

The Returned

When his missing daughter returns, a father's search for answers unearths a truth far stranger and more dangerous than he ever could have imagined.

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FADE IN

INT. - HOME - MIDNIGHT - 1997

A fireplace lights the dark room with an ominous glow. The fire CRACKLES in the silence.

WILLIAM HARRISON- Mid 30's, man with a rough exterior but gentle soul. Successful foreman of a construction company who takes pride in his only son.

DENISE HARRISON- Mid 30's, slender and blonde, the typical soccer mom whose family is everything her.

William sits on the couch with a drink in one hand and occasionally puffs on a cigarette with the other, blankly stares onto family pictures on the mantle from across the room. Denise lays curled up on the couch with her head resting on William's lap.

PHONE RINGS (O.S.)

William jumps up from the couch nearly knocking Denise onto the floor, runs to answer the phone.

WILLIAM
(urgently)
Hello?

DETECTIVE RILEY (V.O. - PHONE)
Mr. Harrison, this is Detective Riley
with the Liles County Sheriff's
Office.

Denise rushes to William's side, pressing her ear to the other side of the phone.

WILLIAM
(impatiently)
Yes?

DETECTIVE RILEY (V.O. -PHONE)
We got him!

DENISE
Oh, thank God!

Denise collapses to the floor, weight lifted.

WILLIAM
(concerned)
Tell me...*is he okay?* Where is he?

DETECTIVE RILEY (V.O. -PHONE)
We are at Highland Hospital. They're checking him out as we speak. He's... okay.

WILLIAM
We're on our way!
(SLAMS the phone down on the receiver.)
Get your coat!

EXT. - HOSPITAL EMERGENCY ENTRANCE - A SHORT TIME LATER

Car pulls into the hospital driveway; tires SCREECH as it stops. William and Denise get out of the car and frantically run into the emergency room and straight to the front desk.

INT. - HOSPITAL EMERGENCY ROOM - A SHORT TIME LATER

WILLIAM
Jeffrey Harrison, where is Jeffrey Harrison?

DESK WORKER
(nervously)
Ahhhh. Down the hall, to the right.
Room 21.

WILLIAM
Thank you.

INT. - HOSPITAL HALLWAY

William and Denise run down the hall.

DETECTIVE BILL RILEY - 50's, overweight and gruff looking man who has just about seen it all but still has a servant's heart. A good cop with successful track record.

Detective Riley rounds the corner and spots William and Denise. He steps in front of them, raising his hands to stop them.

DETECTIVE RILEY
Mr. and Mrs. Harrison.

DENISE
(cutting off firmly)
Where is Jeffrey?

DETECTIVE RILEY
I'd like us to talk first.

DENISE
(demanding, uncharacteristic of
her normal demeanor)
Not until we see our son!

DETECTIVE RILEY
I need to prepare...

DENISE
(interrupting, yelling)
MY SON! I WANT MY SON!

Detective Riley glances over to the Sheriff, he nods, Riley
relents with a heavy SIGH.

DETECTIVE RILEY
(pointing)
He's right in there.

INT. - TRIAGE ROOM

William and Denise turn the corner, weaving through a cluster
of six sheriff's deputies as they enter the emergency triage
room. With each step, the excitement fades from their faces.
Midway into the room, they stop. Something feels wrong.
William's eyes narrow; he begins slowly backing away. Denise
stays rooted, her gaze fixed on the bed. As William retreats,
her hand slips from his, lingering for just a moment before
letting go.

(Jeffrey is not shown.)

INT. - HOSPITAL HALLWAY

William slowly backs out of the room.

WILLIAM
Who is that?

DETECTIVE RILEY
Your son, Mr. Harrison. Believe it or
not, that is Jeffrey.

WILLIAM
This is a hell of a time for jokes

detective. You said you had him,
YOU...

(pokes Riley's chest)
called and told me you had my Jeffery.
(points into the room)
Who in the hell is that?

DETECTIVE RILEY
I assure you Mr. Harrison, that *IS*
Jeffrey. We just... We just don't have
all the details...

WILLIAM
(interrupting, soft yelling)
That... that *isn't* my son. No. I know
my son... How... How can you stand
here, look me in the eye, and say that
person is my child? How Detective?

DETECTIVE RILEY
Listen, he told us who he was; and we
didn't believe him either... at first.
However, he has been *positively*
identified.

WILLIAM
Please Detective, tell me... tell me
how you know that's Jeffery?

DETECTIVE RILEY
During our initial investigation, we
lifted fingerprints from Jeffrey's
room. We matched those prints with
him.
(pointing into the room)

WILLIAM
(confused, concerned)
How can that be? What happened? Where
was he?

DETECTIVE RILEY
We don't know.
(sighs)
There is a lot... that we just don't
know right now. What he *has* told us
thus far, is patchy and full of holes.

William leans against the wall and puts his hand on his
forehead in obvious confusion and frustration.

DETECTIVE RILEY(CONTD)

The doctors had to sedate him. He was in a pretty agitated state when we brought him in. Honestly, I can't say I blame him. From what we've seen so far, it looks like he's been through something traumatic. He didn't make much sense when he first spoke to us.

We tried to keep things calm, but you could just see it in his eyes... he was terrified. As soon as he's stable and fully conscious, we'll need to get his statement. Right now, we've got too many questions and not enough answers.

WILLIAM

(exasperated)

My god... Yes... Thank you. I just...

DETECTIVE RILEY

(interrupting)

Now, if you and your wife would please come with me, I would like to share with you more about what we do know.

INT. - TRIAGE ROOM

William slowly walks back into the room where Denise has been intensely staring towards the boy in the bed. William gently grabs her arm to pull her out of the room. She turns to leave with William.

JEFFREY (O.S.)

(In a soft, weak voice from a distance)

Mom?

William and Denise stop and slowly turn around to look at Jeffery. They are horrified. Denise faints into William's arms.

DISSOLVE

INT. - ELEMENTARY SCHOOL AUDITORIUM - EVENING - PRESENT DAY

INT. - BACKSTAGE

MRS. PRESLEY

Ok boys and girls, the show is about

to begin. Remember, heads held high.
 (her hand pushes her head from the
 chin)
 I want your best behavior and most
 importantly, SMILE.
 (Examples a big smile)

Kids run off to take their places on the risers on stage.

INT.- AUDITORIUM -CONTINUOUS

Auditorium full of people, some still taking their seats.
 Mrs. Presley walks out onto the stage from the side curtain.
 The crowd APPLAUSE, the room lights dim. A HUSH falls over
 the crowd and a single spotlight opens on Mrs. Presley.

MRS. PRESLEY
 Welcome parents, family and friends to
 our end of school year program. The
 children have been hard at work these
 last few weeks preparing this show for
 your entertainment tonight. So please,
 sit back, relax and enjoy the show.

Crowd APPLAUSE as Mrs. Presley exits the stage. Curtains PULL
 BACK and MUSIC begins.

SHORT MONTAGE

Children, all about 1st grade stand on choir risers,
 individual kids walk up to the microphone to speak, MUSIC
 underlying.

BLOND HAIREd GIRL
 When I grow up, I want to be a
 teacher. Just like my teacher Mrs.
 Brown.

Crowd laughing in awe.

YOUNG BOY
 (Wearing a t-shirt with a rocket)
 When I grow up, I want to go to space
 and live on the moon.

Crowd APPLAUSE.

**EMILY RIDER - 6-year-old girl, blonde hair, adorable daddy's
 girl. Innocent and kind in nature.**

EMILY

(very nervously)

When I get big, I want to help kids
when they are sick.

Roar of APPLAUSE and CHEERING from one aisle of the auditorium, obviously Emily's family. Emily blushes and quickly runs back to her spot on the risers as the show continues.

DISSOLVE

INT. - ELEMENTARY SCHOOL HALLWAY - A SHORT TIME LATER

Assembly concluded and the hallway is crowded with people CONVERSING and waiting. Emily RUNS through the crowd finding her parents.

DIANE RIDER - Early 30's, Average build with shoulder length blondish/brown hair, blue eyes, soft voiced, motherly, can let her emotions overcome her. Mid-level accountant.

Diane lowers and scoops up Emily into her arms, wraps her arms around her.

DIANE

Hey angel! You did so well.

EMILY

I was nervous. My tummy felt all
twisty, like a bunch of worms were
wiggling around in there.

DIANE

Awww, baby. You did wonderful!

RAY RIDER - Early 30's, loving father whose family is everything. Athletic build, some facial hair, Brown hair & eyes, not quite the alpha male type. Has achieved a lot of his goals, very analytical thinker, owns sporting goods store.

Ray hands Emily a single red rose while she nests comfortably in Diane's arms.

RAY

Here you go baby girl. For you... the
star of the show.

EMILY
(Smells the rose)
Red roses mean love.

RAY
(proud)
That's right baby. Excellent job
tonight, I'm so... so proud of you.

Still nestled in Diane's arms, Emily turns from Ray to her cousin Tiffany.

EMILY
Hey T.

TIFFANY BRANDISH - Niece to Ray & Diane, 15, skinny, pale, redhead, sweet natured but a very sensitive type who is conflicted about her parents pending divorce. Tends to avoid conflict. Very close to Emily.

TIFFANY
Hey Em. You did it kiddo.

Tiffany holds up her pinky finger. Emily smiles and clutches Tiffany's pinky with hers.

RAY
Let's head home you guys.
(suggestive)
I think... we are having *someone's*
favorite dinner tonight.

DIANE
(whispers to Emily)
Your favorite dinner.

Emily smiles from ear to ear and lays her head on Diane's shoulders as they all turn and head towards the doors.

DISSOLVE

EXT. - RIDER HOME - DUSK - A SHORT TIME LATER

A car pulls into the driveway of a well-kept Midwestern style home. A detached garage sits toward the back of the property, with a large RV parked along the side.

The car comes to a stop just outside the garage. The family steps out. Ray opens the back car door, and Emily climbs onto his back. Together, they all head inside.

INT.- RIDER HOME KITCHEN- A SHORT TIME LATER

Diane places food down on the table. Ray walks into the kitchen, slightly bends over and Emily slides off his back and sits; Tiffany beside her. Everyone sits for the meal.

DIANE

(to Ray)

How's everything looking in the RV?

The family starts to serve and eat.

RAY

Pretty good... for the most part.

DIANE

Do we have enough propane? I would hate to run out. You know... like last time.

RAY

(guilty)

I know... I know, my fault.

EMILY

I don't like cold baths.

RAY

We'll be fine sweetie.

(takes a bite, looks to Diane)

You get every wrapped up at work hun?

DIANE

I think so. As long as the Bryant account doesn't get flagged... *again*. I'm stopping by the office before I pick up the girls.

RAY

Oh... That reminds me. Payroll... You think my staff wants to get paid... maybe?

(Diane chuckles)

TIFFANY

Uncle Ray don't forget to take me to Mom's. I still have a few things to gather.

RAY
(jokingly)
Is there anything else we can pile on
to this list?

Ray jots down the reminder on his note pad

RAY (CONTD)
Of course, kiddo.

DIANE
(to Tiffany)
I wish your mom could come with us.
She *really* deserves a break. It's been
so hard for her lately, hasn't it?

TIFFANY
Yeah, all this crap my dad is putting
her through, it's hard to get a read
on her.

RAY
I can say one thing about Adam...

Diane SNAPS her finger and shoot Ray a "shut up" look.

DIANE
Don't start Ray!

RAY
(looks down, mumbles)
Never liked that guy anyway.
(to Tiffany)
My bad.

TIFFANY
It's ok. My dad is an acquired
taste... *that's* for sure.

DIANE
New subject! How many fish are you
going to catch this year Em?

DISSOLVE

EXT. - RIDER HOME - DRIVEWAY BY THE RV - A LITTLE LATER

Ray is overlooking his list while digging through the storage
bins under the RV. Diane steps out the door and walks over to
Ray.

DIANE

Hey.

RAY

Hey you!

Ray stands up and puts his arm around Diane as she reaches him. They give each other a little squeeze and Ray KISSES her on the forehead.

DIANE

Emily is in the bath... Tiffany is on the phone with her mom.

RAY

You think she'll be alright? Tiffany, I mean?

DIANE

I think so, eventually. I can't imagine what all she is going through. She seems to be handling it well but at her age, you just can't really tell.

(reflects)

Just promise me that won't ever be us.

RAY

(reassuringly)

Honey, please. You know good and well, you aren't going *anywhere*. Once you picked me... that was it! For life.

DIANE

I picked you, huh? I seem to remember you asking *me* the question.

RAY

Who asked who... who did what. After 12 years... it's all a blur anyway.

Ray and Diane KISS then separate. Ray bends back down to continue looking into the storage boxes.

DIANE

Anything I can help you with?

RAY

Could you start getting the beds ready?

DIANE
(jokingly)
Oh, leave all the woman's work to me
huh?

RAY
(lite LAUGH)
If the shoe fits.

Diane starts to step into the RV while Ray switches from one bin to the next.

EMILY (O.S.)
MOM! I'm ready!

DIANE
Well... Looks like I was just saved by
the bell. The women's work is all
yours' tonight.

Large eye roll from Ray. Diane steps down from the RV and right up to Ray. Playfully pointing her finger into his chest.

DIANE - (CONTD)
I better see you... upstairs... 30
minutes.

Diane winks suggestively as she walks away toward the house. Ray almost fumbles his list.

INT.- RIDER HOME - A SHORT TIME LATER

Ray walks into the house, drops his notepad and pen on the kitchen table. Opens the fridge and takes a drink from the carton.

DIANE (O.S.)
(distance)
Daddy! Your daughter is ready for
nighty hugs and kisses!

RAY
(teasingly)
Do I have to?

EMILY (O.S.)
(distance)
YES!

RAY
(begrudgingly teasing)
Oh fine. I'll be right up.

INT. - EMILY'S ROOM - CONTINUOUS

Diane is sitting on the side of the bed next to Emily. Ray opens the door and walks into the room, kneels down next to the bed and leans toward Emily.

RAY
Hey there sweetheart.

EMILY
(big smile, lovingly)
Daddy.

Emily raises her arms as Ray leans more into Emily. She wraps her arms around him tight as they hug.

RAY
Good night my love, sweet dreams.

Ray KISSES Emily on the cheek.

EMILY
Good night, Daddy.

Emily KISSES Ray on the cheek.

Ray gets up to leave and stops at the doorway.

RAY
(to Diane)
You're coming, right?

DIANE
In a little bit.
(whispers)
Girl talk.

RAY
I'm outta here then.

Ray pulls the door almost shut and turns to walk down the hall toward Tiffany's room.

Diane stands up and starts to tuck Emily in.

DIANE
(lovingly)
My sweet girl. I enjoyed your program
tonight. You *really* did a great job.

EMILY
Thanks Mom.

DIANE
So, you're going to help sick kids,
huh?

EMILY
(sheepishly)
Maybe. I hate being sick... it's
really not fun. My head hurts... more
than normal, and my neck feels all
scratchy. I like when the sick is
gone, and I can play again.

DIANE
Well... you can do *anything* you set
your mind to. And... whatever you
do... you will be *amazing*.

EMILY
(big smile)
Yea.

Diane brushes a strand of hair on the side of Emily's head
and plops a kiss on her forehead.

DIANE
Good night sweetie, I love you.

EMILY
Night Mom.
(rolls over)
Love you.

Diane walks out of the room FLIPPING the lights off and
pulling the door almost closed.

INT. - TIFFANY'S ROOM - CONTINUOUS

Ray KNOCKS and opens the door to finds Tiffany playing on her
phone.

RAY
Hey... You and your mom have a good
chat?

TIFFANY

(embarrassed, shrugs shoulders)
Same shit, different day.

RAY

(relatable)

I hear ya. She's my sister and... I do love her dearly...

(pauses, reflects)

You do know... you are the best thing she's ever done with her life, right?

TIFFANY

(sarcastically)

Well, duh!

RAY

(CHUCKLES, concerned)

Honestly, you doing, ok?

TIFFANY

Yes... and no.

RAY

(supportively)

Your Aunt and I are here for you if you ever wanna talk... Or scream... Or break something... if you must. You deal... however you gotta deal. We got you.

TIFFANY

(perks up, supported)

I know... and I really... *really* appreciate it. Honestly, staying here has been the one thing keeping me from completely losing my mind. It's like, for the first time in a while, I can *actually* breathe. And Emily... she's been a lifesaver. Her bubbly personality makes me laugh and smile, even when *my* life feels like it's falling apart.

RAY

That kid sure loves you.

TIFFANY

And I *adore* her. Like having my own little sister.

RAY
(smiles)
Good night kiddo.

TIFFANY
Night.

Ray smiles and shuts the door.

DISSOLVE

EXT. - RIDER HOME - MORNING - TWO DAYS LATER

Ray opens the back screen door and YELLS into the house.

RAY
Let's go, let's go, let's go! The road
ain't gonna hit itself so we got to
hit the road.

Tiffany walks out first with her pillow under her arm and a
backpack flung around her back.

TIFFANY
(sarcastically)
Is that one of those cheesy Dad jokes
you think you're so good at?

RAY
Hey... got plenty more where that one
came from.

Ray gives Tiffany a playful push from behind toward the
camper. Turns back toward the house.

RAY
(yells)
Girls?

DIANE (O.S.)
(distance)
We'll be down in a minute.

RAY
(mumbles)
More like an hour.

DIANE (O.S.)
(distance)
I heard that!

Ray, shocked, turns and heads toward the RV.

RAY

I swear... that woman has the ears of
a German Sheppard.

EXT. - JUST OUTSIDE THE RV - A SHORT TIME LATER

Diane and Emily walk out the back screen door. Emily with a
pillow in one hand and a stuffed animal in the other. Diane
carrying her purse. She stops to pull the door shut and lock
it.

RAY

(yells to Diane)
You hit the alarm on your way out?

DIANE

(yells back)
Sure did.

Emily approaches the RV.

RAY

Hey Sweetie, did you make sure to pack
your migraine meds?

EMILY

Mom did. They're in my bag.

Emily steps up into the camper.

EMILY (O.S.)

I wish we were there already.

RAY

You know Em... what's important is the
journey, *not* the destination.

EMILY (O.S.)

(from inside the camper)
The journey *stinks*!

Ray rolls his eyes. Diane approaches.

RAY

Thank you, my child.
(to Diane)
She gets that sass from *you*, you know.

DIANE
Yup. That is *definitely* the Donaldson
bloodline in her.

INT. - RV - CONTINUOUS

Emily sits down as Tiffany grabs a backpack.

TIFFANY
(secretly, softly)
Em! Look what I got for us.

Tiffany pulls out a bracelet making kit from the backpack.
Emily is thrilled.

TIFFANY (CONT'D)
We'll tear into this a little later.

Emily nods in approval. Tiffany slides the box back into the
backpack.

EXT. - JUST OUTSIDE THE RV - CONTINUOUS

Ray looks to Diane.

RAY
(playfully romantic)
My love... your chariot awaits. Shall
we?

Ray stretches out his hand to help Diane up into the RV.

DIANE
(playfully)
Well... thank you my good sir.

Diane accepts Ray's hand, and he guides her into the RV.

RAY
(playfully)
Any time malady.

Ray steps up behind Diane and pulls the door shut. The RV
starts up.

INT. - RV - CONTINUOUS

RAY
Alright gang. Vacation starts in just
5 short hours.

Diane sitting in the passenger seat, lightly CLAPS and excitedly turns to look at the kids in the back. Emily is sitting at the table playing with her stuffed animal. Tiffany is laying on the couch watching an I-pad.

DIANE
(To Ray, sarcastically)
They just can't contain their
excitement.

Ray shakes his head and rolls his eyes in agreement. Diane reaches over and rubs Ray's right shoulder.

EXT. RIDER HOME - STREET VIEW - CONTINUOUS

The RV pulls out of the driveway and onto the street. A car sits on a tow dolly attached to the back.

EXT/INT - RV - SHORT TRAVELING MONTAGE

EXT. - CAMP GROUND - LATE AFTERNOON

The RV pulls into the campground and parks. A very secluded spot surrounded by trees and natural grass. The door swings open and the family starts to exit the RV.

RAY
(inhales deeply)
We have... arrived.

DIANE
I sure do love this spot.

RAY
Not much has changed since we first
started coming here, has it?

DIANE
(jokingly points at Ray's gut)
Just you.

Ray scoffs and playfully slaps Diane's hand away from him. Ray heads around the back of the RV to dislodge the attached car.

TIFFANY
Is there anything I can help with?

DIANE
Oh, aren't you a sweet girl. Well...
There are only a few key things,

and... I think your uncle and I can
handle it.

Emily tugs on Diane's shirt in a desperate attempt to get her
attention.

EMILY
What can I do mom?

DIANE
Well... we're going to make a fire
later. How about...
(suggestively)
you go on a pinecone hunt?

EMILY
(excited)
I'll get the basket.

Emily runs into the RV.

TIFFANY
Em, can I come too?

EMILY (O.S.)
Yeah!

Diane heads back into the RV as Emily BURSTS out the door
past her, almost knocking her over. Tiffany follows Emily off
into the woods.

DIANE
(yells)
Stay close by you two.

EXT. - RV - BACKSIDE -CONTINUOUS

Ray kneels down by the RV with a utility hatch propped open
working on hooking up all the utilities for the RV. The car
is parked near-by, off the trailer.

DIANE (O.S.)
(inside the RV)
Ray?

RAY
Yeah Hun?

INT. - RV - CONTINUOUS

DIANE
Are we chocked and secured?

EXT. - RV - BACKSIDE - CONTINUOUS

RAY
(yells)
Yeah! Hooked up the power already.
Plumbing is in process.

INT. - RV - CONTINUOUS

DIANE
Alright, stand clear. I'm extending.

RAY (O.S.)
(from outside the RV)
Go for it!

Diane uses the control panel on the wall and extends the sides of the RV to full expansion. The side extensions BUZZ as they CREAK outward.

EXT. - FOREST - CONTINUOUS

Tiffany and Emily are walking the grounds, picking up pinecones and placing them into the basket Emily is holding.

TIFFANY
Wow Em. You sure are good at this.

EMILY
(challenging)
I got way more than you.

TIFFANY
Oh... I *didn't* know this was a competition.

EMILY
It's not... because *I'm* winning.
(silly laugh)

TIFFANY
You little stink. Game on!

The girls continue gathering pinecones, teasing and laughing as they go. Suddenly, Emily stops in her tracks, her eyes

fixed on something in the distance. A dock light flickers lightly near the water's edge. Tiffany notices Emily is frozen.

TIFFANY

Em? What's up?

EMILY

I think my friends are here.

TIFFANY

What friends, Em?

EMILY

Not sure. Can't you hear them?

TIFFANY

(listens)

No... no, I can't. I don't hear anything.

Emily GROANS slightly and rubs her head.

TIFFANY

Got a migraine coming on Em?

EMILY

I think so.

TIFFANY

Well maybe... we should start heading back. Let's get your meds before it gets worse.

EMILY

Yea. *I* have more cones than you do anyway.

TIFFANY

(supportive)

You sure did. I can't believe I... I lost? To Emily? I better work on my pinecone hunting skills, huh? You think your mom and dad will be happy with how full the basket is?

EMILY

Yea.

TIFFANY

Let's go show them.

Emily and Tiffany head back.

DISSOLVE

EXT. - CAMP GROUND - NIGHT

The family is gathered around the campfire. The fire CRACKLES and POPS occasionally, glowing the camp around it. Ray and Diane are cuddled up closely together. Emily and Tiffany sit close together roasting marshmallows over the fire.

EMILY

(proudly)

Look Mom, I got three on there this time.

DIANE

Not too much now sweetie. You have bed very soon.

Emily and Tiffany playfully KNOCK each other's marshmallow sticks together. Emily succeeds in knocking Tiffany's marshmallow off and into the fire.

EMILY

Yes!

Tiffany gives Emily a playful shove.

TIFFANY

You little stinker. I'm gonna get you for that.

Ray and Diane turn and look at each other and smile.

EMILY

Mom... what are we doing tomorrow?

DIANE

Well... your dad will... *attempt* to make a nice campfire breakfast.

(Ray shoots a dirty look)

After that, we are going horseback riding... up to the old ski lodge. And... *maybe* a picnic?

EMILY

I want my own horse this time.

DIANE

We will see. They just might have

smaller horses. You know... just for kids.

EMILY

Last time I had to sit with dad in the same saddle. It was so not comfy.

RAY

You think it was uncomfortable? When you're a little older I will explain how it was agony for me.

Diane gives Ray a look that says enough.

RAY (CONTD)

What? My boys are still sore.

TIFFANY

(gets it)

Gross.

Diane playfully SLAPS Ray on the arm.

DIANE

Enough! Your awful.

EXT. - CAMP GROUND - NIGHT - SHORT TIME LATER

Emily is asleep in the RV. Ray has dozed off sitting next to Diane. Tiffany leans up and removes her ear buds and looks to Diane.

TIFFANY

Hey, aunt D?

Diane acknowledges Tiffany

TIFFANY (CONT'D)

You and Uncle Ray... you really seem happy. I'm happy for you, I am. I'm curious though... how did you... figure it out?

DIANE

(looks down, voice softens)

Oh Marriage... it can sure be a blessing, but it's never as easy as it may seem.

TIFFANY

I guess... I'm just trying to

understand how it works. Maybe I'm... missing something. How can some couples make each other feel so good, while others can tear each other apart with ease?

DIANE

What I've learned about marriage... there are highs, lows, and then there are the quiet... in-between moments. And those? Those can be the most important... if you don't mess them up. They shape everything.

Diane shoots a loving glance to Ray.

DIANE (CONT'D)

What I know... absolutely for sure is... I love him. With everything I have. And I know he feels the same.

TIFFANY

I didn't mean to...

DIANE

(interrupting)

It's okay, sweetheart... I know this transition with your parents is hard for you. I can see it in you. Unfortunately, there is not an easy answer... and I *wish* I could give you that.

TIFFANY

My mom really tried. My dad... not so much. I just don't get why some people fight for it, and others... can simply walk away.

DIANE

(softly)

You're not alone in that. For us, it's never been 50/50. It's 100%, both of us, every day. That's the only way it works.

TIFFANY

I wish my mom had this wisdom before she married my dad.

DIANE

(softly)

I know it's hard to imagine... there was love there once. That love made you. It wasn't always... broken. Your mom loves you fiercely and unconditionally. Your dad... in his own way, he does too, even if he doesn't show it how you need.

TIFFANY

Sometimes, I really wish my dad and I were as close and Uncle Ray and Em.

DIANE

(jokingly)

Despite my efforts, she still turned out to be one giant Daddy's girl. But hey, we're a family.

TIFFANY

That's why I like staying with you guys. Yall treat me like I'm your kid, and I love it!

DIANE

(reassuring)

You are ours. Maybe not by birth, but family means showing up, means being there, supporting each other *all* the time.

TIFFANY

(a beat, contemplates)

Yall come up here a lot. Have you ever brought anyone else on these trips with you?

DIANE

You hold the honor of being the first. We would come up here all the time... before we had Emily that is. It got harder once she was born. She's really taken a likening to this place these last few years.

TIFFANY

(contemplates)

Has Emily ever mentioned any friends she has here?

DIANE

Not really. She plays with kids sometimes, but we usually never see them again.

TIFFANY

We were gathering the pinecones, and she said someone was calling her name. She couldn't tell me who... we couldn't see anyone either.

DIANE

(contemplating)

There aren't many kids on our street, The only friends she really has are at school. Slim pickings there at best. If she's imagined someone... I get it. It can be lonely.

TIFFANY

Maybe... probably it's nothing. I just thought it was a little... off. Figured I ought to let you know about it at least.

Ray snores and wakes himself up.

RAY

Know about what?

DIANE

Nothing dear.

(stands up)

Let's head in. We're gonna need to rest up for tomorrow.

The family gathers their belongings and steps into the RV for the night. As the door shuts, a streetlight flickers and then pops, casting the campground into sudden darkness.

INT. - RV - NEXT MORNING

Tiffany wakes and sits up in bed. She looks around the RV and takes notice of Emily still asleep in her bed. She hears Ray and Diane outside; slides out of bed and proceeds to put on her shoes.

EXT. - CAMP GROUND -CONTINUOUS

Diane and Ray are getting breakfast ready. Bacon SIZZLES in the pan as the fire CRACKLES. Diane stirs a glass of

chocolate milk.

Tiffany opens the RV door and steps down outside.

TIFFANY
Good morning.

DIANE
Good morning.

RAY
Hey there.

DIANE
How was your night? You sleep ok?

TIFFANY
Yea... I did. That bed is really
comfy.

RAY
Comfort comes free in the Rider RV.

Ray laughs at his own joke.

DIANE
(rolling eyes)
Oh please.
(looks to Tiffany)
Would you mind helping me with these?
(hands Tiffany a couple of
potatoes)

TIFFANY
Sure thing.

Diane and Tiffany start cutting potatoes as Ray heads into the RV.

INT. - RV

Ray leans down and grabs Emily's foot and give it a gentle shake.

RAY
Come on sweetie. Wakey, wakey. It's
horse-riding day.

Emily starts to shuffle around. Ray tickles her a little and gets her moving. Emily finally slides out of bed and heads toward the bathroom as Ray heads back outside.

EXT. - CAMP GROUND - LATE MORNING

The family is getting ready to head out on a horseback ride. Ray and Diane get the camp cleaned up while Tiffany is getting ready inside the RV.

DIANE

What time do you think we will be back
Hun?

RAY

I'm guessing... no later than 2. I
only booked us a 2-hour ride.

DIANE

I really hope Emily is at the age she
can ride her own horse. I know she's
expecting to.

RAY

Speaking of which, where is that
little bundle of energy?

DIANE

She's around here... somewhere. I told
her she could go play until we were
ready to leave.

RAY

(Shouts)
Emily!

EMILY (O.S.)

(distance)
What?

RAY

Start heading back this way. OK? We're
leaving soon.

EMILY (O.S.)

(distance)
Ok dad.

The family finishes getting everything in order at the
campsite. Ray heads into the RV as Tiffany exits.

DIANE

Tiffany, would you mind keeping an eye
out for Emily? Shes over there...
(pointing)

somewhere.

TIFFANY

Yea, no problem.

Tiffany walks toward the lake while Diane loads a picnic basket and other items into the car. As Diane leans inside, the dome and reading lights flicker sharply. She pauses, glances around with curiosity, then shrugs it off.

EXT.- LAKE

TIFFANY

(yells)

Em?

(a beat, looks around)

Em? We are about to leave!

EXT. - RV

Ray steps out of the RV with a backpack and heads over to the car. He stops when he hears Tiffany yelling in the distance.

TIFFANY (O.S.)

(distance)

Emily!

RAY

Where did Emily go now?

DIANE

As far as I know, she's still down by the water. Relax... I sent Tiffany to go get her.

RAY

I hear that. What was that with the lights a minute ago?

Diane shrugs her shoulders.

TIFFANY (O.S.)

(yelling)

Emily! I'm not playing hide and seek with you right now. This isn't funny.

Diane and Ray hear Tiffany yelling more intensely now, turns their attention to that direction.

RAY

Where is that child?

Diane and Ray exchange a glance; curiosity shows across their faces. Ray quickly tosses his backpack into the car, and they both head toward the lake.

EXT. - LAKE

TIFFANY
(Yelling)
Emily! You couldn't have gone that far. Come on now.

Tiffany starts picking up her pace, Ray and Diane approach. Tiffany notices them and stops.

TIFFANY
(concerned)
I don't see Emily anywhere.

All three look around and scan the area.

	RAY		DIANE
Emily!		Emily!	

RAY
(yells)
Emily Shay Rider. You better get over here now! You're about to get in trouble?

DIANE
(to Tiffany)
Where did you see her last?

TIFFANY
Right around here.

RAY
Well good Lord, she's 6, she couldn't have gone too far.
(to Diane)
You go that way.
(to Tiffany)
You go that way. And I will look over here.

EXT. - FALLEN TREES

Ray is canvassing the area and suddenly stops. He finds Emily's stuffed animal on the ground amongst a group of trees. A lite fog envelops the area.

Ray lifts up the Rainbow Dash and studies it.

RAY
Rainbow Dash.
(breathing intensifies, panic sets in)
Diane! Over here, quick!

Diane and Tiffany rush over to Ray

RAY
(raises the stuffed animal)
She takes Dash everywhere. She
wouldn't just... leave it.

DIANE
(panicked)
What do we do Ray?

RAY
(concerned, frustrated)
This is ridiculous. She was just
here... standing right here. Where
could she have gone to? This doesn't
make any sense.

Ray pulls out his phone.

TIFFANY
I'll keep looking.

DIANE
(to Tiffany)
Check over there by the water.

Ray still holding his phone.

DIANE
Are you going to call someone?

RAY
I can't believe I'm about to. Christ,
where could she be?

DIANE
(yelling, serious tone)
EMILY RIDER! You better answer me
immediately! This isn't funny.

No response. Diane looks at Ray with tears welling in her eyes.

DIANE
(emotional)
Call.

Ray dials 911.

911 OPERATOR (V.O. - PHONE)
911, what's the nature and location of
your emergency?

RAY
(urgent)
I think my daughter is missing.

911 OPERATOR (V.O. - PHONE)
Where are you located sir?

RAY
White Bear Lake... the Whittaker Camp,
space 27.

911 OPERATOR (V.O. - PHONE)
How old is the child sir?

RAY
She's 6.

911 OPERATOR (V.O. - PHONE)
How long has the child been missing?

RAY
(flustered)
Maybe... ten minutes, tops. This isn't
like her. She doesn't just vanish like
this. Somethings wrong... I can feel
it. I'm freaking the hell out right
now.

911 OPERATOR (V.O. - PHONE)
I know this is a difficult time sir,
but I need you to stay calm. Where was
the child last seen?

RAY
Not even 50 yards away... she was
playing by the lake.

911 OPERATOR (V.O. - PHONE)
Please hold while I notify the
Sheriff's office and the park rangers.
They are heading to your location now.

Ray can hear the 911 operator sending out the call over the radio through the phone.

DIANE
(panicked, crying)
Where is my baby?

Tiffany joins them, tears running down her cheeks too.

911 OPERATOR (V.O. - PHONE)
Sir?

RAY
(voice shaking)
Yes Ma'am?

911 OPERATOR (V.O. - PHONE)
What's your name sir?

RAY
(flustered)
My name is Ray... Ray Rider.

911 OPERATOR (V.O. - PHONE)
What's the little girl's name?

RAY
Emily Shay Rider.

911 OPERATOR (V.O. - PHONE)
Can you describe her for me sir?

RAY
What?

911 OPERATOR (V.O. - PHONE)
Can you describe her for me sir? How tall she is, what she is wearing.

RAY
Uhhhh, she's about three... three and a half feet. Blondish brown hair about shoulder...

Ray breaks down as well and can't really speak.

911 OPERATOR (V.O. - PHONE)
Sir... Sir? We have people on their way to help you.

RAY
(sobbing)
I know. I'm sorry.

Diane and Ray embrace.

TIFFANY
Should I go wait by the RV so the cops
can find us?

RAY
Go!

Tiffany runs off as Ray and Diane hold each other CRYING. In the emotional embrace Ray drops the phone with the 911 operator still on the line.

911 OPERATOR (V.O. - PHONE)
Sir? Sir, can you hear me?

DISSOLVE

EXT. - RV - A SHORT TIME LATER

Large police presence breaks the peace. News media doing reports on scene. A water recovery team is out on the lake. The family sits at the picnic table outside the RV.

DETECTIVE CHARLES TIBBS- Late 40's. A rather large, buff, bald black man who enjoys cigars and high-end suits. Always a gentleman who shares sympathy with the victims he works with.

DETECTIVE TIBBS
Mr. and Mrs. Rider?

Ray and Diane look to the Detective and stand up. Tiffany stays sitting.

DETECTIVE TIBBS
(shaking hands)
My name is Charles Tibbs. I'm with the
Missing Persons Division of Nolan
County Sheriff's Office.

RAY	DIANE
Hi.	Thank you for coming so fast.

DETECTIVE TIBBS
Absolutely, ma'am. I give you my
word... we will do *everything* we can

to find your daughter. But right now,
I need your full attention *and* your
trust. Every detail matters, no matter
how small. We're in this together, and
time is critical.

RAY

What do you need from us?

DETECTIVE TIBBS

Tell me anything, everything. Even
things that might seem small...
unimportant.

Diane sobs and sits down, Tiffany embraces her. Detective
Tibbs pulls out a note pad and starts taking notes.

RAY

(still shaking)

We... we were getting ready to go out
for the afternoon... and.... Emily was
playing down by the water's edge.
By... by... by the time we were ready
to leave, she... she was gone, and I
mean gone.

DETECTIVE TIBBS

How long until you noticed she was
missing?

DIANE

(emotional)

Maybe 10 minutes. A little longer,
I... I just don't know.

DETECTIVE TIBBS

This may be difficult for you all to
imagine, but would she have ventured
out *into* the water?

DIANE

(stands)

I told her to stay out of the water.

RAY

I'm not worried about that. She's an
excellent swimmer. She made it through
advanced swim lessons in just two
years.

DETECTIVE TIBBS

(comforting)

Your very proud of that, I'm sure. Was anyone with her, anyone at all?

DIANE

No.

TIFFANY

I saw she was down by the water. Alone. Just... throwing rocks, I think. Aunt D asked me to go get her, when I looked back... she was gone. Just... gone. Like she vanished into thin air.

RAY

We found this. Her favorite stuffed animal... Rainbow Dash. She takes this thing everywhere.

DETECTIVE TIBBS

Where was this located?

RAY

(pointing)

About 30 yards, in that direction.

DETECTIVE TIBBS

I'm going to need you to take me over there.

RAY

Of course.

DETECTIVE TIBBS

Is there anyone else here that you know or maybe have a history with?

RAY

No. It's just us here. We come here every year... almost.

DETECTIVE TIBBS

Have you interacted with anyone else, anyone at all while you have been here?

DIANE

(angry, emotional, loses it)

My daughter... she's not here, but...

she didn't run away either, okay? She didn't go into the lake, and she sure as hell didn't just take off with some stranger. I know, I know it seems like I'm overreacting, but... I can't help it. She's, my baby. And when she's not where she's supposed to be, my mind starts running wild.

Ray wraps his arms around Diane, squeezes her in tight.

RAY

Calm down Honey. Calm down.

DETECTIVE TIBBS

(comforting)

Mrs. Rider, please understand that I only ask these questions as a basis point. I just need to know where to start looking.

DIANE

(sobbing)

I know, I'm sorry. I'm sorry.

DETECTIVE TIBBS

(to Ray)

Why don't you show me where you found the toy.

RAY

(releases Diane)

This way.

They head off towards the tree grove.

EXT. - FALLEN TREES - CONTINUOUS

RAY

Right here sir.

Detective Tibbs canvasses the scene, taking notes and some pictures. A call comes over his radio.

VOICE (O.S. - RADIO)

1411 - Tibbs, come in.

DETECTIVE TIBBS

This is Tibbs, go ahead.

VOICE (O.S. - RADIO)
The water recovery team is requesting
additional orders sir.

DETECTIVE TIBBS
Advise to cancel... RTB.

VOICE (O.S. - RADIO)
10-4, cancelling water search.

DETECTIVE TIBBS
(kneels down)
She was, here?

RAY
I... guess. We only found Dash. Dash
was with her, so it makes sense to me
that she had to be here too.

Detective Tibbs looks around the area.

DETECTIVE TIBBS
Alright, I'm good here for now.
(rises, approaches)
I need a recent photograph of Emily.
Do you have one easily accessible?

Ray reaches for his wallet and pulls out a school pic of
Emily.

DETECTIVE TIBBS (CONTD)
Mr. Rider, I want you to know... we're
moving fast. The Amber Alert will be
issued immediately. Every minute
counts, and we're treating this with
the seriousness it deserves. Now, lets
head back to your camp. There is more
information I need to gather.

DISSOLVE

EXT. - FOREST - LATE AFTERNOON

Large search party combing the woods, dogs BARKING, people
YELLING Emily's name. Detective Tibbs is off in the distance
talking on his cell phone.

DETECTIVE TIBBS
(yells, distance)
Mr. & Mrs. Rider, may I have word?

Ray and Diane head over to Det. Tibbs location

DETECTIVE TIBBS (CONTD)

I realize this is an incredibly difficult time, and I'm so sorry to have to ask... but we'd like to collect a DNA sample from both of you. It's just a precaution, something we can use to cross-check with the missing persons database. It could play a very pivotal role.

DIANE

Do we have to do that now?

DETECTIVE TIBBS

(pleading, holding back)

We really need to get ahead of this and get your info into the system as soon as possible.

Tiffany walks up to join them.

RAY

Well, if it has to be now, let's just get this over with. You need a cheek swab or something?

DETECTIVE TIBBS

Something like that. I'll have more information at the hospital. Get in.

DIANE

(still emotional)

I'm not leaving until we find Emily.

DETECTIVE TIBBS

I sympathize with you Mrs. Rider but we cannot properly collect the DNA sample we need out here.

DIANE

Why do you need all of us? Aren't you able to get a match from just one relative?

DETECTIVE TIBBS

(quickly rebutting)

Normally, yes. But in this instance, we would really like a *full* DNA profile. Just to make sure we rule out

any discrepancies.

They all reluctantly get in. Detective Tibbs car pulls away from the scene while all the search activity continues.

INT.- HOSPITAL EMERGENCY ROOM - SHORT TIME LATER

A medical professional swabs Ray and Diane's mouths, placing each sample into sterile containers. Detective Tibbs watches closely as Tiffany slowly paces the hall.

RAY

So, what exactly is the reason for all of this Detective?

DETECTIVE TIBBS

We need to process your samples ASAP... it's part of the procedure. We'll add them to a national database for missing persons. This way, if your daughter is found... my apologies, when your daughter is found, any law enforcement agency across the country can match your DNA profile to hers. I know it's hard, and I know this feels... impersonal, but this is a very important step. It helps give us a way to connect the dots.

DIANE

(emotionally, physically drained)
When can we get back? I would want to be there in case... in case Emily arrives. She would be terrified if we weren't there.

DETECTIVE TIBBS

We will get you back out there as soon as possible. We have a large search party... still canvassing the area as we speak. But I need you... both of you to understand that there is a procedure here.

Ray, Diane and Detective Tibbs continue their conversation as Tiffany paces. She passes a room a few doors down and she hears a voice call out to her.

VOICE (O.S.)

(nervous and scared)
Tiffany.

Tiffany stops, stepping back a few paces to peer into the room. She sees a 16-year-old girl lying in the bed and is puzzled by a strange sense of familiarity.

TIFFANY
(curiously)
Hi?

EMILY (16 Y/O)
Where's my mom and dad?

TIFFANY
(still confused)
I'm sorry sweetie, I don't know your mom and Dad.

EMILY (16 Y/O)
Tiffany, it's me.

TIFFANY
I am really sorry, but... I'm not who you think I am.

EMILY (16 Y/O)
(desperate)
I'm your cousin. It's me... Emily Rider.

Emily holds up her pinky finger. Tiffany stares at Emily's finger but still just can't believe it.

EMILY (16 Y/O)
(confidently)
We never did tear into that bracelet set, did we?

TIFFANY
(shocked, hand over mouth)
OH MY GOD!

EMILY (16 Y/O)
I'm... I'm really scared. Where are my mom and dad? Why aren't they here? I want to go home.

TIFFANY
(hand still over mouth, breathing heavily)
How can this be? How are you...?

A Sheriff's officer grabs Tiffany's arm from behind and pulls

her out of the doorway as Emily screams.

OFFICER
You can't be here Miss.

Tiffany fights with the officer, desperate to stay. He pushes her away, preventing her from advancing.

TIFFANY
(yelling)
Wait! What are you doing? Let me go!

Emily struggles, YELLING as she tries to sit up, but the tubes and monitors hold her back. A sheriff's officer closes her door. Hearing the commotion, Ray pushes past Detective Tibbs and bursts into the hall.

INT. - HOSPITAL HALLWAY - CONTINUOUS

Ray sees the officer being aggressive with Tiffany. He goes into defensive mode.

RAY
(Yelling)
Hey, let her go! She's with us!

Diane runs out into the hall as well to join Ray.

TIFFANY
(screaming)
THAT'S EMILY!

RAY	DIANE
What?	What did she just say?

DETECTIVE TIBBS
Ray...

TIFFANY
(interrupting)
They have Emily! In that room!

DIANE
What?

DETECTIVE TIBBS
(grabs Ray's shoulders)
I need you both to calm down.

DIANE
(frantically)
She said that was Emily.

RAY
What in the hell is going on here
Tibbs?

Tiffany continues to struggle with the officer. He has her
bearhugged and will not release.

TIFFANY (CONT'D)
(yelling)
LET ME GO!

DIANE	RAY
(yells)	(aggressively)
Get your damn hands off of her!	I said let her go!

Detective Tibbs nods to the officer who releases Tiffany. She
runs to Ray and Diane.

TIFFANY
(excitedly)
They have Emily!

DETECTIVE TIBBS
(assertive)
No... no we don't. We have no way of
knowing who's in there until we can
confirm who *she* is.

RAY
(confirming)
Emily is in that room?

TIFFANY
YES!

Ray and Diane both try to pass Tibbs who puts his hands on
their shoulders and prevents them from passing.

DETECTIVE TIBBS
That is not Emily. I assure you.

DIANE
(to Tiffany)
Did you see her?

TIFFANY

Yes!

(beat)

Well... not quite.

Ray and Diane look at each other confused.

DETECTIVE TIBBS

Riders.

RAY

(interrupting)

What do you mean not quite? It is or it isn't.

DETECTIVE TIBBS

(louder, assertive)

All right, everyone calm down and let me explain something.

DIANE

(defiant)

I don't want an explanation damn it. I want my daughter.

DETECTIVE TIBBS

The person we have in that room is *not* your daughter.

TIFFANY

(assertive)

Yes, it is!

DIANE

(emotional, pleading)

Tiffany, please... tell me... tell me how do you *know* that is Emily?

TIFFANY

I talked to her. She knew me. She knew about this trip.

(pauses, confident)

She knew about the bracelet set I brought for us.

DETECTIVE TIBBS

Tiffany, I know this is a stressful time, even for you, but that isn't Emily.

RAY

Who is that then?

DETECTIVE TIBBS

(deep SIGH)

I'm not supposed to say anything yet, but you deserve to know. This morning... around eleven, a patrol unit found a young woman... about sixteen, on Hwy 81. She was confused, no ID, no memory of how she got there. She identified herself Emily Rider.

(Pauses, eyes steady, sympathetic)

We don't know what it means yet. We're still verifying everything.

Ray and Diane share a hopeful glance at each other.

DETECTIVE TIBBS (CONTD)

Now... we know that can't be Emily as she went missing at 8:40 this morning. Our officer found that girl 2 hours later.

(points)

We're investigating, but right now, we have nothing definitive.

TIFFANY

(confident)

That's Emily detective, I would know my cousin anywhere.

DETECTIVE TIBBS

(frustration returns)

That... that young woman is a teenager, like yourself. She can't be Emily, who is a 6-year-old little girl.

TIFFANY

(aggressive but confident)

Look Detective don't talk to me like I'm a child. I may be young, but I am not a child. I know it sounds crazy, impossible even. But... I know that's Emily. I feel it in my bones. She knows things only Emily would know.

In the background, the door to Emily's room opens and Emily slowly walks out into the hallway.

EMILY (16 Y/O)
(scared)
Mom? Dad?

Everyone turns to look at Emily. Ray's face tightens with shock. Diane faints, collapsing into the arms of a nearby officer. Tiffany smiles at Detective Tibbs with a knowing, triumphant grin.

FADE OUT

END ACT I

FADE IN

EXT. - RESEARCH INSTITUTE - ESTABLISHING SHOT - THE NEXT DAY

INT. - RESEARCH INSTITUTE OBSERVATION ROOM

Ray and Diane stand close in a dark room, watching through a two-way mirror, clinging to each other. Tiffany leans against the glass, arms folded, eyes locked on Emily. Inside, Dr. Harris sits with Emily, who lies in bed hooked up to medical monitors. Detective Tibbs stands near the door, jotting notes. The brightly lit room hums with the steady BEEP of machines and the rustle of paper graphs piling up. A camera records the entire interview.

INT. - RESEARCH INSTITUTE ROOM - CONTINUOUS

DR. LYNN HARRIS - Woman, 50's, very short brown hair, thick glasses. Small in stature but is obviously in charge. Uses intelligence and persuasion to get what she wants. Adolescent Trauma Counselor.

Dr. Harris sits in a chair next to the bed facing Emily writing notes on her clipboard.

DR. HARRIS
(confident, gentle)
Emily... My name is Dr. Harris. I'm one of the physicians here at Briarcroft. I know the last few days have been overwhelming for you, and I want you to know you're in a safe place. You've been through something very difficult, and your body...more importantly, your mind, are working hard to make sense of it.

Emily just stares at Dr. Harris. Nervous, unsure if she can

be trusted. Dr. Harris leans in a little closer to Emily in an attempt to be reassuring.

DR. HARRIS

(gentle)

There's no pressure to answer right away. Sometimes... sometimes the mind protects us by holding back certain memories... until we're ready. What's important is that you're safe and you have a team focused entirely on your recovery. When you are ready, whatever you can recall is perfectly okay, even if it's just a feeling or a single moment.

EMILY (16 Y/O)

(softly voiced, self-protective)

Even if I could remember what happened, you wouldn't believe me. You'll think I'm just... crazy or lying or whatever.

DR. HARRIS

I'm here to listen, not to judge.

EMILY (16 Y/O)

(voice stronger, some agitation)

You're just saying that. If this happened to you, if you changed this much in a blink of an eye, what would you say, huh?

DR. HARRIS

If I were going through something like this, I'd have quite a few questions. Let's try... to break this down and figure out what's going on so we can address it together.

EMILY (16 Y/O)

(Sits up, agitated)

Address it? How do you address the fact that three days ago, I was 6 years old. Ok Dr. Harris, 6. I was two feet shorter, and I didn't have...

(cups her breasts)

these. So, please... please tell me how we can address all this together.

DR. HARRIS

(sensing frustration)

Emily, believe it or not, I am here to help you. Anything... anything at all that you can share with me *could* lead to a solution.

EMILY (16 Y/O)

(yells, no more shell, serious)

You don't get it! No one does. I can already see... how you look at me. You think I'm just making this all up... I'm not. You can't fix this. No one can fix this. No one.

Emily quickly calms down, lays down and sinks into the pillow.

EMILY (16 Y/O) (CONTD)

Just... leave me alone. I want to go home.

DR. HARRIS

That is absolutely my goal as well. I want to send you home. Your parents... your parents absolutely want you home...

(notices Emily checked out)

DR. HARRIS (CONTD)

You know what, we'll pick this up later. You rest now.

Dr. Harris gathers her things, leaves the room and heads into the observation room.

INT. - RESEARCH INSTITUTE OBSERVATION ROOM - CONTINUOUS

Diane wipes tears from her face as they turn to meet Dr. Harris as she walks in through the door.

DR. HARRIS

(defeated)

That is one strong willed young lady you've got there Riders.

DIANE

Tell me about it. So... What's next?

DR. HARRIS

In a way, Emily is right. We can't fix what happened to her. She will never again be the child you know or remember. All we can do at this point is try to comprehend her situation. I would like to suggest for you keep Emily here. Allow my team and I...

DIANE

(interrupting)

Absolutely not!

RAY

Honey!

DIANE

(frantic, fighting tears)

No Ray! I won't allow them to lock up my baby... my precious little girl. I refuse to sit by and let them poke and prod her with God knows what. Doing all kinds of research on her. No... No... Absolutely not!

RAY

(argumentative)

Diane, how is that, Emily? How CAN that be Emily. You and I both know that can't. Just three days ago she was 6, now she's what... 16, 17? Who the hell knows? Tell me how this makes any sense Diane. I'm sorry, but it doesn't... You need to wake up. It's just not... possible.

DR. HARRIS

(interjecting)

Exactly why we need to keep her here, observe her, run tests...

DIANE

(interrupting, firm)

I said NO! My baby is coming home with me.

(still firm, emotional)

I almost lost her Ray. I'm... I'm keeping whatever part of her is left. I'm done, Ray. Final. Thats it. I'm done.

Diane exits the room hastily in tears, Tiffany follows.

RAY

(sits, SIGHS)

Tibbs, what are your thoughts on this?

DETECTIVE TIBBS

(SIGHS)

Ray, I can't pretend to understand everything going on in your family... that's not my place. Honestly, we just can't even begin to comprehend what she went through. Every assumption is just that.

DR. HARRIS

(sits next to Ray)

Medically speaking, there's nothing wrong with her. Physically, she's a normal, healthy teenage girl, that at least, should offer some small measure of reassurance. But emotionally, psychologically... that's where my concern lies. This kind of trauma doesn't always leave visible scars. The invisible ones can be just as real... sometimes more so. We're going to be watching closely for any signs of lasting impact, because what she's been through could shape how she sees the world, and herself, for a long time to come.

RAY

(defeated)

I just don't know. I... don't know at all, what to do here.

INT. - RESEARCH INSTITUTE HALLWAY - CONTINUOUS

Diane leans against the wall with her hands over her face crying. Tiffany approaches her and they embrace.

TIFFANY

(comforting)

It's her Aunt D. It's most definitely her.

DIANE

(through tears)

I know it too. What mother wouldn't

know her own child? I don't even have to see her face to know it's her. She doesn't have to say a word. But I can feel it, like I feel my own heart beating.

Tiffany pulls away, collects Diane's hands into hers. Cusps them lovingly.

TIFFANY

(supportive)

Whatever this is... whatever it turns out to be, you've got this. I mean, I don't even know what the hell we're walking into here, but I know one thing for sure and that is that you can handle this.

DIANE

She's not broken. She's not some science experiment. She's, my daughter... I've got to get her out of here. I need to get her home, somewhere quiet, somewhere that doesn't feel like this... I don't know where... Just something about this place rubs me the wrong way.

TIFFANY

Yea, I feel it to. But what about Uncle Ray?

INT. - RESEARCH INSTITUTE OBSERVATION ROOM -CONTINUOUS

RAY

(emotionally drained)

I'll sign... I'll sign right now. If what you're telling me... that you need my signature to keep... *that* girl here, done. But I know my wife. God knows I love her, but that woman is like cement when she has her heart set on something.

DR. HARRIS

As a physician, I can't get involved in civil matters of the family. Hell, that would be a full-time job. However, I can promise you that we can keep her safe and secure, here, while we try and figure out the best course

of action. I'll leave you to think this over.

Dr. Harris exits. Detective Tibbs sits beside Ray, offering a reassuring pat on his back. He pauses, gathering his thoughts before speaking.

DETECTIVE TIBBS

(reluctantly)

I'm conflicted here Ray. Conflicted about whether or not you're ready for this. But... Emily isn't the first.

Det. Tibbs has Ray's attention. Ray sits up straight and looks Tibbs right in the eyes.

DETECTIVE TIBBS (CONTD)

Yesterday, I started digging. Reading through old case files, newspaper clippings, anything I could find on missing persons and... these so-called "time gaps". That's what some people call them anyways. I started noticing patterns. Kids vanishing without a trace, only to reappear hours, days, even years later. But not as they were. Some came back looking older, like time hadn't passed the same for them. And some... they weren't just aged. They were different.

RAY

(intrigued)

Different? Different how?

DETECTIVE TIBBS

Something fundamental had shifted inside them. I don't know what to make of it, but the more I read, the less I could ignore this gnawing feeling that maybe what happened to her isn't as simple as we want it to be.

RAY

Then why are you telling me this Detective? Are... you telling me that, that *is* my Emily?

DETECTIVE TIBBS

I don't know, Ray. I really don't. But when you've been doing this as long as

I have, certain things... patterns,
start to stand out. What I found...
just one piece of a much bigger
puzzle. And now, your daughter...
feels like the next piece falling into
place.

(inhales deeply)

Listen to me carefully: G-men had
their hand in all these case files...
I just sensed it. And you *don't* want
the U.S. government sniffing around
this. This kind of anomaly attracts
them like a fly on shit. Once they're
in, they don't let go. It stops being
about your family, and starts being
about containment, about control. So,
here's my advice, man to man, not as a
detective. Find a way to let this go.
Take your family home. Disappear, if
you have to.

Diane walks back into the Observation room

DIANE

(softly, defeated)

Ray?

RAY

(exhausted)

Yeah Hun?

DIANE

I need to know, how... how do we move
forward from this?

Tibbs stands up and starts to leave the room.

DETECTIVE TIBBS

I will give you two a minute.

(directly)

You need to seriously think about what
I said Ray.

Detective Tibbs leaves the room shutting the door.

DIANE

What are we gonna do?

RAY

I don't know but we can't take *that*
girl home.

DIANE
 (doubtful)
 How can you not see that that is our
 daughter?

RAY
 (louder)
 Because Diane, Emily is 6! Not 16
 or... whatever age that girl is!

DIANE
 (confident, louder)
 I don't care, Ray! You may not think
 she is Emily, but I know she is.

RAY
 (tension increasing)
 Can you explain to me how it's
 possible a little girl can become a
 grown woman in just a few hours? Can
 you?

DIANE
 (yells)
 No Ray! I can't!
 (passionate, forceful)
 All I can go off of is feeling. From
 the deepest part of my soul. I feel
 it... as any mother should feel. That
 is Emily.

Ray snaps! He grabs Diane, begins to shake her aggressively.

RAY
 (yelling)
 Emily is missing Diane! Wake the fuck
 up!

Diane breaks down again, collapsing into Ray's arms, sobbing uncontrollably. Ray stiffens, realizing he pushed way too far.

He softens and pulls her in close. They cry together for a moment then release softly. After a moment, they slowly lift their eyes to the two-way mirror and see Emily standing there, staring straight at them.

RAY (CONTD)
 (looks down, remorseful)
 I'm sorry. I'm so sorry. This... this
 is way too much for anyone to handle

alone. We shouldn't be fighting each other. We... we should be united, standing together on this. But... I have to find out what happened to our daughter. I just... need to. I'm sorry honey.

Ray heads to the door to leave the room. Diane is befuddled but doesn't argue. She knows Ray will do what he needs to do to cope.

RAY (CONTD)

You stay here, I'm going to get our daughter back. Whatever it takes.

Ray leaves and shuts the door. Diane turns, slowly walks to the mirror and stares at Emily. They seem to be looking into each other's eyes.

INT. - RESEARCH INSTITUTE HALLWAY - CONTINUOUS

Ray walks into the hall.

RAY

(urgently)

Tibbs... let's go!

DETECTIVE TIBBS

Excuse me? Where are we going?

RAY

You're going to show me all that shit you found.

DETECTIVE TIBBS

What are you going to do about the girl?

RAY

Nothing. Not right now anyway. My wife will do... whatever she does. I'm going to get back my daughter.

DETECTIVE TIBBS

I think I know right where to start.

Ray and Det. Tibbs Walk out of the institute.

INT. - RESEARCH INSTITUTE INTERVIEW ROOM - CONTINUOUS

Dr. Harris walks into the room.

DR. HARRIS

Would you like to see her? I think it would be good for you both.

DIANE

When can I take her home?

DR. HARRIS

It's too early to tell. We can't even begin to speculate on what happened to her.

DIANE

(serious)

Then get to it. Do what you have to do, I'll sign what I need to sign. I want to take my daughter home as soon as possible.

DR. HARRIS

As you wish Mrs. Rider. Follow me.

Dr. Harris opens the door and walks into the hallway, Diane follows. Dr. Harris unlocks the door to Emily's room. Diane and Tiffany rush into the room.

INT. - RESEARCH INSTITUTE INTERVIEW ROOM - CONTINUOUS

EMILY (16 Y/O)

Mom!

They rush to each other, Crashing into a group hug. Eye's pouring tears.

EMILY (16Y/O) (CONT'D)

(pleading)

I want to go home. Don't make me stay here. Please... Please don't make me stay.

DIANE

(compassionately)

Oh, my sweet, sweet girl.

EMILY (16 Y/O)

(looks around)

Where's Dad?

DIANE

I... I don't really know Honey. He just rushed off a while ago.

TIFFANY

He's having a hard time dealing with all this Em. I think he just needed some air. He's trying to stay strong, for everyone.

DIANE

This... this has been such a weird day, baby. I don't even know how to make sense of it all. We're all scared and exhausted.

EMILY (16 Y/O)

I'm trying, I'm really trying to remember things, but I only get flashes... small bits and pieces.

DIANE

These Doctors here, they *think* they can help.

EMILY (16 Y/O)

(realizes)

No... No... Don't leave me here Mom!

DIANE

(emotional)

Baby, believe me. Please, please believe me. I don't want you here either. But we have to know what is going on.

EMILY (16 Y/O)

(drained)

I just want to go home.

Diane brushes a lock of Emily's hair from her face.

DIANE

I tell you what...

She cups her cheeks with her hands, looks her square in the eyes, nose to nose.

DIANE (CONT'D)

I'm not leaving your side. I will be right here with you, the whole time.

EMILY (16 Y/O)

The whole time?

(Diane nods)

Tiffany extends her arm, holding up her pinky finger.

TIFFANY

Me to Em. The whole time.

Emily grasps Tiffany's pinky with hers. Diane KISSES Emily on the forehead.

INT. - DETECTIVE TIBBS VEHICLE - NIGHT - A SHORT TIME LATER

Vehicle driving down the street, Detective Tibbs drives as Ray thumbs through papers with a small flashlight sticking out of his mouth.

DETECTIVE TIBBS

Thats all the info I could gather on the time gap kids. I don't know if there are any answers in there or not.

RAY

I will find them if there are. There has to be a logical explanation for what happened to Emily.

Ray stops on a sheet and reads for a moment.

RAY (CONTD)

There are a few sheets in here with some notes about cases like this going back to the 1950's.

(flips page)

Here's one from '63...

(flips page)

another from '68. Hello 1997!

DETECTIVE TIBBS

The Harrison case?

RAY

Jeffrey Harrison, missing for 3 weeks in 1997. Aged aprox 15 years in that time. Lived in Mission Hills.

Good lord, that's like 30 min from our house.

DETECTIVE TIBBS

Sounds like you just found your first thread. Be careful how hard you pull.

RAY

There is a whole write up in here. All kinds of notes from a Detective Bill Riley. A timeline, witness statements, all kinds of good stuff. I wonder if Detective Riley is still on the job.

DETECTIVE TIBBS

I will look him up for you on the NCIC and can tell you pretty quick.

RAY

I'll start with him. Hopefully this Jeffrey kid is still alive. I'd love to talk to him and/or his parents.

The vehicle pulls into the campground. Detective Tibbs opens his police laptop and starts typing. Both men eye the laptop screen as the information passes.

DETECTIVE TIBBS

Bill Riley, Liles County SHERIFF. Boom! 43 years with the agency, now retired. Last known address is still in Mission Hills, TX.

RAY

(writing)

Thank you, thank you, thank you.

(opens the car door)

Tibbs, you're a good man for this.

DETECTIVE TIBBS

Thank me when you find what you are looking for.

RAY

Indeed, I will.

DETECTIVE TIBBS

Let me know if I can help.

(Ray exits the vehicle)

And Ray, good luck.

RAY

Thanks.

The two men shake hands. Ray shuts the car door and the car pulls away.

INT. - RESEARCH INSTITUTE ROOM - A SHORT TIME LATER

Diane is asleep in a chair. Tiffany and Emily are sitting on the bed working on their bracelet making set.

TIFFANY

I'm sorry this isn't more... age appropriate. When I got it, I didn't think you would outgrow me so fast.

EMILY (16 Y/O)

It's ok. Who knew this would be my life.

TIFFANY

You know, it's not fair that your older than me now.
(smiles)

EMILY (16 Y/O)

(smiles back)
Yea, I guess I am.

TIFFANY

Hey, maybe in the fall, you can drive us both to school every day.

EMILY (16 Y/O)

(giggles)
I can't drive.

TIFFANY

You can see R rated movies without your parents.
(giggles increase)
You could probably buy cigarettes without being carded.

EMILY (16 Y/O)

Ewww, gross.

TIFFANY

Ok, so that's the line. Got it. I wanted to see what kind of troubled teenager you would be.

EMILY

(calms)
I know what you are trying to do.

TIFFANY

I'm sorry Em. Just trying to lighten the mood a little.

EMILY (16 Y/O)

(appreciative)

Thank you.

TIFFANY

If you want to talk about anything, we totally can. If not, that's fine to.

EMILY (16 Y/O)

I don't know what to say.

TIFFANY

You absolutely don't have to say anything, to anyone... until you are ready.

EMILY (16 Y/O)

Do you think my mom and dad will end up like your parents?

TIFFANY

What? No. Not at all. Why would you think that?

EMILY (16 Y/O)

I heard them arguing earlier. About me. They don't argue... like at all. I heard them both yelling at each other.
(looks down, shameful)
It's my fault.

TIFFANY

(reassuring)

Em. No... No...

Tiffany puts down her bracelet. Collects Emilys hands in hers.

TIFFANY (CONT'D)

This isn't your fault. I know it feels like it is, but you *must* understand, you are not the reason for any of this. They adore you, more than anything in the world. You are everything to them. *Everything*. I've seen it in the way they look at you, the way they would do anything to

protect you. They love you.

EMILY (16 Y/O)
I just want things to be normal again.

TIFFANY
As do we kiddo.
(catching her slip)
Sorry, young lady.

EMILY
(embarrassingly)
Stop!

TIFFANY
Listen, you don't have to worry about your parents right now. I know it's hard, but they're going to process this in their own way. Ways that won't make sense to you at all. What you need to focus on is yourself right now. I'm sure it's overwhelming, scary even. But remember, *WE* are *here*. We're not going anywhere. And we refuse to let you go through this alone.

Emily dives into Tiffany's arms and they share a warm embrace.

INT. RIDER RV - LATE AT NIGHT - LATER

Ray is busy making a scrap board of all the documents Det. Tibbs gave him. Laptop open on the table. RV is a mess.

RAY
(whispering to himself)
Langdon, 1957.
(reads newspaper article)
Hornsby, 1962.
(reads newspaper article)
All dead now.
(flips through some of Tibbs papers)
Nothing more about Jeffrey Harrison.

Ray sits down at the table and CLICKS into Google.

RAY
(whispering, TYPING)
Detective Bill Riley. Mission Hills, TX.

Ray finds articles on Det. Riley. CLICKS one to open and read.

RAY
(soft voice)
Local longtime detective and Lions
Club Chairman set to retire. Liles
County Sheriff's Office celebrates 86%
successful investigation closure rate.
(beat, louder)
Now, where can I find you Det.?

Ray scrolls through more of the article, closes it and CLICKS on another article.

RAY
(soft voiced)
Former celebrated Detective heads
community volunteer information center
from local coffee house every Tuesday
& Thursday.
(beat, louder)
Bingo! Be seeing you on Thursday
Detective.

Ray PRINTS the page and CLOSES the laptop.

INT. - RESEARCH INSTITUTE ROOM - LATER

Diane, Tiffany and Emily are all asleep. Emily stirs in the bed, uneasy with the nightmare she is dreaming.

DISSOLVE

EXT. WOODS - FLASHBACK

Emily has fleeting visions of walking through the woods. Her Rainbow Dash doll drifts in and out of frame as she moves. Memories blur and flash, fragments of a forgotten event. Faint whispers call her name from an unknown voice. Drawn forward, she approaches an old tree with a large chunk missing from its side. The whispers seem to come from within. She leans into the hollow tree, but the base suddenly collapses beneath her. Emily SCREAMS as she falls into the darkness.

DISSOLVE

INT. RESEARCH INSTITUTE ROOM

Emily shoots up from bed SCREAMING! Diane and Tiffany are

startled awake and rush to her side! In her delirium, she doesn't recognize them and fights their embrace!

DIANE

Baby! Baby! It's me, it's Mom.

Emily continues to SCREAM and cry, tears rolling down her face. She's terrified.

TIFFANY

Em! Em! It's ok. It's us.

Diane and Tiffany continue to embrace Emily as she slowly stops fighting and calms down.

DIANE

Shhhhh. Shhhhh. It's ok Baby, I'm here. I'm here.

Diane cradles Emily's head. Emily leans into Diane's body. Tiffany pulls back and holds Emily's hands compassionately. Emily continues to WHIMPER and SNIFF.

TIFFANY

(silent)

What the hell was that?

DIANE

(silent)

I don't know.

Emily is still uneasy. Diane continues to embrace lovingly.

DIANE

(singing softly)

Somewhere, over the rainbow, way up high. There's a land that I heard of once in a lullaby.

Emily settles down and eases back to sleep as Diane continues to sing. The girls stay in the embrace.

PAN - TRANSITION THROUGH MIRROR

INT. - RESEARCH INSTITUTE OBSERVATION ROOM -CONTINUOUS

Dr. Harris sits in the shadows, intently observing and taking detailed notes. She pulls out her phone, its glow illuminating the left side of her face in the dim room, then dials.

DR. HARRIS
It's coming to her.

UNKNOWN INDIVIDUAL (V.O. - PHONE)
Is she ready?

DR. HARRIS
Almost. Tomorrow, we turn it up.

Dr. Harris closes the phone and drops it into her white jacket pocket.

INT. CAR - NEXT MORNING

Ray DRIVES down the highway determined. His cell phone RINGS. He CLICKS the hands-free function on the radio console.

RAY
Yeah?

DIANE (V.O.-PHONE)
Where are you?

RAY
On my way to Mission Hills.

DIANE (V.O.-PHONE)
What in the hell could possibly be in Mission Hills?

RAY
Answers. Hopefully.

DIANE (V.O.-PHONE)
Oh my god Ray. Your daughter has been asking for you.

RAY
(stern)
Don't start that shit with me again Diane. You are doing what you gotta do. Now... I'm doing what I gotta do. Did you call to continue our fight, or do you have something useful to tell me?

DIANE (V.O.-PHONE)
I think this is worse than we imagined. Last night... she was asleep, and then, out of nowhere, she

just woke up screaming. It was terrifying. We tried to comfort her, but she... she wouldn't talk about it. She kept shaking her head, like if she said anything, it would make it worse. I don't know what to do here. I don't know how to help her. It's like I can't reach her, no matter how hard I try.

RAY

And I do? I'm lost in this, same as you.

DIANE (V.O.-PHONE)

I know, I know.

(sighs)

I guess... I just needed to hear your voice... to comfort *me*.

RAY

This isn't going to help with that, but... but you need to know. this... what happened to Emily, apparently has happened before.

DIANE (V.O.-PHONE)

What are you talking about?

RAY

Tibbs showed me some old case files... ones that have a lot of similarities to what we're dealing with now. I can't shake the feeling there's something more there... something we're missing. I *need* to dig into this, figure it out on my own. I don't trust that anyone else will see it the way I do, and I *CAN'T* let it go until I know for sure.

DIANE (V.O.-PHONE)

(understanding)

No... You can't, I know you can't. But... *I* need you here. What happened to figuring this out together?

RAY

Honey, I'll come back to you as soon as I can. But this... this, I *HAVE* to do.

DIANE (V.O.-PHONE)
(relenting)
Fine Ray... fine. Just be safe, hurry
back. I love you.

RAY
Love you to hun.

Ray ends the call and continues heading down the road.

INT. RESEARCH INSTITUTE ROOM - CONTINUOUS

Diane walks into the room, quietly shutting the door. Emily
is asleep in the bed while Tiffany sits beside her.

TIFFANY
(quietly)
What did Uncle Ray say?

DIANE
(quietly)
He's halfway across the state on
some... quest, to understand this
whole mess.

TIFFANY
(surprised)
What?

DIANE
Oh, you know him, he does his
research... studies all the angles
before he pulls the plug on anything.
Sometimes... I just wish he would
accept things, as they are.

Quiet knock on the door, it opens, and Dr. Harris peaks her
head in.

DR. HARRIS
Mrs. Rider, may I have a word?

DIANE
Sure.

Diane gets up and walks to the door as Tiffany turns back to
Emily and gently strokes her hair.

INT. RESEARCH INSTITUTE HALLWAY

Diane exits the room and gently closes the door.

DR. HARRIS

I heard we had an eventful night last night.

DIANE

You have no idea. She still refuses to talk about it, even to us.

DR. HARRIS

In regard to that, I have a procedure I would like to try and... well, due to her age, I need your consent to do so.

DIANE

What kind of procedure?

DR. HARRIS

It's a revolutionary...

DIANE

(interrupts, skeptical)

Which means experimental.

DR. HARRIS

Well... yes, but these are trying times, aren't they?

DIANE

(reluctant)

Go on.

DR. HARRIS

(gently)

I understand your concern. To explain it more simply... this procedure, known as Covert Hypnosis, is sometimes used when we believe a patient might be able to access memories or emotions, they're not consciously aware of.

DIANE

That still sounds a little... deceitful. I don't want her to feel like she's being tricked. And what about the risks? Are there any lasting effects?

DR. HARRIS

It completely normal, that you'd be

worried. It's important for you to know that we take every precaution. My colleague, Dr. Jeong will perform this procedure. He's very delicate. Physically, there's no danger, this is a non-invasive procedure. *However*, the only risk I want you to be aware of is something called *Anterograde Amnesia*. This is very rare, but it could happen if she were to break the hypnosis before it's properly released.

DIANE

(hesitant)

I'm inclined to agree to this but, she's been through so much already. I don't want to risk her mind with any more than she has already endured.

DR. HARRIS

I completely sympathize with you Mrs. Rider. As a parent, you've done everything to protect her, and now you're being asked to trust us with something as delicate as this. The reason we're even suggesting this study is because we're at a crossroads. We've tried everything else, and we need to understand the root of her trauma. Without this information, there's only so much we can do to help her move forward.

Diane hesitantly nods in consent.

DR. HARRIS (CONTD)

We will begin the study this afternoon. You and your family are allowed to watch the study from the observation room... if you wish.

Dr. Harris walks away as Diane stands in the hall contemplating the decision she just made.

INT. - RESEARCH INSTITUTE OBSERVATION ROOM - AFTERNOON

Dr. Harris, Diane, Tiffany, and two other medical professionals sit in the observation room, focused on the study. Monitors and computers clutter the table beneath the two-way mirror. On the screen, Emily's image flickers, captured by a camera recording the session.

INT. RESEARCH INSTITUTE ROOM

Dr. Jeong sits at a table with a computer and monitors while Emily, hooked up to medical equipment, sits nearby crafting bracelets from the set Tiffany brought.

DR. JEONG
(CLICKS his pen twice)
What is this you're doing?

EMILY (16 Y/O)
Tiffany gave me this bracelet making kit.

DR. JEONG
(CLICKS his pen twice)
That one you're making now, that's pretty. What's it called?

EMILY (16 Y/O)
This one here... it's a chevron friendship bracelet.

DR. JEONG
(CLICKS his pen twice)
Who do you give these to when you are finished?

EMILY (16 Y/O)
Whoever you wish. Friends, family.

DR. JEONG
(CLICKS his pen twice)
Who is that one for?

EMILY (16 Y/O)
Karla.

DR. JEONG
(CLICKS his pen twice)
Your hospitality worker?

EMILY (16 Y/O)
Yea, she's nice. I really like her. Sometimes, she gives me extra Jello.

DR. JEONG
(CLICKS his pen once)
Elizabeth, you are so creative.

NT. - RESEARCH INSTITUTE OBSERVATION ROOM

Diane and Tiffany exchange confused glances. Tiffany shrugs, while Diane, uncertain, glances toward Dr. Harris before slowly returning her gaze to the window overlooking Emily's room.

INT. RESEARCH INSTITUTE ROOM

EMILY (16 Y/O)
(curiously)
Elizabeth?

DR. JEONG
(CLICKS his pen once)
That's you, right?

EMILY (16 Y/O)
(unsure)
No.

DR. JEONG
(CLICKS his pen once)
Your name is not Elizabeth Strand?

EMILY (16 Y/O)
No.

DR. JEONG
(CLICKS his pen once)
I'm confused, is your name Elizabeth or Karla?

EMILY (16 Y/O)
(confused)
Elizabeth.

DR. JEONG
(CLICKS his pen twice)
Oh good. I'm glad we got that straight. Aren't you... Elizabeth?
(CLICKS his pen twice)

EMILY (16 Y/O)
I guess.

DR. JEONG
(CLICKS his pen twice)
I see you just turned 24 years old last month.

INT. - RESEARCH INSTITUTE OBSERVATION ROOM

Diane and Tiffany look at each other in confusion.

EMILY (O.S.)

I did have a birthday. How did you know?

DIANE

(softly to Dr. Harris)

She... didn't have a birthday... and her name is *not* Elizabeth. What is this?

DR. HARRIS

(straight forward)

The hypnosis ascension. It tricks her brain into opening up the subconscious.

INT. RESEARCH INSTITUTE ROOM

DR. JEONG

(CLICKS his pen once)

I enjoy knowing things about my patients Elizabeth.

(CLICKS his pen once)

Dr. Jeong lowers his left hand to his side and taps his left leg twice.

INT. - RESEARCH INSTITUTE OBSERVATION ROOM

DR. HARRIS

(to the group)

That's the cue. He's in.

TIFFANY

(amazed)

That was cool.

DIANE

(nervous, bites her nails)

My god.

INT. RESEARCH INSTITUTE ROOM

Emily still busy making bracelets.

DR. JEONG
(CLICKS his pen twice)
Elizabeth, can we talk about your...
transition?

EMILY (16 Y/O)
If you want.

DR. JEONG
(CLICKS his pen once)
It seems, you have grown up a lot.
Yet... everyone you know is still the
same as they were 10 years ago. What's
that like for you?

EMILY (16 Y/O)
Normal, I guess. I went to school,
played with my friends. My dad taught
me how to drive last year. I'm about
to get my license.

DR. JEONG
(CLICKS his pen twice)
That sounds awesome.
(CLICKS his pen once)
You lived at home with your parents
during this time?

EMILY (16 Y/O)
Of course. Oh, we moved into our new
house, about... 8 years ago. We needed
more space when my brother was born.

INT. - RESEARCH INSTITUTE OBSERVATION ROOM

Diane and Tiffany look at each other shocked and confused.

TIFFANY
(silent)
What the hell?

INT. RESEARCH INSTITUTE ROOM

DR. JEONG
(CLICKS his pen twice)
You have a brother now?
Congratulations.

EMILY (16 Y/O)
Yea his name is Ben.

DR. JEONG
(CLICKS his pen twice)
That's a nice name... Ben. How were
things in your town... normal or
altered?

EMILY (16 Y/O)
It seemed... bigger... to me. We got
all these cool new stores. I like to
shop.

DR. JEONG
(CLICKS his pen twice)
How about the rest of the world... any
major events during this period?

INT. - RESEARCH INSTITUTE OBSERVATION ROOM

DIANE
(quietly, but audible)
What kind of question is that?

DR. HARRIS
Out of pattern questions thrown in
randomly helps to keep the brain
occupied and the hypnosis in play.

Diane skeptically looks at Tiffany. Tiffany shrugs her
shoulders.

INT. RESEARCH INSTITUTE ROOM

EMILY (16 Y/O)
Something about... Iran growing in
power and taking over Iraq. We talked
about it in my Social Studies class at
school once.

DR. JEONG
(takes notes)
Very interesting.

INT. - RESEARCH INSTITUTE OBSERVATION ROOM

The unnamed medical professionals are busy taking notes.
Diane notices all the attention to Emily's statements.

DIANE
(very confused)
What in the hell is going on? Why...
why is he asking questions about world

events? I understood this was supposed to be about what happened to her.

DR. HARRIS

Understand Mrs. Rider, the brain doesn't just unlock those memories on command. What you're experiencing now is a vital part of the uncovering and processing of those memories.

TIFFANY

(worried)

I don't like this Anut D.

DIANE

(demanding)

I don't either. Shut this down, now.

DR. HARRIS

It's not that simple. If we quit now, we might never get another chance to access this area of her mind.

DIANE

(agitated)

I said shut this down. Bring her back! This isn't right.

Dr. Harris pushes a button on the desk. Two security guards quickly enter the room.

GUARD 1

(grabs Diane)

Let's go.

Tiffany moves back and away from Guard 2.

DIANE

(swats his hand away)

Absolutely not, don't touch me!

DR. HARRIS

For Emily's sake, I'm asking you both to leave the room now.

DIANE

(yelling)

Get my daughter back now!

DR. HARRIS
(motions to the guards)
Get them out of here.

The guards start pulling Diane and Tiffany out of the room.

DIANE
(Yelling)
Stop it! No!

TIFFANY
I'm going, I'm going.

DIANE
This isn't right, you can't do this!
I'm calling our lawyer.

Guards successfully clear Diane and Tiffany from the room, the door shuts. Dr. Harris gets up and locks the door from inside.

DR. HARRIS
That... is *exactly* why I keep telling
them we can't have the parents in the
room.
(a beat)
Everyone ok?

The interview with Emily & Dr. Jeong continues in the other room.

EXT. MISSION HILLS, TX

Ray DRIVES into town and pull his car into a parking lot. He gets out of the car and heads into the coffee shop.

INT. COFFEE SHOP - CONTINUOUS

Ray steps into the coffee shop, eyes scanning the room. Near the back, a table covered with flyers and brochures catches his attention. An elderly man in his early 70s sits there, quietly. Ray approaches and waits patiently as the people ahead finish their conversation.

RAY
Hello, Hi. My name is Ray Rider and I
am looking for former Detective Riley.

DETECTIVE RILEY
I'm Bill Riley, what can I do for you
Mr. Rider?

RAY

Please, call me Ray. Your time is valuable, but... if you could spare just a few minutes. I believe you may be the only one who can help me with something I'm dealing with.

DETECTIVE RILEY

Have a seat Ray, what seems to be the issue?

RAY

(sits)

Thank you. Detective, about thirty years ago, you investigated a case involving a missing boy... Jeffrey Harrison. He was about eight years old at the time. Does that name sound familiar?

DETECTIVE RILEY

(recalls)

Rings a bell, yes. What about it?

RAY

What can you tell me about it?

DETECTIVE RILEY

In what context are you asking?

RAY

I may be involved in a similar situation.

DETECTIVE RILEY

(inquisitive, cautious)

You law enforcement?

RAY

No... No... I'm just curious about the case. Who better to ask than the man who investigated it right?

DETECTIVE RILEY

Standard case really, Jeffrey disappeared from a local park while playing. His mother, Denise, sat on a bench chatting with some other ladies only a few feet away. He was located a few weeks later and reunited with his parents.

RAY

(inquisitively)

Standard? There wasn't anything... unusual, about his disappearance?

DETECTIVE RILEY

Not that I recall, why?

RAY

Detective, with all due respect I think you know more than you are letting on.

DETECTIVE RILEY

Look here son. I don't know you, I don't know what your angle is.

Ray senses Riley isn't telling him everything. He leans on the table and closer. Agitation increases.

RAY

My angle... Detective, is that I know when Jeffrey was found, he had aged 15 years in 3 weeks. You don't find that unusual?

DETECTIVE RILEY

(leans in)

Son, I think you might need to head down to the mental health clinic on the corner of Pine and Atterbury. You're talking some insane stuff here.

RAY

(frustrated)

Look, Detective... my daughter disappeared four days ago... same circumstances as Jeffrey. Then suddenly, the police hand us some 16-year-old girl and say she's Emily. I've been living a nightmare ever since. I just need to know what happened to *my* Emily. I came straight from Briarcroft Research Institute, chasing the only thread I have.

DETECTIVE RILEY

(realizing)

Briarcroft?

RAY
(confused)
Yes. What about it?

DETECTIVE RILEY
(serious)
Your daughter is at Briarcroft? Right now?

RAY
Yes. Why is *that* significant?

DETECTIVE RILEY
(looks around cautiously)
Let's talk outside.

Detective Riley gets up from the table to starts to head to the exit.

RAY
(confused)
Ok?

EXT. MISSION HILLS SIDEWALK - CONTINUOUS

Ray exits the coffee shop and catches up to Riley. They walk down the sidewalk as they talk.

RAY
Detective?

DETECTIVE RILEY
Keep walking son. We are just 2 men having a casual conversation as we walk.

RAY
(unsure)
What are you talking about?

DETECTIVE RILEY
(cautious)
They might still be watching me.

RAY
Who?

DETECTIVE RILEY
Take your pick of the three-letter agencies, any damn one of them.

RAY

Why would they be watching, you?

Riley lights a cigarette. His hand stays close to his mouth, covering, concealing.

DETECTIVE RILEY

Listen very carefully, if what you are telling me is true, you need to get her out of there. NOW.

RAY

(stunned)

I'm sorry Detective, I still don't understand.

Riley stops walking, looks around cautiously again. He leans in closer to Ray.

DETECTIVE RILEY

(quietly, secretively)

It's all true. Jeffrey, *your* daughter... all of it. He vanished for three weeks and came back aged fifteen years. We never did get a straight answer from anyone as to how or why. Anyway, Briarcroft convinced his parents they had answers. Langley boys swooped in, labeled him an asset... took him away. Turns out, Jeffrey had full knowledge of the last 15 years of his life. 15 years that his parents and the rest of us hadn't lived yet. They made him disappear... from every record. Like he never existed. All to further their own agenda.

RAY

Where did they take him?

DETECTIVE RILEY

Don't know. Completely disavowed.

(reflective)

His parents used every last dollar they had fighting to get Jeffrey back. It was *never* going to be enough.

RAY

(concerned)

What happened to them all?

DETECTIVE RILEY

Jeffrey? No one really knows. Just vanished...

(puffs and exhales)

like smoke in the wind. If anyone knows, they're sure as hell not saying anything. His father... he didn't take it well. Ended up sucking on the barrel of a shotgun back in 2001. Denise died not long after William... heartbreak maybe, madness. Who the hell knows?

RAY

And you? How are you still here?

DETECTIVE RILEY

Oh... they got to me too. They didn't wear black suits and sunglasses like in the movies. They made themselves *painfully* obvious. "Case closed" they said. Jeffrey was reunited with his family. No explanation, no wiggle room. They looked at me in a way that made me understand... shut up or disappear.

RAY

Then why in the hell are you speaking up now?

DETECTIVE RILEY

(shameful sigh)

Because it's happening... again... to your daughter. Who knows how many others. I've lived with this guilt for too long. If I can stop this from happening again... then I'm done being silent.

(regretful reflection)

I never forgot, Jeffrey. I can't imagine what his life was like. Don't want to.

Riley throws down his cigarette, locks eyes with Ray.

DETECTIVE RILEY

Emily *is* your daughter, Ray. And she's next. Go... leave here, now... get her out of Briarcroft. Any... way... you... can.

RAY
(quietly shaken)
I can't thank you enough Detective.

DETECTIVE RILEY
(grim)
Best of luck to you son. You're gonna need it.

They shake hands and walk separate ways.

INT. RESEARCH INSTITUTE HALLWAY

Diane paces the hall frantically while Tiffany leans against the wall, both visibly shaken by what just unfolded in the observation room. Security personnel stand nearby, tense. Suddenly, the door swings open and everyone from the observation room files out.

DR. HARRIS
Mrs. Rider...

DIANE
(interrupting)
What in the fuck was that? What kind of shit are you trying to pull?

DR. HARRIS
First of all, we absolutely cannot have you interrupting the sessions. I understand you are upset... confused... emotional, all of the above. But you have got to let us work with Emily in the best way we know how.

DIANE
(stern)
You call that your best? *That...* was your best? If the shit show I just witnessed was truly your best, my daughter is in the wrong place.

DR. HARRIS
Mrs. Rider, being honest with you, what we've done so far is just the very beginning. We've only started to uncover the outer layer of what she's experienced. The progress might be gradual... slow even. But I assure you we are making progress. We just

scratched the surface here today.

TIFFANY

(smart-assed)

All that... just to scratch the surface?

(argumental)

Emily and I are close, I could have gotten more than that by just talking to her.

DIANE

I think you forget Doctor... that is *my* daughter in there. She's not some experiment or freak of nature that you can poke and prod to fulfill your scientific fantasies.

DR. HARRIS

Please, Mrs. Rider, there's really no need for this hostility. I assure you, everything is fine... Emily is fine. In fact, she did exceptionally well. We were truly impressed by her, and we're very optimistic about what lies ahead for her. You have every reason to be proud.

DIANE

(fuming)

I can't deal with this right now... or with you. I'm about to do something I may regret.

Diane storms off down the hall and heads outside to get some air and calm down.

DR. HARRIS

(to Tiffany)

If you think you can get her to open up, I'll allow you can go in and see her... if you like. But please, her mind is still in a state of post hypnosis flux, tread lightly.

TIFFANY

(confused)

Ummm, ok?

Dr. Harris opens the door to allow Tiffany entry.

EXT. RESEARCH INSTITUTE

Diane walks through the doors of the institute outside. Her phone BUZZES. Diane pulls her phone out of her pocket and see's its Ray calling.

DIANE

Ray! Oh thank god! Some really weird
shit is happening here.

RAY (V.O. - PHONE)

Honey, listen to me

DIANE

(talking over Ray)

They were asking all kinds of non-
relevant questions.

RAY (V.O. - PHONE)

(yelling)

DIANE! Shut up and listen to me!

DIANE

My god... what's wrong with you?

RAY (V.O. - PHONE)

This is a lot bigger than we think. We
have got to get her out of there.

DIANE

Yea! That's what I have been saying
this whole time.

RAY (V.O. - PHONE)

I know... I'm sorry. I should have
listened to you earlier.

DIANE

A lot of weird shit has been happening
here since you left. And you don't
want to know, believe me. I've been
saying it this whole time, somethings
not right here.

RAY (V.O. - PHONE)

Your god damn right somethings not
right. They are going to steal her for
use as a government asset.

DIANE

(realizing)

That... that actually makes sense.
Wait, how do you know all this?

RAY (V.O. - PHONE)

I'll explain it all soon. But...
Emily... she's not the first. We have
got to get her out of there. Tonight!

DIANE

Then hurry back. We need you here...
fighting with us. We can't do this
without you.

RAY

I'm on my way, likely after dark. Just
be ready. I'll come up with something.

INT. RESEARCH INSTITUTE ROOM

Tiffany walks into Emily's room. Emily turns toward Tiffany
as she enters but doesn't say anything.

TIFFANY

Hey Em. You doing ok?

Emily slightly nods, turns back and lays her head on the
pillow. Tiffany walks to the bedside and slowly sits down
next to Emily.

TIFFANY

(sympathetic)

Oh Em. I would so trade places with
you if I could. I know this must be
hard.

Emily doesn't say anything, a small tear drops from her eye.
The girls sit in silence as Tiffany rubs Emily's shoulder.

After a beat.

EMILY (16 Y/O)

(very softly)

Your life gets better.

TIFFANY

What was that Em?

EMILY (16 Y/O)

(softly)

Your Mom... gets married again. He is nice. Makes her really happy. He loves you to, treats you like his own.

Tiffany starts getting emotional, sniffs, wipes away a tear.

EMILY (16 Y/O)

You're in college now. You work at a veterinary hospital. All the cats like you.

TIFFANY

(laughs through the tears)

I do love the kitties. I'll probably end up a lonely cat lady huh?

EMILY (16 Y/O)

You do have a lot of cats. But you also have Brandon. You're not married yet... you love each other a lot. You glow now. I've never seen you smile so much.

Tiffany is fully emotional now.

TIFFANY

Oh my God, Em. Stop. I'm getting you all wet.

EMILY (16 Y/O)

It's ok. I just wanted you to know.

The door CREAKS open, Diane enters the room. Tiffany turns to look at Diane.

DIANE

What are you two girls doing?
(noticing Tiffany crying)
What's wrong honey?

TIFFANY

Oh, nothing Aunt D. Em and I were just talking.

EMILY (16 Y/O)

(sits up)

Mom. I want to talk to you.

DIANE
(sits on the bed)
Alright.

TIFFANY
You want me to go Em?

EMILY (16 Y/O)
No.

DIANE
What's on your mind sweetie?

EMILY (16 Y/O)
The trees, in the forest... by the
camp.

DIANE
(concerned)
Shhhhhh. Speak very softly. Let's keep
this between us for now.

Diane and Tiffany both lean in closer to Emily.

EMILY (16 Y/O)
(softly)
Do you remember reading me Alice in
Wonderland when I was little?

DIANE
(softly)
Of course I do. You always said, you
would eat the cake because you wanted
to be big.

EMILY (16 Y/O)
(softly)
In the beginning, when she fell down
the rabbit hole in the tree. You know?

DIANE
(softly)
I remember that part, yea.

EMILY (16 Y/O)
That's what happened to me.

DISSOLVE - FLASHBACK

EXT. CAMPGROUND

EMILY (16 Y/O)(V.O.)

I was walking in the forest when this *sharp* pain pierced through my head. It wasn't just a normal headache... it felt like something deep in me was trying to surface. Then I saw it, this old tree, standing alone like it had been waiting for me. It made me think of the story. And then I swear... I heard someone call my name. I followed the sound to the opening of the tree. I stepped inside and fell. When I hit the bottom, everything went black... until I opened my eyes, and we were... home.

INT. RIDER HOME - KITCHEN TABLE

EMILY (16 Y/O)(V.O.)(CONTD)

You and Dad were there. And you, Tiffany. At first, I thought it was just a dream. But it wasn't. Still... it didn't feel right. I felt like I was floating through it all, untethered... like I was living someone else's life. Even when you hugged me, your touch was cold. Numb. Years passed that way. Then one day at school,

INT. SCHOOL

EMILY (16 Y/O)(V.O.)(CONTD)

Mrs. Weatherly asked me to get some supplies from the closet. The headache came back... worse this time. Always worse in her class. The moment I stepped inside, the light above me just burst. I stood there in the dark, heart racing... and I heard my name again. I turned. Nothing. Just shadows. I stepped back and fell... again. This time, I woke up in a cave.

INT. CAVE

EMILY (16 Y/O)(V.O.)(CONTD)

Dizzy. Ears ringing. My skull pounding. But ahead... there was

light. I followed it, dragging my feet through the dust until I found the mouth of the cave and stepped outside.

EXT. CAVE ENTRANCE AREA

EMILY (16 Y/O)(V.O.)(CONTD)
I heard traffic-cars. Life outside. I stumbled toward the noise until a policeman pulled over. I told him I didn't know where I was, or even how I'd gotten there.

INT. HOSPITAL

He took me to a hospital... I gave them my name, but the cops didn't believe me. I didn't know the answers to their questions. None of them believed me anyway. Finally, after what felt like eternity, they left. And then... Tiffany walked past my door.

FADE OUT

END ACT II

FADE IN

EXT. NOLAN COUNTY SHERIFFS OFFICE

Ray's car pulls into the parking lot of the Sheriff's office. Ray parks and gets out of the vehicle and runs inside.

INT. NOLAN COUNTY SHERIFFS OFFICE

Ray approaches the front desk.

RAY
(urgently)
I need to see Detective Tibbs immediately.

DESK WORKER
What's this regarding sir?

RAY
Tell him, Ray Rider is here and it's urgent.

Detective Tibbs, overhearing the conversation, peaks his head around his office door from across the room.

DETECTIVE TIBBS

It's alright Stephanie, send him on back.

Ray rounds the front desk and rushes to Tibbs office.

INT. DETECTIVE TIBBS OFFICE

Ray enters through the door.

RAY

(urgently)

I need your help Tibbs!

DETECTIVE TIBBS

I was just about to call you.

RAY

You've got to help me get Emily out of that place.

DETECTIVE TIBBS

I know. I spoke to Detective Riley, he filled me in on everything. I want to let you...

RAY

(interrupts, confused)

You spoke to Riley? When?

DETECTIVE TIBBS

He called me a few hours ago. Apparently, the talk you two had motivated him to research *my* case on Emily.

RAY

I know... that *is* Emily. I still can't believe it but she is. I have no idea what I'm going to do... or how, but she is leaving that place... tonight!

DETECTIVE TIBBS

(sits down)

Ray... I was about to tell you... I'm afraid you're on your own on this one. I will help with information, or advice. But... you are talking

about... kidnapping essentially. I can't be a part of that Ray. Not as a cop.

RAY

(argumentative)

It's not kidnapping when it's my own daughter damn it.

DETECTIVE TIBBS

Actually... it is Ray. I'm sorry.

RAY

(defeated)

You said... you told me... let me know if I need anything. *Anything* Charles. You said that. Remember?

DETECTIVE TIBBS

I want to help Ray... I truly do. My hands are tied here.

RAY

You talked to Riley. So, you know exactly what I'm up against.

DETECTIVE TIBBS

(regretfully)

I can't do it again, Ray. You don't know what you're asking. Last time I went off the record to help someone, I didn't just lose the election for Sheriff... I damn near lost my badge... and my freedom. Internal Affairs had me in a vice for six months. I was one signature away from a felony charge. Believe me Ray, I get it. I do. I have a daughter too. God help me, if it were her, I'd burn the whole damn system down myself. But that's the problem... I *can't* let it be personal. I can't risk everything again. I'm sorry... I really am. But you're on your own.

RAY

(sits down, sympathetic)

Charles, I didn't know you had a daughter. I'm... sorry for putting you in this position. I'm not going to sit here and beg you. That's not who I am

nor the respect you deserve. You've done a lot for us already. I'm eternally grateful. But I will say this... if you still feel strongly against it, I will honor that. But...

Ray notices Tibbs gun and badge laying out on his desk.

RAY (CONTD)
...before you decide, ask yourself if you're holding back because it's uncomfortable or because your scared? I can respect the uncomfortable. I can't respect... the fear.

Pulls away from the desk, something is under his palm.

RAY (CONTD)
Good night, Detective.

Ray turns to leave the office. Detective Tibbs sits in his chair for a moment. Contemplating everything Ray just said.

INT. RESEARCH INSTITUTE ROOM - ALMOST MIDNIGHT

Emily and Tiffany are both asleep. Diane sits in a chair in the corner contemplating everything Emily told her about her event. Her phone BUZZES, she sees its Ray calling and quickly exits the room.

INT. RESEARCH INSTITUTE HALL

DIANE
Ray!

RAY (V.O. - PHONE)
I'm on my way. We're getting Emily out of there.

DIANE
Oh, thank God. What are we doing?

RAY
I can't get into it right now, just be ready. When this goes down, no matter what happens, I need you to play along. You and Tiffany both. For the love of God, just go with it.

DIANE
What about Em?

RAY

No! The less she knows about this, the more believable it will be. Trust me.

DIANE

I do. Hurry.

Diane puts her phone back in her pocket and quietly enters the room.

INT. RESEARCH INSTITUTE ROOM - CONTINUOUS

Diane rubs Tiffany's arm to wake her.

DIANE

(quietly)

Tiffany. I need you.

TIFFANY

(tired, groggy)

What Aunt D? What's up?

DIANE

(whispers)

Come over here. We need to talk.

Tiffany gets out of the bed with Emily and walks to the corner of the room with Diane.

DIANE

(whispers)

I just spoke with your uncle. He's on his way here... now. I don't know what's going to happen, but I have a feeling it's going to be crazy. Emily is coming home.

TIFFANY

(very quietly)

Finally!

DIANE

(whispers)

Ray told me to tell you... whatever is about to happen, just go with it.

TIFFANY

(excitedly)

I'll tell Em.

DIANE
(quickly, forcefully, yet quietly)
NO! Absolutely not. He said, Em can't
know anything about it.

TIFFANY
(confused)
What? Why?

DIANE
Just... work with us here kiddo.

TIFFANY
Alright. I guess... I'll do what I
can.

EXT. RESEARCH INSTITUTE - A SHORT TIME LATER

Ray pulls into the Briarcroft parking lot and sits for a moment, gathering himself, pumping himself up. Ready, he throws open the car door, SLAMMING it shut behind him. He takes a deep BREATH, squares his shoulders, and heads toward the entrance.

SCREECHING TIRES (O.S.)

Detective Tibbs suddenly pulls his cruiser in front of Ray, blocking him. Tibbs steps out and locks eyes with Ray. Ray meets his gaze without flinching.

DETECTIVE TIBBS
Ray... you've got something of mine?

Ray just stares at Tibbs. Knows he's busted.

DETECTIVE TIBBS
Impersonating an officer, Ray? Really?
Give me my damn badge.

Ray embarrassed, reluctantly hands Tibbs his badge. Tibbs takes it and clips it onto his pants.

DETECTIVE TIBBS
You know... I could arrest you for
that.

Ray holds up his wrists. His face drained, hope lost.

RAY
Do it then. I'm out of options here
Charles.

Tibbs thinks for a moment, sees the desperation in Ray's eyes. His sympathy takes over.

DETECTIVE TIBBS

God damn it, Ray. You're lucky I got here when I did.

(Tibbs smiles at Ray)

Come here, I've got an idea.

RAY

You're... in?

DETECTIVE TIBBS

Yes Ray. I'm in.

They huddle up for a few minutes and discuss the plan.

SLOW PAN TO BRIARCROFT ENTRANCE

Ray and Tibbs enter back into the frame, facing the entrance to Briarcroft.

DETECTIVE TIBBS

You ready?

RAY

Are you? Your career is over after this. You realize that right?

DETECTIVE TIBBS

I'm willing to accept it. If even half of what Riley told me is true... I owe it to Emily to do this. I owe it to you, too. You're a good family man, Ray.

Tibbs and Ray share a look of respect to each other. Tibbs pats Ray on the back.

RAY

I'll follow your lead.

DETECTIVE TIBBS

Let's do this.

INT. RESEARCH INSTITUTE - FOYER - CONTINUOUS

Detective Tibbs enters the building. Ray stays outside for the time being to distance himself from Tibbs. Tibbs walks up to the individual working the front desk.

DETECTIVE TIBBS

Good evening. I'm sure you've seen me around here a few times lately. The name is Detective Charles Tibbs, Nolan County Sheriff's Office. I hate to disrupt the evening, but I'm afraid I've got some official business to attend to tonight. I'll need a few minutes of your time and cooperation.

DESK WORKER

Yes sir, I know who you are. What can I do for you tonight, Detective.

DETECTIVE TIBBS

Well, I'm sure you know I am the lead detective on the case regarding Emily Rider, correct?

DESK WORKER

Yes sir.

DETECTIVE TIBBS

Through our investigation, we discovered that she fabricated her whole story. I now have a warrant for her arrest. I'm here to take her into custody.

Tibbs pulls out a warrant and places it on the desk for the desk worker to see.

DESK WORKER

I understand your position Detective. We have procedures to handle this. If you will... give me a minute or two as I need to call this...

Front door SLAMS open, Ray enters the building in a rush and out of breath. The desk worker is startled.

RAY

(agitated)

Damn it Tibbs, you can't do this to us!

Tibbs turns around to confront Ray.

DETECTIVE TIBBS

Ray, we have already discussed this. There is *nothing* I can do. Your

daughter broke the law. Now she's going to have to face the consequences.

DESK WORKER
(nervously)
Uh, Gentlemen.

RAY
For the love of God, she's just a kid. Give her slap on the wrist and let her be.

DETECTIVE TIBBS
(picks up the warrant)
Ray, I have the warrant right here. It's signed by a judge. It's an official act and I *have* to enforce it.

Tibbs makes sure NOT to put the warrant back down on the desk.

RAY
Well... you're going to have to arrest me too! I'm not going to let you do this.

DESK WORKER
Gentleman! I need you both...

DETECTIVE TIBBS
(interrupts)
First, I will deal with your daughter. *If* you get in my way... cuffs are going on you too.
(Turns to desk worker, urgently)
Excuse me, I need to diffuse this situation now... as you can see. I will handle all the paperwork with you as soon as I get her in custody. Buzz me in now!

The desk worker, still rattled, hesitates but presses the button. The gate BUZZES. Detective Tibbs turns and walks through the door, heading down the hall. Ray follows, still arguing. The overwhelmed worker watches as they slip further away, uncertain what to do. After a beat, he sits down and picks up the phone to dial.

DESK WORKER
Hello, Dr. Harris?

INT. RESEARCH INSTITUTE ROOM - CONTINUOUS

The door to Emily's room bursts open, Tibbs and Ray quickly enter continuing their banter. Emily is startled from sleep. Diane and Tiffany stand up quickly in shock.

EMILY (16 Y/O)
(tiredly)
What's going on?

DIANE
(forcefully)
What is all this?

DETECTIVE TIBBS
Emily Shay Rider, I have a warrant for your arrest for filing a false police report.

EMILY (16 Y/O)
(surprised, defensive)
WHAT? I didn't. You know that...

DETECTIVE TIBBS
You have the right to remain silent,
you have the ...

Detective Tibbs continues to read the Miranda rights to Emily as Emily continues to plead her case. Meanwhile Ray rushes over to Diane.

RAY
(excited, loud)
He's arresting her Diane! Can you believe it?
(Ray blinks his right eye once)

DIANE
(picks up the cue, yells)
For what? She didn't do anything.

TIFFANY
(in on the rouse)
He can't arrest her, she's a minor!

RAY
(sarcastically)
Apparently, we have a criminal for a daughter now! The all-powerful Detective Tibbs says so!

Detective Tibbs now has Emily in cuffs.

DETECTIVE TIBBS
Let's go young lady.

EMILY (16 Y/O)
(pleading)
I didn't do anything I swear. MOM!
DAD!

The front desk worker rushes into the doorway.

DESK WORKER
Detective, there are protocols we have
to follow in this situation.

RAY
(increases his intensity)
For Christ's sake, Tibbs. She's just a
child. I won't let you do this.

Ray grabs Tibbs left arm in an effort to pull Emily away.
Tibbs tries to wrestle his arm back. Emily is shaken back and
forth in the scuffle.

DETECTIVE TIBBS
Damn it kid. Move! I need to get this
situation under control and then we
can deal with your precious protocols.

Detective Tibbs breaks free from Ray's grip, pushes past the
desk worker, and escorts Emily down the hall. Two security
guards arrive, taking in the chaos. Voices raised, people
arguing. Confused and unsure who's in charge, the guards
start SHOUTING for everyone to calm down. The entire group
moves down the hall, Tibbs and Ray still locked in a heated
argument.

EXT. RESEARCH INSTITUTE - CONTINUOUS

The doors BURST open. Tibbs leads the way, guiding a tearful,
terrified Emily. The family follows close behind, still
shouting at him. The security guards stop at the threshold,
but the desk worker follows them out.

DESK WORKER
Detective!
(beat)
Detective!

The family's taunting of Tibbs gets louder and more intense.

DETECTIVE TIBBS
(yells)
I'll be with you shortly!

They arrive at Tibbs squad car; he opens the back door and places Emily inside. He SLAMS the door shut.

RAY
(excitedly)
GO!

Tibbs jumps into his cruiser as the family rushes to their car. The desk worker freezes. He suddenly realizes it was all a diversion. He storms over, BANGING angrily on Tibbs' window. The security guards take off, sprinting toward the vehicles.

DESK WORKER
Excuse me! What the hell? HEY! HEY!

The engines ROAR to life and the vehicles PEEL out of the parking lot, the desk worker and security guards chasing after them, SHOUTING for them to stop. The cars speed off the grounds, taillights fading into the distance. The desk worker, breathless, pulls out his phone.

DESK WORKER
We have a problem.

SECURITY GUARD 1 (O.S.)
(worried)
We are so fired.

EXT. HOTEL - A SHORT TIME LATER

The vehicles pull into the parking lot of a hotel. They pull around to the back of the property. Detective Tibbs gets out and opens the back door and motions for Emily to exit the vehicle. She get out, face all a mess from crying, still fearful of Tibbs.

DETECTIVE TIBBS
Turn around and let me get those cuffs
off of you.

Emily is confused and still scared but complies. Tibbs removes the cuffs and Emily turns around.

DETECTIVE TIBBS
(sincerely, remorsefully)
I am so sorry my Dear. Please forgive

me for that ugly scene back there.

EMILY (16 Y/O)
(confused)
I... I don't understand.

DETECTIVE TIBBS
It was the only way we could get you
out of there.

EMILY (16 Y/O)
We?

Ray's vehicle pulls in and parks.

DETECTIVE TIBBS
Your Dad played his part exceptionally
well.

Ray exits first and bursts toward Emily. Diane and Tiffany
quickly follow.

EMILY (16 Y/O)
(excited)
DAD!

Ray and Emily wrap their arms around each other in a tight
hug. Diane and Tiffany join in. The family is elated to be
back together again.

EMILY (16 Y/O)
Will somebody please tell me what in
the hell going on?

RAY
Absolutely Honey. We will explain
everything. But first, let's get out
of the open.

DETECTIVE TIBBS
Here...
(hands Ray two key cards)
Get some rest and I will come get you
tomorrow when the safe house is ready.

RAY
I can't thank you enough Charles.

DETECTIVE TIBBS
It's not over just yet. Lay low and
call me if anything happens.

(subtle hint)
Anything Ray.

Ray and Tibbs shake hands.

RAY
Will do.

The family all enter into the hotel for the rest of the night.

INT. SAFE HOUSE - 1 WEEK LATER

The family is gathered at the table sharing a meal. There is a KNOCK on the door. Ray gets up and opens the door.

RAY
Charles, good morning. Please come in.

DETECTIVE TIBBS
Good morning, Ray.
(steps in through the door)
Riders, good morning.

TIFFANY
Morning.

DIANE
Good morning.

DETECTIVE TIBBS
Emily... so good to see you again.
Looks like you're feeling... more at ease.

EMILY (16 Y/O)
Morning Mr. Tibbs. A little better.
Still not used to all this yet.

DETECTIVE TIBBS
I'm willing to bet it will all turn around for you soon. Hang in there.

DIANE
I'm so sorry you lost your job
Charles. You... you have no idea what
your sacrifice means to us.

DETECTIVE TIBBS
It is what it is. Issuing a fake
warrant and forging a judge's
signature... I'm lucky I'm not in
prison. Sheriff Tillman was not too
happy with me again... said he

couldn't save me this time.
Apparently, charges are being
considered. Good thing I play golf
with the DA. I let him win a lot.

DIANE

Can we even put a word in on your
behalf? Would Sheriff Tillman even
listen? I don't know. But damn it, you
saved our daughter from that hellhole.
You found us a place to stay, your
parents' old house, no less. You've
done *WAY* more than anyone could've
asked. That's got to say something
about who you are.

DETECTIVE TIBBS

I appreciate that, really. I'll be
alright. I've had my fun... a great
career to look back on. Retirement was
on my mind anyway. Besides...

(Looks to Emily)

It was all worth it.

(Tibbs sits up excitedly)

Never mind all that! I actually have a
surprise for you all. Regarding some
new information on your case Emily.

EMILY (16 Y/O)

I could really use some good news.

Tibbs rises and heads to the door.

DETECTIVE TIBBS

I think it best to hear from the
person directly involved.

Tibbs opens the door. Behind it... waiting is Detective Riley
and another man. Both enter into the home.

RAY

(very surprised)

Detective Riley? What in the world are
you doing here?

Ray rises to greet Riley.

DETECTIVE RILEY

Hello again Ray.

(shakes Ray's hand)

EMILY (16 Y/O)
 (inquisitively)
 Dad... who are they?

RAY
 Excellent question. Girls, please say
 hello to Detective Riley.

DIANE
 Good morning.

TIFFANY
 Morning.

EMILY (16 Y/O)
 (uneasy, curious)
 Hello.

DETECTIVE RILEY
 Good morning. Please, everyone stay
 seated. Forgive our intrusion into
 your breakfast. It's an absolute
 pleasure to meet you all. I regret it
 isn't under more favorable
 circumstances.

Ray sits back down next to Diane. Tibbs grabs a seat on the
 arm of the sofa near-by. Riley and the other man remain
 standing.

DETECTIVE RILEY(CONTD)
 First off, my name is Bill Riley. I am
 a former Detective from the Lyles
 County Sheriff's Office. This
 gentleman to my left here is...
 "officially", Norman Welborn.

Everyone is confused and wondering who Norman Welborn is.

DETECTIVE RILEY(CONTD)
 Once known by the name... Jeffrey
 Harrison.

Ray is shocked. Everyone else has no idea. Diane picks up the
 fact that Ray knows of Jeffrey.

EMILY (16 Y/O)
 (very uneasy)
 Dad... What's going on?

DIANE
 (to Ray)
 You... know this man?

RAY

Of him. I can't... believe it.

(To Riley, in awe)

You... you found him?

DETECTIVE RILEY

After I spoke with you and Charles ten days ago regarding Emily's case, something about it all stuck with me. I couldn't let it go. I reopened my own investigation into Jeffrey's case, hoping it might shed some light on Emily's. I called in more than a few favors... and... I managed to track Norman down. Took... quite a bit of digging, and a lot of persistence. But... when I finally reached him, I told him about Emily... he didn't hesitate. He said he'd come. And... he's here to help.

EMILY (16 Y/O)

Help with what exactly?

JEFFREY HARRISON - AKA NORMAN WELBORN- Early 40's. Very quiet and reserved. Obviously dealt with a lot of trauma and abuse most of his life. Presents autistic traits due to his trauma's but is not on the scale. Doesn't really speak until spoken to.

JEFFREY HARRISON

It's time to send you... home.

Jeffrey just gained everyone's attention.

DISSOLVE

INT. LIVING ROOM - A SHORT TIME LATER

The group has gathered in the living room, the atmosphere now more focused, more formal. Ray stands beside the couch, where Diane sits next to Emily, then Tiffany. Across from them, Jeffrey sits alone in a chair at the center of the room, flanked by Tibbs and Riley. All eyes are on him, waiting.

JEFFREY

(To Emily)

You are I; we are the same.

EMILY (16 Y/O)
The same what? How?

JEFFREY
I too, was leapt. 15 years
specifically.

Emily's eyes widen and begin to get teary. Her breathing increases. Diane sensing her unease, leans into her and comforts her.

JEFFREY (CONTD)
I found one... a portal. Same as you.
I was eight, playing in the park when
the ball flew into some bushes. As I
got closer, my head... pounded like
waves crashing against rocks.

Emily begins seeing the similarities. Her eyes widen and she holds her breath. Nervous, worried, yet completely focused.

JEFFREY (CONTD)
My friends called my name, but the
sound echoed from ahead, not behind.
When I reached the ball, everything
went dark. I woke under a bridge...
cold and alone. A kind but dirty woman
found me and flagged down a homeless
response officer. He helped me up,
spoke gently and calm. As we walked
away, I remember feeling the wind
press up against me... not like a
breeze, but like... I was floating.

Emily relates. She quickly looks to Diane and then quickly to Tiffany. Her body language says she knows exactly how he felt.

JEFFREY (CONTD)
At the station, I looked in the mirror
and saw a stranger wearing my face.
The shock hit hard... I stumbled back,
hit my head. Time moved strangely in
the hospital. When my parents arrived,
they looked at me like I was a
stranger. That's when I knew... I
wasn't just lost to myself. I was lost
to them too.

Emily is overcome with emotion and sympathy. She bursts out in tears. Emily is emotionally confused. Happy that she's not

the only one, but sympathetic to the plight Jeffrey suffered.

Tibbs phone BUZZES in his pocket. He pulls out the phone and pushes the ignore button.

JEFFREY (CONTD)

I'm sorry to make you cry.

EMILY (16 Y/O)

(through her tears)

No... no... no. I can honestly say, I know how you feel. And that makes me happy... sad at the same time. Do you know what I mean?

JEFFREY

Yes. I do.

RAY

(inquisitively)

You said earlier the word... "portal". You... and Em both found one. What exactly do you mean... portal?

JEFFREY

I call them... Synodic Portals. Points of intersection triggered by the synodic lunar cycle, when the positions of celestial bodies cause momentary convergence between dimensions.

(joins both hands with fingers interwoven to illustrate)

In those moments, worlds meet... and energy transfers.

(To Emily)

You... Emily... are cosmically connected.

EMILY (16 Y/O)

(very confused)

I'm sorry... I'm what? I don't get what all this moon stuff has to do with me.

JEFFREY

I'm guessing you get migraines, right, Emily? Most leapers do.

EMILY (16 Y/O)

Yea? So?

JEFFREY

They're not just pain. They're echoes.
The universe trying to get your
attention. That pressure, that
pulsing... it's energy, not an
illness. You feel what most people
can't... the current between worlds.
It's not a flaw, it's a signal.

TIFFANY

That's so epic. Way to go Em!

Emily is captivated, awestruck. She doesn't fully understand,
but she feels the weight of it.

JEFFREY

When you have a "migraine", a portal
is close by... active. The closer you
are, the stronger you sense it... like
a magnet. Get too close, well... we
both know what happens then, don't we?

Tibbs phone BUZZES in his pocket AGAIN. He pulls out the
phone and, once again, pushes the ignore button.

JEFFREY (CONTD)

The energy flows both ways... like the
ocean tides. The synodic cycle doesn't
just open doors... it pushes and pulls
between worlds.

DETECTIVE TIBBS

Emily disappeared the night of May
27th. New moon that night, if I'm not
mistaken?

JEFFREY

Correct Detective.

RAY

So... you're saying during a full
moon... the energy flows in the
opposite direction?

JEFFREY

Yes. But with limits. The pull can
only return you to who you were...
today... not who you were when you
vanished. You could be your 6-year-old
self again, but in this moment, not
the past.

Emily slowly realizes what this means for Jeffrey. Her heart aches for him.

EMILY (16 Y/O)
(sympathetic)
Oh... Jeffrey. I'm so... so sorry.
You... you can't go back.

JEFFREY
(reminiscing)
Alas, I learned this fact, a little too late in my life. I have nothing... nothing to go back to.

EMILY (16 Y/O)
If you have nothing to go back to, why are you doing this for... me?

JEFFREY
I'm not doing it for *just* you. I've helped many leapers these last 20 years.

Tibbs phone BUZZES in his pocket YET AGAIN. He pulls out the phone and realizes this must be important.

DETECTIVE TIBBS
Please... Excuse me for a few moments. Apparently, I need to accept this call.
(Tibbs walks toward the door to exit the room)
This is Tibbs. (O.S.)

DIANE
Why have we not ever heard of any of this in the news or anything?

JEFFREY
The government keeps it quiet. Leapers like me... we're used as oracles. They mine our visions of the future to shape the present. Once we've served our purpose, they call it a "mercy discharge". I was supposed to be grateful. Instead, I ran.... vanished mid-transfer, erased who I was. Now I stay off-grid, always moving... not out of fear, but to find others like me. If I reach them first, maybe I can stop them from becoming just another

tool.

The family begins talking among themselves, still in awe of Jeffrey's story. Voices overlap in hushed wonder. Tiffany pauses, a realization dawning on her. Light-blub moment.

TIFFANY

Hey.

(louder)

HEY!

Tiffany whistles so loud, everyone in the room stops talking and looks at her.

TIFFANY

This is great and all, but... how in the world do we actually find one of these portals?

JEFFREY

They leave a trail... you just have to know what to look for. The energy from the portal messes with electronics... lights flicker, circuits fry, fuses blow.

TIFFANY

Ok... then how do we know when the portal is open and able to... take her back?

JEFFREY

(looks around the room)

Anyone have a compass?

DETECTIVE RILEY

Sure do.

JEFFREY

The compass can't contain the energy generated from the entanglement... spins right off the dial. A beacon... I suppose.

DIANE

(to Jeffrey)

We still need... a full moon as well, right?

JEFFREY

That's the good news.

(Shifts forward toward Emily,
focused on her)
Emily, you can go home... tonight.

Emily is overwhelmed by the flood of new information. She sits quietly, lost in thought, trying to make sense of her predicament.

RAY
Em? This is your decision... your call. We support you... whatever you choose. What do you think?

EMILY (16 Y/O)
(reflective, slowly speaks)
You know, part of me still thinks this is insane... unrealistic even. But... then again... here I am. Like this.
(waves her arms down her body length)
I can't keep pretending like everything is fine... it's not. I want to *feel* normal again. I want *my* life back. I'm in!

The Riders celebrate! Emily hugs Jeffrey. Suddenly, the door SWINGS open. Tibbs rushes back into the room with haste.

DETECTIVE TIBBS
(urgent)
Hey! We need to go, NOW!

DETECTIVE RILEY
What ya got Charles?

DETECTIVE TIBBS
That call was a friend from the station. Government agents just left... Tillman told them everything. Emily's escape... this hideout, *everything*. They are on their way here now.

RAY	DIANE
Shit!	Oh my God!

Emily's emotions and fear quickly take over. She is terrified of going back to Briarcroft, or worse.

DETECTIVE RILEY
Tibbs... how long will it take them to

get here?

DETECTIVE TIBBS

I'd say we got about... 7 minutes. And that is being very generous.

DETECTIVE RILEY

Ok... everyone, listen up! We only have a few minutes to get out of here.

The group erupts into panicked debate, voices clashing over what to do next.

EXT. SAFE HOUSE - A FEW MINUTES LATER

Riley stands outside, cigarette in hand, eyes scanning the distance, on alert for any sign of the G-men. Tibbs approaches quietly, stepping up beside him.

DETECTIVE TIBBS

(discretely)

Got anything?

DETECTIVE RILEY

(casually)

Northwest... just off the dirt road. I'd say... 50 yards. Black Sedan.

DETECTIVE TIBBS

(discretely)

Can you see how many?

DETECTIVE RILEY

Two... I think. They're just watching.

DETECTIVE TIBBS

More like waiting... the calvary is coming.

Riley gives a silent nod. Tibbs signals toward the house. The front door swings open. Emily rushes out, draped in a hospital blanket, still wearing her gown just as she was when she left Briarcroft. Tibbs moves quickly, guiding her to his car. The Riders, along with Riley and Jeffrey, pile into the other vehicle. Both cars tear off down the dirt road, leaving the house behind.

EXT. BUSHY CLEARING DOWN THE HILL - CONTINUOUS

The agents watch the commotion from down the hill. Their car, partially concealed by bushes, siting just off the main road.

(Faces are not shown)

G-MAN 1

They're fleeing... Which one do we follow?

G-MAN 2

Until backup arrives... only the girl matters. We follow Tibbs!

EXT. HIGHWAY - LOOKING AT THE HOUSE ON THE HILL - CONTINUOUS

The vehicles race down the dirt road, kicking up a thick trail of dust. They near the road's end.

INT. TIBBS VEHICLE - CONTINUOUS

DETECTIVE TIBBS

Come on your Bastard's, come get her!

EXT. BUSHY CLEARING DOWN THE HILL - CONTINUOUS

The vehicles speed past the G-men's hiding spot, kicking up a cloud of dust. Once clear, the G-men sprint to their car and jump in.

EXT. HIGHWAY - LOOKING AT THE HOUSE ON THE HILL - CONTINUOUS

Tibbs' vehicle tears from the dirt road onto the highway, screeching right as he speeds off. Rider's car emerges, turning left. Both vehicles accelerate quickly, disappearing into the dust. Moments later, the G-men's car follows Tibbs, turning right onto the highway.

INT. TIBBS VEHICLE - CONTINUOUS

Tibbs speeds down the highway, eyes flicking to the mirrors. His knuckles whiten around the wheel. The G-men are close behind. Emily clings tightly as the car swerves left, then right.

EXT. HIGHWAY - CONTINUOUS

The G-men close in, weaving through traffic. Tibbs takes a sharp left, cutting off another car, which screeches to a halt. The G-men mimic the move, narrowly avoiding a collision. Inch by inch, they gain. Ahead, they enter a small city where traffic thickens.

INT. TIBBS VEHICLE - CONTINUOUS

Tibbs expertly controls the vehicle down the road at high

speeds. He notices in the short distance a stop light, with traffic.

DETECTIVE TIBBS
SHIT! HOLD ON!

EXT. STREETS - CONTINUOUS

Tibbs swerves around stopped cars and crosses into oncoming traffic. Horns BLARE as drivers either yield or freeze, creating a chaotic obstacle course for the G-men. They slow but maneuver through and peel off after Tibbs.

Engines ROAR; tires SCREECH as both speed down the street. Traffic thins, and their pace quickens. The G-man close in, bumping Tibbs' bumper. His car sways from the impact.

INT. TIBBS VEHICLE - CONTINUOUS

Emily SCREAMS!

DETECTIVE TIBBS
I'VE GOT IT! I'VE GOT IT! We're good!

Tibbs regains control.

EXT. STREETS - CONTINUOUS

The G-men are right on Tibbs tail. Both vehicles swerve left, right countering each other's moves. Tibbs pulls his vehicle left.

INT. TIBBS VEHICLE - CONTINUOUS

Tibbs grabs the emergency brake and YANKS it upward.

EXT. STREETS - CONTINUOUS

Tibbs car SCREECHES to a slow, smoke billowing from the tires. The G-men shoot past on the right. Tibbs vehicle quickly turns left leaving the G-men heading in the wrong direction.

INT. TIBBS VEHICLE - CONTINUOUS

DETECTIVE TIBBS
AH HA! TAKE THAT YOU AMATEURS!

Emily CHEERS in celebration.

EXT. STREETS - CONTINUOUS

Tibbs vehicle heads down the road. Passing other vehicles along the way.

INT. TIBBS VEHICLE - CONTINUOUS

Tibbs turns the vehicle left. Looks toward Emily.

DETECTIVE TIBBS

Let's get you back to your family.

The G-men's vehicle comes into view from Tibbs driver side window. Driving directly at them.

EXT. STREETS - CONTINUOUS

The G-men's vehicle narrowly misses Tibbs' car. They slam on the brakes. Tires SCREECHING, smoke rising. Then spin hard left to follow him.

INT. TIBBS VEHICLE - CONTINUOUS

DETECTIVE TIBBS

FUCK ME! WE'RE NOT DONE!

Tibbs floors the accelerator. His engine REVS.

EXT. STREETS - CONTINUOUS

The G-men's car pulls up right on their tail again. Tibbs vehicle continues to swerve left and right desperately trying to avoid a collision. The G-men rub his bumper once again.

INT. TIBBS VEHICLE - CONTINUOUS

Tibbs attempts a desperate left turn to get away.

EXT. STREETS - CONTINUOUS

The G-men's car CRASHES into the driver's side rear of Tibbs' vehicle. The impact pushes both vehicles onto the sidewalk, SLAMMING into a traffic light pole. The pole collapses the back seat doors on the passenger side. Both cars SKID to a stop. Engines POPPING from the strain, glass scattered across the sidewalk. The traffic light WOBLES from the blow. Tibbs and Emily are shaken but unharmed.

EXT. STREETS - G-MENS CAR - CONTINUOUS

The G-men SLAM their doors. The driver storms to Tibbs' side,

gun raised, finger tight on the trigger. Across the car, the other G-man charges Emily's door. He yanks it open. He reaches in and grabs her hard. Emily SCREAMS, claws and fights like a wild animal. He successfully hauls her out, ripping the hospital blanket from her head. It's Tiffany.

EXT. CAMPGROUND - DUSK

Emily, dressed in Tiffany's clothes with her hair tucked under a ball cap, sits silently in the back seat, staring out the window as the car pulls into the campground. The vehicle rolls into a parking spot and comes to a stop. Headlights CLICK off, doors open. For the first time in a long while, hope returns to the family.

RAY

I figure this place is as good as any to start.

JEFFREY

(to Emily)

You and I should start walking... separately. Stay in voice range. If one of us feels anything, yell.

DETECTIVE RILEY

I'll keep lookout and try to warn you if anything heads our way.

RAY

10-4 Detective.

Emily and Jeffrey begin walking the forest. Riley heads down the road to gain a vantage point.

DIANE

(concerned)

Has Tibbs contacted you at all?

RAY

No... nothing. I sure hope he and Tiff made it somewhere safe. I gotta be honest... I didn't think it would work. As soon as I saw those Government Assholes take after Tibbs, I was relieved.

DIANE

Well... we're not... out of the woods, yet.

Ray and Diane head off to follow Emily. The Full Moon hangs high in the dusk sky.

RAY (DISTANCE)
(finally gets Diane's joke)
Ahhhh. I see what you did there.

EXT. FOREST AREA - A SHORT TIME LATER - DARK

The full moon bathes the sky in voluminous glow. The Riders move steadily among the trees. Emily walks slowly, scanning the low forest floor, pausing to peer into gnarled trunks.

DIANE
Anything yet, Honey?

EMILY (16 Y/O)
Not yet.

RAY
I haven't heard a peep from Jeffrey.
I'm betting no such luck on his end
either.

A shadowy figure emerges behind Ray, silently closing the distance to the Riders. Its hand slowly rises-then rests on Ray's shoulder.

JEFFREY
Ray.

RAY
(startled, turns)
JESUS CHRIST! Jeffrey!

Emily and Diane are startled by Ray's scream.

RAY (CONTD)
You scared the shit out of me man!

JEFFREY
Sorry.

DIANE
We thought you were going to yell out
if you found anything.

JEFFREY
In the distance... helicopters.
Sikorsky... UH-60... Black Hawk.

RAY
(inquisitively)
And that means... what?

JEFFREY
(concerned)
Covert Ops. They're looking for us.

RAY
Double time. Let's go.

Minutes pass as the family searches. Emily reaches the top of a hill and spots a flickering light nearby. A faint pressure begins to build in her head.

EMILY (16 Y/O)
(yells)
Guys... up here!

The rest join her at the top of the hill.

EMILY (16 Y/O)
(pointing)
Look... the light.

DIANE
(remembering)
You mentioned a light... popping.
Bursting... I think you said... in
Mrs. Weatherly's closet. Right before
you came back.

JEFFREY
Universal Protons. The lights...
overload.

RAY
Let's check it out.

The group descends the hill toward the flickering light. Helicopter sounds grow louder by the minute. Emily and Jeffrey visibly tense, reacting to the rising energy. As they near the light, their discomfort intensifies. Jeffrey stops and pulls out a compass. Still no movement.

EXT. THE LIGHT

The group reaches the flickering light, helicopters ROARING nearby. Searchlights cut through the darkness. Ahead, an old pump house leans precariously to one side. Its door missing. Jeffrey and Emily both suffering from the effects.

JEFFREY

This is it.

EMILY (16 Y/O)

(nauseous)

Oh boy... can I feel it. Ugghhh!

Suddenly, the light EXPLODES, showering sparks over everyone. Jeffrey pulls out the compass. It SPINS wildly out of control.

Unexpectedly a bright spotlight quickly cuts through the darkness, flooding them from above. The trees whip side to side as the ROAR of helicopters grows deafening.

HELICOPTER PA (O.S.)

THIS IS THE NSA. THE GOVERNMENT OF THE
UNITED STATES COMMANDS YOU TO STAY
WHERE YOU ARE!

The family holds their ground, spotlight circling overhead, hair whipping in the rotor wash. Ray scans the area frantically. No where to escape, no time. Detective Riley sprints toward them from over the hill, pointing at the helicopters. He screams out but his shouts are lost in the noise. Emily glances to the pump house, then over to Jeffrey.

JEFFREY

(points to the compass, yelling)

TIME TO GO!

Emily nods, then turns to Diane, eyes brimming with tears. She buries herself in Diane's arms, and they hold each other tightly. After a long, quiet moment... they let go.

EMILY (16 Y/O)

(yells)

I love you mom!

DIANE

(brushes Emily's hair over her
ear, yells back)

I love you!

Emily pulls back and looks up at Ray before diving into his chest. He wraps his arms around her, holding tight, reluctant to let go. Though he longs for his daughter, he knows he'll truly miss this one. Finally, he releases her.

EMILY (16 Y/O)
(yells)
I'll see you soon, Daddy.

RAY
(yells)
You better!

Emily steps away from Ray and meets Jeffrey's gaze. They share one last, meaningful look.

EMILY (16 Y/O)
(mouths the words, no sound)
Thank You.

Jeffrey smiles and blows her a kiss. Emily turns and walks toward the old pump house as more helicopters close in. At the doorway, she pauses, glancing back at Ray and Diane who are locked in a passionate, tearful embrace. They already miss her. She turns back toward the pump house, slowly steps inside, disappears. She's gone.

DISSOLVE

INT. RIDER HOME - 6 MONTHS LATER

The family gathers around the table, singing "Happy Birthday" with joyful energy. In the center, a large cake flickers with seven glowing candles. Seated behind it, beaming, is six-year-old Emily. As the song ends, she stands and blows out the candles in one excited breath. Applause and cheers erupt as her face lights up with the biggest smile.

TIFFANY
(celebratory)
Happy birthday Em!

RAY
(sarcastic)
Seven? My daughter... is seven? Where
oh where has the time gone?

EMILY
(excitedly)
I want to open presents!

DIANE
You can have your presents from all of
us tonight. The rest... we are saving
for your party tomorrow with all...
your... friends.

Emily does a little happy dance as the party continues.

INT. RIDER HOME - A SHORT TIME LATER

Emily and Tiffany lay on the living room floor, engrossed in one of Emily's new presents. Ray relaxes on the couch, sipping a beer as he watches the girls play. Diane finishes tidying up from the party and settles next to Ray, leaning into his side. He wraps an arm around her, pulling her close in a quiet moment of comfort.

DIANE

(joyful, happy)

I *LOVE* seeing them like this.

RAY

We make a pretty cute family... if I do say so myself.

DIANE

A few bumps and bruises along the way.

RAY

Yeah... these last few months have been... good... haven't they?

DIANE

I think so. I mean... if she remembered anything about her leap, she'd have said something by now. But... not a word.

RAY

I think about it sometimes. But mostly, it just stirs up nightmares. Stressful memories. So, I try not to dwell on it.

DIANE

(reflects)

I wonder how Charles is enjoying... retirement.

RAY

Haven't heard from him since the grand jury cleared him. I guess our testimony helped after all.

(takes a sip)

Last time we talked, he actually sounded calmer than I expected. Said Riley and Jeffrey... sorry, "Norman"

are doing well. Sounds like they're all trying to move onto the next leaper.

DIANE

That's good. We owe them all so much for giving us back our family.

RAY

Good men. I truly believe they were meant to be in our lives for that reason... like their whole purpose was to save us.

Emily rises from the floor and approaches Ray and Diane, holding out a bracelet to Diane.

EMILY

Here Mom... I made this.

Diane collects the gift from Emily.

DIANE

Oh... Thank you, baby. It's *beautiful*. Is this for me?

Diane spins the bracelet around, BEN is spelled in block letters.

EMILY

No. It's for my baby brother.

Emily smiles suggestively then quickly runs off.

RAY

(stunned)

Did... you... tell her... you were pregnant?

DIANE

(also stunned)

No! Did you?

RAY

Of course not.

They both realize Emily remembers more than they expected. Ray and Diane's eyes widen, exchanging a quick, concerned glance.

RAY
(disbelief)

No!

DIANE
(disbelief)

No!

BLACK OUT

END ACT III

THE END