

- The forensic anthropologist drilling a number of tiny holes in the front of the skull using a Dremel rotary tool.

- Toozie's eye sockets have been filled by glass eyes in her eye color, held in place by clay. The forensic anthropologist is attaching tissue thickness markers to the front of the skull.

- The forensic anthropologist using clay to sculpt a face back onto the skull, using tissue thickness markers. A couple of photographs, including the SELFIE taken at the film festival, are pinned up on a board to help guide the work.

- Toozie's reconstructed head (minus hair) is perched atop the rest of her skeleton, which is being wired together to stand in the same position it was when she first reached out toward the Gynophage. A photo is posted that is a "screenshot" of the moment.

- The forensic anthropologist and an assistant sculpting "flesh" in the form of clay over Toozie's skeleton to make up the rest of her body

- A wigmaker taking hair from the steel tray seen in the autopsy room and knitting it into a wig that resembles the living Toozie's hair.

- The forensic anthropologist fitting the wig on Toozie's head.

#### INT. THE RECONSTRUCTION STUDIO - DAY

Harry and Joe are looking at the fully reconstructed Toozie, a nude auto-icon of herself standing in the position where she first met the Gynophage.

HARRY

A remarkable likeness, and yet somehow macabre.

JOE

Maybe it's the next big thing. What now?

HARRY

The final instructions simply told us to "lean in" to what we have done here.

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