.

JAMIE  
 No, Mom. They said you have to stay here or it won't work.

IVY  
 I don't think so. Let's do it.

JAMIE  
 If you say so.

IVY  
 I do say so. That gun would kill you, Jamie!

Jamie sits on the grass.  
 Ivy 1 sits there too.

JAMIE  
 Come on, Erin. You start. This only works if you stop thinking.

Erin closes her eyes.

IVY  
 I dunno if I can do that.

ERIN

I'm dreaming already. I can feel it.

JAMIE

Just do and repeat everything we say.

Ivy closes her eyes.

IVY

I'm dreaming already. I can feel it.

JAMIE

We're going someplace we've never been before. To a place where there are no prisons.

IVY

We're going someplace we've never been before. To a place where there are no prisons.

ERIN

I can feel it.

IVY

I can feel it.

JAMIE

I can feel it.

ERIN

You may open your eyes now.

They look around.  
Everything is the same.

JAMIE

It's you, Mom. Turn off the thoughts.

IVY

How?

JAMIE

Just go airhead.

IVY

You mean I have to laugh and giggle?

She does this.

JAMIE

That's pretty cute, Mom. But that's not what airhead is. Airhead is a way of life.

IVY

Oh please.

JAMIE

Come on, Mom.

IVY

Okay. Hush. Lemme try.

She closes her eyes.  
Shooting stars above.  
Atmosphere shift to the dreamy side.  
The prison is gone.

JAMIE

Good. The flags are still here.  
They said it wouldn't work if the flags vanished.

Jamie gets up and runs down toward where the prison once was.  
The others follow.

JAMIE (CONT'D)

Wow! You did it!

IVY

How did you know the prison wouldn't be there?

JAMIE

I'm special, Mom.

Jamie dances around like a princess.  
Jamie stops and turns around.  
Lifts the rangefinder to her eye.  
Points it back toward the flags.  
One flag, then the other.

JAMIE (CONT'D)

The hardest part is to stop thinking.

Looking at the rangefinder screen, she moves her body this way and that.  
Forward, backward.  
Right, left.

IVY

I never knew airhead.

JAMIE

Hope I'm doing this right. This is supposed to land me right where the front gate was.

The rangefinder beeps at her.  
She stops moving.

JAMIE (CONT'D)

I think this is it. Now we gotta find where Grandpa is.

She gets out a map of the prison.  
There's an X on one of the cells.  
She points to it.

JAMIE (CONT'D)

See this? That's his cell. They already know the coordinates.

She points to hand written numbers on the map.  
Plants a third flag where she stands.  
Walks forward.  
The others follow.  
She points the finder back at the flag.  
Zig zags around until the numbers on the finder match the numbers on the map.  
It beeps again.

JAMIE (CONT'D)

Now I'm standing in the center of Grandpa's cell.

IVY

Give me the key. I'm going in.

JAMIE

No, Mom. Not you. Frances says you are the glue that holds this all together.

IVY

If that were true, we wouldn't be here. Would we? What about security?

JAMIE

Cameras everywhere. But they had the vending machines spiked.

IVY

Vending machines?

JAMIE

The operators are always using the vending machines. They should be asleep when you get there.

IVY

Okay. You two go back up to the flags. Wait for me and Grandpa.

JAMIE

Stand where I am, or you could land inside a wall and die.

They exchange places.

IVY

Get going. See you soon.

Jamie hands the key over.  
They head out.  
Ivy closes her eyes.

JAMIE

Be careful, Mom. Don't move from that spot.

Those words seem to ring in her ears.  
Ivy 1 looks on.  
But while trying to trance herself into a dream, she weaves around.  
Ivy 1 tries to steady her.  
But it's no use.  
Ivy collapses on the ground.  
She vanishes.

INT. GEORGE'S CELL - NIGHT

Ivy opens her eyes.  
She's in.  
Sees George lying on a bunk bed.  
She stands.

IVY

Dad.

George sits up, startled.

GEORGE

Dear, how did you get in?

IVY

Never mind that. Let's go.



GEORGE  
Am I dreaming?

IVY  
Yes.

She unlocks the cell door.

INT. PRISON SECURITY DESK - NIGHT

Video monitors everywhere at a desk.  
Security guard seated.  
Takes a swig of coke.  
Goofing off on his cell.  
On one of the screens, Ivy and George head down a hallway.  
Guard looks up.  
Things are getting blurry for him.  
He leans in for a better look.  
Though seeming like ghosts from his viewpoint, he sees them.  
Wavering as he reaches for a red alarm button.  
Passes out while hitting it.  
Alarm bells and buzzers go off.

EXT. PINE GROVE - NIGHT

Ivy and George run up the hill toward Jamie and Erin.  
Searchlights go on.  
Loud buzzers and horns.  
One searchlight lands on Jamie and Erin.  
They dart off into the trees.  
All the lights scan the trees allowing Ivy and George to go  
on undetected.  
Jamie and Erin dart among the trees dodging lights.  
Eventually encounter Klunk.

KLUNK  
Come on. This way.

They head off deeper into the trees.

EXT. PINE GROVE/PARKING LOT - NIGHT

Ivy and George arrive at the parking lot.  
Frances isn't there.  
Only Ivy's SUV remains.

IVY  
Where are they!?

They get in and peel off.

INT. SUV - NIGHT

Ivy drives along the woods.  
Looks for signs of Jamie and Erin.  
Up ahead tail lights parked on the roadside.  
Klunk, Jamie, and Erin dart out of the woods.  
Get into the car.  
It drives off.  
Ivy follows.  
Her cell rings.

JAMIE

What happened back there? Is your  
car gassed up? Frances wants to  
know.

IVY

It's pretty good.

JAMIE

Just keep up with us. We have to  
run.

Hangs up.

GEORGE

Who was that?

IVY

Your granddaughter. One of them.

GEORGE

You've been busy since I went to  
jail.

EXT. ROADSIDE - NIGHT

The cars speed off.  
A storm is brewing.

INT. SUV

Heavy rain.  
Windshield wipers.  
Windshield partly fogged.  
Dark Flower Ivy up ahead walks down the middle of the road in  
Ivy's direction.  
Slams on brakes.

EXT. ROADSIDE - NIGHT

Car skids off into a ditch.

INT. SUV - NIGHT

IVY  
Dad! You okay?

GEORGE  
I think so.

Dark Flower comes alongside Ivy's window.  
She rolls it down.

DARK FLOWER IVY  
I'm taking my kids back. You stay  
here.

Dark Flower vanishes, like a mirror folding in on itself.

GEORGE  
This is what they call lucid  
dreaming, I think.

IVY  
Is it? All I know is I'm not  
staying here!

GEORGE  
I have something to tell you.

EXT. ROADSIDE - NIGHT

Ivy maneuvers the car back onto the road.  
Speeds off.

INT. SUV - NIGHT

Driving along.

GEORGE  
B-23 betrayed us, dear.

She gives him a knowing look.  
Tail lights again.  
Stopped in the middle of the road.  
She pulls up behind Frances's car.  
Dark Flower is there.  
Ivy and George get out.

EXT. ROADSIDE - NIGHT

Dark Flower with a grand gesture sweeps away the kids.  
All like mirrors folding in on themselves.  
Ivy comes around to Frances's window.

George follows.

Ivy gets swept up as well, leaving George and the others behind.

INT. DINING ROOM/IVY'S HOUSE - NIGHT

Dark Flower Ivy, Aidan, Jamie, Erin, and Charlie at a dinner table.

Shadows seem heavy, yet vacant of any substance.  
Only fragments of faces, hands, arms, and objects.  
Ivy seems to be an observer that no one notices.  
Images seem vague, like a half-realized dream.  
They all have plates full of crawling things and worms.

AIDAN

Just calm down for once.

DARK FLOWER IVY

No. I will *not* calm down! Don't even go there, Aidan. It pisses me off. The washer is under warranty. They can fix it!

AIDAN

They cannot fix it because the warranty doesn't cover the motor.

Is he playing tricks?  
Trying to get her angry?

DARK FLOWER IVY

What *is* a washer but a motor that spins? That's all it is! You need to get tough with them and make it happen!

AIDAN

I can't do that.

DARK FLOWER IVY

You can't or you won't? Erin, why aren't you eating your worms?

ERIN

It's too many, Mom.

DARK FLOWER IVY

You will get no dessert if you don't finish your worms.

Ivy observes her counterpart's petty behavior with concern.

AIDAN

She's doing her best. Just a few more bites, Erin.

DARK FLOWER IVY

You stay out of this, Aidan. This has nothing to do with you! What do you know about nutrition?

Erin tries and fails to take a bite of worms. Jamie and Charlie just keep their heads down, eating. Aidan observes this and gloats with shimmering eyes. He's turned the kids against their own mom. This setting is too unstable and tenuous to last. Everything fades to nothing including the observant Ivy.

EXT. ROADSIDE - NIGHT

Ivy reappears at Frances's car standing next to George.

FRANCES

They're gone, Ivy. Your children are gone! I'm sorry.

IVY

They deserve better.

Lights from behind.  
Squad car.

FRANCES

Here they come.

AIDAN

Get in!

They do this.  
Car speeds off.

INT. FRANCIS'S CAR - NIGHT

But the squad car comes up right on their tail.

FRANCES

There's no way I can outrun them.

IVY

Just keep going. We're getting out of here. It's time to pay her a visit.

GEORGE

Who?

Ivy closes her eyes.

EXT. ROADSIDE - NIGHT

The two cars speed off into the storm.  
Lightening in the distance.  
Suddenly a rift across the sky.  
A blizzard snow comes gusting in from a gaping hole in the  
night sky accompanied by a sonic boom.

INT. SUV - NIGHT

Snow everywhere.  
Coming down fast.  
Frances sees nothing but snow in her rearview mirror.  
No cop car flashing lights.  
Her car bogs down into a snowdrift.  
They can go no further.  
Frances puts it into reverse.  
The car can only back out of the drift before it stops.  
Wheels whirring.

FRANCES

Where are we? There's not even a  
road out there.

It's true.  
Just snow and pine trees.

IVY

I was trying to connect with Jamie  
and Erin's mom. We gonna try again.  
Everyone hold hands this time.

FRANCES

We have to kill all of us to make  
it work.

IVY

No. There's another way. Just hold  
hands.

They do this.

IVY (CONT'D)

I'm dreaming already. Close your  
eyes and stop thinking. We're going  
where the Summer beach sun shines  
forever warm. The sunlight  
shimmering across the ocean before  
us. We have arrived. You may open  
your eyes.

Now the windshield is totally covered with snow.  
 Frances turns on the wipers.  
 It's all dark and blizzardy out there.

IVY (CONT'D)  
 It's not working.

Klunk gets out another gun.

IVY (CONT'D)  
 Oh, no. We're not even doing that.  
 It just makes things worse. Next  
 time, we could be in a forest fire  
 or a flood.

AIDAN  
 What then?

FRANCES  
 Let's get out and have a look  
 around. Maybe we can spot a town or  
 cabin lights.

IVY  
 Dad. You stay here. Keep warm.

The others get out.

EXT. SNOW MOUNTAIN - NIGHT

None are dressed for this weather.

AIDAN  
 Let's split up. Head for high  
 ground. The snow is thinning out.  
 Maybe we can see something.

FRANCES  
 Five, ten minutes max. We can't be  
 freezing out here. Go in pairs. Me  
 and Klunk this way.

They move out in different directions.  
 It's quite a trudge for Ivy.  
 She wears ordinary shoes.  
 She keeps slipping.  
 Lands in the snow.  
 She's not getting very far.  
 She's cold.

IVY  
 I can't keep up, Aidan. You go on.

Aidan continues onward.

INT. FRANCIS'S CAR - NIGHT

Ivy has returned to the car.  
The others start to return.  
Frances and Klunk shake off snow before getting in.

IVY  
Where's Aidan?

KLUNK  
I thought he was with you.

IVY  
Oh, no!

FRANCES  
Y'all stay here and keep warm. Me  
and Klunk will go. Just follow his  
tracks.

IVY  
No. Anyone have good shoes or  
boots? Give them to me.

Frances has awesome hiking boots.  
She takes them off.  
Passes them over to Ivy.

IVY (CONT'D)  
Sweaters? Anything?

FRANCES  
Space blankets in the trunk.

IVY  
You are saving lives, Frances.  
Thank you!

EXT. SNOW MOUNTAIN - NIGHT

Ivy and Klunk dig in the trunk.

IVY  
Look at this.

She holds up a flare.

KLUNK  
Grab it.

LATER

Klunk ahead of Ivy trudging up a hill in their space  
blankets.



Snow-covered depressions in the snow look like human tracks.  
They follow these.

KLUNK (CONT'D)  
Here we are again, Ivy.

IVY  
What do you mean?

KLUNK  
Doesn't this seem familiar to you?

IVY  
I dunno know what you mean.

KLUNK  
Yes, you do. Once more we're having  
to save Aidan.

IVY  
Yeah.

KLUNK  
And why is that, Ivy? It's because  
of you.

He stops.  
Turns with his gun pointing at Ivy.

KLUNK (CONT'D)  
I'm glad I finally got you alone.

IVY  
Klunk, what are you doing!?

KLUNK  
I'm tired of you always putting  
Aidan's life in danger. This ends  
now.

He cocks the trigger.

IVY  
I'm sorry I made you kill Dima,  
Klunk. Maybe I'm a bad person. If  
you think so, go ahead and shoot. I  
don't deserve to be in your life.

KLUNK  
You've lost your marbles, Ivy. And  
that makes you dangerous.

There's a stare-down.  
But he uncocks the gun.  
Turns and moves on.

KLUNK (CONT'D)  
Come on, Ivy. Let's just find him.

Snorting sounds in the distance.

KLUNK (CONT'D)  
A bear.

IVY  
Don't they hibernate?

KLUNK  
They should. But nothing's as it  
seems anymore.

IVY  
I need to make everything better  
somehow, Klunk.

KLUNK  
You're not long for this world if  
you don't.

They come upon a big brown bear pacing near a tree.  
Aidan is up there.

KLUNK (CONT'D)  
Pass me the flare.

He pops the top off and ignites it.  
Throws it at the bear.  
It hits him.  
He's startled.  
He sees its shooting flames.  
Runs off.  
Aidan jumps down.  
They take off.

INT. FRANCIS'S CAR - NIGHT

Aidan sits in the front passenger seat.  
Shivers in his space blanket.  
Heater motor on full blast.

KLUNK  
Another few minutes and you'd be a  
goner.

AIDAN  
A bear is going to tell you what  
death means.

FRANCES

Now what? The heater won't last long.

AIDAN

Maybe things will warm up in the morning.

KLUNK

I wouldn't count on it.

He gives Ivy a cold stare.

LATER DAYBREAK

The gas gauge is on empty.  
 No heater blower.  
 Windows covered in snow.  
 In the back seat just human forms under space blankets.  
 All five of them huddled together.  
 A blast of air outside clears the windshield.  
 Only Ivy seems conscious enough to look out.  
 Dark Flower is out there with a huge bonfire going.  
 She looks straight into Ivy's eyes.  
 Ivy moves others aside as she gets out of the car.  
 The others slowly rouse and follow.

EXT. SNOW MOUNTAIN - DAY

Everyone warms themselves by the fire.  
 Dark Flower passes out coats for them.  
 Everyone has black patches on their faces.  
 Some of them are falling off by themselves.

DARK FLOWER IVY

Not to kill you with this storm.  
 Just to teach you a lesson. Don't mess with me. Okay?

IVY

Got it. Sammi said you will help me.

DARK FLOWER IVY

Sammi flies in her own orbit.

IVY

And yet she shines down on all of us, like the moon.

Dark Flower takes up a tea kettle at the fire and cups.  
 Hands them around and pours tea.

DARK FLOWER IVY  
I'm not helping you. Help with  
what?

IVY  
Make everything better again.

DARK FLOWER IVY  
I've done that. Got my kids back.  
I'm leaving. You can go wherever  
you want now. Just don't let the  
kids find you. Children need their  
parents.

IVY  
Not *you*, they don't!

DARK FLOWER IVY  
What kind of shit are you talking?

IVY  
I don't say anything. You already  
know what I mean.

DARK FLOWER IVY  
I don't.

Puts down the teapot.  
Dark Flower vanishes, like a mirror folding in on itself.

IVY  
Come on guys. Let's get out of  
here.

AIDAN  
Where to?

IVY  
Somewhere none of us live. Go  
hibernating like bears. We can't  
keep chasing souls out of their  
bodies.

AIDAN  
What if the bears refuse to  
hibernate?

IVY  
I don't know, Aidan. But we must  
dream it, Aidan. We're dream  
travelers. Remember?

AIDAN  
Just don't think about forest fires  
and floods, Ivy.

IVY

I'm always thinking. It doesn't do any good.

She pulls out her pendant half around her neck.

AIDAN

Maybe Sammi got it wrong. What if these are for something else?

Aidan pulls out his. They join them together.

IVY

These are for when we get separated.

AIDAN

Then why the scorpion?

They look at the black onyx scorpion inlay in silver. Its turquoise eyes stare up at them.

IVY

Aidan, these are for calling the Black Scorpion.

AIDAN

How do you know?

IVY

The secrets, Aidan! Sammi said there were secrets. They're inside me! Come on, Aidan. Let's call up Black Scorpion!

AIDAN

Oh, gawd, Ivy. Why do you even think of such things?

KLUNK

If this turns out to be nonsense, Ivy, I'll make sure there's nothing left of you.

IVY

If this turns out to be nonsense, there will be nothing left of any of us. She will save us, Aidan. Black Scorpion will save us!

She looks around.  
Where's Ivy 1?

IVY (CONT'D)

I don't even know where I am anymore.

GEORGE

Dear, you are living inside your own little world. You're in a self-induced coma at home in your bed.

IVY

No, Dad. I don't believe you.

GEORGE

I brought you cookies.

He passes out cookies to the others.  
Klunk takes a bite of his cookie.

KLUNK

Yurm!

IVY

Let's call up Black Scorpion!

Ivy and Aidan stand facing the fire.  
Arms outstretched joining the two pedant halves.  
Ivy closes her eyes.

IVY (CONT'D)

The Black Scorpion weaves the universe with her claws and stinger. But her universe is ripping apart and must be mended.

Frances ventures to take Ivy's other hand.  
Ivy tries to pull away.  
Frances won't let her.

IVY (CONT'D)

Why you do that?

FRANCES

Do you even know a mother's touch?

Klunk isn't taking anyone's hand.  
But he lines himself up with the others around the fire.

IVY

Come to us now, Black Scorpion.  
Come to us.

Dark Flower, Jamie, and Erin join in.  
Almost completing the circle around the fire.  
This leaves only George.  
He finishes his cookie and joins the others.

Snowball is over there looking iconic against the white snow. Like some theatrical deus ex machina, a gigantic black scorpion descends from the sky. Its claws snapping. Its tail arching menacingly. It transforms into a visage of an old lady, looking like a much older version of Sammi (played by the same actor). With a disapproving look, she slowly casts her weary eyes over the group of awestruck travelers.

BLACK SCORPION

I am Black Scorpion. I come to you as you would have me, but I wish not to stay long in your presence.

Her voice dry and haggard.

BLACK SCORPION (CONT'D)

Your language hurts my ears and it drains my energy to speak it.

She almost whispers.

BLACK SCORPION (CONT'D)

I wove the universe with my black claws and stinger.

She gestures to the blanket appearing behind her, stretching across the entire sky. Tattered and ripped.

BLACK SCORPION (CONT'D)

In the beginning, all was ruled by demons. I am one of those demons.

She takes a moment to let this sink in.

BLACK SCORPION (CONT'D)

But I rebelled against the others. I created my children and wrapped them in a blanket to protect them. But this only made the other demons angry. So I created a dream thread in the weaving to allow some of the demons to escape. A truce was called. But my children also became rebellious and wanted only to break free. They pulled at the stitching that held the worlds apart and crossed through the barriers to the other side, unleashing all the demons. Once free, they set my naive children against one another.

She pauses to give the little group a concerned look.

BLACK SCORPION (CONT'D)

My children were in search of something they never had. They called it, "love." Such a strange word. It had a hold on them so powerful they could not shake it. They ripped apart my fabric just to be close to it. Nothing else mattered to them. It was all they held dear to their lives.

She pauses here.  
Gives Ivy the evil eye.

BLACK SCORPION (CONT'D)

Now if you will excuse me, I have repairs to do. But it won't do any good if you continue to rip at my stitching.

IVY

What will happen to the kids?

BLACK SCORPION

I can't help you there. Fixing the frayed ends will end their existence for you.

IVY

You could leave some ends undone.

The Black Scorpion vanishes.  
Jamie and Erin go to greet Ivy as Dark Flower looks on.

JAMIE

Will she let us live?

IVY

I'm not your real mom. She is.  
(Gestures to Dark Flower.) She gave birth to you, not me. She raised you to be good people, not me.

JAMIE

We raised ourselves, Mom.

DARK FLOWER IVY

Don't call her that, Jamie.

Dark Flower Ivy now crouches and begins doodling in the snow with a stick.  
She finally stands and gestures to the blanket stretched across the sky.



DARK FLOWER IVY (CONT'D)

That's pretty creative of you. But you guys are falling apart. You'd better come up with something before everything decomposes.

GEORGE

We have to get Sammi back, Ivy.

IVY

Sammi's got nothing to do with this. She chose to leave us. That's her choice, not ours.

GEORGE

It's got everything to do with her, Ivy. It's not about me or Aidan.

IVY

It *is* about Aidan. That witch (pointing to Dark Flower) put me to sleep and Aidan *will* wake me with just one kiss.

DARK FLOWER IVY

That's so not true. You put yourself to sleep.

AIDAN

Ivy, you took our souls from us. Now you must return them. You must restore our lives.

IVY

I don't think you understand what you're asking me to do, Aidan.

AIDAN

I think I do.

IVY

I have a confession to make, Aidan. I started all this when we were kids. What do you remember about those days?

AIDAN

I remember you were always weird.

IVY

I painted your face green. Remember that?

AIDAN

Yes.

IVY

You said it made you look dead and later that night you died.

AIDAN

No. I didn't die. Why do you keep saying that?

IVY

Yes, you did, Aidan. Can't you feel it? The kids made us know what dream travel really is. But the night you died, I turned dream travel into death travel. Ripped Black Scorpion's blanket to shreds and sent you to another world where you could be safe. Corporateland, Aidan. You've always been a traveler. But in my world, you don't exist anymore. You're dead, Aidan.

She looks down in the snow.

IVY (CONT'D)

I'm sorry, Aidan.

AIDAN

There's nothing to be sorry about, Ivy.

IVY

But where are your souls? Oh, how do I do this by myself?

DARK FLOWER IVY

You expect me to help. You think Black Scorpion is going to save you. You need to act now!

IVY

Umm. Umm. I can't do it!!!

JAMIE

Oh, Mom just try. Or try not trying. Stop thinking!

IVY

But I'm just a sick girl sleeping at home in bed!

JAMIE

Stop it, Mom. You all are dying  
before our eyes.

Ivy grabs Aidan and kisses him.  
There's a huge expanse of light.  
Now a video screen stretching across the sky replaces the  
blanket.  
There's a woman sleeping in her bed.

IVY

Take a look! That is Klunk's mom  
sleeping peacefully because she  
knows her son is safe!

The image changes.  
Now we see Frances' mom sleeping in her bed.

IVY (CONT'D)

Take a look! This is Frances' mom  
sleeping peacefully because she  
knows her daughter is safe!

The image changes.  
Now we see Sammi sleeping in her bed.

IVY (CONT'D)

Take a look! This is *my* mom  
sleeping peacefully because she  
knows her daughter is safe!

The image changes again.

IVY (CONT'D)

Take a look! This is Dima's mom  
sleeping peacefully because she  
knows her son is safe. Her son is  
safe now! Do you hear?

DARK FLOWER IVY

My body needs me now. Don't any of  
you go messing anything up, or I'll  
be back and I may not be too happy  
to see you.

IVY

I'm not finished! Take a long last  
look.

Now Aidan's mom.  
But she's sitting up in bed.  
Her arms folded around her knees in a fetal position.

IVY (CONT'D)  
 This is Aidan's mom, grieving over  
 the loss of her son.

Ivy turns to gaze into Aidan's eyes.  
 He casts his eyes to the ground.

DARK FLOWER IVY  
 Is that all?

IVY  
 How would *I* know? The threading  
 extends beyond my vision.

Dark Ivy vanishes amid a massive wave of snow and black fire.  
 Leaving Jamie and Erin behind.  
 Ivy 1 approaches the remaining crowd.

IVY 1  
 You will all need to follow me now.

She turns to go.

EXT. CHILD IVY'S BEDROOM - DAY

Child Ivy is lying in bed. She opens her eyes. Young Aidan  
 stands at her bedside.

CHILD IVY  
 Did you just kiss me?

YOUNG AIDAN  
 You've been out for so long, we  
 didn't know if you'd ever wake up.

CHILD IVY  
 No, Aidan. I'm still dreaming in my  
 little world.

YOUNG AIDAN  
 I just came to say goodbye, Ivy.

CHILD IVY  
 Thank you, Aidan.

YOUNG AIDAN  
 For what?

CHILD IVY  
 Since when did a zombie ever kiss  
 another to return her to life?

EXT. IVY'S FRONT PORCH - MAGIC HOUR

The adult Ivy at the flower box on her porch.  
 Adult Aidan on her porch swing.  
 Pansies in the flower box.  
 This time from the pansies, she pulls out a black scorpion,  
 not an earwig.  
 It's not acting defensively.  
 Shows it to Aidan.

IVY  
 Now *that's* bravery!

AIDAN  
 Not hardly. She's an old friend  
 now.

George, Jamie, Erin, Charlie, Frances, and Klunk on the  
 porch.  
 Ivy looks at them.  
 Everyone appears healthy.

IVY  
 How are you all here? Your mom is  
 missing you.

JAMIE  
 Black Scorpion, Mom.

ERIN  
 But where's Dad? We need to go back  
 and get him.

Ivy points to the porch swing.  
 Aidan is there swinging.

IVY  
 He's right there. For me, that's  
 where he'll always be.

ERIN  
 I don't see him.

IVY  
 You don't have to, Erin.

Erin looks at the empty porch swing.  
 Then stares off into space.  
 Ivy 1 standing on the sidewalk near the porch.  
 Snowball grazing behind her.  
 Her body begins to transform into a wispy column of smoke.  
 As this happens, she rushes to Ivy.  
 The remaining smoke then merges into Ivy's body.  
 Her hairstyle now as Ivy 1.

Aidan gets up from the swing.

AIDAN

I need to go check on my mom.

No one seems to notice him.

He crosses over to his porch.

Solemnly scans the party on Ivy's porch and goes in.

Before receding fully into the house, his image, behind the screen door also transforms into a column of wispy smoke, which then dissipates into thin air.

The sun low in the sky.

Casting ghostly dappled shadows on their faces, tree leaves moving in the breeze.

Coos of mourning doves and the distant chiming of clock tower bells.

INT. IVY'S BEDROOM - NIGHT

Ceiling fan spinning.

Ivy awake lying in bed.

She turns to look at the closet.

Gets up.

Goes to the closet.

Slowly opens it.

Dark Flower emerges from the mirror.

DARK FLOWER IVY

I told you I'd be back if you messed things up.

IVY

I haven't messed up anything.

DARK FLOWER IVY

Go home, Ivy.

IVY

Dad said *this* is my home. I have to accept that.

DARK FLOWER IVY

Home is where you feel it is.

Dark Flower too starts to become a wisp of smoke.

Ivy watches for a beat or two but then steps into the smoke where it absorbs into her body.

INT. SAMMI'S DWELLING - NIGHT

Ivy stands in a doorway of a tribal-looking dwelling.

Fire at the hearth.

The familiar blanket on the bed.

Sammi at the hearth singing and playing her guitar.

She senses something.

Stops playing.

Turns to face Ivy, Jamie, Charlie, Erin, and George with Aidan in the back.

Aidan is separated from the others almost mythically in streaming sunlight and in his own pool of light.

Is he really there (happy ending), or is he abstracted as Ivy's memory of him?

FADE TO BLACK.