

"ANCIENT KINGS"

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EXT. DESERT - DAY

A barren landscape with a mountain range miles in the distance. The wind whistles and blows walls of dust across. Life here includes scorpions, snakes, crows.

Brush and cacti are among the plants. A slender, ghostly figure appears miles away off a horizon of thick haze.

A pregnant woman drags her bare feet over an uneven, rocky surface, barely missing a tarantula hidden behind brush. Blood drips for every step she takes.

Her breathing is labored. She walks hunched over, only able to stay upright when her free arm catches her fall.

She looks back over her shoulder, then forward, lifts herself up, starts to rush, grips her belly with the other hand. An army of military trucks quickly surrounds her.

She stops, then falls completely. Several rush to her aid. LIEUTENANT ANNIE GLADSTONE, twenties, is the first to reach her.

GLADSTONE

Don't even think about it!

PREGNANT WOMAN

(weeps)

I have to.

GLADSTONE

No, you don't. I told you we can help.

PREGNANT WOMAN

She's all that matters!

GLADSTONE

We have the technology to--

The woman moans loud in pain, coughs blood. Blankets wrap around her. A gurney is placed next to her.

INT. INFIRMARY - DAY

The woman is placed on a table in a room illuminated in red. She pants, moans, breathes hard. Her wrists and ankles locked in place.

A medical device goes over her stomach. A midwife in protective gear and a helmet programs the device.

Gladstone, also in HAZMAT gear, approaches. She gazes at the woman, who glances back.

PREGNANT WOMAN

Please!

MIDWIFE

The device is active.

She is ready to receive the fetus. The woman pushes, takes deep breaths, pushes again. The device over the woman's stomach operates normally.

GLADSTONE

Is it alive?

MIDWIFE

Can't see it yet.

GLADSTONE

Vital signs?

A nurse, also in protective gear, stands at a board of digital vital signs.

NURSE

Holding steady.

The midwife ready for the fetus reacts when blood pours over her gloved hands. The device over the woman's stomach flashes red, sounds alarm audibles.

GLADSTONE

Get it out!

MIDWIFE

Still can't see it!

GLADSTONE

That's an order!

The pregnant woman is on the verge of losing consciousness.

NURSE

We're losing her!

The midwife reaches in.

NURSE

I don't have a pulse!

GLADSTONE

Do you have it!?

The midwife reaching in grabs onto something.

MIDWIFE

Yes!

She wipes blood off her face shield, pulls towards her with both hands. Gladstone looks on, as does the nurse.

NURSE

Oh my God.

GLADSTONE

Get it to the ICU, now!

The pregnant woman is lifeless. Gladstone gazes at the body.

INT. INFIRMARY/ICU - DAY

The infant rests alone.

INT. INFIRMARY/ICU OBSERVATION - DAY

The midwife monitors vital signs. Gladstone comes in.

GLADSTONE

Status report?

MIDWIFE

It survived. Just waiting on blood tests. Should know by tonight.

GLADSTONE

And the gender?

MIDWIFE

It's a girl.

Gladstone nods. The midwife leaves. The lieutenant takes the midwife's seat, watches the infant with a blank, cold face.

INT. INFIRMARY/ICU OBSERVATION - NIGHT

Gladstone remains in the same seat, slouched. The midwife gently touches the lieutenant's shoulder.

MIDWIFE

Lieutenant?

Gladstone wakes, her arms crossed.

GLADSTONE  
What is it?

MIDWIFE  
We have the results.

INT. INFIRMARY/LAB - NIGHT

Gladstone looks up at a digital animation of mutated human DNA.

GLADSTONE  
What am I looking at?

MIDWIFE  
Her DNA.

GLADSTONE  
That's not a normal strand.

MIDWIFE  
No, it's not.

GLADSTONE  
Is she human?

The midwife turns back to the animated strand.

GLADSTONE (cont'd)  
Don't do that. I asked you a question.

MIDWIFE  
Not one hundred percent.

GLADSTONE  
A simple "yes" or "no" will suffice.

MIDWIFE  
She's better than human.

GLADSTONE  
What does that mean?

MIDWIFE  
I think you know.

GLADSTONE  
What if she decides to live a normal life and have--

MIDWIFE  
Normal?

GLADSTONE  
Human life. What if she wants to--

MIDWIFE  
They would be better too. I think you  
know what has to be done.

Gladstone glares back.

INT. INFIRMARY/ICU OBSERVATION - NIGHT

The lieutenant stands, watches the infant, who looks back with a smile. Gladstone cracks hints of one, then looks down.

EXT. DOWNTOWN DENVER SKYLINE - DAY

THIRTY YEARS LATER

The afternoon sun glistens off buildings.

EXT. COURTHOUSE - DAY

A building of mythical architecture. Lawyers rush up and down the steps.

INT. COURT - DAY

An older female witness speaks from the stand.

WITNESS  
My husband and I were eating dinner  
and were expecting our daughter to  
arrive with her fiance but they were  
running late.

PROSECUTOR (O.S.)  
Go on.

WITNESS  
We finished eating and waited twenty  
minutes.

PROSECUTOR (O.S.)  
Had your daughter arrived yet?

WITNESS  
No.

PROSECUTOR (O.S.)  
What did you do?

WITNESS  
I called her but the line was busy,  
so I texted her we were going to meet  
her at the opera house.

PROSECUTOR (O.S.)  
That's when you and your husband went  
outside the restaurant, is that  
correct?

THE DEFENSE (O.S.)  
Objection, leading.

JUDGE (O.S.)  
Sustained.

SARAH HOFFMAN, thirties, a calm, confident professional in  
an expensive suit, questions her.

SARAH/PROSECUTOR  
What happened after you texted her?

WITNESS  
I waited a few minutes. She didn't  
text back so I called again.

SARAH  
Did she answer?

WITNESS  
No.

SARAH  
How did you react?

WITNESS  
I was worried. I told my husband we  
should leave. He thought I was  
overreacting, but I knew her better.

SARAH  
What did you do at that point?

WITNESS  
We left. We went to our car and heard  
some commotion a block away.

THE DEFENSE  
Objection, can the witness clarify if  
she and her husband both heard the  
commotion?

JUDGE  
(to witness)  
Can you please clarify who heard the commotion?

WITNESS  
Me. I heard it.

SARAH  
What did you do after hearing this commotion?

WITNESS  
I turned to look and...

She can't help but get emotional.

WITNESS (cont'd)  
I'm sorry.

SARAH  
It's perfectly okay.

Sarah quickly brings her a tissue box. The witness takes one.

WITNESS  
I turned to look and saw them arguing.

SARAH  
Who was arguing?

WITNESS  
A man and a woman, I didn't get a good look.

The witness still upset.

SARAH  
Take your time.

The witness gains some composure.

WITNESS  
My husband wanted to leave. He said it was none of our business, but I had to know, and I walked towards them.

SARAH  
What did you see?



WITNESS

My daughter.

She glances at the defendant, her own daughter.

WITNESS

She was pointing a gun at a man. I didn't recognize him at first.

Sarah takes a photo from her table.

SARAH

(to judge)

Exhibit A, your honor.

She approaches the stand, shows the witness the photo.

SARAH (cont'd)

Is this him?

WITNESS

(nods)

They used to date. He was with another man who was watching.

SARAH

Do you remember what your daughter said to this man?

THE DEFENSE

Objection, leading.

SARAH

Were you able to hear what they were arguing about?

The witness shakes her head.

SARAH (cont'd)

Did you think about intervening?

WITNESS

Oh yes! And I should have! I should have.

SARAH

What happened next?

The witness cries uncontrollably, barely able to utter the words.

WITNESS

She pulled the trigger.

Sarah glances over at a diverse jury, most of whom are sympathetic. Sarah approaches the witness, gently touches her.

SARAH  
It's going to be okay.

The witness sobs, keeps her head down. Sarah looks up at the judge.

SARAH (cont'd)  
Nothing further.

Sarah turns back.

EXT. COURTHOUSE/PARKING LOT - DAY

She briskly walks through cars. A staffer yells from behind.

STAFFER  
Sarah!

EXT. PARKING LOT/SARAH'S ELECTRIC VEHICLE (EV) - DAY

Sarah can't hear, opens the door to the driver's side, spots her, smiles.

STAFFER  
Sarah, wait!

The staffer catches up.

SARAH  
Where were you? I texted you.

STAFFER  
Just give me a minute.

Out of breath. Sarah gets in, starts the engine, closes the door.

SARAH  
I got to pickup Brandy.

STAFFER  
The jury's ready.

Sarah glances at her wrist watch.

SARAH  
It's only been ten minutes!

STAFFER  
They're waiting for you.

Sarah shuts down her car's engine, gets out, slams the door.

INT. COURT - DAY

The jury comes in, takes their seats.

JUDGE  
Has the jury reached a verdict?

The foreman rises.

FOREMAN  
We have, your honor.

JUDGE  
Bailiff?

The bailiff takes the verdict slip from the foreman, hands it to the judge, who reviews it. The judge folds the slip, hands it back to the bailiff.

JUDGE (cont'd)  
Will the defendant please rise.

The defendant and her lawyer comply, as does Sarah.

JUDGE (cont'd)  
On the charge of murder in the second degree, how do you find?

The defendant looks on.

FOREMAN  
We find the defendant guilty.

Commotion breaks out everywhere. The defendant breaks down, collapses back into her seat, comforted by her lawyer.

JUDGE  
Order in the court!

He slams his gavel down repeatedly.

JUDGE  
Settle down, people!

Sarah stands, looks on at the defendant, then looks down. She taps her finger tips on the table.

EXT. PARK HILL ELEMENTARY SCHOOL - DAY

Parents meet with their kids. BRANDY HOFFMAN, eight, blonde hair, rainbow tattoo on her neck, waits with her backpack on.

EXT. PARK HILL SCHOOL/PARKING LOT - DAY

Sarah's EV pulls in and parks. Sarah gets out.

EXT. PARK HILL ELEMENTARY SCHOOL - DAY

Brandy's eyes light up.

BRANDY

Mommy!

She rushes into Sarah's arms. Sarah lifts her high, goes back to the car.

EXT. SUBURBAN NEIGHBORHOOD - DAY

Sarah's EV passes new homes going up. The rest of the block is made up of well-maintained, two-story homes.

EXT. HOFFMAN HOUSE - DAY

The EV pulls into a driveway.

INT. HOFFMAN HOUSE/DINING ROOM - NIGHT

Sarah and Brandy eat together quietly. Sarah, again, glances at her watch, shakes her head.

INT. HOFFMAN HOUSE/LIVING ROOM - NIGHT

Sarah watches TV late, sips a glass of wine. A door opens, gets her attention.

INT. HOFFMAN HOUSE/FOYER - NIGHT

She catches DANIEL HOFFMAN, thirties, tall, slender build, expensive suit, fatigued face, with a brief case and coat. He puts his brief case down, his coat up.

SARAH

Where the hell have you been?

DANIEL  
Good to see you too.

SARAH  
You said you were going to be off two  
hours ago.

DANIEL  
I had to stay. I'm sorry.

He walks past her in another room, she follows.

SARAH  
You said that before.

INT. HOFFMAN HOUSE/FOYER TO KITCHEN - NIGHT

DANIEL  
I had to cast a tie-breaking vote.  
You know how it is.

SARAH  
Since when does the council need a  
tie-breaking vote?

He searches cabinets.

DANIEL  
Since they ratified the rules, or did  
you forget that too?

SARAH  
That was two months ago.

He pulls out a bottle of Scotch, pours himself a drink.

DANIEL  
Elections are in less than a month  
and it's making bills harder to pass.

He takes another drink.

SARAH  
You used to text me when you were  
running late.

DANIEL  
I've got so much on my mind, okay?

She rushes towards him, digs in his pants.

DANIEL (cont'd)  
What the hell!

The bottle of Scotch crashes down. She pulls out his cell phone.

DANIEL (cont'd)  
Sarah, don't!

She looks into the phone, finds something, becomes upset.

SARAH  
Who is Liz?

DANIEL  
I don't want to hurt you.

SARAH  
Who is she!?

DANIEL  
She co-sponsored a bill I wrote!  
We've been working together for three  
months and got close.

SARAH  
Too close!

DANIEL  
She came onto me. I was going to tell  
her to back off.

SARAH  
Get out.

DANIEL  
You want me to do it now? Call her.

She throws the phone at his face.

SARAH  
Don't make me say it again.

He hesitates, then leaves. She stays, tries not to cry.

BRANDY  
Mommy?

Sarah breaks down while turning to her daughter, rushes to Brandy, hugs her tight.

INT. BAR - DAY

A quiet, yet charming atmosphere. Sarah takes a drink. A friend from work shows up.

FRIEND

Hey.

SARAH

Hey.

FRIEND

(calls out)

Bartender?

(to Sarah)

You're lucky my man has a cold or you wouldn't have a shoulder to cry on.

SARAH

I should have known better.

FRIEND

(to bartender)

I'll have what she's having.

(to Sarah)

Did you get a sitter for Brandy?

SARAH

She's with her friends. I knew about the bill but I thought someone else was writing it.

The bartender brings her friend the same drink.

FRIEND

(takes a sip)

You should also know he works with women every day. It was bound to happen.

SARAH

No, he's been with the city for more than ten years.

FRIEND

He's been with you a little longer, hasn't he?

SARAH

What are you saying?

FRIEND

I think you know, sweetheart.

SARAH

But I don't get it. Why now? He's never done anything like this.

FRIEND

That you know about. My man did it when I first started, we had a pow-wow, he hasn't done it since.

SARAH

You want me to give him a second chance?

FRIEND

I didn't say that. I'm just saying he's a guy and, yes, they're all alike.

SARAH

He's my daughter's father.

FRIEND

That's where it gets complicated.

Sarah's friend leaves the drink, cash, and walks off.

SARAH

Wait, what am I supposed to do?

FRIEND

I may be a shoulder to cry on, but I am not a third wheel.

Her friend walks away. Sarah takes another drink.

INT. HOFFMAN HOUSE/MASTER BEDROOM - NIGHT

Sarah is wide awake in the covers. Brandy sleeps soundly next to her. Sarah turns her head to look at Brandy.

EXT. HOFFMAN HOUSE - DAY

Sarah, in a turtle neck and Cardigan, carries luggage and rushes to her EV in the driveway.

SARAH

Come on, Brandy!

She lifts her foot close to the rear, which automatically opens. Sarah loads the back. Brandy, in a long-sleeve jean jacket, plays a video game, drags her feet. Sarah takes the game away.

SARAH (cont'd)

Honey, stop. What did I tell you?



BRANDY  
But you said I could.

Sarah grabs her hand.

EXT. HOFFMAN HOUSE/SARAH'S EV - DAY

Mom rushes her to the front passenger side.

SARAH  
When we get on the plane. Not before.

BRANDY  
We're supposed to see dad, remember?  
Nana makes me puke.

SARAH  
We talked about this. Your dad and I  
need a break. I get a break from work  
and you get a break from school. When  
does that happen?

BRANDY  
Never.

Sarah closes the passenger door.

EXT. HOFFMAN HOUSE - DAY

She double checks the rear, manually closes it, gets behind  
the wheel. The garage door closes. The EV drives out.

EXT. FREEWAY - DAY

Traffic is backed up.

INT. SARAH'S EV - DAY

Brandy plays her game in the back. Sarah glances at her cell  
phone, sighs.

EXT. DENVER AIRPORT - DAY

An airport with peak roof formations that emulate the rocky  
mountains, timeless statues and art.

EXT. DENVER AIRPORT/ENTRANCE WAY - DAY

Sarah rushes through with luggage in one hand and Brandy in the other.

INT. DENVER AIRPORT - DAY

They stop at the departures and arrivals board, which shows Delta flights from Denver to Chicago delayed.

BRANDY  
All that for nothing.

The eight-year-old pulls out her game. Sarah becomes frustrated, looks everywhere. Her eyes focus. She starts walking. Brandy drags her feet. Sarah looks back.

SARAH  
Brandy?

Her daughter puts the game away.

EXT. DENVER AIRPORT/TARMAC - DAY

Airplanes taxi on the runway.

INT. DELTA PLANE/CABIN - DAY

The cabin is full with flight attendants going up and down the aisles checking passengers. Sarah sits with Brandy at a window seat. Brandy plays her game. Sarah grabs it and puts it away.

SARAH  
Put this away for now.

BRANDY  
(whines)  
Mom.

SARAH  
We're about to take off!

Brandy looks out the window.

SARAH (cont'd)  
I'm not keeping it! It's just until we take off, okay?

Brandy doesn't respond. Sarah secures the eight-year-old in her seat belt, then secures herself.

EXT. DELTA PLANE - DAY

The plane ascends off the runway.

INT. DELTA PLANE/PLAY PEN - DAY

Kids race around, jump up and down, yell, and scream. Their parents keep watch.

INT. DELTA PLANE/CABIN - DAY

Sarah and Brandy come out of the lavatory. The eight-year-old rushes down the aisle, hops on her window seat, pulls her cell phone out. Mom is right behind her.

SARAH  
Honey, don't you want to play upstairs?

BRANDY  
(texting)  
None of my friends are here.

Mom sits down beside her.

SARAH  
I know, but I don't want you to be bored. Remember how you tell me to make new friends?

Brandy stops for a moment, looks up.

BRANDY  
Right, and you never do. You have the same friends.

Her mom stands up.

SARAH  
Well, guess what? I want more.

Brandy looks out her window.

BRANDY  
That plane looks cool.

Kids yell and dash past Sarah.

SARAH  
Honey, more kids are going. You're missing out.

BRANDY

There's a plane out here. Look!

Sarah looks out with her. Outside is a horizontal, rectangle-shaped beam of light, distant, obscured by storm clouds.

SARAH

What in the world?

The rectangle beam maintains its position. Sarah gazes with Brandy. A flight attendant approaches them.

FLIGHT ATTENDANT

Can I help you?

Sarah glances back.

SARAH

We just noticed another plane out there. Looks odd.

The attendant looks briefly.

FLIGHT ATTENDANT

Yes, we get a lot of those. We're close to the Rosecrans Air National Guard in St Joseph. About an hour and a half from Chicago.

SARAH

Thank you.

She turns to Brandy.

SARAH (cont'd)

Ready for some fun?

Brandy sighs, puts her head down.

SARAH (cont'd)

Don't make me beg in front of all these people.

The eight-year-old lets out a loud whine.

SARAH (cont'd)

You'll love it. Come on!

Her mom grabs her hand, drags her down the aisle. Some passengers quickly rush to her side, look out the windows.

INT. DELTA PLANE/PLAY PEN - DAY

Not as many kids are horsing around, but enough to make lots of noise. Sarah smiles, looks down at Brandy, kneels down.

SARAH  
You're going to have fun and you know  
it. Go.

Gives her a motivating push.

INT. DELTA PLANE/CABIN - NIGHT

Passengers mind their own business, play games, listen to music, text, watch TV. The flight attendant that assisted Sarah goes down an aisle, checks on passengers.

More passengers look out windows on Sarah and Brandy's side, including a second attendant. The first attendant has trouble getting passengers away. The second attendant looks back, gestures for her to join her.

FLIGHT ATTENDANT (TWO)  
Is this what you saw?

They look together. Outside are three oval-shaped beams of light, still distant and obscured by clouds.

FLIGHT ATTENDANT (ONE)  
No. That's strange.

EXT. DELTA PLANE/COCKPIT - NIGHT

Both captain and commander look on through the wind shield. The oval lights reflect off the glass. The captain grabs a radio microphone.

EXT. AIRCRAFT CARRIER - NIGHT

An active carrier pushes through calm seas. A fighter jet accelerates and ascends off the runway, followed by another.

INT. DELTA PLANE/PLAY PEN - NIGHT

The first flight attendant barges in.

FLIGHT ATTENDANT  
Hi, excuse me?

All the kids ignore her.

FLIGHT ATTENDANT (cont'd)  
(louder)  
Excuse me!

She whistles, immediately gets their attention.

FLIGHT ATTENDANT (cont'd)  
I'm so sorry. Didn't mean to startle  
anyone. Can we have everyone at their  
seats, please?

All kids and parents quietly leave.

FLIGHT ATTENDANT (cont'd)  
Again, I apologize for the  
inconvenience. Thank you.

EXT. FIGHTER JETS - NIGHT

The jets hover above the clouds, remain idle.

INT. LEAD FIGHTER JET - NIGHT

The pilot keeps his head turned, gazes, puzzled. He looks  
back at the other pilot, motions.

EXT. FIGHTER JETS - NIGHT

Both jets turn towards the oval lights.

INT. DELTA PLANE/CABIN - NIGHT

Sarah and Brandy rush back to their seats, as do others. The  
flight attendant behind them.

SARAH  
Did we do something wrong?

FLIGHT ATTENDANT  
No. There's a developing situation  
and we just want to take every  
precaution necessary.

Suddenly, there's a mild turbulence. The flight attendants  
are forced to hold onto seats and rush out of sight  
together. Seat belt signs switch on everywhere.

EXT. FIGHTER JETS - NIGHT

The jets turn and face a different set of distant lights, two parallel horizontal rectangle beams.

INT. LEAD FIGHTER JET - NIGHT

The pilots looks on. The co-pilot glances down. He receives a computerized message.

Subjects: Rosecrans Air National Guard, Offutt AFB, Whiteman AFB, Fort Riley, Fort Dodge

Reply all: No flights scheduled

CO-PILOT

No flights. Just received confirmation. So, what the hell is it?

LEAD PILOT

Only one way to find out.

He pushes his stick forward.

EXT. FIGHTER JETS - NIGHT

Both jets engage. The rectangle beams enlarge.

INT. LEAD FIGHTER JET - NIGHT

The beams are targeted on his weapons system within seconds. The tactical warning alarm sounds. The pilot's gloved fingers reluctantly move over the stick's firing trigger.

The rectangle beams engage the jets, passing through them quickly, illuminating everything around them for a brief moment.

LEAD PILOT

Jesus Christ!

CO-PILOT

It's behind us!

EXT. FIGHTER JETS - NIGHT

Both maneuver around, head the opposite direction.

EXT. DELTA PLANE - NIGHT

The plane banks through clouds.

INT. DELTA PLANE/CABIN - NIGHT

Sarah holds on to Brandy.

BRANDY

Mommy!

Turbulence remains consistent.

EXT. FIGHTER JETS - NIGHT

The jets face oval lights now. This time there's several oval-shaped beams of light stacked on top of each other.

INT. LEAD FIGHTER JET - NIGHT

The lead pilot quickly targets the object, the tactical alarm sounds, his gloved hand opens the firing trigger for missiles.

CO-PILOT

Watch out!

A bright beam of light passes by their blind side so fast it forces them off course.

EXT. LEAD FIGHTER JET - NIGHT

A missile fires from the off-balance air craft. The oval-shaped lights already gone.

EXT. DELTA PLANE/COCKPIT - NIGHT

The captain and commander search the skies frantically. A powerful streak of light passes directly in front of them vertically.

EXT. FIGHTER JETS - NIGHT

They remain idle together. Light passes all around them.



INT. LEAD FIGHTER JET - NIGHT

The front pilot removes his mask slowly, shocked, his eyes race back and forth.

EXT. DELTA PLANE - NIGHT

It's surrounded by the same streaks of light. The sky filled with it. Suddenly, a beam envelopes the plane.

INT. DELTA PLANE/CABIN - NIGHT

It passes through in seconds. The power flickers out. Brandy screams in her mom's arms. Turbulence turns violent.

EXT. DELTA PLANE - NIGHT

The air craft loses its balance, teeters left and right, up and down.

INT. DELTA PLANE/COCKPIT - NIGHT

The captain and commander struggle to retain control, guard their eyes in the midst of blinding light.

INT. DELTA PLANE/CABIN - NIGHT

The same light flickers through the entire cabin, illuminates everything. Sarah guards her eyes, struggles to see anything.

EXT. DELTA PLANE - NIGHT

It nose dives through clouds.

INT. DELTA PLANE/COCKPIT - NIGHT

Emergency lights switch on. The captain regains control.

INT. DELTA PLANE/CABIN - NIGHT

Sarah keeps her head down as the cabin levels out. Turbulence dies. She looks up slowly, as do others.

She looks toward the window. Brandy is gone. Sarah looks behind and in front of her, panics.

EXT. ST LOUIS AIRPORT - NIGHT

A refined airport with an elegant, multi-domed rooftop.

EXT. ST LOUIS AIRPORT/RUNWAY - NIGHT

Planes taxi off towards the tarmac.

INT. DELTA PLANE/COCKPIT - NIGHT

Both captain and commander try to keep the plane steady while approaching runway lights.

EXT. ST LOUIS AIRPORT/RUNWAY - NIGHT

The Delta flight lands safely.

INT. DELTA PLANE/COCKPIT - NIGHT

The plane comes to a complete stop. The captain and commander remain seated, shocked, glance at one another.

INT. DELTA PLANE/CABIN - NIGHT

There's an explosion of commotion from standing passengers as the captain and commander emerge. Sarah rises, lost among them. She glances at random passengers.

All scream and yell. She glances back at the captain, commander and flight attendants, catches them whisper to each other. The attendants open the door.

Just when Sarah is about to speak up, Gladstone, fifties, in a sweater, whistles.

GLADSTONE

(yells)

Hey! I'm not leaving until you find my child!

Others join her in revolting.

RANDOM PASSENGERS

(all yell)

And mine!

An officer steps in.

OFFICER

(announces)

Excuse me, please! The plane is being grounded till further notice. I promise you we'll turn it inside-out and everyone will have an opportunity to file a report. But for now I need all of you off the plane, please. Thank you.

Passengers begin to disembark.

INT. ST LOUIS AIRPORT - NIGHT

Sarah sits alone, shocked, surrounded by dozens of passengers who weep and yell over each other. A man yells and sounds off the loudest. Sarah's head inches upward.

Her shocked, expressionless face watches the man berate a TSA officer. Feet away from him is a standing couple.

The standing husband comforts his wife, who weeps on his shoulder. Sarah's eyes shift, same with her head. A younger couple argues near seats behind Sarah.

The husband doesn't want to talk and takes a seat, makes his wife even more frustrated. Sarah's eyes turn to an older couple seated on the same row as her.

The wife sits with her husband kneeling, both lock hands and pray, touch foreheads, the wife cries. A TSA officer approaches Sarah.

TSA OFFICER

(muffled)

Can I get your name, please?

No reaction from Sarah, who gazes at the older couple.

TSA OFFICER

(muffled)

Excuse me?

Sarah glances back, sees the officer.

TSA OFFICER

(more clear)

Can I get your name, please?

SARAH

(softly)

Sarah Hoffman.

TSA OFFICER  
(kneels)  
What was that?

The officer puts her ear near Sarah's mouth, prepares to write it down.

SARAH  
Sarah...Hoffman.

The officer gets it down, looks her in the eye.

TSA OFFICER  
Well, Sarah, it's your turn.

The officer gently grips her hand, starts helping her up.

SARAH  
Not right now.

TSA OFFICER  
We're getting everybody whether  
you're ready or not.

SARAH  
Please.

TSA OFFICER  
I don't know how long it'll take to  
get back to you if you don't do it  
now.

SARAH  
Get somebody else.

TSA OFFICER  
I know this isn't the best time, but  
the longer you wait--

SARAH  
(upset)  
Get somebody else.

The officer quietly turns away. Sarah hears a distant vibration. She digs in her pocket, pulls out a cell phone.

CALLER ID: DANIEL

She closes her eyes, sighs, struggles intensely with herself whether to answer it. Her thumb slowly moves over the answer button and freezes there. The vibrations stop. Daniel's name disappears. She leans backward in her chair, relieved.

EXT. ST LOUIS AIRPORT - NIGHT

The streets are quiet. Same with the terminals.

INT. ST LOUIS AIRPORT - NIGHT

Sarah sleeps in her chair sitting up, her head down. She wakes just as her body starts to lean over. She glances around. Others sleep. She slowly stands. The first few steps are painful. She gently paces across.

INT. ST LOUIS AIRPORT/WOMEN'S RESTROOM - NIGHT

She turns the water on at a sink, splashes her face.

INT. ST LOUIS AIRPORT/CAFE - NIGHT

She pays a cashier with her cell phone, fills her cup with coffee. She takes it in with one slow sip. It's almost satisfying enough. She glances over towards her luggage, spots three TSA officers doing the same thing: Being casual, conversing, drinking coffee.

INT. ST LOUIS AIRPORT - NIGHT

She marches toward them, frowns, disturbed. The officers laugh out loud just as she gets in range.

SARAH

What the hell is this?

All turn silent. The officers, including the officer who talked with her previously, exchange eye contact for a moment. Sarah waits for an answer.

SARAH (cont'd)

Answer me!

Her eyes shift back and forth between them.

TSA OFFICER

Ma'am, we've been at it for hours.

SARAH

Oh really?

TSA OFFICER (TWO)

Yeah, nothing's come up yet. We're just as tired as you.

SARAH  
Is that a fact? I am so sorry to  
inconvenience you at this hour.

TSA OFFICER  
Ma'am, trust me when I tell--

SARAH  
My name is Sarah!

TSA OFFICER  
Sarah, trust me when I tell you that  
we're working around the clock to  
find them.

SARAH  
Trust you? You want me to trust you?

TSA OFFICER (THREE)  
If we're on a break that means  
another team is on it. I'm sure you  
know how this works.

SARAH  
Yeah, I know exactly how this works.  
Do you?

Gladstone intervenes.

TSA OFFICER (TWO)  
Hey, we got kids too. We're not  
stopping until we find them.

SARAH  
If she dies, I'm suing all of you!

Sarah backs off, turns away.

GLADSTONE  
Over here. Take a seat.

SARAH  
(fumes)  
What!?

Sarah keeps eyeballing them.

GLADSTONE  
Sit down.

Gladstone struggles to get her attention.

GLADSTONE  
I said sit down.

SARAH  
Who the hell are you?

GLADSTONE  
Your fairy godmother. Now sit down!

Sarah finally complies.

EXT. ST LOUIS AIRPORT/TARMAC - DAY

Police vehicles surround the Delta plane, as do officers.

INT. ST LOUIS AIRPORT - DAY

Sarah looks at the plane through a window. She listens to her voicemail.

DANIEL (V.O.)  
Sarah, where are you? I heard about your flight and want to make sure you're okay. Call me back.

She deletes it.

DANIEL (V.O.) (cont'd)  
Sarah, it's Dan, look, I know we've had our disagreements but now isn't the best time--

She deletes another.

DANIEL (V.O.) (cont'd)  
It's me again, please, I'm begging you, if they found her I just want to hear her voice.  
(chokes up)  
That's all I ask.

She deletes the third message. Gladstone joins her.

GLADSTONE  
How old is she?

SARAH  
Eight.

GLADSTONE  
And her name?

SARAH  
Brandy. I never got yours.

GLADSTONE  
Josh, my grandson. He's a little  
older than yours.

SARAH  
I meant your name.

GLADSTONE  
Annie.

Gladstone pulls out papers.

SARAH  
I had her in my hands.  
(contemplates)  
I don't know what I did wrong.

GLADSTONE  
Nothing.

Gladstone hands her papers.

GLADSTONE (cont'd)  
Here. Compliments of Delta. A six-  
night stay at the Ritz-Carlton.

SARAH  
You didn't have to do that.

GLADSTONE  
Looked like you had more important  
things on your mind.

They turn back together.

GLADSTONE (cont'd)  
What are you thinking?

SARAH  
I want to know what they're thinking.

GLADSTONE  
We all do but we're not going to get  
any closer than you did last night.

SARAH  
Something happened up there.

GLADSTONE  
I know but it's useless to keep  
asking.

Sarah turns more distressed, helpless.



GLADSTONE (cont'd)  
Have you filed a report yet?

Sarah shakes her head.

GLADSTONE (cont'd)  
It doesn't matter anyway. They're  
kicking us out.

SARAH  
What?

GLADSTONE  
We're on a no-fly list.

Gladstone digs in her purse.

GLADSTONE (cont'd)  
Everyone from our Delta flight must  
stay at the Ritz, clear out of here  
by tonight.

She pulls out a card.

GLADSTONE (cont'd)  
This is an old business card but the  
number is correct.  
(hands it over)  
Call me.

Gladstone looks in her eyes.

GLADSTONE (cont'd)  
You did nothing wrong.

She leaves Sarah.

INT. FEDEX OFFICE - DAY

Sarah runs a machine, watches "MISSING" flyers of Brandy  
pile up.

INT. ST LOUIS AIRPORT - DAY

She hands them out to everyone she sees at a random entrance  
and exit. TSA officers approach from a distance but an ANGRY  
FATHER, forties, somewhat heavyset in a jacket and button  
shirt, moves in quickly, slaps the flyers out of her hands.

ANGRY FATHER

You think you're the only one with a missing child? I was on that plane too!

He closes in just inches away, locks eyes with her, sweats, breathes hard.

ANGRY FATHER (cont'd)

God help you if you do this again, you understand?

He slowly passes.

INT. ST LOUIS AIRPORT - NIGHT

Sarah sleeps on a bench. Piles of flyers by her side. A TSA officer approaches, casts a shadow over her, clears his throat. It doesn't wake her. He uses his baton to gently nudge her shoulder. She wakes, sits up.

TSA OFFICER

Sorry for waking you, ma'am. Are you waiting for a flight?

She shakes her head.

TSA OFFICER (cont'd)

What's your name?

SARAH

Sarah Hoffman.

He flips through a clipboard of paperwork, scrolls through countless names. Sarah, groggy, eyes half open, looks at her surroundings.

TSA OFFICER

You're on a no-fly list.

Sarah tries to wake.

TSA OFFICER

Do you hear me okay?

She doesn't respond.

TSA OFFICER

Listen, you can't stay here. Delta, the FAA, and TSA have made arrangements for you to stay at the Ritz-Carlton.

SARAH  
No, I can't go.

TSA OFFICER  
You have thirty minutes to get ready,  
get your belongings, and leave.

SARAH  
Please, help me find her.

TSA OFFICER  
If you do not move, I will detain  
you. Understand?

SARAH  
(cries)  
Please, help me.

The officer walks away.

EXT. ST LOUIS AIRPORT - NIGHT

She sleeps on a sidewalk bench, all luggage with her,  
including Brandy's.

EXT. ST LOUIS AIRPORT/RUNWAY - DAY

A United Airlines flight takes off.

EXT. ST LOUIS AIRPORT - DAY

Sarah, sitting up, minds her business as pedestrians pass.  
She checks her phone. Missing calls from Daniel and  
voicemail.

She jumps backward when a skateboarder rushes by, glances  
over at a religious fanatic dressed as Jesus, hands out like  
he's being crucified, looks up to the heavens, speaks on a  
microphone with followers kneeling at his feet. Sarah  
watches, shoves the phone back inside.

INT. ST LOUIS AIRPORT - DAY

She tries a different section close to an arrivals and  
departures board, microphone on her shirt, again hands the  
flyers out to everyone she sees.

SARAH

(on mic)

Brandy Hoffman, eight years old, four feet, three inches tall, blonde hair, blue eyes, rainbow tattoo on her neck, last seen in a long sleeve jean jacket.

She repeats over and over. A group of TSA and St Louis Police close in. The officers stop. Sarah has her back to them.

She turns around. An officer takes the remaining flyers, another turns her around, handcuffs her wrists behind her. A third reads her rights.

EXT. ST LOUIS POLICE DEPT - DAY

A modern two-story structure made of glass windows, manicured lawns, and a hoisted US flag.

INT. ST LOUIS POLICE DEPT/CELL BLOCK - DAY

DETECTIVE JANE GALLAGHER, thirties, business casual, concealed weapon, and a commanding walk, marches down the row with an officer.

INT. ST LOUIS POLICE DEPT/LAST CELL - DAY

It's filled with parents. The officer and detective arrive, parents inside immediately congregate to the front.

DETECTIVE GALLAGHER

Hoffman, Sarah?

Sarah slowly rises in back, hidden by the others, who make way as she makes an appearance.

DETECTIVE GALLAGHER (cont'd)

You made bail, pending your cooperation.

SARAH

What more do you want?

The officer by the detective's side opens the gate.

DETECTIVE GALLAGHER

Follow me.

INT. ST LOUIS POLICE DEPT/INTERROGATION (ONE) - DAY

Sarah drags herself in first. Gallagher slaps a blank Missing Persons report on a table, along with a pen. Sarah stands still, gazes at it.

DETECTIVE GALLAGHER  
You want to get out of here, don't  
you?

Sarah keeps staring at it, glances at Gallagher, grabs the chair, sits down, starts writing.

INT. ST LOUIS POLICE DEPT/CELL BLOCK - DAY

An officer opens the gate.

PARENT ONE  
Did you find them?

PARENT TWO  
Please tell me you found them.

PARENT THREE  
Are you letting us go?

OFFICER  
We'll answer your questions  
momentarily. Follow us, please.

INT. ST LOUIS POLICE DEPT/INTERROGATION (ONE) - DAY

Detective Gallagher stands. Sarah stays in the chair.

DETECTIVE GALLAGHER  
So you wouldn't have looked if Brandy  
hadn't said anything?

SARAH  
Yes.

DETECTIVE GALLAGHER  
What was it?

SARAH  
Just another plane.

DETECTIVE GALLAGHER  
Let me rephrase. What do you think it  
was?

SARAH  
I just told you.

DETECTIVE GALLAGHER  
Right, I know what you said and I know that's what they said but that's not what I'm asking.

INT. ST LOUIS POLICE DEPT/INTERROGATION (TWO) - DAY  
A parent sits in a chair with a detective circling.

DETECTIVE (TWO)  
When you rushed over to the windows, what's the first thing you saw?

PARENT (ONE)  
Some kind of light. Couldn't make it out very well because of the clouds.

DETECTIVE (TWO)  
In your initial statement that you gave at the terminal you described it in vivid detail.

PARENT (ONE)  
Maybe I did. I can't remember.

INT. ST LOUIS POLICE DEPT/INTERROGATION (THREE) - DAY  
Another parent sits with a detective, who looks over a file.

DETECTIVE (THREE)  
You said it looked like some kind of rectangle in the sky.

PARENT (TWO)  
(confused)  
Yes, well...

DETECTIVE (THREE)  
Well, what?

PARENT (TWO)  
I think it was a rectangle.

DETECTIVE (THREE)  
That's what you told the TSA.

PARENT (TWO)  
But then it changed.

DETECTIVE (THREE)  
Are you sure?

The parent considers, looks away.

INT. ST LOUIS POLICE DEPT/INTERROGATION (FOUR) - DAY

Another parent sits, keeps his eyes forward. The detective paces.

PARENT (THREE)  
Yes, it changed. I'm almost certain.

DETECTIVE (FOUR)  
Almost, or you are?

PARENT (THREE)  
It changed shapes.

DETECTIVE (FOUR)  
Okay, so it went from a rectangle to what?

PARENT (THREE)  
Oval shapes.

DETECTIVE (FOUR)  
So there had to be more than one out there.

PARENT (THREE)  
No, sir.

INT. ST LOUIS POLICE DEPT/FOYER - DAY

Police and detectives watch all four being questioned at once.

INT. ST LOUIS POLICE DEPT/INTERROGATION (ONE) - DAY

Gallagher sits down at the table with Sarah.

DETECTIVE GALLAGHER  
You saw the rectangle-shaped light  
and then you heard from someone else  
it was different?

Sarah, haggard, nods.

DETECTIVE GALLAGHER (cont'd)  
And this was the oval shapes?

Sarah, again, nods.

DETECTIVE GALLAGHER (cont'd)  
Who did you hear it from?

SARAH  
Flight attendants.

DETECTIVE GALLAGHER  
You never saw it change shapes  
yourself, is that correct?

Sarah gives a nod.

INTERCUT INTERROGATION ROOMS.

Both remain seated.

PARENT (TWO)  
I did hear it from someone else.

DETECTIVE (THREE)  
At that point you went to look out  
the windows, correct?

PARENT (TWO)  
Yes.

DETECTIVE (THREE)  
How many oval shapes were there?

The parent counts to herself.

PARENT (TWO)  
Three...no! Five.

DETECTIVE (FOUR)  
You're telling me the rectangular and  
oval-shaped patterns you saw were  
from the same aircraft?

PARENT (THREE)  
That's what I said.

The detective stops, faces him.

DETECTIVE (FOUR)  
That's impossible.

PARENT (THREE)  
Apparently it's not, sir.



DETECTIVE (TWO)  
What happened to the oval shapes  
then?

The parent tries to remember.

PARENT (ONE)  
They rotated.

PARENT (TWO)  
It disappeared! I didn't see anything  
after that!

The detective gets up, frustrated, leaves.

PARENT (TWO) (cont'd)  
I'm not lying!

Detective Gallagher remains sitting with Sarah, takes notes.  
Sarah takes time to think.

SARAH  
They rotated faster and faster.

She looks up, her eyes shift.

SARAH (cont'd)  
I lost them in the clouds after that.  
No, wait...I think that was it.

INT. ST LOUIS POLICE DEPT/FOYER - DAY

Sarah moves slowly, crosses paths with the next set of  
parents to be questioned. She hesitates, looks back at them,  
notices how emotionally distraught they are.

INT. ST LOUIS POLICE DEPT/FRONT LOBBY - DAY

Gladstone stands and waits. Sarah makes eye contact,  
relieved.

SARAH  
Thank you.

GLADSTONE  
Just don't do it again. I can't  
afford to keep doing this.

EXT. RITZ-CARLTON HOTEL - NIGHT

A luxury hotel that blends contemporary and classic architecture.

EXT. RITZ-CARLTON HOTEL/MAIN ENTRANCE - NIGHT

Ride share vehicles drop off and pickup flight passengers.

INT. RITZ-CARLTON HOTEL/SARAH'S ROOM - NIGHT

She goes through Brandy's belongings on a bed. Glances over at her phone, reaches for it, scrolls through her contact list. Daniel's name comes up. She closes her eyes for a moment, takes a deep breath, dials. He answers.

DANIEL (V.O.)

Hello?

SARAH

It's me.

DANIEL (V.O.)

Oh my God, Sarah, I'm so glad you called. You have no idea.

SARAH

I lost her and I don't know what to do.

DANIEL (V.O.)

(emotional)

Did you file a Missing Persons report?

SARAH

Of course I did! I had to! Don't you think I had to?!

DANIEL (V.O.)

Okay.

SARAH

I had her in my arms, Daniel. I had her in my arms!

DANIEL (V.O.)

You had her...so what happened?

SARAH

It was a storm and there was turbulence...the lights went out... that's it. I can't remember anything else.

DANIEL (V.O.)

Did you tell the police yet?

SARAH

Didn't have a choice.

DANIEL (V.O.)

What do you mean?

SARAH

I was arrested.

DANIEL (V.O.)

Arrested?

SARAH

They know something, okay? They know more than they're telling us.

DANIEL (V.O.)

Where are you?

SARAH

I can't, I can't.

DANIEL (V.O.)

Tell me where you are.

Sarah breathes fast, begins to panic.

DANIEL (V.O.) (cont'd)

Sarah, tell me where--

She hangs up, rolls off the bed, paces, tries to calm down. Her phone rings. She freezes, approaches the bed, glances at it, keeps pacing. She stops again when the ringing stops. Closes her eyes, takes deeper, calmer breaths.

INT. ST LOUIS POLICE DEPT/SURVEILLANCE ROOM - NIGHT

Detective Gallagher looks at two computer screens, both show different surveillance cameras, one of the passenger cabin, one of the cockpit facing the wind shield.

She plays both footage files at the same time, pauses the cabin footage when a beam of light appears to pass straight through the fuselage from the point of the camera to the back, then pauses the cockpit footage when a powerful beam crosses right to left as seen through the wind shield, and another beam of light originates from outside then blinds the camera entirely.

She looks at both footage timelines. Both are right on top of each other. She glances away as her cell phone rings. Frowns at it a moment, then answers.

DETECTIVE GALLAGHER  
Detective Gallagher.

SARAH (V.O.)  
Detective? Hi, this is Sarah.

Gallagher doesn't remember.

SARAH (V.O.) (cont'd)  
You might not remember me, in fact, I'd be surprised if you did. I was one of the Delta flight passengers you interviewed.

DETECTIVE GALLAGHER  
Oh, right. Hold on.

She steps into the bullpen.

EXT. ST LOUIS POLICE DEPT/GALLAGHER'S DESK - NIGHT

SARAH (V.O.)  
We were with each other for quite some time and you gave me a card in case I started to remember anything.

Gallagher sits at her desk, digs for a pile in a cabinet, searches through it.

DETECTIVE GALLAGHER  
Sarah, what's your last name?

SARAH (V.O.)  
Hoffman.

DETECTIVE GALLAGHER  
H-O-F-F-M-A-N?

SARAH (V.O.)  
Yes.

Gallagher still searches, finds it.

DETECTIVE GALLAGHER  
Here it is.

She separates the file.

DETECTIVE GALLAGHER (cont'd)  
What did you want to come in for?

SARAH (V.O.)  
I think I remember...when the light  
came through the plane...when Brandy  
was with me, and...

DETECTIVE GALLAGHER  
(takes notes)  
Brandy, your little girl?

SARAH (V.O.)  
Yes, and how big the light was.

Gallagher finishes the notes.

DETECTIVE GALLAGHER  
Okay, this seems consistent with what  
other passengers have requested. I'll  
have you talk to a sketch artist.

SARAH (V.O.)  
Okay, I'm not sure about that.

DETECTIVE GALLAGHER  
The more you remember, and the sooner  
we do it, the more we can visualize  
it. Trust me. What's a good time for  
you?

INT. RITZ-CARLTON HOTEL/LIQUOR BAR - DAY

A bartender pours a drink for Sarah. Gladstone by her side.

SARAH  
You think I'm doing the right thing?

GLADSTONE  
You're doing what's right for you.  
That's all that matters.

The two take occasional drinks.

SARAH  
Don't cop out like that.

GLADSTONE

Like what?

SARAH

Like you just did. You have a kid too.

GLADSTONE

I'm not going to do it.

SARAH

What?

GLADSTONE

I'm not going to tell a sketch artist all my memories. I'll be haunted for the rest of my life.

Sarah is shocked.

GLADSTONE (cont'd)

So many of them are gone, during a flight no less. We're not going to see them again.

Sarah looks away, shakes her head.

GLADSTONE (cont'd)

Look, I'm sorry. You want me to be honest, right?

Sarah keeps looking away.

GLADSTONE (cont'd)

I was I had hope like you do. It's a great thing to have. I'm too old for it.

A random man yells from behind them.

MAN

Hey, turn that up!

The bartender turns up the volume on a big-screen TV anchored up high. It's a news story. A map of the region shows.

NEWS ANCHOR

We've just learned that an unidentified aircraft landed in an unpopulated area near Deer Lodge, Montana.

Sarah and Gladstone look and listen together. The anchor walks on the outskirts of a woods area.

NEWS ANCHOR

The aircraft was spotted in the air by an F-16, who responded to several 9-1-1 calls placed by locals, who say they saw what appeared to be children running from the aircraft.

Sarah looks more distressed.

NEWS ANCHOR

Police tracked down as many as ten of them and are not releasing their names at this point because they're still being identified.

Sarah rushes away from the bar and out of sight. Gladstone looks back to yell, just as distressed, stays quiet.

NEWS ANCHOR

If any parents out there know of kids who have gone missing recently, local police are asking you to call the number on your screen.

INT. ST LOUIS POLICE DEPT/SURVEILLANCE ROOM - DAY

Detective Gallagher works with another investigator at the computer screens.

INT. ST LOUIS POLICE DEPT/BULLPEN - DAY

Sarah darts in, looks.

SARAH

(does a 360 turn)  
Tell me how many kids they found in Montana!

INT. ST LOUIS POLICE DEPT/SURVEILLANCE ROOM - DAY

The investigator and Gallagher stop working, turn to look.

SARAH

Somebody answer me!

The investigator working with Gallagher opens the door. Sarah makes eye contact with Gallagher, who slowly approaches.

INT. ST LOUIS POLICE DEPT/BULLPEN - DAY

Sarah focuses her attention on her.

SARAH  
On the news they said ten and had names. There has to be more.

Gallagher draws a blank, shakes her head.

SARAH (cont'd)  
Tell me how many there are!

DETECTIVE GALLAGHER  
We only know as much as they do. At this point--

SARAH  
Don't lie to me! They found more, they just won't say it.

Sarah grabs a random phone off a desk.

SARAH (cont'd)  
Call and find out.

DETECTIVE GALLAGHER  
Sarah, it doesn't work like that.

SARAH  
Bullshit! They gave the city and state on the news and said locals found it. Call the police and get information. Do your job!

Gallagher takes the phone from her grip, hangs it up. She passes Sarah.

INT. ST LOUIS POLICE DEPT/GALLAGHER'S DESK - DAY

The detective goes to her own desk, sits down, switches her computer on, searches. Takes a moment to look through listings. She picks up her desk phone, dials and calls.

DETECTIVE GALLAGHER  
Hi, this is Detective Gallagher from St Louis Metro. Did you guys hear anything from a news report in Montana about missing kids and an unidentified aircraft?

Sarah hovers over her.



DETECTIVE GALLAGHER (cont'd)  
(takes notes)  
Okay. This is it?  
(beat)  
Can you send it via email?  
JGallagher@SLPD.com. Spell it real  
quick.  
(beat)  
Perfect. Send it now.

She hangs up the phone.

DETECTIVE GALLAGHER (cont'd)  
All right, we got something. Give it  
a minute.

SARAH  
I swear, if she's there...

DETECTIVE GALLAGHER  
Before you say something you reg--

SARAH  
I'm suing you for everything you've  
got, and this department.

DETECTIVE GALLAGHER  
We're going to find her.

SARAH  
Swear on your life?

DETECTIVE GALLAGHER  
It's the only one I have to give.

SARAH  
Check it now.

Gallagher complies, goes back to her computer, checks her  
email.

DETECTIVE GALLAGHER  
You're right, it's there.

Gallagher looks through a PDF file, scrolls at least twice.

DETECTIVE GALLAGHER (cont'd)  
However, she is not.

SARAH  
That's not possible.

Gallagher quickly moves out of her way, Sarah leans in, takes control of the mouse. Sarah's eyes cross left and right repeatedly.

DETECTIVE GALLAGHER

They haven't accounted for all the children yet and APBs have been issued within thirty miles of Deer Lodge. If she's there, they'll find her.

Sarah slowly moves away from the desk, turns away in disbelief. Gallagher watches.

DETECTIVE GALLAGHER (cont'd)

I know it hurts. If she were my daughter, I would be doing the same thing.

Sarah turns back to her, insulted, keeps quiet. Gallagher looks her in the eyes reassuringly. Sarah wanders towards a hallway.

DETECTIVE GALLAGHER (cont'd)

Sarah?

Sarah disappears. Gallagher goes after her.

INT. ST LOUIS POLICE DEPT/HALLWAY - DAY

The detective stops her.

DETECTIVE GALLAGHER

Don't give up on me. This is going to be a slow process and I need you.

SKETCH ARTIST

Detective?

Gallagher gives him a glance.

SKETCH ARTIST (cont'd)

Whenever you're ready.

Gallagher nods. Sarah looks away, hopeless.

DETECTIVE GALLAGHER

You're a strong woman and that's the only thing that's going to get you through this.

Sarah shakes her head.

DETECTIVE GALLAGHER  
Please give this a chance.

Sarah closes her eyes.

INT. ST LOUIS POLICE DEPT/SKETCH ARTIST STUDIO - DAY

The artist sits at a table, pencil and paper ready. Sarah sits across from him, seems flustered.

SARAH  
I'm sorry, I don't think I'm ready  
for this.

SKETCH ARTIST  
I know this is a difficult time.  
You're thinking about other things,  
but I agree with the detective.

She's uncomfortable.

SARAH  
Can we do this another day?

SKETCH ARTIST  
Here.

Hands her a bottled water.

SARAH  
Thank you.

She drinks it.

SKETCH ARTIST  
I understand this may be pointless,  
but it's more useful than you think.

SARAH  
Okay.

She tries to settle down, focus.

SARAH (cont'd)  
Brandy...she looked out the window...

He starts to sketch.

SARAH (O.S.)  
Strange object...the clouds blocked  
it...flight attendant...

The artist draws faster and faster.

SARAH (O.S.) (cont'd)  
Turbulence...passengers looked out...  
flashing lights...power goes out...  
blinding light...out of nowhere...  
holding on to the seats...turned to  
look...she wasn't there...

EXT. ST LOUIS POLICE DEPT/GALLAGHER'S DESK - NIGHT

Gallagher looks at a drawing, her attention turns when a door opens. Sarah walks out of a restroom. They look at each other.

INT. ST LOUIS POLICE DEPT/CONFERENCE ROOM - NIGHT

Gallagher has her face-to-face.

DETECTIVE GALLAGHER  
Tell me why you want to see it?

SARAH  
To make sure nothing's been tampered  
with.

DETECTIVE GALLAGHER  
I need a little bit more than that.

SARAH  
More?

DETECTIVE GALLAGHER  
I'm giving you the benefit of the  
doubt.

SARAH  
What more do you need? Brandy is  
still missing.

DETECTIVE GALLAGHER  
You're not the only one who lost a  
child! So many parents are crying out  
for help every day.

SARAH  
You're not being fair!

DETECTIVE GALLAGHER  
You want me to put your needs ahead  
of theirs!?

SARAH

Please let me see the plane. It'll help me remember more.

DETECTIVE GALLAGHER

I'm sorry.

Gallagher walks out.

EXT. ST LOUIS POLICE DEPT/SIDEWALK - NIGHT

Sarah pulls out her cell phone, looks through her contact list, finds Annie Gladstone, dials. Gets her voicemail. Sarah hangs up.

EXT. RITZ-CARLTON HOTEL - NIGHT

Her car pulls up to a drop-off zone, Sarah dashes out, heads inside.

INT. RITZ-CARLTON HOTEL/FRONT DESK - NIGHT

The agent listens on her desk phone. Sarah looks desperate and nervous.

FRONT DESK AGENT

Okay, thank you.

She hangs it up.

FRONT DESK AGENT (cont'd)

Apparently, she just left. I'm sorry.

Sarah looks all around, grins.

FRONT DESK AGENT (cont'd)

Would you like us to leave a note for her in case she comes back?

Sarah shakes her head vehemently, spins around, rushes back towards the main entrance.

INT. ST LOUIS AIRPORT - NIGHT

Her car pulls up quickly, brakes hard. A moment later, Sarah scrambles to each individual boarding gate, scans faces quickly, her cell phone pressed against her ear, the phone rings. She stays on the move. The phone keep ringing.

GLADSTONE (V.O.)  
 (prerecorded)  
 Hi, this is Annie--

SARAH  
 Annie, it's Sarah! We need to talk!

She listens to the rest of the message.

SARAH (cont'd)  
 (stops)  
 Damn it!

Passersby look at her. She gains composure back. The angry father she encountered while handing out flyers stares from a few feet away. They make brief eye contact. Sarah turns back towards the entrance.

ANGRY FATHER  
 (calm)  
 Please don't walk away.

Sarah turns back again.

SARAH  
 I'm sorry if you heard that. I've been going through something.

ANGRY FATHER  
 I know.

Sarah looks at him, confused.

SARAH  
 Do we know each other?

ANGRY FATHER  
 Technically, no, but you'll remember.  
 (he approaches)  
 I said "You think you're the only one with a missing child?"

Sarah's frown flattens. She recalls.

ANGRY FATHER (cont'd)  
 Can we sit down?

SARAH  
 Not here, remember?

He looks away, then remembers, nods.

INT. RITZ-CARLTON HOTEL/FOYER - NIGHT

DAVID, the angry father, faces her at a table.

SARAH

When she was two, Brandy loved Christmas. She was so excited and ran to the tree. She loved tearing through gift wrapping.

(beat)

We had a dog and sometimes the dog would beat her to the presents. She would take a present and the dog ripped it out of her hands, shredding through the wrapping.

They laugh together.

SARAH (cont'd)

Every time it happened Brandy would cry! Or the dog would grab it, she'd try to get it back, but the dog would run away with it! She'd chase it in every room but could never catch it and cried even more!

More laughs.

SARAH (cont'd)

We got rid of the dog about six months later. She hated them after that.

He takes a drink, then starts into his own story.

DAVID/ANGRY FATHER

My son, Dustin, he was six. We went fishing for the first time. He caught one on his line and I helped him pull it in.

(beat)

He cheered me on the whole way and stayed close to the edge. It came up and scared him away, it was so huge!

Laughing together again.

DAVID

He backed away and stayed back, screaming the entire time the fish was in the boat. I had to pin it down and wrestle with it to get the hook out.

(MORE)

DAVID (cont'd)

(beat)

God, he wouldn't stop screaming until the thing was out of there.

SARAH

I used to fish with Brandy.

DAVID

(smiles)

Did you ever...?

SARAH

Catch anything? Never. We were both terrible.

Both share a laugh. Sarah drinks, then turns serious.

SARAH

What do you think happened up there?

David's smile disappears. He looks down.

INT. RITZ-CARLTON HOTEL/SARAH'S ROOM - NIGHT

The lights switch on. She stands in the doorway. Glances at her belongings, then Brandy's, then everywhere else. Her eyes end up on the mattress. She approaches a large window, looks out. A moment later, she lies on the mattress, gazes at the ceiling.

DREAM

Sarah and Brandy rush through the Denver airport terminal. The plane ascends. The sun races across the downtown skyline and sets.

Brandy sees something out her window seat, gets excited, Sarah looks with her. Obscured by clouds in the distance is a horizontal, rectangular beam of light.

Seconds later, the light passes behind the Delta plane at the speed of light. The flight attendant rushes Sarah and Brandy back to their seats.

Seat belt signs switch on everywhere in coach. The plane teeters through storm clouds. The captain and commander see strange streaks of passing light in the night sky.

A powerful beam of light engulfs the entire plane, swallows it completely, passes straight through the cockpit and coach. Sarah grips Brandy in her arms. Her eyes closed tightly.



BACK TO SCENE

She opens her eyes, breathes, sits up. DAYLIGHT pours in. Her cell phone starts to ring, startles her. She quickly looks all around on the bed, nothing, slides off, searches, finds it and answers it.

SARAH

Hello?

(relieved)

Oh, hi, mom! How are you?

Leans against a wall.

SARAH (cont'd)

I know, I'm so sorry. I know, it's my fault. I know, I don't know what to say but yes, it's true. She's missing. Yes, I've been in St Louis ever since.

INT. ST LOUIS AIRPORT/AIRLINE FRONT DESK - DAY

Sarah approaches a United Airlines desk agent.

SARAH

Hi, I'd like to get information.

FRONT DESK AGENT

Sure, what's your destination?

SARAH

Chicago.

The agent types and looks it up.

FRONT DESK AGENT

I have a one-way, non-stop flight departing eleven-thirty in the morning on Wednesday for a single?

SARAH

What day?

FRONT DESK AGENT

Two days.

SARAH

How much?

FRONT DESK AGENT

One hundred thirty.

Sarah gives her the nod. Digs into her bag. Finds her cell phone and wallet. Pays the agent, who hands her a ticket. Sarah turns away, looks down on her phone.

DAVID (TEXT)  
The police have a lead. Meet me there.

INT. ST LOUIS POLICE DEPT - DAY

Sarah rushes in, approaches the officer on watch busy on a computer.

SARAH  
Excuse me, is Detective Gallagher in?

OFFICER ON WATCH  
And you are?

SARAH  
It's Sarah! She has my file! You all have my file! Is she in or not?

OFFICER ON WATCH  
Look, I'm sorry, now's not the best--

DAVID (O.S.)  
(from bullpen)  
Why won't you tell me!? I know you know! Don't tell me you don't know!

Sarah rushes in.

INT. ST LOUIS POLICE DEPT/BULLPEN - DAY

He confronts Gallagher in front of several officers.

DAVID  
They know the kid's name but won't release it until notifying relatives. That's how it goes, right?

Gallagher just stands there, gazes.

DAVID (cont'd)  
Right?

DETECTIVE GALLAGHER  
It's not just about that.

DAVID  
Oh my God! Why can't you just say  
"yes"?

He circles around, notices Sarah, looks back at Gallagher.

DAVID (cont'd)  
Why can't you admit it for once?

DETECTIVE GALLAGHER  
Our procedure is to notify relatives  
once we have full confirmation and  
until you hear directly from us, it  
has nothing to do with you.

DAVID  
That's where you're wrong. It's got  
everything to do with me...

He turns to Sarah, points her out.

DAVID (cont'd)  
With her...

Points to another.

DAVID (cont'd)  
And her!

Sarah looks back, surprised to see Gladstone slowly walk in.

DAVID (cont'd)  
Your procedure is to obstruct the  
truth and give people the run-around,  
which is what you've done since it  
happened!

Gallagher gets impatient.

DAVID (cont'd)  
You've slacked off for days with  
nothing to show for it! I get more  
updates from the news, how pathetic  
is that!

DETECTIVE GALLAGHER  
That's how misinformation spreads,  
David, and we start believing it so  
much that we don't believe anything  
else, even the police.

He turns away, smiles.

DETECTIVE GALLAGHER (cont'd)  
 But I'm sure you knew that, didn't  
 you?

INT. ST LOUIS POLICE DEPT/GALLAGHER'S DESK - DAY

She goes to her desk, turns everything on. David passes behind her, looks at her, breathes hard, blood boiling. She minds her business. He looks on at his surroundings and takes off.

EXT. ST LOUIS POLICE DEPT - DAY

He screams the moment he marches out, crashes on the curb. Sarah is behind him, comforts him. Police and detectives rush over and hover over them. Gladstone emerges.

GLADSTONE  
 Leave them alone! They're fine!

She breaks up the crowd of officers.

GLADSTONE (cont'd)  
 They're with me!

Sarah looks up at her.

GLADSTONE (cont'd)  
 Raymond Parker, nine-year-old, found  
 south of Fulton.

SARAH  
 Is he...?

GLADSTONE  
 (nods)  
 He was on the flight.

DAVID  
 He's the first one.

He stands, turns to them, drudges off. Gladstone gets her attention.

GLADSTONE  
 Earlier I saw this.

Shows Sarah her cell phone. It's a headline showing two UFO encounters near Chicago and New York. Sarah looks at her, frowns. A sedan squeals out of the nearest parking lot, gets their attention. The sedan races out.

EXT. RITZ-CARLTON HOTEL - DAY

Sarah listens on her phone to Gallagher.

DETECTIVE GALLAGHER (V.O.)  
Her information checks out, whoever she's working with. Nine-year-old boy found with the clothes he had on at the time he went on your flight.

(beat)  
M.E. says his lungs collapsed as if he had been under water. I'm checking the sex offender registry first. I'll keep you posted.

INT. RITZ-CARLTON HOTEL/HALLWAY - DAY

She goes down a hall, sees a window ahead, makes a left down a connecting hall. Glances down at her phone, stops at a room with a closed door. Knocks.

INT. RITZ-CARLTON HOTEL/GLADSTONE'S ROOM - DAY

Sarah sits at the edge of the mattress.

GLADSTONE  
I never left. I hired a P.I., and let me tell you, we're making a lot more progress.

Gladstone stands, arms crossed.

SARAH  
There's no way I can afford one of those.

GLADSTONE  
This could lead to a trail and I don't want to be the last one to know about it.

Sarah digs in her bag, pulls out her flight ticket, hands it over.

GLADSTONE (cont'd)  
You're leaving?

Sarah keeps her head down.

GLADSTONE (cont'd)  
What about David?

Sarah shrugs.

GLADSTONE (cont'd)  
You called that lady again when we  
got here, didn't you?

SARAH  
I spoke with the detective, yes.

GLADSTONE  
You trust her?

SARAH  
She's doing her job.

GLADSTONE  
Really?

Sarah looks away, takes a breath.

GLADSTONE (cont'd)  
You don't trust her anymore than I  
do, otherwise why would you leave?

SARAH  
My mom is in Chicago and she knows  
now.

GLADSTONE  
Tell her you're leaving?

SARAH  
No.

GLADSTONE  
Maybe she wants you to stay. Maybe  
she still has hope.

Sarah glares over.

INT. RITZ-CARLTON HOTEL/HALLWAY - DAY

Sarah stops at another door, knocks. No initial response.  
Sarah knocks again. The door barges open. David stumbles  
back with a drink in-hand. They exchange eye contact. David  
stumbles around, walks back in his room.

INT. RITZ-CARLTON HOTEL/DAVID'S ROOM - DAY

He puts his drink on the mattress, packs his belongings  
scattered across the floor.

DAVID  
What the hell do you want?

SARAH  
I just came to check on you.

DAVID  
Well, you checked, now leave.

Sarah stands and watches him.

SARAH  
I don't want to tell you what to do  
but--

DAVID  
Then don't!

He looks back over his shoulder at her, reaches for his drink, takes a sip, eyes on her the whole time. He puts the drink back on the bed, returns to the floor.

DAVID (cont'd)  
Whatever you got to say, say it.

SARAH  
I know the police are being slow but  
please don't leave.

DAVID  
Anything else?

SARAH  
We need to talk more about--

DAVID  
We need to talk, we need to talk, we  
need to talk. We always talk! Don't  
you have anything new!?

SARAH  
No.

She backs away and turns at the door.

EXT. RITZ-CARLTON HOTEL - DAY

Sarah sits in front, watches an Uber pull up. A mother quickly gets out of the rear passenger side, pulls her ten-year-old daughter out, carries her inside.

Sarah goes to her bag, searches, pulls out a photo of Brandy and her ticket to Chicago. She gazes at them.

INT. ST LOUIS POLICE DEPT/INTERROGATION - DAY

Gallagher questions the Delta flight captain.

CAPTAIN

The skies were active that night.  
Some of the most violent lightning  
I've seen in a while.

DETECTIVE GALLAGHER

What about the one that hit the  
plane?

CAPTAIN

A direct hit. We got lucky on that  
one. Systems were only down for a  
moment and none of the passengers  
were hurt.

DETECTIVE GALLAGHER

But wasn't there more than just  
lightning out there?

CAPTAIN

What do you mean?

DETECTIVE GALLAGHER

Several passengers reported seeing  
unusual lights from an aircraft.

CAPTAIN

It's possible. We were over Offutt  
Air Force Base, Fort Riley, Fort  
Dodge, Whiteman--

DETECTIVE GALLAGHER

But those F-16's couldn't confirm  
anything.

CAPTAIN

Then you would have to talk to them.  
I can only confirm the storm.

DETECTIVE GALLAGHER

You believe it was that and nothing  
more?

CAPTAIN

Yes.

DETECTIVE GALLAGHER

What about the kids?



CAPTAIN

A tragedy. I pray they're found and safely returned.

DETECTIVE GALLAGHER

How do you account for their disappearance?

CAPTAIN

I can't.

DETECTIVE GALLAGHER

So you have no idea how they vanished in mid-air?

CAPTAIN

No, I don't.

DETECTIVE GALLAGHER

What do you think happened?

The captain looks away, considers for a moment, looks back at her.

CAPTAIN

I'm sorry, I can't speculate.

INT. ST LOUIS POLICE DEPT/GALLAGHER'S DESK - DAY

Gallagher crashes back in her chair, exhausted, frustrated. She glares at surveillance video from the Delta flight paused on her computer screen. Another detective approaches.

DETECTIVE

Gallagher!

She looks back.

DETECTIVE (cont'd)

Check this out.

He shows her his cell phone. It's news footage. The big headline "Missing Children". She reads off it.

DETECTIVE GALLAGHER

Plane encountered storm at time of incident?

She rises, turns to him.

DETECTIVE GALLAGHER (cont'd)

Let's go in the lounge room.

INT. ST LOUIS POLICE DEPT/LOUNGE ROOM - DAY

A big-screen TV anchored high switches on. Same news footage, same headline, no sound. Gallagher watches with the detective by her side. Others join them. She reads again.

DETECTIVE GALLAGHER  
Flight from Seattle to San Francisco,  
forced to stop in Portland. Thirty-  
two kids, all gone.

DETECTIVE  
The FAA And TSA is on it.

She turns to him, gives him a look of no confidence, walks out.

DETECTIVE (cont'd)  
What, you thinking these are  
connected?

She ignores him, keeps walking.

INT. ST LOUIS AIRPORT - NIGHT

Parents look at a bulletin board of missing children photos. Sarah watches from a distance. David gets her attention from behind.

DAVID  
What is it?

SARAH  
Thank God you're still here.

DAVID  
Well, not for long. What is it?

SARAH  
Did you hear about that flight that  
got diverted?

DAVID  
Yeah, so what?

SARAH  
"So what?" Let me rephrase, did you  
hear the whole story?

DAVID  
If you called to quote me what's in  
the news, I got better things to do.

He turns to walk away but she grabs him, pulls him over to the closest seats.

SARAH  
They went missing the moment the plane hit a storm.

DAVID  
Coincidence.

She's speechless. He laughs in her face, walks away.

SARAH  
There's more to this, I know it!

DAVID  
No, there isn't!

He walks out.

INT. RITZ-CARLTON HOTEL/LIQUOR BAR - NIGHT

Sarah sits at a table, listens on her cell phone, looks out at the people in the room.

SARAH'S MOTHER (V.O.)  
You should stay there. Don't worry about me.

SARAH  
I need to be in Chicago.

SARAH'S MOTHER (V.O.)  
What are you talking about? No, no, no, no.

SARAH  
I do, I need to be with you.

SARAH'S MOTHER (V.O.)  
You need to be there when she's found. I won't except anything else.

SARAH  
So you would stay if you were here?

SARAH'S MOTHER (V.O.)  
Yes, what kind of question is that!?

SARAH  
I think you have more faith than I do.

SARAH'S MOTHER (V.O.)  
 You're a good mother. You know Brandy  
 inside-out and you know she wants to  
 live.

SARAH  
 Mom, please.

SARAH'S MOTHER (V.O.)  
 Stay there. I'll call in two weeks. I  
 love you.

The line disconnects.

EXT. DOWNTOWN ST LOUIS SKYLINE - DAY

Dawn casts downtown in shadow.

EXT. ST LOUIS AIRPORT - DAY

Sunlight reflects off the modern infrastructure.

INT. ST LOUIS AIRPORT - DAY

The space isn't as busy. Sarah rolls in, luggage in-hand. A  
 moment later, she sits, pulls out Brandy's photo and her  
 ticket. Gazes.

GLADSTONE  
 Don't go.

Sarah looks up.

GLADSTONE (cont'd)  
 Don't go.

SARAH  
 I need to. It's just too much.

GLADSTONE  
 She's not done. She wants you to stay  
 and fight. She wants you to believe--

SARAH  
 Annie...

Gladstone sits beside her.

GLADSTONE  
 Joshua is out there fighting for his  
 life and so is Brandy.

Sarah keeps her head down.

GLADSTONE (cont'd)  
She is crying out for you.

Sarah rises, grips her luggage.

GLADSTONE (cont'd)  
You get on that plane, you'll regret  
it for the rest of your life.

Sarah freezes, they glare at each other. Sarah marches on  
with her luggage.

EXT. ST LOUIS AIRPORT/RUNWAY - DAY

A United Airlines plane soars into the sky.

INT. ST LOUIS POLICE DEPT/GALLAGHER'S DESK - DAY

She listens to another investigator on her desk phone, takes  
notes.

INVESTIGATOR (V.O.)  
Four children found alone, four miles  
east of Great Bend, Kansas, age range  
four to twelve, they've been ID'd as  
passengers.

DETECTIVE GALLAGHER  
All right, thanks.

She hangs it up, shuts down her computer, rips off the note  
she wrote, rushes out.

INT. RITZ-CARLTON HOTEL/HALLWAY - DAY

Gladstone knocks on a door, David storms out with luggage.

GLADSTONE  
Don't even think about it.

He locks the door.

GLADSTONE (cont'd)  
You can't go now!

He moves down the hall quickly.

DAVID  
I'm done with this.

GLADSTONE  
What if they find him alive?

DAVID  
They won't.

GLADSTONE  
My P.I. just called and told me she  
has a lead.

DAVID  
Is that right?

GLADSTONE  
Yes! Somewhere out in Great Bend.

He gets to an elevator, smashes the button, the doors open immediately.

GLADSTONE (cont'd)  
We're getting closer. We just need to  
be patient.

The doors close on their face-to-face.

EXT. UNITED PLANE - DAY

The plane, under an afternoon sun, flies stable over clouds.

INT. UNITED PLANE - DAY

Sarah sits alone in a window seat, being served her meal by a flight attendant.

SARAH  
Thank you.

The attendant leaves her. Sarah looks out her window, searches, sees only clouds and sun, starts to eat and drink. Moments later, she emerges from the lavatory, goes back to her seat. Children rush by her. She watches them.

INT. UNITED PLANE/PLAY PEN - DAY

Sarah takes a seat with other parents. Children scream, yell, shout, and run around. Sarah watches with a smile.

INT. KANSAS HOSPITAL - DAY

Gallagher stands at a distance from a crowd of standing, anxious parents in the trauma center. Private Investigator KATHERINE PETERSON, twenties, fitted in a suit, eager to stay ahead, joins Gallagher with notes in-hand.

PETERSON

One boy, three girls, no older than twelve, and the only thing they remember is falling asleep on the Delta flight.

Peterson shakes her hand.

PETERSON (cont'd)

Katherine, Private Investigator. Nice to meet you, Jane.

DETECTIVE GALLAGHER

That's detective, if you don't mind, from the--

PETERSON

St Louis Police. I hear you guys are on top of this. Good thing too. The more, the better.

DETECTIVE GALLAGHER

You're not going to give me any jurisdictional--

One of the parents cries out and collapses, hugs her four-year-old daughter.

PETERSON

Wow, it's about time.

Checks her notes.

PETERSON (cont'd)

And, yes, you interviewed the mom.

Peterson reads further.

PETERSON (cont'd)

Although, doesn't look like she had too much to offer.

DETECTIVE GALLAGHER

They know more than they're telling us.

PETERSON

You want them to second-guess themselves under the lights? Is that what this is about?

Gallagher stares at her.

PETERSON (cont'd)

I didn't have any lunch. I'll be in the cafe.

Gallagher watches, bitter, hands on her hips.

EXT. CHICAGO SUBURB - DAY

An inconspicuous neighborhood that's been here for years.

EXT. JANET'S HOUSE - DAY

A car pulls up to the curb, parks in front of a house decorated with flowers, and complete with front yard shrubs divided by a walkway.

Sarah emerges from the car, closes the door, uses the walkway, approaches the front door, rings the bell. She looks out at the suburb, very tranquil. Rings the door bell again. The door opens. JANET, sixties, flower on her ear, in a buttoned shirt with rolled sleeves, looks at her daughter with disappointment.

SARAH

Mom.

Janet turns away quietly. Sarah's smile turns into confusion.

INT. JANET'S HOUSE/LIVING ROOM - DAY

The two stand in the living room, face each other from a distance.

JANET

I never asked you to come. You should still be there, looking.

SARAH

It was getting too hard.

JANET

I never knew you to be a quitter. Didn't raise you like that.



SARAH

You raised me to be practical and realistic.

JANET

A lot of damn good it did. You never listen. So stubborn.

SARAH

Who do you think I get it from?

JANET

Not me. Must be your father.

SARAH

Are you going to bite my head off all night?

JANET

God, I was so naive to think you would stay. What was I thinking!?

INT. JANET'S HOUSE/KITCHEN - DAY

Janet goes in the kitchen, fills a cup with water, takes a drink.

SARAH

I haven't seen you in a long time.

JANET

I didn't know whether your flight had been cancelled or if the plane turned around or what.

SARAH

I know. I'm sorry.

JANET

I never heard from you.

She takes another drink.

JANET (cont'd)

Well, you probably want to catch up on sleep.

SARAH

Yes, it would be nice.

Janet dumps the drink.

INT. JANET'S HOUSE/KITCHEN TO LIVING ROOM - DAY

Janet passes her.

JANET  
You remember where the room is?

SARAH  
Of course.

JANET  
Dan called, by the way.

SARAH  
What?

Janet turns to face her.

JANET  
Yeah, several times.

SARAH  
When?

JANET  
Why are you ignoring him?

SARAH  
Why?

JANET  
Yes.

SARAH  
You know why.

JANET  
He's Brandy's father. Call him.

Janet turns and walks away down a hall.

JANET (O.S.)  
He's starting to annoy me.

INT. KANSAS HOSPITAL - NIGHT

Peterson looks at the sleeping children through glass.

PETERSON  
Found in the middle of nowhere. No  
signs of physical trauma. In fact,  
they were calm when they were picked  
up.

Glances over at Gallagher.

PETERSON (cont'd)  
Wearing the same clothes as they were  
when they disappeared.

She looks back at the children.

PETERSON (cont'd)  
It could come back to them.

She turns and faces Gallagher.

PETERSON (cont'd)  
Maybe you're right, maybe there is  
more to this and we're just not  
digging hard enough.

They look each other in the eyes.

PETERSON (cont'd)  
Come with me tomorrow.

Gallagher looks away.

PETERSON (cont'd)  
Fine, there's still a chance we could  
be wasting our time but at least  
we'll know.

Gallagher considers, then turns and walks in the opposite  
direction.

INT. JANET'S HOUSE/SARAH'S BEDROOM - NIGHT

As soon as she finishes breaking down her luggage, Sarah  
falls on her old bed, looks up at the ceiling. She quickly  
sits up.

INT. JANET'S HOUSE/LIVING ROOM - NIGHT

She watches TV with all lights out. A sitcom. She munches on  
popcorn, laughs, reaches for a glass of wine with the bottle  
next to it, takes a sip. She rubs her eyes.

Time passes.

She plays with the remote, drinks wine, struggles to stay  
upright, her eyes get heavy. The TV blurs.

## DREAM

The plane hurls through clouds at night, a powerful beam of light envelopes it, surges through the cockpit, fuselage, Sarah grips Brandy, struggles to hold her and the seats. Everything freezes. The beam of light illuminates everything in coach. Passengers react in terror.

## BACK TO SCENE

Sarah wakes with her head on the couch's arm, sits up slowly, holds onto the popcorn, grips her neck in pain. The wine glass and bottle still on the coffee table, The TV still on.

## EXT. JANET'S HOUSE/BACKYARD - DAY

Sarah sits on a step, looks out at freshly-cut grass and a gazebo. She looks down on her cell phone. She's ready to dial Daniel's number. She takes a deep breath, puts the phone up to her ear, winces in pain, hangs up, lets her arm drop, wipes her face, rises to her feet.

## EXT. KANSAS WHEAT FIELD - DAY

Gallagher walks alone through a field that seems to stretch for miles, stops, checks her wrist watch, looks behind her, nothing but yellow tape. She turns back forward, moves on.

## INT. KANSAS HOSPITAL - DAY

Peterson stands outside a room with notes in-hand, watches a six-year-old boy in hypnotherapy with a psychiatrist and a sketch artist. The session videotaped. The boy's mother nearby. Peterson casually moves to another room, sees an eleven-year-old girl, same setup. Then onto a third room, Peterson sees a twelve-year-old girl, same setup.

## EXT. KANSAS WHEAT FIELD - DAY

Gallagher presses on, moves around trees, goes out in the open, stops. She looks out, breathes heavy, her face glistens with sweat. She take a few steps. Birds fly away from distant trees ahead of her. She notices them.

## INT. KANSAS HOSPITAL/EXAM ROOM (ONE) - DAY

The twelve-year-old recalls information to her psychiatrist.

TWELVE-YEAR-OLD GIRL  
The tall men is letting my hands go.  
I'm going to the light.

PSYCHIATRIST (ONE)  
Are you saying men or man?

TWELVE-YEAR-OLD GIRL  
There's six.

PSYCHIATRIST (ONE)  
Keep going.

TWELVE-YEAR-OLD GIRL  
It's getting bigger and bigger. It  
looks like the sun.

PSYCHIATRIST (ONE)  
Is it blinding you?

TWELVE-YEAR-OLD GIRL  
No. I'm going to it faster and faster  
and faster. I'm running. I'm  
launching into outer space.

INT. KANSAS HOSPITAL/EXAM ROOM (TWO) - DAY

The eleven-year-old girl does the same with her  
psychiatrist.

ELEVEN-YEAR-OLD GIRL  
A nice lady is putting her hand on my  
head. I see vibrations.

PSYCHIATRIST (TWO)  
When you say a nice lady, is she  
human?

ELEVEN-YEAR-OLD GIRL  
No.

Her mother and psychiatrist glance at each other.

PSYCHIATRIST (TWO)  
What's happening now?

ELEVEN-YEAR-OLD GIRL  
I see earth.

INT. KANSAS HOSPITAL/EXAM ROOM (THREE) - DAY

A six-year-old boy faces his psychiatrist.

SIX-YEAR-OLD BOY  
 There's eight of them.  
 (sobs)  
 They're all just staring at me. I  
 don't know what to do.

PSYCHIATRIST (THREE)  
 How tall are they?

SIX-YEAR-OLD BOY  
 Twelve feet.

PSYCHIATRIST (THREE)  
 What do their faces look like?

SIX-YEAR-OLD BOY  
 I don't know.

PSYCHIATRIST (THREE)  
 Can you describe them?

SIX-YEAR-OLD BOY  
 They're ancient. They look like  
 kings. Millions of years old.

PSYCHIATRIST (THREE)  
 What are you doing now?

SIX-YEAR-OLD BOY  
 I'm walking. I see a mouth in the  
 ground.

INTERCUT BOY AND GIRLS.

TWELVE-YEAR-OLD GIRL  
 I'm flying and passing the moon and  
 all the planets. I'm flying around  
 the sun. There's so many stars.

ELEVEN-YEAR-OLD GIRL  
 All the cars on the ground are gone.  
 Now they're in the sky. The buildings  
 are in the sky. The ground is full of  
 grass, trees, lakes, oceans.

SIX-YEAR-OLD BOY  
 I can't run away. Something has my  
 feet. I'm falling. Something is  
 pulling on me. The mouth is getting  
 closer.

## ELEVEN-YEAR-OLD GIRL

The air is green. People are leaving on space ships. They're going away from earth.

## TWELVE-YEAR-OLD GIRL

I'm passing the galaxies. There's a light in front of me. It's spreading all around. I can't see anything else.

## SIX-YEAR-OLD BOY

The mouth is swallowing me. I'm reaching out to the tall people. They're just staring.

## ELEVEN-YEAR-OLD GIRL

Meteors are hitting earth. The people are gone. The buildings are gone.

## TWELVE-YEAR-OLD GIRL

The light is wrapped around me. I'm turning around. Millions of stars and galaxies in the distance.

## SIX-YEAR-OLD BOY

I'm under water. I can't swim!

## EXT. KANSAS WHEAT FIELD - DAY

Gallagher looks high at the trees, then down at the wheat. She kneels, looks closer. There appears to be a perimeter. Some wheat is normal, other wheat ahead of her is bent flat. She gets upright, steps forward onto the flattened wheat, winces, feels a heavy energy, stumbles back. She puts her hands on her knees, still winces.

## EXT. CHICAGO GROCERY MARKET - DAY

Sarah pushes a cart full of groceries out to the parking lot.

## EXT. CHICAGO MARKET/SARAH'S CAR - DAY

She pulls up to her car, puts groceries inside. A loud EXPLOSION gets her attention. She freezes, looks up, as do several other shoppers. She watches a meteor shower fall towards earth. She looks on, amazed.

INT. KANSAS HOSPITAL - DAY

Peterson hugs the six-year-old boy, then shakes his mom's hand and others as they leave. Gallagher marches toward her. Peterson turns around.

PETERSON  
Hey, where have you been?

Gallagher shoves her against a wall.

DETECTIVE GALLAGHER  
You sandbag me like that again, I'll have your badge and your license! I don't care who you're working for!

PETERSON  
And I'll have yours just for that.

Gallagher hesitates, locks eye contact, boils with hatred, then withdraws, storms off.

INT. KANSAS HOSPITAL/HALLWAY - DAY

Gallagher turns a corner, stops, grips a counter, grips her forehead with her other hand, winces.

INT. RITZ-CARLTON HOTEL/LIQUOR BAR - NIGHT

Gladstone watches the TV with no sound, enthralled by news footage. The headline says it all. Twelve children found near Cedar Rapids, IA, following meteor shower. Her cell phone rings. She pulls it out, answers.

GLADSTONE  
Hello?

She listens.

GLADSTONE (cont'd)  
Yeah, I'm watching.

She quickly heads toward the entrance.

GLADSTONE (cont'd)  
Oh my God, I know her.

INT. JANET'S HOUSE/KITCHEN - NIGHT

Sarah puts groceries away while her mother watches TV.



INT. JANET'S HOUSE/LIVING ROOM - NIGHT

Janet sits on the couch, watches the same coverage as Gladstone.

JANET

My God.

Sarah keeps going in the kitchen.

SARAH

Are you going to help me with these?

INTERCUT SARAH AND JANET.

JANET

Did you see what happened?

(looks off)

Sarah!

Sarah turns and looks at the TV, glances at Janet.

SARAH

I could use a hand here.

JANET

You don't think she fell in that meteor?

SARAH

Why should I?

JANET

Are you going to take that chance?

SARAH

Yes, I am.

Sarah keeps putting groceries away. Janet rises, goes into the kitchen.

JANET

What if you're wrong this time?

SARAH

I'm not.

JANET

But what if you are?

Sarah stops for a moment.

JANET (cont'd)  
Look at me.

SARAH  
Don't ask me--

JANET  
I said look at me, damn it!

Sarah looks back over her shoulder.

JANET (cont'd)  
What if you're wrong?

She passes by her mom quickly, heads toward the backyard.

JANET (cont'd)  
That could be your daughter!

EXT. JANET'S HOUSE/BACKYARD - NIGHT

Sarah barges outside, paces on the grass.

INT. DAVID'S HOME OFFICE - NIGHT

He works on his computer with the TV on in the background. He stops for a moment, glances at the TV muted with no sound, sees the coverage of the twelve children found in Iowa, goes back to work.

INT. JANET'S HOUSE/SARAH'S BEDROOM - NIGHT

Sarah sleeps soundly. Her cell phone rings. She switches a light on, answers it.

SARAH  
Hello?

Sarah quickly sits up.

SARAH (cont'd)  
Yes.

She listens. Her eyes begin to race, her breathing quickens. She drops the phone on the bed, races out of the room, a door slams.

INT. KANSAS HOSPITAL - NIGHT

Peterson looks through sketch artist drawings quickly, then turns to her phone, dials, it's busy.

INT. KANSAS HOSPITAL/CORRIDORS - NIGHT

She searches, stops.

INT. KANSAS HOSPITAL/WAITING ROOM - NIGHT

Peterson opens the door, still gets a busy signal on her phone, peeks around a corner, finds Gallagher on her phone talking. Peterson turns back.

EXT. ST LOUIS AIRPORT - DAY

Gladstone rushes up stairs and boards a plane.

EXT. IOWA HOSPITAL/HELIPAD - DAY

A police helicopter lands. Gallagher emerges, welcomed by hospital staff.

INT. IOWA HOSPITAL/BRANDY'S ROOM - DAY

She lies unconscious. Nurses work around her.

INT. IOWA HOSPITAL/HALLWAY - DAY

Commotion builds, officers gather quickly, Sarah fights to get through them.

INT. IOWA HOSPITAL/BRANDY'S ROOM - DAY

She makes it to the doorway, sees her daughter, breaks down in tears, rushes to Brandy's side, cradles her little girl's face, touches her forehead with her own. Gallagher breaks up the group of officers.

DETECTIVE GALLAGHER

She's okay, she's okay.

The officers withdraw. Then Gladstone slips past Gallagher, goes to Sarah's side, gently touches her. The nurses move out.

INT. IOWA HOSPITAL/HALLWAY - DAY

Gallagher barges through a door with a bottle of water, quickly pulls out medication, swallows pills, then water. Stands there a moment.

PETERSON

Pain?

Gallagher turns, nods.

PETERSON (cont'd)

That EMF in Kansas was stronger than you thought.

Gallagher quickly approaches.

DETECTIVE GALLAGHER

If you're going to follow me, you're coming with me this time.

Gallagher stops in her face just as Peterson is ready to retort.

DETECTIVE GALLAGHER (cont'd)

Don't make me pull your arm.

Gallagher passes through another door. Peterson is left speechless.

INT. PATROL CAR - DAY

Gallagher and Peterson sit together with a scientist in front. An officer drives. The car moves fast over uneven road.

DETECTIVE GALLAGHER

It's coming up soon.

They get a look out their windows.

EXT. DIRT ROAD - DAY

Hundreds of feet away, a massive meteorite is buried in the earth.

INT. PATROL CAR - DAY

Inside the car, Gallagher looks out.

DETECTIVE GALLAGHER  
Make a left here.

The driver turns the steering wheel.

EXT. DIRT ROAD - DAY

The car makes a sudden stop. Gallagher, Peterson, and the scientist emerge.

EXT. IOWA WEED FIELD - DAY

They approach yellow tape, the scientist is the closest, reads off an EMF meter. Gallagher catches up.

SCIENTIST  
Back up! Back up!

All three go back one step at a time. They keep going. The scientist stops, twenty feet away from the tape.

SCIENTIST (cont'd)  
Okay, we're good.

EXT. IOWA WEED FIELD/EMF PERIMETER - DAY

Peterson and Gallagher, now with the meteorite behind them and the scientist several feet in front, stay far from the yellow tape.

PETERSON  
I've never seen anything like this.

DETECTIVE GALLAGHER  
You're not the only one. There's got to be at least two of them.

PETERSON  
You said the kids were found on the ground?

DETECTIVE GALLAGHER  
Like they fell out of the sky.

PETERSON  
How is that possible?

DETECTIVE GALLAGHER  
Just like those kids in Kansas.

PETERSON  
Speaking of which. Did you know one  
of them had autism?

Gallagher shakes her head.

PETERSON (cont'd)  
Yeah, the boy. Autistic since birth,  
then he disappears on that plane, and  
now...

DETECTIVE GALLAGHER  
What's his name?

PETERSON  
Miles Lancaster. He acted as if he  
never had it. You should have seen  
him with his mom.

Peterson puts a finger in her ear.

PETERSON (cont'd)  
This ringing. Excuse me.

INT. IOWA HOSPITAL/LADY'S ROOM - NIGHT

Peterson vomits in a stall.

INT. IOWA HOSPITAL/BRANDY'S ROOM - NIGHT

She remains unconscious. Sarah still with her. Gladstone  
comes in with a meal, puts it on a stand next to Sarah, who  
ignores it.

GLADSTONE  
You need to eat.

No response from Sarah. Gladstone puts the meal aside, sits  
in a chair, shows Sarah her cell phone.

GLADSTONE (cont'd)  
Take a look.

Her phone shows more news footage, a flight passenger being  
interviewed at a terminal, cries, with the headline  
"Children Vanished"

GLADSTONE (cont'd)  
It's happening again. Children  
disappeared during a flight. This was  
on Southwest.

Sarah keeps ignoring her, keeps her eyes on Brandy.

GLADSTONE (cont'd)  
And look here.

Shows her phone to Sarah again, shows a US map with reference points.

GLADSTONE (cont'd)  
Sightings in Washington, Maine,  
Texas, Georgia, and Mississippi.

Sarah rises, passes her, goes out.

GLADSTONE (cont'd)  
This is verified by the Navy, Sarah!

INT. IOWA HOSPITAL/LOUNGE ROOM - NIGHT

Gallagher sits, looks at sketch artist renderings. A boy is swallowed by a monstrous mouth in the ground, he reaches out desperately, tall man-like figures in medieval shields stand and watch.

A girl watches the world rotate and transform in geography and civilization, even leaving the earth behind in an army of space ships.

Other renderings show a girl leaving earth behind, flies through outer space at supersonic speeds past stars and galaxies. Gallagher hears someone getting closer, it's Peterson.

PETERSON  
Intriguing, aren't they?

Gallagher nods, holds the sketches of the boy up high.

DETECTIVE GALLAGHER  
This is him?

Peterson joins her.

DETECTIVE GALLAGHER (cont'd)  
His name is Lancaster?

PETERSON  
Yes, Miles.

Peterson searches her files, hands her documents.

PETERSON (cont'd)  
His psychiatrist transcripts.

Gallagher's phone rings.

DETECTIVE GALLAGHER  
You have his number?

PETERSON  
Yes.

Gallagher answers her cell phone.

DETECTIVE GALLAGHER  
Detective Gallagher.

Peterson puts the renderings back in order.

DETECTIVE GALLAGHER (cont'd)  
What? When?

Peterson stops to look at her.

DETECTIVE GALLAGHER (cont'd)  
I'll be right there.

Hangs up her phone.

DETECTIVE GALLAGHER (cont'd)  
They found something near the  
meteorite.

PETERSON  
I'm staying here.

DETECTIVE GALLAGHER  
You sure?

PETERSON  
(nods)  
I have to confer with my client.

Gallagher turns away.

INT. IOWA HOSPITAL/HALLWAY - NIGHT

Peterson approaches Brandy's room, stops, looks in.

INT. IOWA HOSPITAL/BRANDY'S ROOM - NIGHT

Sarah sleep next to her daughter, the meal Gladstone left nearby. Peterson quietly closes the door.



EXT. IOWA WEED FIELDS - NIGHT

A police car pulls in, Gallagher steps out.

DETECTIVE GALLAGHER  
(calls out)  
Sheriff?

SHERIFF  
You the detective?

Gallagher joins him.

DETECTIVE GALLAGHER  
Where is it?

SHERIFF  
Other side of the hill.

She sees several deputies scattered in the fields up ahead.

DETECTIVE GALLAGHER  
Your men shouldn't be out there.

SHERIFF  
Radiation is gone.

DETECTIVE GALLAGHER  
It doesn't just disappear. These men  
have to be quarantined.

SHERIFF  
How do you think they found it?

Gallagher is confused.

SHERIFF (cont'd)  
That scientist came out twenty  
minutes ago and didn't read anything.  
Whatever it was, it's gone.

EXT. IOWA WEED FIELDS/HILLSIDE - NIGHT

They race down a hill, through trees, stop at a stream of  
water, flashlights on.

SHERIFF  
Over there!

Gallagher searches.

SHERIFF (cont'd)  
You see it?  
(MORE)

## SHERIFF (cont'd)

Gallagher freezes, shocked.

INT. IOWA HOSPITAL - DAY

Nurses fill the halls, some speed-walking, others run.

INT. IOWA HOSPITAL/BRANDY'S ROOM - DAY

A team of nurses work together. Brandy remains unconscious.

INT. IOWA HOSPITAL/LADY'S ROOM STALL - DAY

Peterson on her knees, her face over the rim of a toilet, slowly raises her head, breathes hard, leans and rests against a wall.

INT. IOWA HOSPITAL/WAITING ROOM - DAY

There's an overflow of visitors, all chairs occupied, others stand. Sarah among them, sits, talks on her phone.

SARAH

She's in a coma. They all are. They won't let me see her.

JANET (V.O.)

Looks like more kids are disappearing too. Saw it on the news.

SARAH

Mom...

JANET (V.O.)

You need to pay attention, honey. This isn't a coincidence anymore.

SARAH

What do you want me to do?

JANET (V.O.)

Ask questions.

SARAH

I have been and they don't know anymore than you and I.

JANET (V.O.)

What happened in Montana, huh? And Oregon and Kansas? You need to find out.

SARAH

I'm not going on a wild goose chase.

Gladstone steps forward, waits.

JANET (V.O.)

I know that! The police can do that! I meant ask them specific questions. They're not going to tell you everything.

SARAH

I got to go, mom.

JANET (V.O.)

Don't be afraid. That's how they stop you. They rule by fear!

SARAH

Okay, mom, love you, bye.

Sarah hangs up.

GLADSTONE

There's some people I'd like you to meet.

INT. IOWA HOSPITAL/STAIRS - DAY

Gladstone is the first through a door, escorts Sarah down a flight of stairs. Four parents wait.

GLADSTONE

Fellas, this is Sarah.

(turns to Sarah)

They were all on the same flight as us when their kids disappeared.

PARENT (ONE)

I saw it.

PARENT (TWO)

Me too.

PARENT (THREE)

Same here.

PARENT (FOUR)  
Absolutely.

PARENT (TWO)  
My daughter was on my lap when the turbulence hit, then nothing.

PARENT (FOUR)  
My son was sleeping.

PARENT (THREE)  
My little girl was listening to music. She couldn't sleep.

PARENT (ONE)  
She was in the lavatory, peeing all night.

PARENT (THREE)  
It looked like two rectangles outside.

PARENT (TWO)  
Five or six rotating oval lights.

PARENT (ONE)  
It kept changing shapes, ovals to rectangles to squares.

PARENT (FOUR)  
It rotated faster and faster, then it was gone, and so was my son.

INT. IOWA HOSPITAL/HALLWAY - DAY

Sarah escorts Gladstone back through the door this time, moves away ten feet. Gladstone stands still, watches. Both are silent. Sarah sheds a tear. Gladstone approaches from behind. Sarah spins around quickly.

SARAH  
Don't ever do that to me again.

GLADSTONE  
Now wait a minute!

Sarah moves down the hall quickly.

DANIEL (O.S.)  
Sarah! Sarah!

Sarah stops, looks back.

SARAH

Daniel.

Daniel stands with flowers in his hand. Both are speechless. Then an earthquake hits. Daniel rushes to Sarah, opens a random door with doctors and nurses inside. Gladstone opens the door to the stairs.

INT. IOWA HOSPITAL/WAITING ROOM - DAY

Everybody tries holding onto something, some fall.

INT. IOWA HOSPITAL/BRANDY'S ROOM - DAY

The nurses do the same.

INT. MEDICAL EXAMINER'S OFFICE - DAY

Gallagher stands in a doorway. The quake subsides. She slowly lets go.

INT. EXAM ROOM - DAY

Gallagher comes in.

DETECTIVE GALLAGHER

Hey, you wanted to see me?

The ME works on a body.

MEDICAL EXAMINER

Yeah. When did you find this?

DETECTIVE GALLAGHER

Last night.

MEDICAL EXAMINER

Wow.

DETECTIVE GALLAGHER

"Wow," what?

MEDICAL EXAMINER

This isn't an animal. It died from air pressure, not water, and not radiation.

DETECTIVE GALLAGHER

You mean oxygen?

MEDICAL EXAMINER  
Something crushed it to death. I'll  
need to do further analysis.

INT. IOWA HOSPITAL - DAY

Daniel confronts Sarah.

DANIEL  
You need to return my calls. I  
thought she was dead!

Sarah keeps her distance, doesn't respond, looks away.

DANIEL (cont'd)  
I called the airports, TSA, FAA,  
NTSB, police in Denver, Chicago, and  
St Louis! I got stonewalled  
everywhere! No one would answer the  
simplest of questions.

He glances at a nurse walking by.

DANIEL (cont'd)  
Then I talked to a detective who's  
apparently in charge. She didn't give  
me shit.

Sarah rushes away, he follows.

DANIEL (cont'd)  
Sarah!

He stays behind her, matches her step-for-step.

INT. IOWA HOSPITAL/LADY'S ROOM - DAY

He stays with her, doesn't hesitate to go in, stops outside  
a stall that Sarah hides in.

DANIEL  
I had no choice but to call your mom,  
I'm sure you heard. Wow! The most  
pointless small-talk I've...Why isn't  
she in a home yet? God!

A toilet flushes in the next stall. A woman comes out to  
wash her hands. Daniel moves out of the way, waits for the  
woman to leave.

DANIEL (cont'd)  
Listen, I know you don't trust me but  
I wouldn't be here if I didn't care.  
So please don't shut me out. Let me  
be there for her. I am her father.

He wanders.

DANIEL (cont'd)  
Did you hear me? Can you acknowledge  
the fact that I am her biological  
father?

No response.

DANIEL (cont'd)  
Say something?

He goes up against the stall.

DANIEL (cont'd)  
Say something! How can I tell if  
you're listening or ignoring me!?

He breaks the lock on the door, swings it open, faces her.

DANIEL (cont'd)  
I'm her father.

He walks out.

INT. IOWA HOSPITAL/SARAH'S STALL - DAY

Sarah stands, shocked and terrified.

EXT. CHARTER PLANE - DAY

The plane flies and makes a wide turn away from the sun.

INT. CHARTER PLANE - DAY

Gallagher sits at a window seat, has the official ME report  
in her lap, which covers photos of the body discovered in  
Iowa, and sketch artist drawings of the boy being swallowed  
by the mouth in the ground. She drinks water, glances  
outside.

EXT. DOWNTOWN CHICAGO NEIGHBORHOOD - DAY

A police car drives through a row of brick and mortar apartment homes, parks curbside.

INT. APARTMENT BUILDING STAIRS - DAY

Gallagher jogs upstairs with a folder in-hand.

INT. LANCASTER HOME - DAY

There's a knock at the door. Miles's mother answers.

MILES MOTHER  
Detective Gallagher?

DETECTIVE GALLAGHER  
Hi, Mrs. Lancaster, thank you for meeting me.

The mother allows her in.

MILES MOTHER  
I don't know why you'd go through so much trouble to come here. I've tried and he just doesn't remember. He's perfectly happy now.

DETECTIVE GALLAGHER  
Good.

MILES MOTHER  
Did you want something to drink?

DETECTIVE GALLAGHER  
I'm fine, but thank you.

MILES MOTHER  
He's probably playing video games.

The mother takes the lead.

INT. LANCASTER HOME/UPSTAIRS HALLWAY - DAY

His mom knocks on his door.

MILES MOTHER  
Honey?

MILES/SIX-YEAR-OLD BOY (O.S.)  
I'm busy!



His mom opens the door. He plays a controller hard, swings it high, pounds on it.

MILES  
I said I'm busy!

MILES MOTHER  
You got a visitor!

Then an earthquake hits.

INT. LANCASTER HOME/MILES'S ROOM - DAY

The boy panics, tries getting up.

MILES  
It's an earthquake!

DETECTIVE GALLAGHER  
Give me your hand! Hurry!

Gallagher grabs Miles's hand, gets in the doorway, along with his mom.

INT. LANCASTER HOME/UPSTAIRS HALLWAY - DAY

They hold onto each other. The earthquake subsides.

INT. IOWA HOSPITAL/LOUNGE ROOM - DAY

Gladstone stands, watches news on TV, quickly circles the Chicago area on a map, rushes out.

INT. IOWA HOSPITAL/BRANDY'S ROOM - DAY

Daniel is on his knees, prays by his daughter's side. Sarah watches, then drags herself away.

INT. IOWA HOSPITAL/HALLWAYS - DAY

Sarah passes nurses, doctors, other visitors, slow at first, then more briskly.

FLASHBACK

The Delta flight is swallowed by a powerful energy.

BACK TO SCENE

Sarah breathes heavier, moves faster.

FLASHBACK

The beam of light travels through the fuselage, passengers scream in terror.

BACK TO SCENE

Sarah makes a turn, hits someone's shoulder, passes Gladstone.

GLADSTONE

Sarah!

Sarah ignores her.

FLASHBACK

Countless children on the flight walk towards a light in a trance. Dozens of silhouetted, tall, humanoid figures appear surrounded by light where the cockpit should be.

BACK TO SCENE

Sarah runs into Peterson at the next corner, leans against the wall, pounds an elbow into it several times in rage, collapses to the floor.

PETERSON (O.S.)

Oh my God.

GLADSTONE (O.S.)

Sarah!

NURSE (O.S.)

Code blue! Code blue!

She's quickly surrounded.

INT. ELEVEN-YEAR-OLD'S BEDROOM - DAY

Gallagher stands and holds up a sketch of the earth spinning.

DETECTIVE GALLAGHER

You do remember this.

The eleven-year-old girl, nods, sits on her bed.

DETECTIVE GALLAGHER (cont'd)  
What can you tell me?

ELEVEN-YEAR-OLD GIRL  
Cars and buildings will be in the sky  
in a hundred years! And people will  
fly in space ships and visit the  
planets!

Gallagher smiles, glances back at the girl's mother.

ELEVEN-YEAR-OLD GIRL (cont'd)  
Oh! And the meteors will hit in about  
two thousand years.

DETECTIVE GALLAGHER  
Really!?

ELEVEN-YEAR-OLD GIRL  
Yep!

DETECTIVE GALLAGHER  
Well, thank you very much, young  
lady. I'm outta here!

Gallagher turns, heads out.

ELEVEN-YEAR-OLD GIRL  
Aren't you going to ask me how you  
die?

Both the girl's mother and Gallagher turn.

GIRL'S MOTHER  
Honey, what was that?

She sits next to her daughter.

ELEVEN-YEAR-OLD GIRL  
I asked her if she wants to know.

The girl looks up at Gallagher playfully, wonders, keeps  
moving her feet.

DETECTIVE GALLAGHER  
That's okay.

ELEVEN-YEAR-OLD GIRL  
You sure? Cause it might be sooner  
than you think.

GIRL'S MOTHER

Young lady!  
 (to Gallagher)  
 I'm sorry, detective.

DETECTIVE GALLAGHER

It's fine.

ELEVEN-YEAR-OLD GIRL

It won't be. Not for you.

Her mom rises upset.

GIRL'S MOTHER

That's enough!

ELEVEN-YEAR-OLD GIRL

What!? What did I do!? You never ask me these questions!

DETECTIVE GALLAGHER

Thanks again for your time. I'll see myself out.

Gallagher almost forgets the sketches. The young girl waves and smiles.

ELEVEN-YEAR-OLD GIRL

Bye, bye.

INT. POLICE CAR - DAY

Gallagher gets in. The car moves. She looks upset, worried, her eyes go back and forth.

INT. IOWA HOSPITAL/SARAH'S ROOM - DAY

Nurses, a doctor, Gladstone, and Peterson try to help her.

SARAH

Look, I panicked, okay!? Can we drop it?

DOCTOR

I'd still like to do some tests, just as a precaution.

SARAH

No, I'm fine.

NURSE (ONE)

Why did you panic then?

SARAH  
I don't want to talk about it.

NURSE (TWO)  
You should. We have a psychiatrist on site.

SARAH  
No shrinks! I don't want to talk about it, it's my business.

The nurses and doctor walk out. Gladstone and Peterson stay. Sarah glances toward the open door, Daniel stares. He moves into the doorway.

DANIEL  
I just came to check on you.

Sarah gazes with hate, glances away. He nods, then leaves.

PETERSON  
Sarah, can we speak in private?

SARAH  
Why?

PETERSON  
Please?

Sarah sighs, nods. Peterson waits for Gladstone to leave, closes the door, gets discreetly close to her.

PETERSON (cont'd)  
If there's anything going on between you and that man, you need to talk.

SARAH  
What man?

PETERSON  
Don't be coy. We all heard about what happened.

SARAH  
I didn't hire you. What do you care?

PETERSON  
I'm talking as a woman, and a victim.

Sarah looks up. They make eye contact.

SARAH  
Mind your own business.

EXT. TWELVE-YEAR-OLD GIRL'S HOME - DAY

Gallagher watches her play with friends, going up and down a water slide. Her father is with Gallagher.

GIRL'S FATHER

I saw that footage the day after she came back from the hospital. I asked her about it and she doesn't remember a thing. In fact, she doesn't remember being in Kansas.

Gallagher listens.

GIRL'S FATHER (cont'd)

How she got here, how long she was gone, was she alone, nothing. Then I went "What do you remember?", and she goes "Being on the plane and falling asleep."

DETECTIVE GALLAGHER

Does she have an interest in astronomy or being an astronaut?

GIRL'S FATHER

No, she hates it.

(laughs)

I took her to see a documentary once at the space museum and she described it as loud, cold, and boring. At least that's what she told her seventh-grade class.

DETECTIVE GALLAGHER

I don't want to take up too much of your time.

GIRL'S FATHER

Not at all.

They shake hands.

INT. IOWA HOSPITAL/HALLWAYS - NIGHT

A nurse goes down a hall with a clipboard of paper, stops, opens a door, peeks in, sees two parents comforting each other by their comatose child's bedside. She quietly closes the door, marks her paper, moves on.

The nurse opens another door, peeks through, spots another comatose child, this time all alone. The nurse closes the door, marks her paper.

The nurse opens the door to get another peek, Sarah is alone with her daughter.

EXT. WASHINGTON STATE/MOUNT RAINIER HIGHWAY - NIGHT

A weathered, old truck barrels down a road, which is surrounded by snow, forest, and mountains.

INT. TRUCK - NIGHT

A farmer listens to country music on the radio. Then a dim light reflects off the side of her face. It gets brighter. She finally notices it, gawks.

EXT. WASHINGTON STATE/MOUNT RAINIER HIGHWAY - NIGHT

The truck slams the brakes, squeals, swerves on the road, and stops, leaves a trail of exhaust behind.

EXT. TRUCK - NIGHT

The farmer gets out, rushes to the back of the truck, looks toward a thick cluster of trees, drawn by the light. She moves toward it.

EXT. FOREST - NIGHT

She ventures through. The light seems welcoming, even comforting as she works her way through thickets. She stops, gazes.

INT. IOWA HOSPITAL - NIGHT

Sarah walks through an empty, dark hall towards a brightly lit room with an open door. She stops at the room, turns to Brandy, frowns, looks closer.

INT. IOWA HOSPITAL/BRANDY'S ROOM - NIGHT

She finds a map of the US on the comatose eight-year-old. It has several circled ink blots spread across the country. Then an earthquake strikes. Sarah goes over her daughter, all lights flicker off except for medical equipment. The shaking dies, the lights come back on. Sarah glances over the map, looks away upset.

INT. IOWA HOSPITAL/LOUNGE ROOM - NIGHT

Sarah storms in, finds Peterson and Gladstone in conversation, shoves Gladstone's shoulder, shows her the map, rips it to shreds.

SARAH  
Stay away from me and my daughter,  
understand?

Sarah turns back, marches out.

INT. IOWA HOSPITAL/HALLWAY - NIGHT

Sarah stops. Daniel emerges from Brandy's room. Sarah looks him in the eyes, waits for him to get closer.

DANIEL  
Thank goodness you're still here. I  
want to talk.

Sarah passes him without a response.

DANIEL (cont'd)  
Sarah!

INT. IOWA HOSPITAL/BRANDY'S ROOM - NIGHT

She tries shutting the door but he's right behind her.

DANIEL  
This isn't about you and me, okay?

She sits, faces her daughter.

DANIEL (cont'd)  
Just hear me out.

He searches for the right words.

DANIEL (cont'd)  
Something happened on my way over  
here. Not to me personally, but  
during my flight. I was drinking and  
saw people look out their windows.  
(remembers)  
Then I looked out. Ten, no twelve,  
bright oval lights. They went faster  
and faster, until they disappeared.

He takes a breath.



DANIEL (cont'd)  
Been thinking about it since I got  
here. Just know that you're not the  
only one.

He leaves her alone.

EXT. WASHINGTON STATE/MOUNT RAINIER HIGHWAY - DAY

Sheriff's patrol cars and ambulances block the road.

EXT. FOREST - DAY

Deputies wander back and forth through the trees. One deputy goes deeper, watches her footing, starts going through water. The deputy joins a sheriff, who stands before three covered bodies on gurneys. The sheriff checks each one. The final body is a nine-year-old boy.

SHERIFF  
So young.

He rubs his sinuses.

SHERIFF (cont'd)  
I got to notify the parents. Lord,  
help me.

Suddenly, the ground trembles, all look around, birds clear the trees. They wait out the earthquake. The sheriff looks high at the trees.

SHERIFF (cont'd)  
Christ.

He turns to the ambulance EMTs on site.

SHERIFF (cont'd)  
Move out!

The EMTs move them carefully.

INT. CHICAGO POLICE DEPT/BULLPEN - DAY

Officers watch Gallagher write a timeline on a board of when children were found.

OFFICER (ONE)  
Is there a connection here?

Gallagher finishes, joins the group.

DETECTIVE GALLAGHER

Maybe.

Devices in the room rattle from an earthquake.

OFFICER (ONE)

Get down!

All crouch to their knees. Glass shatters in the distance. The rattling stops. Gallagher looks up.

OFFICER (TWO)

What the hell? That's the second one today.

Then desk phones ring off the hook all at once. All rise to their feet.

OFFICER (ONE)

Detective?

Gallagher turns. The officer holds up a desk phone across the room.

OFFICER (ONE) (cont'd)

Put another one on that board.

INT. WASHINGTON STATE HOSPITAL - DAY

An attendant rolls out a gurney with a covered body.

INT. WASHINGTON STATE HOSPITAL/MORGUE - DAY

David weeps, looks on at the nine-year-old boy found in the forest near Mount Rainier. The mortician touches David's shoulder. David hands him a business card.

DAVID

Call the detective, please.

INT. IOWA HOSPITAL - DAY

Everything rattles, the lights go out, panic ensues. Then things start to stabilize. Power still out. Emergency lights suddenly switch on. Brandy's nurses move her out of the room, rush her down the hall. Sarah and Daniel follow.

DANIEL

Don't move her!

LEAD NURSE  
She'll be safer downstairs!

Sarah stops them.

SARAH  
You'll never make it! She has a  
better chance here than--

LEAD NURSE  
This building was built for this!

More shaking.

LEAD NURSE (cont'd)  
Keep going!

They roll Brandy faster.

SARAH  
Please stop!

INT. IOWA HOSPITAL/ELEVATOR - DAY

They make it to an elevator when a light crashes down. This time Daniel stops them at the doors.

DANIEL  
Stop!

The shaking dies.

INT. IOWA HOSPITAL/WAITING ROOM - DAY

Gladstone looks out a window, sees something large shade the ground, which slowly casts her face in darkness. She turns to the room, notices visitors looking on their cell phones, even nurses and doctors. Gladstone pulls out her own phone.

INT. IOWA HOSPITAL/ELEVATOR - DAY

Sarah and Daniel remain by Brandy's side. Sarah talks to the lead nurse.

SARAH  
There's got to be another way to get  
her down there.

The lead nurse talks to another nurse and pulls out her cell phone.

SARAH (cont'd)

Hey!

She startles the nurse.

SARAH (cont'd)

I'm talking to you!

DANIEL

I say we carry her and use the stairs. Can we do that?

The lead nurse makes eye contact with them both but is shocked, speechless. Another nurse rushes by.

NURSE

We can see it in the lounge! Come on!

The lead nurse abandons them.

DANIEL

What the--

SARAH

Hey!

Daniel disconnects Brandy's tubes, picks her up.

SARAH (cont'd)

You're going to kill her!

DANIEL

She'll be dead if we leave her here!

Sarah looks at him with contempt. Gladstone rushes over, shows them her phone. Sarah takes it in her hands. Both she and Daniel look confused.

DANIEL (cont'd)

What is that?

Gladstone shakes her head.

INT. IOWA HOSPITAL/HALLWAY - DAY

Daniel rushes Brandy past them down the corridor toward several others moving through a door.

INT. IOWA HOSPITAL/STAIRS - DAY

They rush down, quickly get separated.

SARAH

Daniel!

Daniel keep moving. People quickly get rushed, trampled, shoved. Victims scream, yell, shout, cry. Sarah looks out, wide-eyed, alarmed, tries moving over a mob of fallen people. Gladstone tries grabbing her. Daniel is trapped.

INT. CHICAGO POLICE DEPT/FRONT LOBBY - DAY

Gallagher looks up, slowly moves through a door.

EXT. CHICAGO POLICE DEPT - DAY

She follows officers out, looks toward the sky. There's an orange, red glow on their faces.

EXT. WASHINGTON STATE HOSPITAL - DAY

David parts through a crowd of on-lookers of the sky, gets in his car, speeds away.

INT. IOWA HOSPITAL/STAIRS - DAY

Good Samaritans take Brandy gently from Daniel, continue down the stairs. The earth rattles. Parts of the ceiling fall over Daniel, who moves over people desperately.

Sarah holds on until the quake subsides, quickly moves down, then trips. She winces as soon as her face hits metal. The building collapses around them, exposes them to the orange, red glow.

Daniel tries to regain his footing, looks back over his shoulder, a white light catches his attention. Sarah opens her eyes, sees others on the stairs, staring at the same light.

She climbs to her feet, bloodied and bruised. A massive cloud of dust rains over her. She looks straight ahead towards the strange, ethereal light. She's captivated.

It grows larger, moves toward her, becomes intensely bright. A massive chunk of ceiling brings down the entire staircase.

## ETHEREAL LIGHT

Sarah is surrounded by it. She appears to be alone in a heaven-like environment until the light gives way to airplane passenger seats.

She finds herself in a seat, sees other passengers, Brandy clears her throat on her left. Sarah is awe-struck by the eight-year-old, tears stream down her face.

BRANDY

Mom, why are you crying?

Sarah hugs her tight, starts suffocating her.

BRANDY (cont'd)

I can't breathe.

Mom lets go.

BRANDY (cont'd)

You're not the only one.

Suddenly, there's turbulence throughout. Brandy acts casually, like the shaking is nothing, sits back, glances out her window. Oxygen masks drop down for all passengers.

The turbulence turns violent. Then everything freezes. Sarah shields herself from a blinding light up ahead, slowly lowers her arm, rises to her feet, stands in the aisle.

Brandy stands in front of her, reaches out with an open hand. Sarah looks down at her daughter, shocked, but able to lock hands with her. Brandy escorts her towards the light. A cluster of tall figures wait for them. They become indistinct. All figures disappear.

THE END