

AUNT CHLOE

A Journal of Artful Candor

ISSUE 2022

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"THE REPLACEMENTS"

FADE IN:

INT. KITCHEN - DAY

A pot of eggs boils on the stove. A brown fingernailed hand turns the stove off, then gently spoons each egg into a bowl of ice water.

MAGGIE 1 (O.S.)

Sunday breakfast!

MAGGIE 1 (mid-late 30s) sets the table, her back turned to the kitchen door. She pours a glass of orange drink at each of four place settings.

JOHNNY (mid-late 30s) appears, dressed in his church best. He kisses Maggie 1 from behind, then opens the fridge, pulling out the milk and taking a swig from the jug.

MAGGIE 1 (CONT'D)

Uhn-uh, stop that, Johnny.

JOHNNY (TO MAGGIE)

Just making sure them eyes in the
back of your head still were 20/20.

He puts the milk back.

JOHNNY (CONT'D)

Where is that boy? (yelling) Sonny!

SONNY (8 years old, cherubic) stumbles into the kitchen sleepily. His pants are unzipped, his tie is crooked, his hair isn't brushed smoothly to his head. We see Maggie 1 from behind as she tries to make Sonny presentable: she rubs Vaseline on his face and brushes his hair before pushing him gently towards Johnny, who works on re-tying his tie.

MAGGIE 1

I'm not gon' be late for church
again! Not on fourth Sunday!

JOHNNY

Come on, Lorraine!

No response to either of their calls. Maggie is just about to open the kitchen door when LORRAINE (12 years old) trots into the kitchen. She's holding a compact mirror up to her face, carefully studying her hair, trying to make sure every curl is in its proper place. She sits at the table without looking away from the mirror.

2.

2.

MAGGIE 1

I told you, you need to wake up earlier if you're gonna put your hair in rollers at night.

LORRAINE

I know, I'm sorry. My hair was just fighting me this morning.

Maggie 1 pulls a comb out of her apron pocket, helping to fix Lorraine's hair from behind.

MAGGIE 1

Here, let me see.

Lorraine holds the mirror up, watching Maggie 1's hands work their magic.

When she's finished, Maggie 1 leans down to give Lorraine a kiss on the cheek. Lorraine goes to return the kiss, then SCREAMS and JUMPS AWAY, startled, when she sees her Mother's face in the mirror. Maggie 1 has been replaced with an entirely different actress.

MAGGIE 2 (mid 30s) is taller than Maggie 1, with shorter hair and colder eyes. Sonny and Johnny, who were occupied with Sonny's tie, turn to watch the commotion.

MAGGIE 2

Well, if you didn't like it, you coulda just said that.

Lorraine pulls away violently, knocking over her glass of orange drink, which spills all over her dress.

MAGGIE 2 (CONT'D)

Goodness gracious, child, what's gotten into you??

LORRAINE

You... you're not... my Mama...

MAGGIE 2

What? What are you talking about?

Maggie 2 reaches to touch Lorraine, but the girl retreats again, terrified. Johnny steps in between the two.

JOHNNY

Rainey, what did you just say?

LORRAINE

(whispering) Daddy, look at her. Just look! That's not her. It's not Mama, it's a stranger!!

3.

3.

Sonny starts crying.

SONNY

Yes, it is, Raine! It is Mama!! Why do you always do this?

Johnny hugs Lorraine.

JOHNNY

It's okay, Rainey. It's alright. Just sit down and finish your breakfast, okay? I'll get you some more juice. How about that?

Johnny helps Lorraine sit back in her chair. He and Maggie 2 huddle together, standing in the light of the open fridge.

JOHNNY (CONT'D)

(under his breath) Call Dr. Morrison, see if he'll see her on a Sunday.

Maggie 2 picks up the phone and dials.

The couple continue speaking in hushed tones, but we can't hear what they're saying. Lorraine pushes the boiled egg around her plate with a spoon.

INT. DOCTOR'S OFFICE - DAY

Lorraine, in her same stained dress, sits on an examination table, swinging her legs nervously.

DR. MORRISON (male, mid-late 60s) can be seen through the cracked door, talking to Maggie 1 and Johnny.

DR. MORRISON

Well, Maggie, I'm not sure it will
get better... it's a very delicate
thing we're dealing with, here.

Maggie 1 grabs Johnny's arm. He holds her as Dr. Morrison continues speaking, too low to be heard clearly.

We see a pain scale chart on the wall—it displays a range of faces from anguish to happiness. Lorraine studies it for a moment, then begins practicing a smile, using the metal paper towel dispenser to get a glimpse of her reflection.

Then we catch a glimpse of an eye chart, the kind they use to test vision. The letters are blurry and rearranging themselves on the white background. They eventually stop, spelling out "REMEMBER ME" in the shape of a pyramid.

4.

4.

Dr. Morrison, Maggie 1, and Johnny shuffle into the examination room. Dr. Morrison leans on the table, next to Lorraine.

DR. MORRISON (CONT'D)

Now, Lorraine, I have a very
important question to ask you, one
more time. I want you to go slowly,
and really think.

Dr. Morrison turns to look at Johnny and (a swapped out)
Maggie 2, who are holding each other ~~nervously~~.

DR. MORRISON (CONT'D)

Do you know the woman standing
behind me?

Lorraine is silent, closing her eyes a moment.

LORRAINE

Yes.

DR. MORRISON

You do? Good. And who do you think

she is?

Lorraine glances at the pain chart one more time, then back at her family. She smiles.

LORRAINE

Dr. Morrison, are you trying to
trick me? That's my mama.

Maggie 2 cries out in relief, rushing over to embrace Lorraine. Lorraine hugs her back. Johnny wipes his eyes with the heel of his palms, then shakes Dr. Morrison's hand.

Lorraine looks at herself again in the dispenser. For a moment, she lets her smile drop.

INT. CONFESSIONAL - DAY

Lorraine is dressed in a Catholic School uniform, sitting in a confessional, holding a sandwich in her lap. She does not eat it.

A priest, FATHER KNIGHT (60s) opens the door to the confessional, entering from the other side. The two speak through the veil.

LORRAINE

Bless me Father, for I have sinned.
It has been... this is my first
confession.

5.

5.

FATHER KNIGHT

Ah, welcome then.

LORRAINE

I... don't really know how this
works.

FATHER KNIGHT

Well, you can start by telling me
what it is you're seeking to be
forgiven for.

Lorraine pinches off a bit of her sandwich crust.

LORRAINE

Oh, right. Um, well... I lied, I...
I have not been honest.

FATHER KNIGHT

I see. And who did you lie to?

LORRAINE

The people I love most.

FATHER KNIGHT

Mhmm. And what do you think prompted this dishonesty.

Lorraine drops the crumb on the ground.

LORRAINE

I... I love them. I don't want them to worry, or be afraid, or think I don't remember who they are.

Father Knight remains silent.

LORRAINE (CONT'D)

I guess I'm wondering... Is it always better to tell the truth, even if the only one being hurt by the lie... is me?

FATHER KNIGHT

And what makes you believe you're the only one being hurt?

Lorraine picks at her sandwich a bit more.

LORRAINE

I just know.

6.

6.

FATHER KNIGHT

Yes, I understand that. But sometimes what we know is not the full picture, yes?

Now it's Lorraine's turn to be silent.

FATHER KNIGHT (CONT'D)

'Dear Children, let us not love with words or speech, but with actions and in truth.' 1 John--

LORRAINE

(interrupting)

3:18.

FATHER KNIGHT
You know the word.

LORRAINE
Yes.

FATHER KNIGHT
Then I think you may already know
what to do.

LORRAINE
I do.

FATHER KNIGHT
It's clear that you love your
family, your parents. It's up to
you to decide what kind of love you
need to give them.

Silence.

FATHER KNIGHT (CONT'D)
Does that make sense, my child?

Again, no response.

FATHER KNIGHT (CONT'D)
Hello?

Father Knight exits his side of the confessional. He walks
around to the other side; the door is open, Lorraine is gone.

Half a sandwich sits on the chair. INT. CHAPEL - CONT.

MRS. JOYNER (O.S.)
You just missed her.

7.

7.

We see MRS. JOYNER (late 70s, pretty, stern-eyed), sitting
comfortably in a pew a few rows back from the altar, pointing at
the door to the chapel.

Father Knight sighs, then what remains of the sandwich.

FATHER KNIGHT
I guess I should--

MRS. JOYNER
I won't tell a soul.

Mrs. Joyner nods knowingly. Father Knight takes a big bite.

INT. KITCHEN - DAY

Lorraine sits at the kitchen table, nibbling the end of a bright yellow pencil. Her math homework is laid out in front of her, her backpack sitting in the chair next to her.

MAGGIE 2 (O.S.)

You home a little early today, hm?

Maggie 2 appears behind Lorraine, gently brushing Lorraine's ponytail with the palms of her hands. Lorraine does not look up from her homework.

LORRAINE

Sister Frances was out sick, and they couldn't find a substitute, so they sent us home. I didn't want to call and worry you, so I walked.

MAGGIE 2

It's no worry. Tell you what--how about I cook a little something special for dinner, since you've been feeling better lately. Chicken and dumplings, how's that sound?

Lorraine nods, eyes still trained intently on her paper, scribbling numbers.

LORRAINE

That sounds great.

Maggie 2 feels Lorraine's forehead with the back of her hand.

MAGGIE 2

You sure you feeling alright, child?

Lorraine nods again. A hand with brown fingernails reaches under Lorraine's chin, pulling her head upwards.

8.

8.

MAGGIE 1

Well then, use your words.

Lorraine drops her pencil, shocked at the sight of (a swapped out) Maggie 1, then breathes a sigh of relief.

LORRAINE

Yes ma'am.

MAGGIE 1

That's more like it.

We hear a car horn beep gently outside.

MAGGIE 1 (CONT'D)

That's your daddy and your brother
with the groceries. I hope they got
the right bread this time, not that
sugary mess...

Maggie 1 heads out to the car, leaving Lorraine by herself. We
catch a glimpse of her paper and see that she's been writing
the same number over and over: 318.

Maggie 2 (~~swapped out~~) hustles into the room, a brown paper
bag tucked ~~into the crook~~ of each arm.

MAGGIE 2

Rainey, go help them bring this
food in the house.

Lorraine circles one of the 318s on her paper.

LORRAINE

Mama, there's something I gotta
tell you first.

MAGGIE 2

Oh now you wanna be all chatty as
soon as I give you something to do?
Go on, now, don't keep them
waiting.

LORRAINE

Yes ma'am.

Just as Lorraine opens the door, Johnny and Sonny stumble
inside. Their faces are hidden behind the brown paper grocery
bags in their arms.

JOHNNY

A little help here, Rainey.

Johnny bends down so Lorraine can take one of the bags from
his arms.

She picks up the one in the middle, revealing JOHNNY 2, an entirely different actor, with sandy brown hair and freckles. ~~Lorraine yelps and drops the bag.~~ Liquid from broken eggs seeps out onto the floor.

SONNY 2

Ooooooh, you 'gon get it!

The little boy puts down his bag--we see the mischievous grin of SONNY 2, an entirely different actor.

JOHNNY 2

Hush up, boy.

Johnny 2 grabs his daughter's hand.

JOHNNY 2 (CONT'D)

Rainey, you alright? You look like
you seen a ghost.

All three strangers stand around Lorraine in nervous silence. Maggie 2 picks up the telephone, beginning to dial.

LORRAINE

It... it's just... it was too
heavy. The bag. It slipped. I'm
sorry.

Maggie 2 puts the phone down. She puts one hand on her chest and leans against the countertop. Johnny 2 hugs Lorraine.

JOHNNY 2

It's okay, baby. That's why it's
called an accident.

MAGGIE 2

I'll make something else with what
we got left. Don't worry about it,
child. Sonny, get a rag to help
clean up this mess.

SONNY 2

Aww, why I gotta--

MAGGIE 2

I wasn't asking.

Sonny goes to the pantry and pulls out two rags. Lorraine helps him wipe the floor and put the groceries away.

MAGGIE 2 (CONT'D)

Thank you.

Maggie 2 takes out a pack of chicken and begins washing the breasts in the sink.

10.

10.

Johnny 2 pours himself a glass of milk, then sits down at the table, reading the newspaper. Lorraine's homework slips off the table onto the floor without him noticing.

MAGGIE 2 (CONT'D)

Lorraine, now what is it that you wanted to tell me earlier?

LORRAINE

I... I forgot.

INT. CHAPEL - DAY

The doors to the confessional are open on both sides. Lorraine trudges down the chapel aisle to the altar, sandwich bag in hand.

LORRAINE

Father? Father Knight?

Mrs. Joyner is sitting in a pew, four rows back from the front.

MRS. JOYNER

He's out today, some regional conference.

LORRAINE

Oh. Right.

Lorraine begins to leave the chapel, but Mrs. Joyner grabs her wrist.

MRS. JOYNER

Peanut butter and jelly, right?
I'll trade you half my egg salad.

Mrs. Joyner slides over to make room for Lorraine to sit. Lorraine obliges. She opens her sandwich bag, giving Mrs. Joyner half.

MRS. JOYNER (CONT'D)

You sure seem to have a lot to get
off your chest these days, child.

Lorraine doesn't open her mouth, chewing her sandwich
quietly.

MRS. JOYNER (CONT'D)

I know what that's like, though. You go through life
like normal and
then all of a sudden, everything
done shifted out of order.

11.

11.

LORRAINE

...how did you know?

MRS. JOYNER

Because I know what it's like to be
at that age. I was there, too. It
can be scary.

LORRAINE

Nobody is ever themselves anymore.
They all look and talk and act
different. But they think I'm the
one who's changing.

Mrs. Joyner, having finished one half of the sandwich, brushes
off her hands before reaching into her bag--it's the kind of
large but stylish purse a woman her age would carry.

MRS. JOYNER

I have something I think might
help.

She pulls out a polaroid camera. Lorraine holds it gingerly in
her hands.

LORRAINE

I can't--

MRS. JOYNER

Oh, hush all that noise. Didn't
your mama teach you to respect your
elders?

Lorraine inspects the camera, fiddles with the shutter.

MRS. JOYNER (CONT'D)

Now, I've gotten all the use I can out of it. Got enough pictures of my grandbabies to fill a dozen albums. I'll show you some next time.

LORRAINE

What am I supposed to do with it?

MRS. JOYNER

Take as many pictures as you can, of course. So when the world feels like it's moving too fast, you can look at a moment when it was all still, even if it was just for a second.

LORRAINE

Hmm. I like that.

12.

12.

MRS. JOYNER

Mmhmm. All us old folks eggs' ain't completely scrambled, you know. We may even have a good thought or two left sometimes.

LORRAINE

Sounds like something my Nana would say.

MRS. JOYNER

Mmhmm. Now go on, try it out. I'd hate for these fresh roller-set curls to go completely to waste.

Lorraine aims the camera at Mrs. Joyner, who primps her hair, then takes a bite of the remaining half of the sandwich as the shutter clicks.

The camera spits out a photo. Mrs. Joyner takes it out and shakes it, then sets it between them on the pew. The two watch as the photo develops. We get an up close look as the picture starts to emerge. It's a scene of a family cookout, with Johnny 1 smiling at the grill.

The developed photo transitions us into the next scene:
Lorraine's family at a cookout.

CUT TO:

EXT. CITY PARK COOKOUT - DAY

We see Lorraine just after she's snapped the picture of Johnny 1 at the grill, flipping burgers and tending hot dogs.

JOHNNY
Did you get it?

LORRAINE
Yup.

Sonny streaks across the grass, carrying a wand that's almost as big as his head. A stream of huge bubbles is in his wake.

SONNY
Rainey! Rainey! Get me!

Lorraine snaps a photo of Sonny. The shutter click triggers the beginning of a montage of all the scenes Lorraine has captured with the polaroid camera each scene punctuated by the click of a shutter.

PHOTOGRAPHY MONTAGE -- VARIOUS FAMILY ACTIVITIES

13.
13.

In each of the scenes we see in the montage, at least one of Maggie, Johnny or Sonny is not played by their original actor.

-Maggie wipes barbecue sauce off of Sonny's messy face.

-Maggie, Johnny, and Sonny lean out the windows of their family car, smiling.

-Johnny sits at the breakfast table, drink in hand, studying the newspaper intensely. Sonny sits next to him, juice box and children's book in hand, trying his best to copy his father's serious expression.

-Maggie stands in front of the mirror in her night coat, putting rollers in her hair.

-Everyone is in the kitchen for breakfast--Maggie is standing over a pot of boiling eggs on the stove, Johnny is setting the

table, Sonny is making a silly face for the camera.

-The whole family stands together outside of the chapel, smiling.

-The final shot is a photo of Lorraine, sitting at the breakfast table, still wearing her Sunday best.

END MONTAGE

INT. CHAPEL - DAY

Lorraine, her hair slightly longer, sits with Mrs. Joyner in the same pew as before. They're each holding a stack of polaroids, slowly flipping through the pictures.

MRS. JOYNER

Ooh, this little brother of yours
is too precious. Just look at those
cheeks!

LORRAINE

He's alright, I guess. Not as cute
as your grandkids in these outfits
though!

MRS. JOYNER

Oh yeah, that was their first
Christmas--I bought the little
Santa hats and boots.

They keep filing through the photos, occasionally taking
bites of their sandwiches.

14.

14.

MRS. JOYNER (CONT'D)

And your daddy! Whew, in my day,
I'd've been all--

LORRAINE

Mrs. Joyner!

Mrs. Joyner laughs.

MRS. JOYNER

What, child? I'm old, not blind.

Mrs. Joyner stops shuffling the photos, squinting at one in particular.

MRS. JOYNER (CONT'D)

Though my eyes have seen better
days.

She points to a girl in the photo who appears to be about
Lorraine's age.

MRS. JOYNER (CONT'D)

Who's this girl, a friend of yours?

Lorraine takes the photo from Mrs. Joyner's hand, then
laughs.

LORRAINE

Mrs. Joyner, you teasing me?

Mrs. Joyner shakes her head, and Lorraine sobers a bit,
pointing at the girl herself.

LORRAINE 2

Right there, look again.

Lorraine has been replaced by LORRAINE 2 (a completely
different actress, the one in the photograph). ~~Mrs. Joyner
holds the photo up to meet the level of her gaze.~~

MRS. JOYNER

Well, she kind of... looks like me.

NURSE MIA (O.S.)

That's right, you remembered. Very
good, Lorraine.

Mrs. Joyner looks up to see who has spoken to her. Lorraine 2
has disappeared, replaced by NURSE MIA (20s, gentle eyes). Nurse
Mia gives Mrs. Joyner, who we now realize is an OLDER LORRAINE
(the same actress) another photo to look at. Older Lorraine
~~shakes her head.~~

15.

15.

OLDER LORRAINE

But that's not my family, my mama
and daddy don't look like that at
all.

NURSE MIA

It's them, Lorraine. Look, their
names are on the back.

Mia turns the photo over so Lorraine can see.
Lorraine squints to read, then her eyes blur with
tears.

OLDER

LORRAINE

Oh, right.

She looks back at Mia, then around the chapel,
still confused.

NURSE MIA

Who are you? And why are we at
Mass? Mama hasn't made breakfast
yet, and I didn't get to finish
rolling my hair.

Nurse Mia gently puts the photo away, concerned.

NURSE MIA (CONT'D)

My name is Mia. I'm here to help
take care of you. Have you had your
medication yet?

She checks the time on her phone.

NURSE MIA (CONT'D)

Oh, it's lunch, you can take your
next pill soon. I'll go get you
something to eat with it. What
would you like?

Older Lorraine sits silent a moment, still staring at the
photo of her younger self, which is now portrayed by the
original Lorraine actress.

OLDER LORRAINE

Peanut butter and jelly. I always
liked Peanut butter and jelly.

Nurse Mia pats Older Lorraine on the shoulder, then walks out of
the chapel. Father Knight enters, striding up to Older Lorraine,
tapping her gently on the shoulder. She startles a bit.

OLDER LORRAINE (CONT'D)

Oh, Father. You scared me. How was
the conference?

16.

16.

Father Knight is confused by this question, but answers genially.

FATHER KNIGHT
Conference...? Oh, uh, you know, red tape and crosses. The usual.

Older Lorraine chuckles a bit at this joke.

FATHER KNIGHT (CONT'D)
Now, did you come to talk to me...

Father Knight gestures towards the empty confessional.

FATHER KNIGHT (CONT'D)
...or to talk?

INT. CONFESSIONAL - DAY

OLDER LORRAINE
Forgive me Father, for I have sinned.

Older Lorraine sits in the confessional, the light trickling through on her face. She picks at an egg salad sandwich.

FATHER KNIGHT (O.S.)
Go on.

OLDER LORRAINE
I have not been honest. My family keeps telling me something's wrong with my mind, like what happens when you get old, and I have to pretend they're right.

FATHER KNIGHT
And how do you pretend, Lorraine?

OLDER LORRAINE
I smile at the strangers they tell me are my friends. I say the right words and do the right things. They're better off not thinking I'm going crazy, so I lie to protect them... the real people. The people I love most.

FATHER KNIGHT (O.S.)

And who are the real people
Lorraine? The ones you love. Can
you tell me their names?

A pointed pause. Lorraine opens her mouth as if she's about to
speak, as if has finally remembered something.

17.

17.

As quickly as it began, this brief flash ends. The light in
her eyes dims, and she takes a small bite of her sandwich.

INT. CHAPEL - DAY

Older Lorraine is helped out of the confessional by Nurse Mia
and Father Knight, who holds her hands in his a moment before
walking away.

NURSE MIA

Let's go home now, hmm?

As they walk past the pews, Older Lorraine pauses, her hand
gripping the back of the pew where she and younger Lorraine
sat. There's a photo of a girl on the seat, but it's not close
enough to make out who it is.

OLDER LORRAINE

Wait, where did that little girl
go?

NURSE MIA

Hmm? Which girl?

OLDER LORRAINE

The one who always sits here and
eats lunch with me. She was waiting
to show me her pictures.

NURSE MIA

Oh. I'm not sure I've met a little
girl. What's her name?

Older Lorraine stares intently at the photo, but it never
comes into focus.

OLDER LORRAINE

I... can't remember.

FADE TO BLACK.