

RESURFACED

Original Screenplay

By

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EXT. COHUTTA MOUNTAIN WILDERNESS - DUSK (ESTABLISHING)

We fly high over the evening expanse of:

APPALACHIAN MOUNTAINS AND VALLEYS STRETCHED TO ETERNITY

SUPER: "COHUTTA WILDERNESS, NORTH GEORGIA - 2022"

As we fly over the highest mountain we see a CAMPSITE.

EXT. CAMPSITE - CONTINUOUS

A FIRE CRACKLES next to JIM (20), a charming young country boy, burning a marshmallow and holding onto JESSICA (18), as they snuggle near the camp fire.

Jim holds the burning marshmallow up, examining it.

JESSICA

Why did you burn it?

JIM

That's not burnt. Hasn't anybody ever taught you how to roast a mallow?

JESSICA

Really? Are you quoting the Sandlot right now? How old school of you...

JIM

Yeah, well... 'Heroes live forever, but legend's never..."

A COYOTE HOWLING in the distance SNAPS both of their attentions towards the ominous sound.

JESSICA

What was that?

Jim sits up, SCANNING THE WOODS with his flashlight.

JIM

Probably just a coyote.

JESSICA

Just a coyote? Aren't those dangerous?

JIM

It won't come near the fire. Don't worry.

Jim RUSTLES the fire, making the flames glow brighter.

JIM (CONT'D)

Besides...I'm all-state, baby. Remember?
Ain't nobody messing with these guns...

Jim flexes his biceps confidently when:

ARR! A DEATH-CURDLING HOWL followed by the sound of a
BLADE SLICING through the night and STOPPING THE HOWL.

Jim exchanges a anxious look with Jessica.

JESSICA

There's something else out there.

JIM

Whatever it is... Sounds like it just
took care of our coyote problem.

JESSICA

Stop it. That means whatever it is, it's
more dangerous than the coyote...

Jim stands up and scans the woods with his flashlight.

JIM

Why don't you go inside the tent? I'll
make the fire bigger. Animals won't come
near a bright fire.

Jim starts throwing some more logs on the fire and grabs
a canister of lighter fluid.

Jessica gets up and crawls inside of their tent.

Jim DOUSES the fire with the lighter fluid, making the
FLAMES GROW HUGE. He lights the end of a stick with the
flame, and sticks it down outside their tent.

JESSICA (O.S.)

Come inside the tent. What are you doing?

JIM

Just a second.

Jim scans the woods with this flashlight one more time.

Nothing there.

Jim crawls into the tent with Jessica and zips it up.

WE PAN FROM THE TENT ENTRANCE TOWARDS THE FIRE -

A YOUNG WOMAN (19) walks out of the woods uneasily,
dressed only in underwear, carrying a machete.

But the Young Woman's body doesn't move. Jessica stops screaming and exchanges a confused look with Jim.

Jim leans in to have a closer look at Emily's face.

JESSICA (CONT'D)

Don't touch her! Jim! No!

JIM

(to Emily)

Hey! Are you alright? What's going on?

The Young Woman slowly picks her head up and GASPS for air, showing her BLOODY, TOOTHLESS, TORTURED face for the first time.

YOUNG WOMAN

(raspy whisper)

Help me. Please...

The Young Woman lets out her last gasp and her head falls down onto the tent floor.

James and Jessica look at each other in disbelief.

What the hell just happened?

EXT. MOUNTAIN TRAIL HEAD - MORNING

JAMES JOHNSON (32) Southern, handsome, small-town Deputy's uniform, jots down some notes as Jim and Jessica recount their story of finding this mysterious woman.

JAMES

And that's all she said? Help me, please?

JESSICA

Yes. She must have been exhausted.

JIM

Like she was running from something.

JAMES

Or someone...

Jessica and Jim take time to process their assessment.

JAMES (CONT'D)

So, you carry her down here and you call me? Anyone else know about this so far?

Jim and Jessica shake their heads.

JIM

No sir.

JAMES

Let's keep it that way for right now.
Unless you two want to press charges?

JESSICA

No. She's sick. She needs help. She
wasn't trying to hurt us. She was trying
to get help. Thank God we were there.

JAMES

Understood. This is an ongoing
investigation, so I need you both to keep
this between us for the time being until
we get a handle on who she is and where
she came from. I may need to follow up
with you both in a few days for
questioning, so I'll just need your
contact information and ID's...

JIM

Are we in some kind of trouble?

JAMES

Nope. Just standard procedure. Jot down
your contacts for me right there...

James hands them his note pad and looks back at:

THE YOUNG WOMAN - lying in the backseat of his police
cruiser, still sound asleep, covered in a blanket.

JAMES - looks disturbed, but curious about her.

FEMALE VOICE (O.S.)

(leading in)

Why didn't you take her to a hospital?

INT. HOSPITAL BEDROOM - DAY

James is bandaged up, his arm in a sling, IV TUBES
sticking out of his wrist, sat up in a hospital bed.

JAMES

I don't know. She kind of freaked me out.
She had attacked these kids. I didn't
want to risk it. Looked like she just
needed a meal and a glass of water...

FBI AGENT STEPHANIE CASTELUCCI (44) the Female Voice above, an intriguing FBI investigator wearing a sharp suit, takes notes as James answers her questions.

AGENT CASTELUCCI

And so, you take her to the station? Walk me through what happens next...

JAMES

Yeah, I take her to the station. Get her cleaned up, fed. The whole works...

INT. POLICE STATION - VIEWING ROOM - DAY

We're looking in at the Young Woman through a one-way mirror. She sits at an empty desk drinking from a hot cup of tea, now dressed in a standard bathrobe for decency.

SHERIFF BRENDA GIBSON (38) steps into the light of THE REFLECTION in the one-way mirror glass and James steps beside her and looks in at the Young Woman.

JAMES

Girl cleaned up well.

SHERIFF GIBSON

Don't get any ideas, Deputy.

JAMES

She doesn't have any teeth, Sheriff.

SHERIFF GIBSON

Like that would stop you.

JAMES

The pickins is slim in Chickasaw County, but I do still have some standards.

SHERIFF GIBSON

Enough. There ain't nothing funny about this. What do you think happened to her?

JAMES

My best guess? Meth-head hooker gets lost in the woods for a couple of hours, scares the tits off of two coeds getting cozy up in the mountains.

Sheriff Gibson shakes her head.

SHERIFF GIBSON

She was twenty miles from the nearest road. Barcode tattoo on her wrist.

(MORE)

SHERIFF GIBSON (CONT'D)
Teeth missing, not damaged, missing.
Finger prints torched off...this is
something else. It scares me to think
about what we're dealing with here.

JAMES
Meth-torch burned her finger prints off,
meth pipe knocked out her teeth, meth
smoke made her wander into those woods
like a lunatic. I've seen worse...

SHERIFF GIBSON
I haven't. But that is a whole lot better
than the alternative, I suppose.

JAMES
Which is what?

Sheriff Gibson gives James a serious, knowing look.

SHERIFF GIBSON
We do this by the book. I do the talking,
you do the notes. Girl's skittish, try
not to spook her...

JAMES
Copy that, Sheriff.

James follows Sheriff Gibson into the interrogation room.

INT. POLICE STATION - INTERROGATION ROOM - CONTINUOUS
Sheriff Gibson and James enter the interrogation room.
The Young Woman looks up at them, meekly sipping her tea.
James starts to close the door when...

YOUNG WOMAN
PLEASE DON'T DO THAT!

James puts his hands on his ears from her LOUD SCREAM.

JAMES
Jesus Christ! What's wrong with you?

Young Woman BREATHES DEEP and rocks back and forth in her
chair. Manic. Frightened. Deeply disturbed.

YOUNG WOMAN
(catching her breath)
Please! Leave it open. Just a crack.

JAMES

Tell me why the hell I should do that?

YOUNG WOMAN

I've been locked up behind closed doors... For longer than I can even...

Young Woman trails off and pulls her legs up to her chest and rocks back and forth on the chair in fetal position.

Sheriff Gibson looks over at James.

SHERIFF GIBSON

James, leave it open for her.

JAMES

Brenda, I don't think that's...

YOUNG WOMAN

I won't run. I swear to you. I won't.

SHERIFF GIBSON

Deputy, do it.

YOUNG WOMAN

Yeah, Deputy! Do it!

James shoots Young Woman an AGGRESSIVE LOOK.

Young Woman smiles with an insane look in her eye and starts GIGGLING WILDLY. She's acting completely insane.

JAMES

Okay. Here it is, it's open a crack. Ok? You happy? But I will taze your skinny ass if you take one step towards this door. Understand me, tweaker?

YOUNG WOMAN

I'll be good, Daddy. I promise.

James and Gibson make eye-contact, "what the hell?"

JAMES

Your meth head if she runs.

SHERIFF GIBSON

She's not going to do that. Are you?

YOUNG WOMAN

No. No, I said I won't already...

Sheriff Gibson sits down across from her at the table.

YOUNG WOMAN (CONT'D)

I want to go home...

SHERIFF GIBSON

That's why we're here sweetheart. We just need to learn a little bit more about you so that we can figure out where home is. Can you help us out with that?

Young Woman rocks back and forth, nodding her head fast.

YOUNG WOMAN

Yes...

SHERIFF GIBSON

Okay good. My name is Sheriff Brenda Gibson. That's Deputy, James Johnson. You're in the Chickasaw County Sheriff's Office in Northern Georgia. You were released to us by the two campers in the Cohutta Wilderness this morning, November ninth, two thousand twenty two.

YOUNG WOMAN

(lost)

Two thousand twenty two? Oh God...

JAMES

Were you under the influence of any drugs or alcohol when you *collapsed* last night?

Young Woman SNAPS up at James and STARES AT HIM.

YOUNG WOMAN

I never know what they put in my food. I was just trying to get away, to get home.

SHERIFF GIBSON

Get away from who? You said, 'you don't know what *they* put in your food?' Who's *they*. Tell us where you were...

YOUNG WOMAN

I'm not supposed to tell. They told me I was *never* supposed to tell. They would kill me if I ever...

SHERIFF GIBSON

Hey! Look at me. *They* don't make the rules anymore. You need to tell me who *they* are, sweetie. Can you do that?

Young Woman looks up at Sheriff Gibson, sad and scared.

YOUNG WOMAN

Daddy...

SHERIFF GIBSON

Your Daddy put drugs in your food? That's who you were running away from out there in the woods?

YOUNG WOMAN

They made me call them Daddy; all of 'em.

JAMES

Son-of-a-bitch!

James SLAMS his fist against the door.

YOUNG WOMAN

PLEASE DON'T DO THAT!

Young Woman cowers back into fetal, frightened by James.

SHERIFF GIBSON

James. Please!

James puts his hands up and grits his teeth in anger.

JAMES

I'm sorry, that's just...ugh. Continue.

YOUNG WOMAN

I want to go to sleep. I can't talk anymore. PLEASE LEAVE ME ALONE!

SHERIFF GIBSON

Hey! Look at me. We're here to help you. Why don't we just start with your name...

YOUNG WOMAN

My name?

SHERIFF GIBSON

Yes. You have a name don't you?

Young Woman stares at Sheriff Gibson with cold eyes.

YOUNG WOMAN

Daddy called me lots of names. Barbie. Cheerleader. Nurse. Slut...

JAMES

Goddamnit!

James POUNDS his fist against the door and rushes towards Young Woman and Gibson at their table.

JAMES (CONT'D)

Where are they? Just tell us where they are and we'll go there right now.

YOUNG WOMAN

No! Please, don't hurt them! Please don't hurt my Daddy. Please...

Young Woman rocks back and forth, frightened by James. Sheriff Gibson turns around and points towards the door.

SHERIFF GIBSON

Deputy, wait outside for me please.

JAMES

Sheriff, all I need to know, is where...

SHERIFF GIBSON

James. Let me and the young woman talk alone for a moment. That's an order. Now.

JAMES

Fine.

James nods his head with respect and exits the room.

SHERIFF GIBSON

(to Young Woman)

Okay. It's okay. It's just you and me now. Two girls talking. Nobody's going to scare you anymore. I just need to know what your name is, sweetheart. What did your mommy call you when you were a little girl?

A SPARK lights up in Young Woman's eyes.

YOUNG WOMAN

My Mommy?

SHERIFF GIBSON

Yes, your mother. You remember her, don't you? What did she call you?

YOUNG WOMAN

Mommy...I can't...I can't remember...

Sheriff Gibson is getting emotionally affected by this.

SHERIFF GIBSON

Picture your Mother. Picture her smiling at your birthday party. You were a little girl. Maybe five-years-old.

(MORE)

SHERIFF GIBSON (CONT'D)
 What was she singing to you? What was
 your mother singing to you at your
 birthday party?

YOUNG WOMAN
 (searching)
 My birthday party...?

Gibson is about to break down into tears too.

SHERIFF GIBSON
 (singing; almost crying)
 Happy birthday to you - happy birthday to
 you - happy birthday dear...

YOUNG WOMAN
 (quietly)
 ...Emily...

Sheriff Gibson wipes away the tears from her eyes.

SHERIFF GIBSON
 (pulling herself together)
 Emily? Your name is *Emily*?

NOTE: "YOUNG WOMAN" will now be referred to as "EMILY."

EMILY
 Yes. That *was* my name. A long time ago.

SHERIFF GIBSON
 That's good. Now what was your last name
 honey? What was your family's name?

Emily shakes her head back and forth.

EMILY
 I don't have a family anymore.

SHERIFF GIBSON
 What did they call your Mom? The kids in
 the neighborhood? They would yell out to
 her as they rode their bikes by the
 house. You can hear their voices. They
 would say, "hi, misses...?"

EMILY
 (quietly)
 Anderson...

SHERIFF GIBSON
 Anderson? Your name is *Emily Anderson*?

EMILY

It sounds like someone else's name. But
it was mine. A long time ago...

SHERIFF GIBSON

(shocked)

Emily Anderson... Oh boy...

Gibson looks over at the one-way mirror in disbelief.

VIEWING ROOM - CONTINUOUS

James look in on their conversation through the glass.

JAMES

(to himself)

Un-freaking-believable.

INT. HOSPITAL BEDROOM - DAY

Agent Castelucci looks up from her notes at James as he
answers her questions from his hotel bed.

AGENT CASTELUCCI

And did you believe her?

JAMES

I'm sorry...?

AGENT CASTELUCCI

Did you believe she was who she said was?
The Emily Anderson?

JAMES

I didn't know what to believe. All I knew
was that she seemed sincere, yes. But how
many Emily Andersons are there in just
the South alone? It was just a name.

AGENT CASTELUCCI

Until you ran her DNA? Or was that task
performed by Sheriff Gibson?

JAMES

No, that's *my* particular area of
expertise. I have something of a
fascination with forensic evidence.

AGENT CASTELUCCI

(taking note)

Interesting. And so the results come back
positive...what happens next?

JAMES

Next? She described the piece of property where they were holding her. Big barn with a yellow roof. So while her and Gibson were talking, I started searching.

INT. POLICE STATION - VIEWING ROOM - CONTINUOUS

James sits at a desk on his laptop computer listening to Emily describe the barn she was being held in.

JAMES

Bingo...

James start typing voraciously on his computer.

INT. HOSPITAL BEDROOM - DAY

Agent Castelucci crosses her legs.

AGENT CASTELUCCI

How did you go about looking for the barn? Like a needle in a hay-stack I imagine?

JAMES

Well I assumed that she couldn't have walked more than fifty miles out there in the freezing cold and lived to talk about it, so I drew a rough perimeter around the spot where those campers found her. Based on that, there was less than fifty possible properties, and guess how many had yellow roofs on their barns?

INT. POLICE STATION - VIEWING ROOM - DAY

James hands Sheriff Gibson his lap-top computer and shows her what he's describing.

SHERIFF GIBSON

That is a yellow roof, alright.

JAMES

We got 'em Sheriff.

SHERIFF GIBSON

Jesus Christ...

JAMES

We need to act now, today, before these guys start worrying that maybe she did survive. Before they have a chance to run, or cover their tracks, or worse...

SHERIFF GIBSON

You're right. I'll call Judge Henderson and get a warrant, you call the FBI and get a proper tactical assault team up here from Atlanta right away.

JAMES

They'll take a day at least to get mobilized and draw a lot of attention. You and I need to drive over there right now and bring these guys in. There's only one road in, and one road out.

SHERIFF GIBSON

James...You heard what she said in there. If you go digging around in a hole full of copperheads, you're bound to get bit.

JAMES

With all due respect, we owe it to that girl to end this today. It's our duty...

SHERIFF GIBSON

James. You know I can't let you do that.

JAMES

Call the judge, call the FBI, by all means, cover your ass. But you and I need to go down there right now and handle this situation before these guys have a chance to get away, or surrender.

SHERIFF GIBSON

We have a duty to bring them in alive.

JAMES

Bullshit we do...

Sheriff Gibson SIGHS as she considers James's offer.

SHERIFF GIBSON

Okay. We block the road. You get into a strategic position, but we wait for back-up. *If* we see signs that they're making a run for it, or if they get smart to what's going on... Then I won't stop you, whatever you decide to do.

James nods his head, sincerely extends his hand to Sheriff Gibson.

JAMES

Thank you, Sheriff. Put your vest on, hopefully you're not gonna need it.

James and Sheriff Gibson shake hands firmly and sincerely, before James turns around and exits.

INT. HOSPITAL BEDROOM - DAY

Agent Castelucci looks down at her notes.

AGENT CASTELUCCI

So then it's around this time, four thirty in the afternoon, November ninth, that our office receives a call from Sheriff Gibson requesting back-up. And your plan was just to watch the property until the back-up arrived?

JAMES

That's right. We were just there to make sure that they didn't escape.

AGENT CASTELUCCI

So what went wrong?

EXT. HORSE FARM - PASTURE - SUNSET

James is bedded down in a camouflaged hiding place in a pasture. He is dressed in full tactical military gear, holding an AR-15 ASSAULT RIFLE with a MILITARY SCOPE.

He peers through his scope and we see:

JAMES'S SCOPE P.O.V - THE YELLOW ROOFED BARN

James scans the barn and the surrounding areas, but nobody is around.

ENGINE NOISE draws the attention of James's Scope to:

THREE REDNECKS (30's) driving up on ATVS, armed with RIFLES, PISTOLS, KNIVES, dressed in full camouflage.

The Three Rednecks get off their ATVs, trade some words that we cannot hear, and various crude gestures with each other. They LAUGH raucously and saunter into the barn.

PASTURE - CONTINUOUS

James takes his eye off of his scope and presses the transmitter on his radio head set.

JAMES

(into headset)

I have a visual on the suspects, Sheriff. They're well armed, looks like they're coming back from a hunting party. Looking for our girl no doubt...

SHERIFF GIBSON (O.S.)

(over headset)

Copy that. How many of them are there?

JAMES

(into headset)

I have eyes on three. Viable escape route using All Terrain Vehicles into the Cohutta Wilderness behind their property. We'll never be able to find 'em if they're able to escape on those vehicles without helicopter support. Requesting permission to engage.

SHERIFF GIBSON (O.S.)

(over headset)

You do not have permission to engage, James. You do not engage, do you copy?

James takes a moment before answering the Sheriff.

JAMES

(into headset)

Copy that, Sheriff. Holding fast.

James crawls forward in the field, disobeying her orders.

A WIDER ANGLE REVEALS: James is nearly invisible as he crawls toward the Yellow Roofed Barn.

EXT. MOUNTAIN ROAD - SUNSET

Sheriff Gibson is standing outside of her POLICE CRUISER parked in the middle of the road, blocking any traffic in or out of the Horse Farm.

She walks around back to the trunk and grabs her SHOTGUN. She starts loading SHELLS as she speaks into her radio.

SHERIFF GIBSON
(into radio)
State Patrol units, what's the ETA on
your arrival to one hundred Smokey
Mountain Way? We have a visual on the
suspects. Over...

EXT. HORSE FARM - BACK OF BARN - SUNSET

James moves with precision around the side of the barn.

SHERIFF GIBSON (O.S.)
(over headset)
James, are you still with me?

James removes his earpiece and turns his radio off.

LOUD HEAVY METAL MUSIC comes from inside the barn.

James peers around the corner of the barn and sees the
ATVs, and LIGHT coming out of the open barn door.

James swings around the side of the barn with his gun
trained at attention.

He creeps alongside the outside of the barn, his
footsteps drowned out by the HEAVY METAL MUSIC when:

CLICK the hammer is pulled back on a PISTOL placed
against the side of James's head.

REDNECK 1
You've got exactly three seconds to make
your peace with God, pilgrim...

James DODGES HIS HEAD out of the way quickly and tries to
take control of Redneck 1's PISTOL.

REDNECK 1 (CONT'D)
Boys! Help!

BAM BAM! Two errant shots fire into the distance as James
wrestles the pistol from Redneck 1.

BAM! A bullet fires into James's shoulder as he FLIPS
Redneck 1 onto his back.

James aims his assault rifle down at Redneck 1 and FIRES.

REDNECK 2
You son-of-a-bitch!

BAM! CHICK-CHICK! BAM! CHICK-CHICK!

James dives out of the way as Redneck 2 fires a shotgun at him. James takes quick aim and BLAM-BLAM-BLAM!

Three shots tear into Redneck 2 and he goes down. James rolls over and enters into the barn with his gun at attention. He scans the barn, looking for Redneck 3.

JAMES

(shouting out)

Come out with your hands up. I know you're in here.

Sheriff Gibson steps into the barn behind James.

SHERIFF GIBSON

James! I'm right behind you...

James turns towards Sheriff Gibson just as:

REDNECK 3 comes out of a horse stall and starts SHOOTING.

Sheriff Gibson takes shelter behind the barn door as James trains his AR-15 on Redneck 3 and BLAM-BLAM-BLAM!

Redneck 3 goes down to his knees, shot full of holes. But there's something he's holding in his hand. An IED.

JAMES'S EYES LIGHT UP - he takes off running out of the barn just as:

THE WHOLE BARN EXPLODES - Sending James and Sheriff Gibson flying into the nearby pasture.

DEBRIS, SHRAPNEL, and SHARDS of WOOD FLY EVERYWHERE.

James covers himself up from the falling debris.

After the initial shock from the blast wears off, James crawls to his feet and runs towards Gibson's body and sees that she's been shot in the head. He hugs her body, crying out for help as SIREN SOUNDS GROW in the distance.

INT. HOSPITAL ROOM - NIGHT

James shakes his head, still shook up from the memories.

JAMES

She should have never left that road. I never meant for the Sheriff to get involved like she did...

AGENT CASTELUCCI

Well, she's not dead yet.

James looks genuinely shocked by that information.

JAMES

Excuse me?

AGENT CASTELUCCI

Sheriff Gibson. She's unconscious, but she's breathing and hooked up to life support, we're praying she comes through.

JAMES

Well how about that? She was the real hero in all this. I'll stand by that.

AGENT CASTELUCCI

Just, two more things, James. The suspects you killed; had you ever had any dealings with them before?

James searches his memory.

JAMES

No, not that I can remember. Why?

AGENT CASTELUCCI

Criminals like this, they sometimes show up on law enforcement's radar for other crimes. Unrelated or otherwise...

JAMES

I don't think I've crossed paths with them before. I'm thankful I'll never have to cross paths with them again.

Agent Castelucci nods in agreement.

AGENT CASTELUCCI

Amen. Last question. You and Gibson were exchanging radio communication throughout, but there's no recorded audio of the gun fight from your end. Just wondering why you turned your radio off?

JAMES

I turned it off because it could make noise and give my position away.

AGENT CASTELUCCI

I see...

Agent Castelucci takes down some notes.

JAMES

You have a problem with that? Seen a lot of combat have you, Agent Castelucci?

AGENT LOWRY

Stephanie, call me Stephanie. I'm sorry.

JAMES

No, I'm sorry too. I just did what I had to do.

AGENT CASTELUCCI

I've seen a lot of brave cops, brave agents, sat up where your sitting right now, and believe me, I'm sure that whatever you did, it was necessary.

JAMES

Thank you for that. It was just -- I never wanted any of this to happen. I just wanted to get that girl home.

Castelucci closes her notebook, ready to wrap things up.

AGENT CASTELUCCI

I respect that. Well look, I'm sure you must be exhausted, mister Johnson, beyond belief, I'll let you get some rest...

JAMES

What about Emily? Is she okay?

AGENT CASTELUCCI

She's just fine. Her family drove up from Atlanta today to pick her up.

JAMES

Good. She deserves to be home with them.

AGENT CASTELUCCI

She seemed to have taken a liking to you.

James looks surprised by that detail.

JAMES

Really? What do you mean?

AGENT CASTELUCCI

I just mean...she couldn't stop talking about you. How passionate you seemed about helping her out. How compassionate you were when you found her. How she thought you seemed like a good man.

JAMES

I was just doing my job, Stephanie.

AGENT CASTELUCCI

Well after talking to you, I tend to agree with Emily. You went above and beyond the call of duty, James, and let me tell you, this is one hell of a big news story. Don't be surprised if I'm not the last one who takes an interest in your story. Media's gonna be after you.

JAMES

I don't care about all that.

AGENT CASTELUCCI

Just do me a favor, when they do come, try to keep your story vague for the time being. This is an ongoing investigation, and I'd rather the public didn't know all the dirty details just yet...

JAMES

Of course. I was just doing my job, like I said.

Agent Castelucci hands James her business card.

AGENT CASTELUCCI

That's my private number. Give me a call if anything comes up.

JAMES

I will. Thank you.

Agent Castelucci gets up to leave the room.

AGENT CASTELUCCI

Try to get some rest, Deputy. You're gonna need it.

Agent Castelucci leaves his hospital room. James stares down at her business card with intensity.

EXT. ANDERSON FAMILY HOME - BACKYARD POOL - DAY

A richly decorated backyard pool looks too cold to swim in the fall weather.

TED ANDERSON (46) wearing a HI-TECH WATCH and a button down shirt, CHIPS a golf ball onto a floating golf green in the middle of his pool, practicing his pitching.

SANDY ANDERSON (40) blonde hair and a lot of make-up, reads a copy of "Southern Living" while sitting in a hammock on the pool's deck.

SANDY
Great job, sweetheart.

Ted shakes his head intensely.

TED
It's great when it goes in the hole,
honey. Not when it goes near the hole...

SANDY
Oh relax, if you don't let yourself enjoy
it, then what's the point?

Sandy smiles in her uniquely charming way.

A PHONE RINGS on the table next to Sandy. Ted and Sandy look at each other curiously.

TED
Who calls our home phone anymore?

SANDY
Probably my mother.

Sandy grabs the phone and answers it.

SANDY (CONT'D)
(into phone)
Hello?
(listens)
Yes, this is the Anderson residence. May
I ask who I'm speaking with?
(listens)
What do you mean am I sitting down?

Ted walks over towards Sandy suspiciously.

TED (V.O.)
(leading in)
That's when we found out. Just like that.

Sandy puts her hand over her mouth in disbelief.

SANDY
Can you say that again?

INT. ANDERSON FAMILY HOME - TED'S OFFICE - NIGHT

Agent Castelucci is sitting in Ted's ornately decorated office, decorated with SPORTS MEMORABILIA, BOOKS, rich CHERRY WOOD, and a FUTURISTIC DESKTOP COMPUTER.

AGENT CASTELUCCI

I understand it must have come as quite a shock. Hearing that your daughter was alive after all those years?

Ted nods contemplatively.

TED

Yeah, no kidding there. The first thought that comes to your head is denial. It just didn't seem possible. I didn't want to be disappointed. I didn't want Sandy to be disappointed....

INT. POLICE STATION - VIEWING ROOM - CONTINUOUS

Sandy, Ted, and Castelucci are all around the One-Way Mirror, looking in at Emily in the Interrogation Room.

SANDY

I can't believe it's actually her.

Ted is reading through the DNA results on a TABLET COMPUTER. He looks over at Agent Castelucci.

TED

And you're sure these tests are completely accurate? No margin of error?

AGENT CASTELUCCI

We wouldn't have called you if there was.

TED

I don't know what to say.

SANDY

What is there to say, sweetheart? God has smiled on us today and delivered our daughter back to our family. This is the work of Jesus. God bless you all for bringing her back safe to us.

AGENT CASTELUCCI

We were just doing our job, ma'am.

SANDY

When can we take her home? I can't stand to look at her all alone in that desolate room any longer.

AGENT CASTELUCCI

She's your daughter. All I need you to do is sign these forms, and she's all yours.

Agent Castelucci hands Ted and Sandy a clipboard with RELEASE FORMS on it to sign. Ted scans the forms.

AGENT CASTELUCCI (CONT'D)

Emily has been through a traumatic, life-altering experience. She doesn't like closed doors, she hasn't responded well to any of the men we've had talk to her beside the man who found her, so Ted, don't be surprised if she acts a little weird around you.

Ted begins signing and initialing the forms.

TED

She's my daughter. She's got nothing to be afraid of.

AGENT CASTELUCCI

Of course...it's just...she's been through a lot. You're going to have to be very delicate with her. Very patient.

SANDY

God's love is patience. We'll give her everything she needs.

AGENT CASTELUCCI

I don't doubt that for a second.

Ted finishes signing the forms and hands them back to Castelucci.

SANDY

Come on, Ted. Let's bring her home...

Sandy grabs Ted's hand and Agent Castelucci walks them into the Interrogation Room.

INT. ANDERSON FAMILY HOME - TED'S OFFICE - NIGHT

Agent Castelucci nods and looks up from her notes.

AGENT CASTELUCCI

But why did your suspicions persist? Even after we confirmed the DNA evidence?

TED

We had already been through so damn much. That's the only reason I grilled you that day. I just wanted to make sure this wasn't some yahoo off the street trying to get a free meal from our family. You see how well we've done. You just can't be too cautious in life, and, to be honest with you, she wasn't the same girl I remembered...

INT. ANDERSON FAMILY HOME - FOYER - DAY

The ANDERSON FAMILY walk into their beautifully furnished foyer, with elegant stairs leading to the second floor.

Emily looks around in awe at the ornate home.

TED

Welcome home, sweetheart...

Ted puts his hand on Emily's shoulder and her calm smile immediately recoils under Ted's loving touch.

EMILY

Please don't! I don't like people touching me.

Ted looks startled, and immediately takes his hand away.

TED

I'm sorry, sweetheart.

Sandy and Ted exchange looks of concern and confusion.

EMILY

Why do you both keep looking at me like that? Like I'm an animal in a zoo.

SANDY

Come on, that's not fair, Emily. This is hard for all of us. We're just here to give you love, give you support, give you whatever you need.

Emily nods, calming down her manic nerves.

EMILY

Thank you. I'm sorry. It's all just so overwhelming. I mean this is the same neighborhood right? But did we win the lottery or something?

Emily motions to the massive mansion they are in.

Sandy and Ted contemplate their answer.

SANDY

Your father has been blessed in a new business he started after you... Well, since you've been away. We didn't want to leave the neighborhood. Didn't want to forget the happy memories we had with you growing up. But we also couldn't stand to live in the same house.

TED

So we bought the lots next door, and built this one. Praying that one day this day would come.

SANDY

And God has answered our prayers. We are just so grateful to have you here. Anything you want, you just ask.

EMILY

I'm exhausted. I want to sleep.

Sandy and Ted nod, accepting her blunt response.

SANDY

Of course, sweetheart. I can't imagine how tired you are.

TED

Sandy, why don't I show Emily to her room and get her all situated? Do you mind placing a call to Doctor Andrews to set up an appointment tomorrow morning?

Sandy strokes Emily's hair and kisses her on the forehead. Emily smiles with her toothless mouth.

SANDY

Of course. We're gonna get that smile back in no time.

Emily closes her mouth with embarrassment.

TED
Come on, Emma-Bear.

INT. ANDERSON FAMILY HOME - UPSTAIRS HALLWAY - NIGHT

Ted leads Emily down an expansive hallway with PAINTINGS.

TED
Your mother has kept your room the exact
same as you left it. We never gave up
hope that you were coming home.

Ted stops Emily half-way with THREE DOORS to choose from.
Each of the doors has a different COLORED SASH.

TED (CONT'D)
Do you recognize which room is yours?
You're favorite sash? We never stopped
that tradition after that Christmas.

Emily scans each of the sash options carefully.

TED (CONT'D)
You remember which one was yours?

Emily nods.

EMILY
I think so...

Emily walks towards the GREEN SASH DOOR and tries to open
it, but the DOOR IS LOCKED.

TED
Nope. That's not it.

Emily takes a deep breath and looks at the other DOORS.

She turns towards Ted, resigned to not knowing.

EMILY
My memory is...I could hardly even
remember what you and Mommy looked like.

Ted analyzes Emily carefully.

EMILY (CONT'D)
The things I went through. I blocked all
the rest of it out. My life here. It only
made me miserable to think about when I
was...when I was up there in the cold...

Ted shakes his hand and puts his finger over his lips.

TED

Shh...shh. Of course. Please. I'm sorry. I thought maybe the thought of that Christmas would make you feel at home.

Emily nods and wipes some tears from her eyes.

EMILY

It does. I'm sorry.

TED

Let's get you to bed, it's been a long day for all of us.

Ted opens the RED SCARF DOOR and leads Emily in.

INT. ANDERSON FAMILY HOME - TED'S OFFICE - NIGHT

Ted leans back in his chair across from Agent Castelucci.

AGENT CASTELUCCI

So you thought it was strange that she couldn't remember her room scarf? Am I understanding that correctly?

TED

It was the last Christmas we spent together. We all decided to give all the money that we would have spent on presents to each other, to a charity of each of our choosing. In return, we each got a sash that represented our love.

AGENT CASTELUCCI

And Emily didn't remember the color that represented her love?

Agent Castelucci smiles slyly at Ted. He can't read her.

TED

Exactly.

AGENT CASTELUCCI

What was in the room with the green sash?

TED

What?

AGENT CASTELUCCI

You mentioned it was locked. The first door you tried. What was in there?

Ted looks puzzled by the question.

TED

It's a private room, my study.

AGENT CASTELUCCI

Oh, okay. And here I thought, look at this man's fantastic study. Man I wish I had a place this clean. You have two studies then? Must be nice.

TED

No, this is my office. The study is more of a -- contemplation space.

Agent Castelucci smiles and points at Ted with her pen.

AGENT CASTELUCCI

See that, that right there, that's why you're able to afford both of those rooms, and I'm not even close.

Ted smiles, basking in his superior wealth and stature.

TED

Maybe so...

AGENT CASTELUCCI

Why didn't I see those sashes tonight?

Ted contemplates that question and leans in quietly.

TED

Emily didn't like 'em. They reminded her of being tied up in that barn, to be honest with you. And that's just about as horrible a thing that a father can say.

INT. ANDERSON FAMILY HOME - EMILY'S ROOM - NIGHT

Ted starts to shut the door when Emily shouts out.

EMILY

PLEASE DON'T DO THAT DADDY!

Ted stops cold, startled from the shrill scream.

TED

Why are you screaming? Please.

Emily BREATHES DEEP. Shaking with fear and anxiety.

EMILY

(hyperventilating)

JUST! Leave the door open a crack.

(MORE)

EMILY (CONT'D)

PLEASE!. I can't be in a room with closed doors. I'm sorry I screamed.

TED

Don't be sorry, sweetheart. I'm the one who should be sorry. I'll leave it open for you. If you need anything, we're right down the hall with the yellow sash.

Emily nods her head in a manic way.

EMILY

Thank you, Daddy.

Ted exits the room.

INT. ANDERSON FAMILY HOME - TED'S OFFICE - DAY

Agent Castelucci writes down some notes.

AGENT CASTELUCCI

Right, she did the same thing to Deputy Johnson in the interrogation tapes I watched. Terrified of closed doors.

Ted nods, staring Castelucci down with intensity.

TED

The first night was very difficult.

INT. ANDERSON FAMILY HOME - MASTER BEDROOM - NIGHT

Sandy comforts Ted as he rubs his temples with both of his thumbs anxiously.

SANDY

She's gonna be okay. We just can't possibly understand what she's been through. And who are we to judge?

Ted looks up at Sandy, not amused by that statement.

TED

I'm worried. Sandy, I'm worried about her. I mean there's something off.

SANDY

Of course there is, she's been through hell and back, and she doesn't know who to trust, or where she is, or what's gonna happen tomorrow.

TED

I know that.

SANDY

Well, you've gotta be the one that tells her after her tooth implants. You need to be clear with her.

TED

I'll get her on the same page. I'll feel comfortable once she's in the system.

SANDY

Me too. Will you pray with me?

Sandy grabs Ted's hand tenderly.

TED

Sure, honey.

They bow their heads in prayer.

INT. ANDERSON FAMILY HOME - TED'S OFFICE - NIGHT

AGENT CASTELUCCI

Emily had no teeth when she was found out in the woods. She had no teeth when you brought her home that night. But the very next day, during that interview you mention, she had a brand new set of white teeth. Were you concerned about her appearance in front of the cameras?

Ted glares at Agent Castelucci and shakes his head.

TED

I wouldn't put it like that. She needed to feel confident to share her story with the world, but I was more concerned about her safety.

AGENT CASTELUCCI

Oh, right -- which brings us to Child Lock. The reason you have all of these -- offices and studies...

Ted nods his head.

TED

That's right. I believe in my product. And that's where we went the very next morning. I had to make sure she stayed safe. I'm sure you understand...

INT. DENTIST'S OFFICE - OPERATING ROOM - MORNING

Emily sits in a high-tech modern operating room that feels more like sci-fi surgery than a dentist's office.

INT. DENTIST'S OFFICE - VIEWING ROOM - CONTINUOUS

Ted and DOCTOR ANDREWS (48) rail-thin, balding, look in through another One-Way Mirror at Emily in her chair.

She can't hear Ted and Doctor Andrews' conversation through the thick glass.

DOCTOR ANDREWS

So...we have a full dental implant procedure this morning, with the second bicuspid receiving the "Child Lock" chip.

Doctor Prince holds out a "Child Lock" TOOTH IMPLANT (a false tooth covering a HIGH TECH CHIP underneath).

DOCTOR ANDREWS (CONT'D)

Is that correct, mister Anderson?

TED

That's correct. And your full discretion as always, Doctor Andrews.

DOCTOR ANDREWS

Of course. You're the boss sir. I'm ready to begin whenever you are.

TED

Please proceed.

Doctor Andrews shakes Ted's hand and exits the viewing room. He enters into the Operation Room with Emily.

TED - watches them through the One-Way Mirror. Fixated.

INT. DENTIST'S OFFICE - OPERATING ROOM - CONTINUOUS

DOCTOR ANDREWS

Hi there, Emily. So nice to meet you finally. We're going to be a doing a very basic procedure today, so I'm just gonna need you to put the mask over your head.

Doctor Andrews puts a gas mask over Emily's face and starts a flow of nitrous oxide to begin the anaesthetics.

DOCTOR ANDREWS (CONT'D)
Great...now when you wake up, you're
gonna have the best looking teeth in
town. How does that sound?

Emily's eyes rolls back into her head as the drugs take
hold. Doctor Andrews smiles creepy and grabs some TOOLS.

Emily's eyes finally shut and we:

FADE TO BLACK:

INT. ANDERSON FAMILY HOME - TED'S OFFICE - NIGHT

Agent Castelucci takes some notes and looks up at Ted.

AGENT CASTELUCCI
Tell me more about "Child Lock." I
understand the basics, it puts a chip in
your tooth that can't be removed, emits a
GPS signal, and it's just so parents can
track their kids?

TED
Pretty much. Keep it simple. I got the
idea for it after Emily disappeared. I
didn't want another family to go through
what we went through. It was a system to
safe-guard children against threats.

Agent Castelucci uncrosses her legs and sits up.

AGENT CASTELUCCI
I understand the technology is also used
in prisons, for instance? Like some sort
of an electronic dog collar to keep
people in, as well as track them?

TED
That's correct. But we don't offer those
functions in the civilian application.

AGENT CASTELUCCI
Did you include it in Emily's operation?

Ted SCOFFS at the question.

TED
My own daughter? No. My job is to keep
her safe. Not keep her trapped.

AGENT CASTELUCCI

But it technically would be possible? If you had a reason to suspect she might try to -- I don't know -- run away?

TED

Agent Castelucci, have you ever lost a child? No, of course not. But, I'm sure that you can imagine if you had, you'd do everything in your power to make sure you never lost them again.

AGENT CASTELUCCI

Of course. Sorry I got caught up on that. I'm just trying to fully understand the technology.

TED

By all means. Let's drop that.

AGENT CASTELUCCI

So, Emily's back home. She's got her new set of teeth, and then when did you find out about Gordon Garrison?

TED

What do you mean, 'when did I find out?'

AGENT CASTELUCCI

I mean, when did you first learn that the Governor Jacobs was pardoning him?

TED

Probably the same time you did. To be honest with you, I was so caught up with getting Emily all settled in. Gordon Garrison didn't even cross my mind.

AGENT CASTELUCCI

That's surprising. Considering, Emily was the reason he was sitting in jail.

TED

That's right. But look at it this way, that was a dark time in all of our lives, once he was sentenced, I just tried to forget he even existed.

AGENT CASTELUCCI

Interesting...

TED

I just wanted Emily to feel comfortable at home. That's all we cared about.

AGENT CASTELUCCI

Of course...

INT. PRISON - DAY

GORDON GARRISON (19) sits in his jail cell writing in his journal when WARDEN MICHAELS (43) approaches his cell.

WARDEN MICHAELS

Gordon Garrison.

Gordon looks up from his journal curiously.

GORDON GARRISON

Warden Michaels. Whatever it is they told you I did, it's complete bullshit.

WARDEN MICHAELS

Nah, son. Today's your lucky day. The Governor of Georgia has issued you a full pardon for the murder of Emily Anderson in light of her resurfacing from captivity alive.

GORDON GARRISON

What did you say? She's alive?

WARDEN MICHAELS

You are free to be released from this prison immediately without further delay. Come with me so that we can prepare your discharge papers.

Gordon puts his journal down slowly, in a state of shock.

He gets up from his bunk and exits his cell in awe.

The jail cell DOORS open up as a cacophony of INMATES CHIME IN... "Lucky ass white boy..." "He won the lottery..." "Take me too, Warden..." etc...

INT. ANDERSON FAMILY HOME - LIVING ROOM - DAY

Sandy and Emily are sitting on the couch watching the news while Ted is on the phone outside by the pool.

ON THE TV - A NEWSCASTER (50) discusses Gordon's release.

NEWSCASTER

(over TV)

Details are still emerging in the ongoing investigation into Emily's kidnapping, but it appears to have been the ruthless handy-work of three brothers who lived on a remote farm in Northern Georgia near the Cohutta Wilderness at the foothills of the Appalachians. As a result of her resurfacing, confirmed by FBI officials in a DNA analysis, Emily's presumed murderer, her childhood best friend, Gordon Garrison, has been issued an immediate pardon by the governor of the state of Georgia.

Emily turns to Sandy in disbelief at this breaking news.

EMILY

How could anybody think he killed me? He was my best friend. He was harmless.

SANDY

He was the last person to see you alive that day, sweetheart. How could we have known the truth?

Ted hangs up the phone outside by the pool and walks into the living room through the giant glass sliding doors.

TED

We're on for tonight. Camera crew arrives at seven thirty. Are you sure you're ready, Emma-Bear?

Emily turns away from Ted and points to the TV screen.

EMILY

I want Gordon to be there too.

TED

Honey, this is just our family sitting down and setting the record straight.

EMILY

I don't care. If we're setting the record straight, then he needs to be there too.

Ted throws up his hands with some annoyance.

TED

This is crazy. He *hates us*, honey.

SANDY

Maybe she's right. It shows unity. It shows that we're moving forward. Out of the past and into the future. I think that's the story people want to hear.

Ted ponders Sandy's point for a moment.

EMILY

I won't do the interview unless Gordon is sitting by my side.

Ted shrugs and nods his head.

TED

Alright. I'll try to arrange it. But I can't guarantee that he'll agree.

Sandy reaches out and grabs Emily's hand.

SANDY

It was a nasty trial, honey. Gordon might still hold a grudge against us.

EMILY

Tell him, I want him to be there. He'll agree to come. Trust me.

Sandy nods to Ted, voting her sign of approval.

TED

Alright. I'll try to get it done.

Ted dials on his cell phone and walks back outside onto the pool deck in their backyard.

INT. OLD SCHOOL ARCADE - NIGHT

AGENT CASTELUCCI - weaves her way through GAMERS and KIDS in the overstimulating game-scape until she sees:

GORDON GARRISON - playing a SHOOTING ARCADE GAME.

She walks up to the gun station next to him and watches.

AGENT CASTELUCCI

Not bad. Maybe you got a career in law enforcement ahead of you.

GORDON GARRISON

I don't think I'd like the people I found myself working with.

AGENT CASTELUCCI

Why's that?

GORDON GARRISON

Bunch of liars and two-faced con-artists.

Agent Castelucci nods, taking that in.

GORDON GARRISON (CONT'D)

My lawyer tells me you're not that kind of a cop. Or...agent? Whatever you are.

AGENT CASTELUCCI

FBI Special investigator. But fancy titles aside, my only loyalty is to the truth.

GORDON GARRISON

Nice tag line. You wearing a wire? Were you followed here by anyone?

AGENT CASTELUCCI

Why would I would I be wearing a wire?

GORDON GARRISON

Cell phone? Can you turn it off for me.

Agent Castelucci takes her phone out of it's holster and turns it off.

AGENT CASTELUCCI

So, what am I doing here, Gordon? Most people in your position would be out drinking, making love, you're a free man.

GORDON GARRISON

You know your cheesy line, what was it, 'I'm only loyal to the truth?' Let's just say, I'm in the same boat. But I know a little bit more than you do about that.

AGENT CASTELUCCI

What are you referring to?

GORDON GARRISON

I spent all those years in prison one-hundred percent sure that Ted Anderson is the man who killed Emily.

AGENT CASTELUCCI

But that's obviously not true. She's alive.

GORDON GARRISON

Right, but who actually kidnapped her?
Who coordinated it?

AGENT CASTELUCCI

The men who died up on that horse farm
fit a distinctive profile. They're
residence matched her description.

GORDON GARRISON

I've had a lot of time to catch up on my
reading these last ten years. The Romans
had this saying when trying to figure out
who the guilty party. Qui Bono...

AGENT CASTELUCCI

Who benefits -- a favorite among FBI
agents, too, as I'm sure you can imagine.

GORDON GARRISON

Who benefitted here? Ted started a multi-
million dollar business on the back of
Emily's disappearance.

AGENT CASTELUCCI

I don't think he would kidnap his own
daughter. And why wouldn't she say
something? Why would she go home with him
if he was the one responsible?

GORDON GARRISON

Have you considered that maybe she
doesn't know?

Agent Castelucci thinks on that for a moment.

AGENT CASTELUCCI

I'm not sure I can entertain this line of
thought, Mister Garrison.

GORDON GARRISON

I didn't think you would. But what if I
told you there was something else. A
diary Emily kept hidden. In it, she
talked about how Ted abused her.

AGENT CASTELUCCI

A diary? Why wasn't it used as evidence
in the case against you?

GORDON GARRISON

She kept it hidden. Only she knew where
it was. But now that she's back, maybe
she can find it.

AGENT CASTELUCCI

Still though. It won't prove anything.

GORDON GARRISON

But it might make you start to take my theory seriously.

AGENT CASTELUCCI

Okay. Maybe. It depends on what's in it.

GORDON GARRISON

Meet me here tomorrow, same time. I agreed to do a TV interview with Emily and her family tomorrow night. I'll let you know what she tells me.

Gordon turns around and leaves the arcade.

INT. ANDERSON FAMILY HOME - LIVING ROOM - NIGHT

Emily and Sandy are both reading books in the living room, enjoying each other's company.

Emily puts her book down and yawns, we see that she now has a set of BEAUTIFUL WHITE TEETH.

EMILY

I'm getting tired. I think I'm going to go to sleep.

SANDY

Want me to tuck you in?

EMILY

I'll be alright. When is Daddy supposed to get home?

SANDY

In an hour so. He's just meeting with the producers and lawyers for the TV interview we're doing tomorrow.

Emily nods, and smiles.

EMILY

I'm excited to tell my story.

Sandy puts her book down and smiles up at Emily.

SANDY

It makes me so happy to see you smile like that.

(MORE)

SANDY (CONT'D)

You're father and I just want to make sure that the story we tell to the press doesn't embarrass you, or us.

EMILY

He talked to me about it this morning.

SANDY

Good. So you understand then?

EMILY

Yes, Mommy. I would never do anything to embarrass this family.

SANDY

I know you wouldn't, sweetheart.

EMILY

Good night. I love you.

SANDY

I love you too.

The two women hug and Emily walks out of the living room.

INT. ANDERSON FAMILY HOME - UPSTAIRS HALLWAY - NIGHT

Emily pulls a BOBBY PIN from her hair as she walks down the hallway. She look at the room with the Green Sash.

She looks around to make sure she is alone.

Emily sticks the Bobby Pin in the lock and PICKS IT.

INT. ANDERSON FAMILY HOME - TED'S STUDY - NIGHT

Emily opens the door and walks into the study with a look of awe on her face. This is more of a high-tech security room than a study. CAMERA FEEDS project onto a FUTURISTIC GLASS DISPLAY hooked to a HIGH-POWERED COMPUTER.

Emily digs into her pants and strains as she reaches for something. She pulls out a THUMB DRIVE.

Emily sits down at the high powered computer, plugs in the thumb drive, and starts TYPING FURIOUSLY.

INT. ANDERSON FAMILY HOME - TED'S OFFICE - NIGHT

Ted and Agent Castelucci talk.

AGENT CASTELUCCI

Walk me through the day of the TV interview. What was it like, seeing Gordon like that for the first time?

TED

It was fine. I tried to be as cordial as possible given the awkward circumstances. This kid really hated us, you have to remember. There was this kind of, sick rage in his eyes from the moment he arrived on my doorstep...

EXT. ANDERSON FAMILY HOME - FRONT DOOR - DAY

Gordon looks awkward in a suit, as he stands on the front porch with his lawyer, JAKE HARPER (54) a cheap haircut and an unprofessional air about him.

JAKE HARPER

This'll be a breeze, kiddo. You alright?

GORDON GARRISON

I'm here aren't I?

Ted opens the door and Jake extends his hand.

JAKE HARPER

Jake Harper, mister Garrison's lawyer.

TED

I remember you, mister Harper.

JAKE HARPER

Right. Been a long a time.

The two men shake hands while Gordon stare angrily.

GORDON GARRISON

Look at this fun little reunion. Last time we saw each other, I was in handcuffs going away for twenty years.

JAKE HARPER

Gordon, remember we talked about not...

TED

No, it's alright. He's right. We made a lot of mistakes in the past, and it hurt a lot of people. If anything I hope this can help the healing process for both of our families.

GORDON GARRISON

We both know I'm only here because they're paying me fifty grand for this interview.

TED

Well, it's my hope that it can come to mean more than just the money, but I know that the money does help.

Ted smiles sincerely and welcomes the two men inside.

INT. ANDERSON FAMILY HOME - TED'S OFFICE - NIGHT

Agent Castelucci flips some pages in her notes.

AGENT CASTELUCCI

Now, I spoke to Gordon's lawyer, mister Harper, he recounted, on the contrary, that Gordon was very polite to you, and that you issued thinly veiled threats to both of them before the interview began?

Ted narrows his eyes and shakes his head.

TED

Why on Earth would I do something like that?

Agent Castelucci glares at him knowingly.

TED (CONT'D)

Look, everyone has their own agenda, Gordon was clearly after the publicity. It makes for a better story if I'm the asshole, now doesn't it?

AGENT CASTELUCCI

I suppose. I was just following up.

Agent Castelucci smiles cordially and takes down notes.

INT. OLD SCHOOL ARCADE - NIGHT

Agent Castelucci is sitting in an enclosed game called "White Water Madness" (the kind of 4D arcade games that you have to crawl into behind a drawn curtain).

Gordon climbs in on the other side and joins her. He closes the curtain so they have some privacy.

GORDON GARRISON

What a crazy day.

AGENT CASTELUCCI

Walk me through what happened. Did Emily say anything to you?

INT. ANDERSON FAMILY HOME - EMILY'S BEDROOM - DAY

Gordon, dressed in his suit KNOCKS on Emily's open door holding the bouquet of flowers and Teddy Bear.

GORDON GARRISON

Emily, it's me. Can I come in?

EMILY

Yes. I'm almost ready.

Gordon steps timidly inside her room and takes in the surreal sight of her old room that he remembers.

GORDON GARRISON (V.O.)

Her room was set up exactly the same way as I remembered it...and when I saw her, it was like seeing a ghost...

Emily exits her bathroom and looks stunningly beautiful.

Time stops moving when they lay eyes on each other.

Emily rushes towards him and wraps him up in an embrace.

GORDON GARRISON

I can't believe it's really you.

EMILY

Yeah, well, I don't feel like me much anymore. This house doesn't help...

GORDON GARRISON

It's quite an upgrade. It barely even seems like the same house...

EMILY

That's part of the reason I wanted to get you over here today.

GORDON GARRISON

Oh? What do you mean?

EMILY

My memories are so foggy. They did...so much to me.

(MORE)

EMILY (CONT'D)

I can barely remember what it was like before. I was hoping you could help job my memory. Why I don't I give you a tour of the place, and you can tell me what's changed. What you remember anyway. Can we do that? Walk down memory lane together?

Gordon squints at her, trying to read her. She smiles.

EMILY (CONT'D)

If you don't mind...

GORDON GARRISON

Of course not. I can do that with you.

EMILY

Great. First, do you mind, killing that spider up there? He's freaking me out.

Emily points up to the corner of her room, but Gordon only sees an AIR CONDITIONING VENT.

GORDON GARRISON

I don't see it.

Gordon turns back around to Emily, but she's right on top of him. She looks at him knowingly.

EMILY

That big scary spider. Right there.

Gordon takes another look, and sees a FAINT BLINKING LIGHT behind the vent. A SECURITY CAMERA.

He understands what she's asking, and goes along with it.

Gordon stands on her dresser and blocks the camera view.

EMILY - quickly takes the opportunity to crawl

UNDER HER BED - Emily crawls back near the head-board and starts reaching for something hidden in the bed.

INT. ANDERSON FAMILY HOME - TED'S STUDY - DAY

Ted is watching the SECURITY CAMERA FOOTAGE OF

EMILY'S ROOM - Gordon is blocking the camera.

GORDON GARRISON

Almost got him...

EMILY (O.S.)
Just a little bit more to the right.

TED - stands up from his desk suspiciously.

INT. ANDERSON FAMILY HOME - UPSTAIRS HALLWAY - CONTINUOUS

Ted exits his study and marches across the hall to Emily's room and walks right in the open door.

INT. ANDERSON FAMILY HOME - EMILY'S ROOM - CONTINUOUS

Ted barges in, only to find Gordon climbing down from the desk and Emily helping him out.

They both look over at Ted nonchalantly.

EMILY
Hi, Daddy.

TED
Everything okay?

EMILY
Yeah, Gordon was just help reach this pesky spider that's been freaking me out.

TED
Oh? Well did you get him?

Gordon smiles and holds out his hand.

GORDON GARRISON
Yes sir.

Ted nods suspiciously.

TED
Good job. Interview starts in twenty minutes. You two ready?

EMILY
We'll be ready. I was just going to give Gordon a quick tour of the house. Then we'll sit down with everyone.

TED
Okay. Don't be long...

Ted exits her room and Emily smiles at Gordon.

EMILY

Before we go. I have something I'd like to give you. An old photo album.

Emily walks to her bed, pulls out a PHOTO ALBUM and hands it to Gordon.

EMILY (CONT'D)

This'll bring back some memories...

Gordon takes the album and nods, seriously at her.

OLD SCHOOL ARCADE - CONTINUOUS

Agent Castelucci thinks on that.

AGENT CASTELUCCI

Okay so she creates this diversion in order to find her diary. Why?

GORDON GARRISON

Because she knows that Ted's watching her. And he knows that the only people in the world who know the truth about his abuse are me and Emily.

AGENT CASTELUCCI

I don't know. Okay. Do you have it with you? The diary I mean?

GORDON GARRISON

Right here.

Gordon pulls out what looks like an old PHOTO ALBUM.

GORDON GARRISON (CONT'D)

She hid the diary inside this photo album. Told Ted it was her gift to me. She also wrote me a note inside here that confirmed a lot of things I've been telling you. I need you to read it.

Gordon hands Agent Castelucci the album and produces the THUMB DRIVE Emily plugged into Ted's powerful computer.

GORDON GARRISON (CONT'D)

Also, there's this.

AGENT CASTELUCCI

What is that?

GORDON GARRISON

She gave it to me too. I tried to open

AGENT CASTELUCCI

You're starting to freak me out a little bit. What am I going to find in here?

GORDON GARRISON

Just read the diary. Read her letter to me. If you still don't believe me that something's going on with Ted then don't contact me again.

Gordon exits the video game leaving Castelucci alone.

INT. AGENT CASTELUCCI'S OFFICE - NIGHT

Agent Castelucci sits down at her desk and inserts the thumb drive into her computer port.

Agent Castelucci puts on her glasses and starts to read.

EMILY'S DIARY - The last entry reads "12/2/2012"

AGENT CASTELUCCI

(to herself)

Two days before she disappeared...

EMILY (V.O.)

Only two more days. Two more days before I'm finally free. Daddy made me stay home from school today so that we could have our alone time. He says it's best that mommy's not around when we play our games. Every inch of body aches. It hurts to sit down. All because he doesn't want talking to my best friend or riding bikes with him anymore. Only two more days until all we do is ride our bikes. Ride together forever until we're far away from this place. I don't know what we'll do when we get where we're going, but I know that we'll be free. - Emily.

Agent Castelucci takes off her glasses and rubs her eyes.

AGENT CASTELUCCI

Jesus Christ...

Agent Castelucci closes Emily's Diary and takes out the hand-written note that Emily gave to Gordon.

INT. DENTIST'S OFFICE - OPERATING ROOM - LATER

Emily is unconscious, reclined in the operating chair next to a table of Dentist's tools and a swivel light.

Ted sits next to her in a dentist's chair drawing out a SYRINGE of medicine from a glass container.

EMILY (V.O.)

November twelfth, twenty-twenty two. I'm telling you this because you and I are the only ones who know about my past. I'm just as terrified of Daddy as the day I disappeared. He scares me. Today, he took me to get a new set of teeth, and he frightened me. He says it's for my own good, but it doesn't feel that way...

Ted injects the contents of the syringe into Emily's IV TUBE leading into her hand.

EMILY (V.O.)

But now I know the truth. Now I'm more of a prisoner than I was before. This will be my last journal entry.

Emily JOLTS AWAKE.

She looks over at Ted with groggy eyes as she realizes that she is STRAPPED DOWN in the operating chair.

She's MUMBLES under a FOAM MOUTH GAG.

Ted smiles, stands up over her, takes the Foam Mouth Gag Out, and holds a mirror up to her face.

TED

Smile, honey. Do you like what you see?

Emily smiles hesitantly at first, but the sight of her PERFECTLY WHITE TEETH brings a real smile to her face.

TED (CONT'D)

There. Now, isn't that better?

Ted takes the mirror away from Emily and holds the Foam Mouth Gag over Emily's mouth. She shakes her head.

EMILY

I don't want that...

Ted SHOVES the mouth Gag into her mouth as Emily GROANS and MOANS and WRITHES against her restraints.

TED

I thought you like to be tied up? What is it you said? It makes you feel like you're in control?

Emily catches her breath and stares angrily at Ted.

TED (CONT'D)

You know, the great thing about Child Lock is all the neat little features it comes with.

Ted takes out his PHONE and opens the CHILD LOCK APP.

TED (CONT'D)

Now, I can track you, record you, listen to your conversations, even trap you somewhere if I really wanted to...

Ted shows Emily a feature of the Child Lock App.

TED (CONT'D)

See that there. That's a GPS perimeter. Think of it like an invisible electric dog fence. Step outside of that perimeter and...uh oh...

Ted presses a button on the Child Lock App and:

EMILY'S CONVULSES WITH ELECTRIC SHOCK on the table.

Ted lets go of the button and Emily stops convulsing.

TED (CONT'D)

Ouch. Sorry about that. And that can go all the way up to twenty thousand volts. Enough to kill you and your sister. Excuse the expression.

Emily eyes grow wide with fear and resentment.

TED (CONT'D)

I know. I know. It's a lot to process.

Ted strokes Emily's hair and she writhes against his unwanted touch.

TED (CONT'D)

But I had to make sure you understand that there are consequences for your actions. Little stunts like last night; I can't have it. You want to be Emily Anderson? Start acting like it. Okay?

(MORE)

TED (CONT'D)

Now, I'm take this out, and let you have the chance to explain to me what you're going to do moving forward...

Ted takes the gag out of her mouth.

Emily centers herself before speaking.

TED (CONT'D)

Go on...

EMILY

I would never embarrass this family, Daddy. I just wanted to come home to your house. To be a part of this family. I just wanted you to spoil me like I was your own daughter, and give me a chance to live the life that was stolen from me. I promise you that you'll never have a problem with me. I just wanted to be home.

TED

You are home, sweetheart. And now, all you have to do is play by the rules, and you'll get everything you want. I promise you that. But one false step, one inkling of subversive behavior...

Ted brings his finger close to the button on his phone.

EMILY

(panicked)

Please don't do that.

Ted stops before sending her into shock again.

TED

Good girl. You didn't scream. There, there. You're learning already...

Ted strokes Emily's hair and gets up from her bedside.

EMILY (V.O)

I pray that you read this and find some way to help me. Gordon, my life depends you. You're the only one who knows the truth. Please, try to find out what's going on. I'm scared...

INT. AGENT CASTELUCCI'S OFFICE - NIGHT

Agent Castelucci puts the note down and rubs her eyes.

AGENT CASTELUCCI
(to herself)
What the hell is going on?

INT. RICHARD JONES OFFICE - MORNING

RICHARD JONES (62) a bookish man with a beard and wire-rimmed spectacles, examines EMILY'S DIARY against the hand-written note that Emily gave to Gordon.

Agent Castelucci sits across from his desk impatiently.

AGENT CASTELUCCI
Is it a match?

Richard pauses and looks up at Castelucci bewildered.

RICHARD JONES
As I told you, this sort of analysis
could take weeks to determine.

AGENT CASTELUCCI
Gut feeling? I don't have weeks.

Richard SIGHS and leans back in his chair.

RICHARD JONES
Gut feeling? Yes, it would appear as
though these writing samples were written
by the same person.

AGENT CASTELUCCI
And what about this?

Agent Castelucci produces the Thumb Drive from Gordon.

RICHARD JONES
This note is pretty disturbing,
Stephanie. What do you think's going on?

AGENT CASTELUCCI
I have no idea yet. Can you get this file
to open? It's some weird encryption on
it. I think Emily stole it from Ted.

Richard nods and plugs the Thumb Drive into the computer.

He and Agent Castelucci watch his computer monitor closely as he types fast and runs various computer codes.

RICHARD JONES
It's pretty elementary encryption. I'm
just brute force it.

Richard enters a command and a BRUTE FORCE ATTACK CODE starts running.

Quickly, the encryption is decoded, and Agent Castelucci and Richard stare at his screens as they show:

ANDERSON FAMILY HOME - SECURITY SYSTEMS

Multiple LIVE CAMERA FEEDS play on Richard's desktop.

AGENT CASTELUCCI

Whoah.

RICHARD JONES

Is this...

AGENT CASTELUCCI

The Anderson's home. Is this recorded?

RICHARD JONES

Live. It's streaming from the source.

AGENT CASTELUCCI

Why would she want us to see this?

RICHARD JONES

More importantly, how would she know what this was?

AGENT CASTELUCCI

Maybe she set this up...

RICHARD JONES

Emily Anderson's been kidnapped for the past ten years, held in a barn, and suddenly she knows how to code?

AGENT CASTELUCCI

I don't know. What if Gordon made it all up? What if he hacked into their system?

RICHARD JONES

Is this all above board, Stephanie? I mean, it looks like we're illegally surveilling their home without a warrant as it stands right now.

AGENT CASTELUCCI

We didn't put those cameras there. Just -- can I plug this into my computer and it will work the same way?

RICHARD JONES

Yes, but I'm not sure you heard me.

AGENT CASTELUCCI

Just -- forget about this conversation. I'll monitor the camera feeds and deal with the consequences. Can you just confirm the handwriting on these notes without having it take a month?

RICHARD JONES

I can do my best -- couple long days maybe.

AGENT CASTELUCCI

Okay. I owe you one. Thanks Richard.

Castelucci exits his office and shuts his door.

Richard shakes his head and cleans his glasses.

RICHARD JONES

(to himself)

Yes -- you certainly do.

Richard puts his glasses back on and gets to work.

INT. ANDERSON FAMILY HOME - TED'S OFFICE - NIGHT

Castelucci goes over her notes while talking to Ted.

Ted leans back in his chair, checks his watch.

TED

How many more questions are you going to ask? It's getting late...

Castelucci puts her index finger up.

AGENT CASTELUCCI

Just a second. Right.

Castelucci looks up at Ted seriously.

AGENT CASTELUCCI (CONT'D)

Did you ever hit your daughter, Ted?

Ted glares at Castelucci with frightful intensity.

TED

Excuse me?

AGENT CASTELUCCI

Do I need to repeat the question?

Ted shakes his head in annoyed disbelief.

TED

I don't believe this.

AGENT CASTELUCCI

I spoke to a few of Emily's old teachers from her elementary school. They said they had some concerns about the way Emily was behaving. Covering up bruises.

TED

We went through all of this during the investigation into her disappearance. If there's anyone you should ask about those bruises, it's Gordon Garrison. Or Emily herself, now that she's back.

AGENT CASTELUCCI

But you didn't my question...

TED

No, I never hit my daughter. Is that it?

AGENT CASTELUCCI

Yep. That's it. Never hit her once? Never touched her inappropriately?

TED

I'd like you to leave now.

Agent Castelucci nods and puts her pen and pad away.

AGENT CASTELUCCI

Mind if I have a few words with Emily before I go?

TED

It's getting late, Stephanie. I'm sure she's asleep. Why don't we pick this up again some other time?

AGENT CASTELUCCI

Okay. Thank you for talking to me.

TED

You know your way out?

AGENT CASTELUCCI

Yeah, I can manage...

Agent Castelucci exits his office.

INT. ANDERSON FAMILY HOME - UPSTAIRS HALLWAY - NIGHT

Agent Castelucci walks down the hallway and walks past

EMILY'S OPEN DOOR - Castelucci looks inside.

The lights are on, but her room is empty.

EMILY - appears from behind her door and gives Castelucci a little bit of a shock. She jumps.

AGENT CASTELUCCI

Jesus, you scared me.

EMILY

Are you lost?

AGENT CASTELUCCI

No, I'm -- I was just on my way out.

EMILY

You're in the wrong place.

Castelucci searches her eyes for the underlying meaning.

AGENT CASTELUCCI

I know -- I saw your door was open, so...

EMILY

Have you been up to see *James* yet?

AGENT CASTELUCCI

Yes I have. We had a good conversation. He's been out of the hospital for a couple days. Arm is healing nicely.

EMILY

That's good that he's healing. There's just something about him. He was so kind to me, and just seemed *so familiar*. I can't put my finger on it.

AGENT CASTELUCCI

Uh huh. I'm sure you know his award ceremony is tomorrow. Are you going?

EMILY

I'm still trying to convince the guards over here to let me go.

AGENT CASTELUCCI

Well, I'm sure they have their reasons.

Emily and Castelucci stare at each other for a beat.

EMILY

I'm sure they do...

TED (O.S.)

Agent Castelucci. Stephanie. I thought I told you it was past Emily's bed time.

EMILY

It's nine o'clock, Daddy. We were just talking about Deputy Johnson's award ceremony tomorrow morning.

TED

I know sweetheart. Your mother and I thought you were growing tired of all the news cameras.

Emily shakes her head slowly.

EMILY

We should be there to support him. Don't you think, Agent Castelucci?

Castelucci puts her hands up innocently.

AGENT CASTELUCCI

I'm not getting in the middle of family issues. But I do think it would be nice if you were there. Show your support.

TED

Follow me please. Emily, we'll talk about this later on...

AGENT CASTELUCCI

Good night, Emily.

EMILY

Good night, Stephanie. Tell James I'd like to see him if Daddy doesn't let me go.

TED

Oh, for goodness sakes. We can go. Let's just -- come on. It's gotten late.

Ted ushers Agent Castelucci down the hallway.

EMILY - smiles wide and twirls around onto her bed.

INT. AGENT CASTELUCCI'S CAR - NIGHT (DRIVING)

Agent Castelucci drives down the road thinking deep.

Agent Castelucci's PHONE RINGS in her cup holder.

She looks at the Caller ID and picks it up.

AGENT CASTELUCCI
(into phone)
What are you still doing awake, Dick?

RICHARD JONES (O.S.)
(over phone)
You in the office?

AGENT CASTELUCCI
(into phone)
Just spoke with Ted. I'm leaving the
Anderson's home now.

RICHARD JONES
(over phone)
Can you come down here to the office?
I've got something you'll want to see.

AGENT CASTELUCCI
(into phone)
Be there in fifteen.

Agent Castelucci hangs up the phone and steps on the gas.

INT. RICHARD JONES OFFICE - NIGHT

Richard smiles up at Castelucci when she walks in.

RICHARD JONES
Sorry to call you so late.

AGENT CASTELUCCI
Don't be sorry. This night just keeps
getting weirder. What do you got?

RICHARD JONES
I finished the handwriting analysis. Six
days is my personal record.

AGENT CASTELUCCI
I really appreciate it.

RICHARD JONES
Let's just say, the subject matter
captivated me.

Agent Castelucci narrows her eyes knowingly.

AGENT CASTELUCCI
You read it, huh?

RICHARD JONES
Unfortunately. Pretty dark stuff.

AGENT CASTELUCCI
Did she write it?

RICHARD JONES
Matches her handwriting samples one
hundred percent.

AGENT CASTELUCCI
Wow.

Richard slides Emily's diary over to Castelucci

RICHARD JONES
I've book-marked some particularly
interesting segments.

AGENT CASTELUCCI
I know, it's bad. You think he actually
has something to do with this?

RICHARD JONES
No. I do not.

AGENT CASTELUCCI
You *don't*?

RICHARD JONES
Look, there's nothing criminal in here.
He just sounds like a stern father.
Abusive? Maybe. But the statute of
limitations for that is long gone...

AGENT CASTELUCCI
What about the letter? The Child Lock
stuff? That's got to be a crime...

Richards SIGHS and pulls out the letter.

RICHARD JONES
Unfortunately, or fortunately, depending
on how you look at it, the letter that
Gordon gave you was not written by Emily.

AGENT CASTELUCCI
You're kidding. Then who did?

RICHARD JONES

The person who wrote this letter might
was trying to be her twin. They had a lot
of time on their hands, to get the
handwriting close, and they must have had
a frame of reference for her handwriting.
My best guess is someone with an agenda.

Agent Castelucci looks struck by something he said.

AGENT CASTELUCCI

Wait, wait, wait. What did you say?

RICHARD JONES

If someone's trying to make Ted appear
like a world-class psychopath. They've
done a very convincing job. But it's not
Emily's handwriting.

AGENT CASTELUCCI

No, no, before that -- you said her twin?

RICHARD JONES

A figure of speech.

Castelucci looks flustered. Richard folds his hands.

RICHARD JONES (CONT'D)

Look, I'm quite certain Emily has no idea
this letter even exists. May not have
even know Gordon had the diary. I think
he's playing you, Stephanie. Playing you
because he's still pissed off at the
father and he wants revenge, or money.
I'm not sure.

AGENT CASTELUCCI

Maybe you're right.

RICHARD JONES

I'm usually right.

AGENT CASTELUCCI

I wouldn't go that far.

RICHARD JONES

If I was you. I'd cut him off. This is a
wild-goose chase. We know who kidnapped
Emily. They're all dead.

AGENT CASTELUCCI

You're right. I'm sorry. I ought to just
cut the kid loose. This has probably gone
on long enough. I'm gonna call him.

RICHARD JONES

Good luck.

Agent Castelucci exits his room in a hurry.

INT. OLD SCHOOL ARCADE - NIGHT

Gordon buries his face in his hands, thinking deeply.

GORDON GARRISON

I didn't write that letter.

Agent Castelucci SIGHS and looks at Gordon, torn.

AGENT CASTELUCCI

Look, lying to a federal agent is a crime, Gordon.

GORDON GARRISON

I'm not lying. She's trying to tell you something, and you're not listening...

AGENT CASTELUCCI

Sometimes the truth is just as it appears on the surface. I know you're angry at Ted, but this isn't helping. It's not helping you, and it's not helping Emily.

Gordon looks straight through her.

GORDON GARRISON

You don't believe that.

AGENT CASTELUCCI

Honestly, I think her diary is tragic, but after all that family has been through, I'm just going to pretend like it doesn't exist.

GORDON GARRISON

You can't do that. Keep looking. She's...

AGENT CASTELUCCI

(cutting him off)

Gordon. I'm sorry. But no. I have no reason to entertain this theory any longer. I've bent the law to try and help you, now I need you to let this go. Just lay low. Take another TV interview, use the money to go on vacation or something. Get your mind right.

GORDON GARRISON

That's exactly what Ted wants you to believe. Don't you see what's going on?

AGENT CASTELUCCI

Gordon, this is goodbye for now. If something comes up, I'll contact you, but I need you to forget that any of this ever happened.

Gordon takes an ELECTRONIC DEVICE out of his bag. It looks like a small flashlight.

AGENT CASTELUCCI (CONT'D)

What is that thing?

GORDON GARRISON

The only way to set her free.

AGENT CASTELUCCI

What are you talking about?

GORDON GARRISON

It's a mini-EMP device. Press this button here, and every power source in a fifty yard radius gets knocked out.

AGENT CASTELUCCI

Where did you get that? What's it for?

GORDON GARRISON

I can knock out her Child Lock chip so she can speak without fear from Ted. I just need to get close enough...

AGENT CASTELUCCI

Gordon. Put that away. Do I have to worry about you?

GORDON GARRISON

I'm done here, Stephanie.

AGENT CASTELUCCI

Just -- forget about this. Okay? I need you stay out of it -- for your own good.

GORDON GARRISON

Whatever you say.

AGENT CASTELUCCI

This is goodbye, Gordon. I don't want our next meeting to be me putting you in handcuffs.

GORDON GARRISON

Then I guess this is goodbye.

Castelucci and Gordon stare at each other intensely.

AGENT CASTELUCCI

Take care of yourself.

Agent Castelucci crawls out of the video game bay and leaves Gordon alone.

Gordon takes a deep, disappointed breath.

The VIDEO GAME makes a CHEESY APPLAUSE NOISE.

Gordon SLAMS the machine angrily.

The LOUD APPLAUSE carries over from this scene as we:

SMASH CUT TO:

INT. AUDITORIUM - DAY

James smiles and waves to a a packed auditorium full of POLICE OFFICERS, their FAMILIES, and the PRESS. He is dressed in a full FORMAL POLICE OFFICER UNIFORM holding a GEORGIA POLICE MEDAL OF HONOR in his hands at a podium.

EMILY - sits next to Ted and Sandy at stage left.

James holds his hands up humbly to quiet the APPLAUSE.

He takes a deep breath and looks out over the crowd.

JAMES

All I'd really like to say is that this medal truly belongs to my boss, Sheriff Brenda Gibson.

The whole room QUIETS DOWN and listens to James speak.

JAMES (CONT'D)

I'm gonna give it to her when she wakes up from her coma. But we need all of you, all of this big police family to say a prayer that she pulls through. Because people like Brenda are the life-blood of our law-enforcement.

The CROWS ERUPTS in APPLAUSE.

James looks over at Emily as the applause DIES DOWN.

JAMES (CONT'D)

And I'd hate myself later if I didn't say something to you, Emily. You are one of the strongest people I have ever had the pleasure to meet, even if it only was briefly. You're an inspiration for all of us to have faith and never stop believing in the possibility of a better life. I guess that's what police work is all about at the end of the day, trying to help people live better, safer lives. There are plenty of criminals out there who would attempt to violate our freedom, but as long as there are brave Officers patrolling the great state of Georgia, we can rest just a little bit easier knowing that justice will be served. Thank you.

James holds his Medal of Honor up for the Cameras as CAMERA FLASHES ERUPT out of the PRESS PIT.

EMILY - watches James closely as he poses for photos.

JAMES - smiles with various OFFICIALS, but can't seem to take his eyes off Emily, making eye-contact flirtatiously.

Emily stands up from her seat and walks across the stage.

TED

Where are you going? Stop.

EMILY

I want a picture with Deputy Johnson.

The PRESS ERUPT with various "Posing Commands" for Emily.

James puts his arm around Emily and both of them smile as REPORTERS continue FLASHING PHOTOGRAPHS of the two.

REPORTER #3

Hold up the medal! Let's see the medal!

James holds up his medal of honor more prominently and leans over and whispers something into Emily's ear.

Emily LAUGHS at whatever James said and they continue their flirtatious behavior in front of the cameras.

TED - watches Emily and James carefully, suspiciously.

INT. NEWS STUDIO - DAY

Robert Griffen speaks to the camera in a green screen news studio setting as:

PHOTOS POP UP ON A GRAPHICAL BACKGROUND BEHIND HIM

ROBERT GRIFFEN

Yesterday, we sat down with famous kidnapping victim, and heiress to the eight hundred million dollar "Child Lock" fortune, Emily Anderson. Today, she made her second public appearance at a police ceremony honoring none other than her knight in shining armor, Deputy James Johnson. Deputy Johnson received the highest honor available to officers of the law, the Police Medal of Honor. He was the officer who initially found Emily in the woods, and through acts of sheer courage bravery, swiftly brought her kidnapers to justice in a deadly gun battle at their hideout in rural Georgia, sustaining a gun shot wound to his shoulder in the process.

PHOTOS OF JAMES AND EMILY ON STAGE

ROBERT GRIFFEN (CONT'D)

Today, Emily and James were all smiles as they reunited in front of the cameras, and celebrated together. We caught up with Deputy Johnson after the ceremony and got a little glimpse into he and Emily's budding relationship.

INT. HALLWAY - DAY

James walks down the hallway as Robert follows him with a microphone and a run-and-gun camera tries to keep up.

ROBERT GRIFFEN

Do you have any plans to see Emily again?

JAMES

She invited me to dinner tomorrow night, she wanted -- and her parents I guess -- wanted to thank me.

ROBERT GRIFFEN

Should we be expecting romance in the future between you two? I saw you whispering to each other. What was said?

INT. AGENT CASTELUCCI'S BEDROOM - NIGHT

Agent Castelucci watches the TV with the lights out on her bed. A stack of NOTES and PHOTOGRAPHS scattered across her comforter in disarray.

ON THE TV - JAMES TALKS TO ROBERT GRIFFEN

JAMES
 (over TV)
 Emily's been through a lot. I've been through a lot. I'm just happy that she's home safe with her family. Thank you.

James pushes past the cameras and walks out the door.

CASTELUCCI - smiles with a satisfied look on her face.

AGENT CASTELUCCI
 (to herself)
 I'm glad you got your wish. Good job, girl. You deserve it. Now, I deserve some sleep. I'm glad this is over...

Agent Castelucci TURNS THE TV OFF and snuggles into bed.

TIME LAPSE - NIGHT TURNS TO DAY

Agent Castelucci is still asleep and it's 10:30AM.

The phone RINGS on her night stand, jolting her awake.

She rolls over and looks at her clock.

AGENT CASTELUCCI (CONT'D)
 (to herself)
 Shit. I slept in.

Agent Castelucci picks up the phone reluctantly.

AGENT CASTELUCCI (CONT'D)
 (into phone)
 Agent Stephanie Castelucci.

Agent Castelucci's EYES GROW WIDE.

AGENT CASTELUCCI (CONT'D)
 Oh my god. That's great news.
 (listens)
 Of course. I can be there in...
 (checking her watch)
 ...two hours or so.
 (listening)
 Alright. Tell her I'm on my way...

INT. HOSPITAL BEDROOM - MORNING

Sheriff Gibson is awake in her hospital bed in an identical room to the one James was in previously.

Agent Castelucci is sitting by her side with a concerned, confused look on her face.

SHERIFF GIBSON

Why do you look so shocked? I'm guessing he's *not* in jail yet?

AGENT CASTELUCCI

I'm sorry, *that*...That's quite a new assessment of things. What's making you draw that conclusion?

SHERIFF GIBSON

The facts of the case.

AGENT CASTELUCCI

You'll have to be more specific. Imagine I have no idea what you're talking about.

SHERIFF GIBSON

First off, how the hell did he know where to find her?

EXT. MOUNTAIN TRAIL HEAD - MORNING

James looks around nervously as Jim and Jessica look at the clipboard he handed them sceptically.

SHERIFF GIBSON (V.O.)

I never could find those campers. Names they gave were generic, Jim and Jessica. Addresses were fake...

JAMES

It doesn't even have to be your real names. I just need someone's signature for all the boring paperwork.

James smiles slyly as they fill in their information.

INT. HOSPITAL BEDROOM - CONTINUOUS

Agent Castelucci taps her pen on her note pad.

AGENT CASTELUCCI

Yeah, we couldn't find those kids either.

SHERIFF GIBSON

Next red flag is the way she reacted to him when he got angry. Did you watch the tapes of our first interview?

AGENT CASTELUCCI

I did.

INT. POLICE STATION - INTERROGATION ROOM - DAY

Gibson interviews Emily with James guarding the door.

SHERIFF GIBSON

You have a name don't you?

Young Woman stares at Sheriff Gibson with cold eyes.

YOUNG WOMAN

Daddy called me lots of names. Barbie. Cheerleader. Nurse. Slut...

JAMES

Goddamnit!

James POUNDS his fist against the door and rushes towards Young Woman and Gibson at their table.

JAMES (CONT'D)

Where are they? Just tell us where they are and we'll go there right now.

YOUNG WOMAN

No! Please! You sound just like them.

INT. HOSPITAL BEDROOM - CONTINUOUS

Agent Castelucci squints curiously at Gibson.

AGENT CASTELUCCI

That could be a coincidence though. She showed real distrust towards almost every male person she interacted with at first. Then later she told me personally how much she admired Deputy Johnson.

SHERIFF GIBSON

Most girls feel that way after spending some time with him. He has that charm. But the biggest thing is her kidnappers location. How did he figure that out.

AGENT CASTELUCCI

He explained his methods to me. They seemed quite sound actually.

SHERIFF GIBSON

One hour. It took him one hour from her mentioning the barn with the yellow roof before he had located it on the satellite. You know how many barns with yellow roofs their are in Monroe County?

AGENT CASTELUCCI

Sheriff, I'm sorry to keep contradicting you, but he told me there was only the one within his parameters. Are you sure you're not just over-thinking this?

SHERIFF GIBSON

I tried to make *him* simply stop and *think* about *our* protocol. But before I could call a judge to get a warrant, before I could call you guys for reinforcements, he was already out the door on his way to that horse farm.

AGENT CASTELUCCI

Wait, before you called us?

SHERIFF GIBSON

That's right. Why? Well you tell me Agent Castelucci. What would be the first thing you'd do if you were involved with a girl's kidnapping? I know I'd try to take care of my loose ends before they took care of me...

AGENT CASTELUCCI

So you weren't with him when he began surveilling the horse farm?

SHERIFF GIBSON

He never *surveilled* anything. He carried out a tactical hit. Pure and simple. He must not have thought I had the balls to show up when I did, but I was on to him.

EXT. HORSE FARM - BARN - SUNSET (FLASHBACK)

James walks alongside the barn with his AR-15 aimed.

INT. HORSE FARM - BARN - CONTINUOUS

REDNECK 1, 2, and 3 are all engaged in various illicit activities inside the make-shift METH LAB.

Redneck 1 SNORTS some crushed up Crystal Meth.

REDNECK 1
Goddamn! This stuff is rough.

REDNECK 2
Just keep snorting it. It'll cool off after the third or fourth line. I promise ya. Cooked it myself..

REDNECK 3
Which means it's shit..

All three Rednecks break out into sincere laughter.

EXT. HORSE FARM - BARN - CONTINUOUS

James gets near the barn door when he hears a car ENGINE pulling up, and he looks over at:

THE LOCKED GATE - Sheriff Gibson rolls up in her cruiser, opens her door, grabs her shotgun, and jumps over the gate, running onto the property.

INT. HORSE FARM - BARN - CONTINUOUS

The ENGINE NOISE draws Redneck 1's attention outside.

REDNECK 1
You guys hear that? Hey, will you shut that music off?

REDNECK 2
You're just paranoid, little buddy.

REDNECK 1
Shut the goddamn music off.

Redneck draws his pistol to show them that he's serious.

REDNECK 2
Alright, mister paranoia...

Redneck 2 shuts the music off and Redneck 1 makes a hand signal to alert the others.

Redneck 3 grabs his buck knife from the wall, while Redneck 2 grabs a shotgun sitting on a table.

Lenny walks towards the Barn Door cautiously, his pistol trained on the entrance. He slides the SAFETY OFF.

OUTSIDE THE BARN DOORS - JAMES STANDS THERE WAITING

Lenny steps outside the barn door exit when he's

LIT UP with James's GUN FIRE. BLAM! BLAM!

Lenny goes down without a shot fired.

REDNECK 2

Jesus Christ!

Ron PUMPS his shotgun as James wields around from outside the barn door and BAM BAM BAM! He shoots Redneck 2 in the chest and head, quickly killing him.

Redneck 3 drops his knife and puts his hands up, quickly realizing with surprise who's aiming a gun at him.

REDNECK 3

James? What the hell you doing?

BAM! James shoots Redneck in the neck, and he goes down to his knees, a FOUNTAIN of BLOOD spraying out.

James walks into the room cautiously, checking his surroundings and making sure that his targets are dead.

He looks around at the primitive meth lab set-up and shakes his head with spite and anger towards these men.

EXT. HORSE FARM - DRIVEWAY - SUNSET

Sheriff Gibson hears the GUN SHOTS in the barn as she walks cautiously up the driveway with her shotgun.

SHERIFF GIBSON

(shouting out)

Goddamnit, James! Are you alright?

GUN FIRE into the woods makes Gibson DIVE FOR COVER.

INT. HORSE FARM - BARN - CONTINUOUS

James holds onto Lenny's dead hand, and FIRES OFF a couple of rounds with Lenny's PISTOL into the woods.

James positions the pistol against his own shoulder and gathers the inner strength required to shoot one's self.

EXT. HORSE FARM - DRIVEWAY GATE - SUNSET

Sheriff Gibson hides behind a tree, aiming her shotgun at the barn. POP! She can barely make James out as he holds the pistol to his own shoulder.

A single GUN SHOT BLASTS.

SHERIFF GIBSON
(to herself)
Shit. What are you doing?

INT. HORSE FARM - BARN - CONTINUOUS

James douses the barn's meth cooking equipment with a canister indicating flammable liquid.

He grabs a book of matches off of the counter, and covers Redneck 1, 2, and 3, with the flammable liquid until the canister is empty. He tosses it on the ground.

JAMES
Sheriff! I think I got 'em at all.

EXT. HORSE FARM - DRIVEWAY - CONTINUOUS

Sheriff Gibson comes out from her cover, still holding her shotgun at attention.

She sees James stumble out of the barn holding his shoulder, BLEEDING from the gunshot wound.

Sheriff Gibson starts running up to him to help.

JAMES - STRIKES A MATCH and tosses it inside.

SHERIFF GIBSON
(shouting out)
James! Stop! What are you trying to do?

James sees Sheriff Gibson getting close to the barn and looks genuinely worried.

JAMES
Sheriff, get back!

James stumbles away from the barn, just as Sheriff Gibson gets close to the entrance.

JAMES (CONT'D)

Brenda! No!

THE BARN EXPLODES - SHERIFF GIBSON FLIES THROUGH THE AIR

INT. HOSPITAL BEDROOM - DAY

Agent Castelucci takes all of this information in with a concerned, bewildered look on her face.

AGENT CASTELUCCI

Jesus Christ. And you're sure you saw all this? You're certain?

SHERIFF GIBSON

More than I have been about anything. Go over there right now and arrest him. I'll go with you for Christ's sakes.

Agent Castelucci SIGHS and puts her note pad down.

AGENT CASTELUCCI

That wouldn't do either of us any good.

SHERIFF GIBSON

What are you talking about?

AGENT CASTELUCCI

You're story's compelling, Sheriff. Eye-opening actually. But as it stands, I'm the only person besides you who knows about it. For all James knows, you lost your memory completely in your coma. And even then, it's your word against his.

SHERIFF GIBSON

I'm not following here, special agent.

AGENT CASTELUCCI

James is worth more to me if he thinks he's gotten away with this. There's still a lot of unanswered questions I have that keeping him around there, stumbling around, it might shed light on something.

SHERIFF GIBSON

I don't like the idea of him being out there. What if Emily's still in danger?

AGENT CASTELUCCI

I saw on the news that he's got dinner at her house tonight.

(MORE)

AGENT CASTELUCCI (CONT'D)
Maybe while he's over there, I'll go to his house and try to get my hands on some hard evidence. If I find anything, I'll call you. You can make the arrest yourself. How's that?

SHERIFF GIBSON
And what if you don't find anything?

AGENT CASTELUCCI
We'll be watching him. If he really was involved in this somehow, he'll slip up.

SHERIFF GIBSON
Be careful...

AGENT CASTELUCCI
I will...

EXT. JAMES'S HOUSE - LATE AFTERNOON

James exits his rural house, puts on a full face helmet, and gets onto his motorcycle to drive away.

AGENT CASTELUCCI - watches him drive off from a hiding place in the woods. She gets up and walks to his house.

Agent Castelucci PICKS THE LOCK on the front door to James's house and enters inside wearing LATEX GLOVES.

INT. JAMES'S HOUSE - DAY

SERIES OF SHOTS - CASTELUCCI LOOKING FOR EVIDENCE

A) Castelucci shuffles through stacks of papers.

B) Castelucci looks through his fridge.

C) Castelucci rifles through his drawers.

D) Castelucci STOMPS her feet around on the floor boards.

E) Castelucci runs an electronic device that looks like a STUD FINDER along the wall until it BEEPS.

Agent Castelucci looks like she's found something. She sees a row of COAT HOOKS above where the device beeped.

She grabs the coat hooks and PEELS BACK a FALSE WALL.

Castelucci looks inside of the false wall and starts pulling out various items.

Agent Castelucci sets the items on the floor and starts taking photographs of them.

BLUE PRINTS TO THE ANDERSON FAMILY HOME

A PRESCRIPTION PILL BOTTLE OF ROHYPNOL

A VIAL OF SODIUM PENTOTHAL

And a LOCK-BOX.

Agent Castelucci starts to pick the lock.

She gets the lock-box open and stares down in shock and horror and what she sees inside.

She picks up a photograph out of the lock-box.

THE PHOTOGRAPH SHOWS - James and Emily together in his house smiling like a happy couple.

Agent Castelucci puts it down in a pile of photographs just like it. All taken around James's house.

AGENT CASTELUCCI

What the hell is going on?

INT. ANDERSON FAMILY HOME - EMILY'S ROOM (FLASHBACK)

Agent Castelucci and Emily talk at her door.

EMILY

Are you lost?

AGENT CASTELUCCI

No, I'm -- I was just on my way out.

EMILY

You're in the wrong place.

Castelucci searches her eyes for the underlying meaning.

AGENT CASTELUCCI

I know -- I saw your door was open, so...

EMILY

Have you been up to see *James* yet?

RETURN TO SCENE - JAMES'S HOUSE

Castelucci looks horrified by her new realization.

AGENT CASTELUCCI

Shit.

INT. ANDERSON FAMILY HOME - FOYER - NIGHT

Ted opens the door to James.

TED

Deputy Johnson, glad you decided to join us for dinner.

JAMES

Thank you for having me. Hope you like red.

James produces a bottle of RED WINE and Ted smiles.

TED

That we do. Come on in. Emily's upstairs waiting for you.

INT. ANDERSON FAMILY HOME - EMILY'S ROOM - EVENING

Emily writes a note in her journal, standing in front of her desk beneath the Security Camera.

SECURITY CAMERA FEED - CONTINUOUS

Emily holds up the note to the camera.

The note reads, "My sister is under the pool."

TED (O.S.)

Emily! James is here to see you!

Emily quickly crumples up the note and throws it in the trash can. She puts on a quick coat a lip stick and pretends to put on a smile.

EMILY

Coming, Daddy!

INT. RICHARD JONES OFFICE - CONTINUOUS

Richard is watching the live video feed curiously.

RICHARD JONES

Your sister?

His EMAIL DINGS with several new messages.

Richard opens the emails up curiously and sees:

THE PHOTOGRAPHS OF JAMES'S HOUSE that Castelucci took.

RICHARD JONES (CONT'D)

What the hell?

His phone rings on his desk, it's Agent Castelucci.

RICHARD JONES (CONT'D)

(into phone)

What the hell are these photographs you just sent me?

INT. AGENT CASTELUCCI'S CAR - NIGHT (TRAVELLING)

Agent Castelucci drives fast down the highway.

AGENT CASTELUCCI

(into phone)

It's James, Richard. I was just at his house. He's been lying to us this whole time. He's the one who kidnapped her.

INTERCUT - RICHARD'S OFFICE/CASTELUCCI'S CAR

RICHARD JONES

Slow down, what's he doing with Rohypnol? Sodium Pentothal? Date-rape and truth serum? A detailed blue-print of the Anderson's home? What's going on?

AGENT CASTELUCCI

I think they're trying to kill the Andersons. Qui bono? If Ted and Sandy die Emily inherits everything.

RICHARD JONES

Why would Emily want to do that?

AGENT CASTELUCCI

Did the pictures come through yet? Of Emily and James?

RICHARD JONES

Opening them now...

Richard opens the latest email up and looks at them.

RICHARD JONES (CONT'D)

But they look happy together.

AGENT CASTELUCCI

I think this is some messed up case of Stockholm syndrome gone too far. Somehow James has convinced her to go along with him on this. He had the perfect patsy's with those Rednecks up in North Georgia, but I think she changed her mind. She was trying to clue me in, but I was too wrapped up in this whole Ted thing to listen.

Richard is just staring at the photographs.

RICHARD JONES

There's something else.

AGENT CASTELUCCI

What is it?

RICHARD JONES

This is going to sound crazy, but did Emily have a sister?

Agent Castelucci squints her eyes, confused.

AGENT CASTELUCCI

What are you talking about?

RICHARD JONES

She was adopted, right?

AGENT CASTELUCCI

Yeah.

RICHARD JONES

She wrote something that was probably only meant for Gordon's eyes. "My sister is under the pool." I don't know what to make of it...

AGENT CASTELUCCI

Oh shit.

RICHARD JONES

What?

AGENT CASTELUCCI

Something you said the other day. About her handwriting looking like her twin. Can you find out who Emily's biological mother is? Would she have the same DNA?

RICHARD JONES

Only if she was identical.

AGENT CASTELUCCI
 Jesus Christ. What if this whole thing is
 one big fraud...

RICHARD JONES
 How far are you from their house?

AGENT CASTELUCCI
 Two hours. I'm driving as fast as I can.

RICHARD JONES
 Want me to send someone over there?

AGENT CASTELUCCI
 No. Keep an eye on those security cameras
 and call me if anything happens. We can't
 do anything yet.

RICHARD JONES
 I'm on it.

EXT. ANDERSON FAMILY HOME - STREET - NIGHT

Gordon walks down the street towards the Anderson Family
 Home. His CELL PHONE RINGS in his pocket.

It's Castelucci. He SIGHS and picks it up.

GORDON GARRISON
 (into phone)
 What do you want?

AGENT CASTELUCCI (O.S.)
 (over phone)
 Where are you?

Gordon looks around the street nervously.

GORDON GARRISON
 (into phone)
 Taking a walk. What's up?

AGENT CASTELUCCI (O.S.)
 (over phone)
 I need your help. Can you go over to the
 Anderson house?

Gordon smirks, he's looking right at it.

GORDON GARRISON
 (into phone)
 I guess so. What's up?

AGENT CASTELUCCI (O.S.)
(over phone)
I need you to create a distraction and
get James out of there. Can you do that?

GORDON GARRISON
(into phone)
Sure. Want to tell me what's going on?

INT. ANDERSON FAMILY HOME - BAR - NIGHT

James pours the red wine that he brought over into four
wine glasses on the bar.

James looks around to make sure nobody's watching.

He slips a PILL and into two of the glasses and the pill
quickly dissolves in the wine as James swishes it around.

SANDY
Everybody ready for dinner?

JAMES
I'm coming with the wine.

James grabs the glasses of wine and carries them into:

DINING ROOM - CONTINUOUS

He sets down one of the glasses at Ted's seat, one at
Emily's, one at Sandy's and one at his own.

TED - watches James as he places the wine glasses down.

TED
Emily, do me a favor? Will you and James
go cut some Rosemary from the garden? It
goes great in these potatoes.

Emily and James shrug to each other.

EMILY
Sure.

TED
Here's some clippers. It's just right out
back in the herb garden.

JAMES
You lead the way.

Emily and James walk out of the dining room.

EXT. ANDERSON FAMILY HOME - BACKYARD POOL - NIGHT

Emily and James walk over to a modest herb garden and start cutting some rosemary.

EMILY
Everything on track?

JAMES
Give it about five minutes. You're sure she's under the deck?

EMILY
Why else would they have moved the pool?
Did you bring the thing?

JAMES
Gordon should be on his way. He's blacking it out in fifteen minutes. We need to hurry up and sit down.

EMILY
Alright. Let's do this...

They turn and head back towards the inside.

INT. ANDERSON FAMILY HOME - DINING ROOM - NIGHT

Sandy sets down plates full of food as Ted studies Emily and James suspiciously while they take their seats.

SANDY
Thank you for bringing the wine, James.

JAMES
It's nothing fancy, but I wanted to bring some sort of libation to celebrate.

SANDY
Aren't you just the sweetest thing.

EMILY
He really is.

JAMES
How about a toast? To new beginnings.
However unexpected they might be...

Ted raises his glass and smiles, a shark's smile.

TED
New beginnings? I like that...

SANDY

Remember, look each other in the eye when you drink, or it's bad sex for ten years.

TED

Honey, come on.

SANDY

What? We're adults here.

Sandy giggles as her and Ted both drink the wine while looking at each other in the eye.

Emily and James drink the wine down while looking at each other in the eyes too. Both of them smile deep when they see that Sandy and Ted have drunk a good sip.

Ted smiles, satisfied as he puts his glass down.

TED

Well, let's dig in, shall we?

JAMES

I can't wait.

Everyone digs into their food and starts eating.

INT. RICHARD JONES OFFICE - NIGHT

Richard is scrolling through some data on his computer.

RICHARD JONES

(to himself)

Oh boy...

Richard picks up his phone and dials Castelucci.

INT. AGENT CASTELUCCI'S CAR - NIGHT (TRAVELLING)

She picks up the phone as it RINGS in her cup holder.

AGENT CASTELUCCI

(into phone)

I'm thirty minutes out. What's going on in there?

INTERCUT - CASTELUCCI'S CAR/RICHARD'S OFFICE

RICHARD JONES

Um -- everything's fine. They just sat down to eat. But we've got a situation.

AGENT CASTELUCCI

What kind of situation?

RICHARD JONES

I don't know how this has never come up.

AGENT CASTELUCCI

What's going on? You're scaring me.

RICHARD JONES

So I ran some searches on Emily's adoption. Turns out her birth mother was a woman named Laura Bailey.

AGENT CASTELUCCI

Get to the point.

RICHARD JONES

There's no birth record because she must have given birth outside of a hospital. But Laura had another daughter the exact same age as Emily. Her twin, Julia.

AGENT CASTELUCCI

And you think it's her?

RICHARD JONES

Her mother dies when Laura's sixteen, and then she drops off the map for two years, when she's arrested for tampering with security cameras outside of a Child Lock clinic in North Georgia. Guess who the arresting officer is?

AGENT CASTELUCCI

James. Jesus Christ.

RICHARD JONES

Wait a minute. This got me thinking. If that's Julia. Then where is Emily?

AGENT CASTELUCCI

What do you mean? She's still missing?

RICHARD JONES

Her sign read, "my sister is under the pool." I don't think they're trying to kill the Andersons for money. I think she's been trying to tell us something all along. That Ted killed Emily.

AGENT CASTELUCCI

Why else would he question an exact DNA match of his daughter?

RICHARD JONES

Because he's the only one who knew she couldn't possibly be Emily. Because he knows that Emily is dead. Buried under their pool deck if we're to believe her.

AGENT CASTELUCCI

Oh my God. What do we do?

RICHARD JONES

Let 'em do their work. Jesus Christ. And you drive as fast as you can.

AGENT CASTELUCCI

I'm not far. Keep an eye on that camera feed. Call me if anything changes.

RICHARD JONES

I will. Be careful.

INT. ANDERSON FAMILY HOME - DINING ROOM - NIGHT

The Andersons eat dinner at the dining room table.

SANDY

And that's when I knew, you two were just meant for each other, aren't you?

JAMES - squints down at his food as his vision begins to:

BLUR IN AND OUT OF FOCUS. He looks at his wine glass knowingly, and then up at Ted.

Ted smiles at James.

TED

You alright, Deputy?

James pushes his chair back and stands up from the table.

JAMES

Excuse me a second. I need to use the rest room.

James stumbles toward the bathroom as Ted wipes his mouth clean, smiles at Sandy and then looks over at Emily.

She's swaying back and forth as the drugs take hold.

INT. ANDERSON FAMILY HOME - BATHROOM - NIGHT

James THROWS up in the toilet and steadies himself.

He splashes some water on his face, drinks from the faucet and tries to fight the effects of the drug.

INT. ANDERSON FAMILY HOME - DINING ROOM - NIGHT

Emily looks over at Ted with weary eyes.

TED

I wasn't sure if he was just a dumb country cop, or someone worth worrying about. Turns out he's a little of both. You know you're mother was a whore. But you, you've really impressed me. I have to say..

Emily KNOCKS over her glass of red wine, spilling the red liquid all over the white table cloth.

SANDY

Not on the table cloth, honey.

TED

Why don't you go check on James? I'll take care of Emily here...

SANDY

Yes, honey...

Sandy gets up and walks towards the bathroom.

Ted stands up and Emily follows his eyes the whole time.

TED

You both could have had it all. And I was willing to just *give it* to you, as insane as that sounds. Now, I don't know if your plan was to kill us to inherit the money, or if this was about your sister. But if it *was* the latter, well then, you should be proud of yourself. You've saved her.

EMILY

(sputtering)
Screw you...

TED

We'll have plenty of time for that...

Ted SLAMS HER HEAD DOWN onto the dining table, knocking her out cold.

Ted grabs Emily by the arms and drags her over towards the kitchen.

INT. ANDERSON FAMILY HOME - BATHROOM - NIGHT

James has his phone to his ear.

JAMES
(struggling)
Come on, answer.

SANDY (O.S.)
Everything alright in there, James?

JAMES
(struggling)
Just a second.

Gordon picks up the other end of the phone call.

GORDON GARRISON
Hello?

JAMES
(struggling)
Now. Do it now.

SANDY (O.S.)
You sure everything's alright?

INT. ANDERSON FAMILY HOME - KITCHEN - NIGHT

Ted drags Emily's body over to:

THE CENTER ISLAND - in the middle of their kitchen.

He pulls some kind of a lever underneath the sink, and the center island slides back revealing:

A SECRET STAIRWAY UNDERNEATH.

Ted grabs Emily up in his arms and carries her down the stairs into the dark basement.

EXT. ANDERSON FAMILY HOME - FRONT DOOR - NIGHT

Gordon stands at the front door holding an EMP STICK.

GORDON GARRISON
I hope this works...

Gordon presses a button on the device and:

VOOM! All of the power in the house goes out.

GORDON GARRISON (CONT'D)

Here we go...

INT. ANDERSON FAMILY HOME - BATHROOM - NIGHT

James draws his gun uneasily, trying to steady himself.

OUTSIDE THE BATHROOM -

Sandy waits, holding a baseball bat.

KNOCK! KNOCK! KNOCK! Her attention turns towards the knocking sound in the other room.

GRUFF VOICE (O.S.)

This is the police! We've gotten a report of domestic disturbance. Open up!

Sandy squints her eyes distrustfully.

JAMES (O.S.)

Alright, I'm coming out.

Sandy walks briskly towards their foyer.

James BARGES out of the bathroom door, aiming his gun and squinting at the dark hallways in his drugged state.

Sandy is nowhere to be seen.

EXT. ANDERSON FAMILY HOME - FOYER - NIGHT

Sandy walks to the door and looks through the peephole.

SANDY

Shit...

BOOM! Gordon KICKS the door in with Sandy behind it, knocking her back.

Gordon rushes in to subdue Sandy.

She takes a swing with her baseball bat, but misses.

Gordon tackles her to the ground and they fight.

Gordon gets a hold of the baseball bat and HITS Sandy in the face with a jab.

James rushes over to help Gordon as he lifts the bat above his head to deliver a final death blow.

James grabs the bat out of Gordon's hand.

GORDON GARRISON
What are you doing? What the hell is
going on?

JAMES
(struggling)
We need her alive. We don't -- we still
don't know exactly where she's buried.
They switches the wine on us...

GORDON GARRISON
Shit. Where's Emily?

JAMES
I'll worry about Emily. Here.

James takes out a pill and a vial of Sodium Pentothal.

JAMES (CONT'D)
Give this to her. Watch her like a hawk.
I'm gonna go find them.

GORDON GARRISON
Are you sure you're alright?

JAMES
I'm fine! Watch her.

James stumbles out of the room as Gordon puts the drugs
into Sandy's unconscious mouth.

He drags her over against the staircase and props her up.

INT. ANDERSON FAMILY HOME - KITCHEN - NIGHT

James tries to stay balanced as he stumbles through the
kitchen with his pistol at attention.

JAMES
Emily! Say something Goddamnit!

He stumbles through the kitchen and into the living room.

INT. AGENT CASTELUCCI'S CAR - NIGHT (TRAVELLING)

Agent Castelucci drives on the phone.

RICHARD JONES (O.S.)
 (over phone)
 Something happened. We lost the video
 just as things were getting hairy.

AGENT CASTELUCCI
 (into phone)
 What do you mean hairy?

DARKNESS

INT. BASEMENT DUNGEON - NIGHT

NOTE: "Emily" will be referred to as "Julia" from now on.

Julia lies unconscious on a bed in some kind of a modern
 dungeon, decked out with clean, sterile, white tile
 floors, cameras monitoring every angle, a child's play
 zone, and of course, whips, chains, and S&M gear galore.

It's the kind of place that nightmares are made of.

Julia is not alone...

REAL EMILY (19) Julia's identical twin, sits by her side.

EMILY IS ALIVE!

REAL EMILY
 Why does she look so much like me?

TED
 She's an angel, sweetheart. She came here
 to take your place.

REAL EMILY
 Wow. A real angel?

TED
 That's right.

Ted strokes his daughter's hair in a creepy fashion.

TED (CONT'D)
 And what are we going to do with big,
 bad, James Johnson? Hmm?

Real Emily smiles sheepishly.

REAL EMILY
 I'm gonna hug him. Then we're going to
 wrestle. The way you told me never to do.

TED
That's exactly right.

REAL EMILY
Can I meet her first?

Ted looks at down at Julia curiously.

TED
I don't see why not. But from here on out. Your place is upstairs, and her place is down here. She's been a bad little angel, and you've been so good. I don't want you to forget that.

REAL EMILY
Thank you, Daddy.

Ted grabs a CATTLE PROD sitting on a table next to other illicit instruments of TORTURE.

Ted turns the cattle prod on.

The ELECTRIC CURRENT HUMS as Ted smile sadistically.

Ted SHOCKS EMILY with the Cattle Prod.

Julia JOLTS AWAKE.

TAKES A DEEP BREATH.

Terrified to see her twin sister staring back at her.

JULIA
(shocked)
You're alive?

Ted ZAPS her again it the cattle prod. She CONVULSES.

REAL EMILY
She's been a bad, bad girl. Hasn't she?

TED
That's right, Emily. She has...

Julia catches her breath, unable to speak from the shock, she looks up at Ted with angry eyes. Ted smiles down at Julia's paralysed body.

TED (CONT'D)
We have a lot to catch up on. But there will be plenty of time of that.

Ted sets the Cattle Prod down and grabs a CAMCORDER.

TED (CONT'D)

Now we're just gonna grab our little camera here. And you're gonna follow me, Emma-Bear.

Ted grabs Real Emily's hand, and leads her upstairs.

Real Emily looks back at Julia before disappearing up the stairs. The two share a moment. A bond maybe....

INT.. ANDERSON FAMILY HOME - UPSTAIRS HALLWAY - NIGHT

James walks down the hallway with his gun at attention.

He has one hand on the wall to steady himself.

He creeps along, getting to Emily's open room.

He swings inside and checks the room.

There's no one in there. James continues searching.

INT. ANDERSON FAMILY HOME - FOYER - NIGHT

Gordon SLAPS SANDY, waking her up.

SANDY

What are you doing?

GORDON GARRISON

Where is she buried? Tell me now.

SANDY

What are you talking about?

TED (O.S.)

Sandy! Where are you?

SANDY

(yelling out)

I'm in the foyer! He's!

Gordon SLAMS Sandy's head down before she can finish her sentence. He drags her body into the other room.

INT. ANDERSON FAMILY HOME - KITCHEN

TED - holds onto Real Emily's hand as the CENTER ISLAND CLOSES OVER THE STAIRCASE.

TED
 (shouting)
 Sandy? Are you okay?

Ted waits for a reply.

REAL EMILY
 What's going on?

TED
 (whispering to Real Emil)
 I need you to walk into the foyer and call out to James for me honey. Like we talked about.. I'll be right behind you, filming the whole thing.

REAL EMILY
 Okay.

TED
 Now go.

Real Emily runs off towards the foyer.

Ted follows her behind her and turns on the Camcorder.

INT. ANDERSON FAMILY HOME - UPSTAIRS HALLWAY - NIGHT

James creeps down the hallway when he hears.

REAL EMILY (O.S.)
 James! It's Emily. Come quick!

James's eyes light up.

He stumbles down the hallway quickly towards the foyer.

INT. ANDERSON FAMILY HOME - FOYER - NIGHT

James appears at the top of the stairs.

JAMES
 Julia, are you alright?

REAL EMILY
 I'm fine. I need help!

James nearly falls down the stairs, using the railing as a brace as he covers the room with his gun.

JAMES
 Where's Ted?

REAL EMILY

I don't know.

TED - sets the camera down to film the entire bizarre fight as it unfolds.

James gets to the bottom of the stairs and Emily immediately hugs him close.

JAMES

What are you doing? Stop it.

REAL EMILY

No, you STOP IT! PLEASE DON'T HURT ME ANYMORE!

Real Emily HEAD-BUTTS JAMES in the nose and BITES HIM.

JAMES

Ah!

James throws her to the ground and loses his gun.

JAMES (CONT'D)

Are you insane?

Real Emily grabs James by the feet and gets him down onto the ground, wrestling him.

CAR LIGHTS - PULL INTO THEIR DRIVEWAY and a DOOR SHUTS.

TED - rushes into the scene to go for his gun.

TED

Emily! What's he doing to you!

INT. ANDERSON FAMILY HOME - LIVING ROOM

Gordon listens to the fight taking place, confused.

He looks at Sandy, who looks out cold.

Gordon gets up and creeps around the side of the room.

INT. ANDERSON FAMILY HOME - FOYER - NIGHT

Ted goes for James's gun, but James kicks it away.

Real Emily climbs on top of James and viciously pummels him with her fists.

JAMES

Stop it!

James tosses Emily off of him, but is KICKED in the face by Ted.

Ted lunges for James's gun on the floor as he recovers. James gets to his feet and rushes towards Ted just as

BOOM! BOOM! BOOM! Ted shoots James in the chest.

He goes down to his knees in shock.

Real Emily SCREAMS and runs out of the foyer just as:

AGENT CASTELUCCI - appears at the kicked-in front door.

AGENT CASTELUCCI

Drop the gun, Ted!

Ted immediately drops the gun and puts his hands up.

INT. ANDERSON FAMILY HOME - KITCHEN - NIGHT

Real Emily runs into the kitchen screaming until:

Gordon catches her and covers her mouth.

GORDON GARRISON

Shh. Shh. It's alright. It's just me.

Real Emily's eyes light up at the sight of Gordon.

GORDON GARRISON (CONT'D)

I'm going to take my hand off your mouth, alright? It's okay...

REAL EMILY

What are you doing here?

Gordon looks at her strangely.

GORDON GARRISON

I'm here to save you. Remember?

INT. ANDERSON FAMILY HOME - FOYER - CONTINUOUS

James is still on his knees facing away from Agent Castelucci's raised gun. Ted still has his hands up.

AGENT CASTELUCCI

James. Turn around!

James can't believe he's shot. He falls face-down on the white tile floor. A POOL OF BLOOD SPREADS underneath him.

AGENT CASTELUCCI (CONT'D)
Goddamnit! What happened?

TED
He attacked Emily. It's all on tape.

Ted crawls up to his feet with his hands still raised.

AGENT CASTELUCCI
Stop moving! Put your hands on top of your head.

Ted takes a few steps back away from Agent Castelucci.

TED
If you'll just let me show you...

Ted continues backing away towards the camcorder.

AGENT CASTELUCCI
I said stop moving!

TED
Just let me show you the tape! I was attacked in my own house! I had every right to defend myself!

INT. ANDERSON FAMILY HOME - KITCHEN - NIGHT

Gordon and Real Emily look at each other strangely.

REAL EMILY
I just can't believe it's really you. You came back for me?

Real Emily sheds a tear and strokes Gordon's face. He notices her wrist doesn't have a barcode tattoo on it.

GORDON GARRISON
What happened to you tattoo?

Real Emily looks confused.

REAL EMILY
What are you talking about?

GORDON GARRISON
Oh my God. Emily? Is that really you?

REAL EMILY

I thought you said you came to save me?

GORDON GARRISON

Where's the other one? Your sister?

REAL EMILY

I wasn't supposed to say...

GORDON GARRISON

Listen to me. Tell me where she is.

Real Emily looks over at the Center Island in the middle of the kitchen.

Gordon's eyes follow hers in astonishment.

INT. ANDERSON FAMILY HOME - FOYER - NIGHT

Ted finally steps back far enough to reach the camera.

AGENT CASTELUCCI

What the hell happened here.

TED

See for yourself.

Ted tosses Agent Castelucci the camera. She catches it, but keeps her gun trained on Ted.

AGENT CASTELUCCI

One more step, and I will shoot you.

TED

I'm not moving another muscle.

Agent Castelucci presses play on the camera and it starts replaying the previous events.

BEHIND CASTELUCCI - Sandy crawls into the room, grabs James's gun off the floor and aims it at Castelucci.

TED (CONT'D)

See, what did I tell you?

CLICK. Sandy pulls the hammer back.

Agent Castelucci's eyes grow wide. She wheels around as Sandy shoos BAM! But the bullet hits Ted in the leg.

BAM! BAM! Castelucci returns fire and shoots Sandy dead. Ted limps off into the adjacent room as fast as he can.

Agent Castelucci takes a deep breath, drops the camcorder onto the ground, and walks carefully into the other room.

INT. ANDERSON FAMILY HOME - KITCHEN - NIGHT

Ted stumbles into the kitchen frantically. Leaving a trail of blood from his leg as he limps around.

TED
(shouting out)
Emily! Where are you sweetheart?

EMILY (O.S.)
(shouting)
I'm out here! By the pool.

Ted looks through the glass sliding doors and sees Emily standing by the edge of the pool.

TED
I'm coming, sweetheart! We need to tell Agent Castelucci what happened here!

Ted opens the sliding glass doors and exits.

MOMENTS LATER - Agent Castelucci enters the kitchen with her gun at attention. She covers the room and sees

TED - limping toward Emily at the edge of the pool.

EXT. ANDERSON FAMILY HOME - BACKYARD POOL - NIGHT

Emily has her back turned away from Ted, facing the pool.

He limps closer to her.

TED
Emily. What are you doing?

Emily doesn't respond. Ted limps closer to Emily.

TED (CONT'D)
Can you hear me, hey!

AGENT CASTELUCCI
Stop walking!

Ted turns around just as he's about to reach Emily. He puts his hands up and waves them in the air.

TED

It's okay. She can tell you everything you need to know.

AGENT CASTELUCCI

I'm sure she can...

TED

Right, honey? Tell the FBI agent here what James tried to do to you...

Ted gets close enough to see that Emily is holding onto something, and her left wrist has a BARCODE TATTOO ON IT.

JULIA

My name isn't Emily, you sick son-of-a-bitch.

Julia wields around holding the Cattle Prod she SHOCKS TED, sending him to his knees CONVULSING.

Agent Castelucci raises her gun at Julia.

AGENT CASTELUCCI

Julia! Let him go!

Julia turns the cattle prod off and stops shocking him.

He goes limp and she kicks him into the pool.

AGENT CASTELUCCI (CONT'D)

Stop moving! I know who you are. I know what this is about. I can help you.

JULIA

Then lower your gun. Let me finish this asshole off. For her sake...

GORDON AND REAL EMILY appear behind Agent Castelucci.

Castelucci wheels around, dumbfounded and utterly confused by Real Emily's appearance.

AGENT CASTELUCCI

What the hell is going on?

GORDON GARRISON

We've got a lot to talk about.

IN THE POOL -

Ted regains consciousness and comes to the surface. He lunges out at Julia and grabs her by the legs, pulling her to the concrete with a SMACK!

She struggles to grab her Cattle Prod as Ted pulls her.
Finally, she KICKS TED IN THE FACE and he flies back.
She grabs the Cattle-Prod, lights it up.

AGENT CASTELUCCI

Don't do it!

Julia tosses the Cattle Prod into the water and dives away from the pool.

Just as Ted comes to the surface for a breath, the Cattle Prod touches the water and electrocutes him to death.

Gordon covers Real Emily's eyes.

Castelucci watches Julia get to her feet helplessly.

Julia turns around to face Real Emily and Gordon.

JULIA

This is not how I pictured this ending.

GORDON GARRISON

That makes two of us...

Gordon looks down at Real Emily tenderly.

Castelucci raises her pistol at Julia.

JULIA

What happens now?

AGENT CASTELUCCI

I don't know.

GORDON GARRISON

Let her go. Nobody will ever know the difference. Look at what's been done...

AGENT CASTELUCCI

You know I can't do that.

JULIA

Sure you can. For her sake...

Agent Castelucci shakes her head.

AGENT CASTELUCCI

Get down on your knees. I'm sorry.

GORDON GARRISON

I'm sorry too.

Gordon has crept up behind Agent Castelucci with Sandy's baseball bat.

WHACK! He cracks Castelucci over the head and lets her down to the concrete soft.

Julia looks around nervously.

JULIA
I better get going.

Real Emily and Julia make eye-contact.

REAL EMILY
Am I going to see you again?

Julia nods.

JULIA
I guarantee it. That's a great guy you got there. Take care of him.

REAL EMILY
I will.

Julia nods to Gordon. They share a silent understanding.

Julia takes off running into the woods behind their home.

Gordon puts his arm around Real Emily as they watch her run away into the woods.

GORDON GARRISON
Come on. I've got a lot to tell you...

INT. HOSPITAL ROOM - DAY

Agent Castelucci is sitting up in a bed with a bandage wrapped around her head talking to someone in the room.

AGENT CASTELUCCI
And that's about all I can remember.

RICHARD JONES - smiles as he takes down some notes.

RICHARD JONES
You really think people are going to believe that?

AGENT CASTELUCCI
All the evidence supports it. What? You like the alternative?

Richard thinks about that for a minute.

RICHARD JONES

Yeah, I guess this sounds more believable than the truth.

AGENT CASTELUCCI

And most importantly...

RICHARD JONES

It protects Emily.

AGENT CASTELUCCI

Exactly.

RICHARD JONES

Alright. Works for me. Now, when are we gonna get you back into the office?

Agent Castelucci shakes her head.

AGENT CASTELUCCI

I'm in desperate need of a vacation.

EXT. TROPICAL BEACH - SUNSET

A picture perfect tropical beach with blue water.

IN A NEARBY LOUNGE CHAIR - Julia talks on video call with Real Emily and Gordon.

JULIA

I'm glad everything turned out okay.

GORDON GARRISON

Only because of your bravery.

REAL EMILY

You have no idea how much you mean today. When can we all just be together?

JULIA

It's going to be a while. Have to let everything settle down. But I appreciate the cash flow. That really helped.

REAL EMILY

It's the least I could do.

JULIA

Yeah, now that you're a multimillionaire and everything. I did want to be like Emily Anderson.

Real Emily and Gordon laugh at that.

JULIA (CONT'D)
Where are you guys right now anyway?

REAL EMILY
Oh you know. Where I've spent most of
life. But we totally remodeled. What do
you think?

INT. ANDERSON FAMILY HOME - UNDERGROUND DUNGEON - DAY

Real Emily and Gordon show Julia what they've done with
the place. It's been converted into a plush living area.

Julia nods, impressed on the video screen.

JULIA
(over video)
Wouldn't be my first choice, but whatever
makes you happy.

GORDON GARRISON
When are we going to hear from you again?

JULIA
I've got some business to take care of
over here. But, I'll contact you in the
next few months. I promise.

GORDON GARRISON
Where are you anyway?

JULIA
Aruba. But it's not all sun and sand.
Trust me...

INT. RICHARD JONES OFFICE - NIGHT

Richard is working late on a new case.

A KNOCK on his door brings in Agent Castelucci.

RICHARD JONES
What are you doing here so late?

AGENT CASTELUCCI
Aren't you cute...

Agent Castelucci tosses a MANILA ENVELOPE down on
Richard's desk.

RICHARD JONES
What is that?

AGENT CASTELUCCI
Open it.

Richard starts opening the envelope.

AGENT CASTELUCCI (CONT'D)
Got this in the mail this morning. Sent
to my private home address.

RICHARD JONES
Should I be afraid?

AGENT CASTELUCCI
Just open it...

Richard pulls out a NEWS CLIPPING "ARUBA TIMES"

On the front page is a picture of TWEEN BLONDE GIRL with
the caption, "PENELOPE NEWMAN STILL MISSING AFTER FIFTEEN
YEARS AND NO ARRESTS."

Richard looks up at Agent Castelucci confused.

RICHARD JONES
What's this supposed to mean?

AGENT CASTELUCCI
I don't know. But I think you know who
could pass as her body double.

RICHARD JONES
You don't think she...

AGENT CASTELUCCI
Turn it over...

On the back of the news clipping, a hand-written note.

"Where is Penelope Newman?"

Richard looks up at Agent Castelucci as she smiles.

AGENT CASTELUCCI (CONT'D)
Recognize the handwriting?

THE END