



TEASER

FADE IN:

EXT. WHEAT FIELD - NIGHT

CLOSE ON a hand, clutching through thick mud. A child's hand, smeared black with filth.

CUT TO:

INT. ATHOS HOUSE - DRAWING ROOM - NIGHT

CLOSE ON two hands, dancing over the white and black keys of a baby grand piano, playing a classical piece, Grieg's "Piano Concerto."

CUT TO:

EXT. WHEAT FIELD - NIGHT

The young GIRL raises her hand out of the mud and rubs her face in fear, smearing wet dirt everywhere.

She's only about 11 years old, and she stumbles through the wheat field wearing only her pink underwear. She looks grungy, confused, and terribly frightened.

Almost feral.

The girl doesn't know where she's going, but she keeps rushing ahead through the field.

CUT TO:

INT. ATHOS HOUSE - DRAWING ROOM - NIGHT

The hands continue playing the piano. TILT UP, seeing the hands belong to DEANNA SYKES.

Deanna continues playing the piece, faster and faster, getting into it. Her eyes are closed, deep in thought.

CUT TO:

EXT. ROAD NEAR WHEAT FIELD - NIGHT

The girl hobbles out of the wheat field and arrives at a road. She looks up and down the deserted road, then tilts her head at the YELLOW LINES running down its center.

Curious, the girl walks over to the lines and touches the bright yellow with her muddy hands.

And we get the impression she's never seen this color before.

CUT TO:

INT. ATHOS HOUSE - DRAWING ROOM - NIGHT

Deanna plays louder.

CUT TO:

EXT. ROAD NEAR WHEAT FIELD - NIGHT

The girl continues touching the yellow lines. Then, there's --

A FLASH OF HEADLIGHTS

as a car begins driving down the road, toward the girl.

The girl squints at the approaching lights, shielding her eyes, wincing slightly in agony. She watches as the car speeds toward her closer and closer.

Closer and closer. And we see now that it's a POLICE CRUISER.

Then -- SCREECH! The car slams on its brakes just in time, swerving to the side, into a narrow ditch.

CUT TO:

INT. ATHOS HOUSE - DRAWING ROOM - NIGHT

Deanna comes to a crescendo, and she actually stands up and begins pounding on the keys passionately.

CUT TO:

EXT. ROAD NEAR WHEAT FIELD - NIGHT

The police car door opens, and a heavy-set OFFICER steps out. He fixes his glasses and shines his flashlight on the girl. The girl, meanwhile, just stares back at him.

OFFICER

Now, what are you doin' out here
all alone?

As the officer approaches, the girl's lip begins to SNARL.

CUT TO:

INT. ATHOS HOUSE - DRAWING ROOM - NIGHT

Deanna hits the final notes of the concerto, and the song comes to an end. She remains standing there, as the final notes resound loudly in the large, open room.

CUT TO:

EXT. ROAD NEAR WHEAT FIELD - NIGHT

The girl squints as the officer continues approaching, shining the light onto her body.

His mouth opens slightly in shock, seeing the girl's disgusting appearance, her lack of clothing.

OFFICER

(hesitant)

Why don't you come along with me,
sweetie? Come on off the road
here, it's okay.

The officer extends a warm hand toward her, and the girl tilts her head oddly, almost like a dog.

She gives odd GARBLED GRUNTS, as if talking.

The officer's eyes narrow as something becomes clear to him: this girl seems to be entirely without language.

CUT TO:

INT. ATHOS HOUSE - DRAWING ROOM - NIGHT

Deanna closes the piano cover, hiding the keys from view. Just then, a phone RINGS.

RACK FOCUS TO FOREGROUND

where a black telephone sits on a small table across the room.

Deanna merely stares at it, filled with foreboding as the phone continues ringing and ringing.

FADE OUT

END OF TEASER

GO TO MAIN TITLES

ANDREW GARDNER

MONTE

ANDREW GARDNER

MONTE

ANDREW GARDNER

ABYSS

ANDREW GARDNER

ANDREW GARDNER

ANDREW GARDNER
ANDREW GARDNER

"SONGS OF INNOCENCE"

GUEST STARRING
ALEXANDER SIDDIQ

LIZY ALIBLAD

LENNON WYNN

ROGER HORCHOW

SARAH BENOIT

AND
WENDIE MAZUK

THEME BY
MICHAEL WANDMAKER

PRODUCER
JAKE DIAMOND

CO-EXECUTIVE PRODUCER
ANTHONY JOHN BLACK

CO-PRODUCER
JAMES SWANSON

PRODUCER
REBEKAH GRANT

CO-EXECUTIVE PRODUCER
ANGELO SHIRINK

WRITTEN BY
ANGELO SHIRINK

ACT ONE

FADE IN:

INT. DARK BASEMENT - DAY

It's pitch black down here. There is a repetitive DRIP DRIP DRIP from the corner.

Disturbing, low-throated, feral noises sound out from the darkness. PUSHING THROUGH to find two tiny legs, covered in filth, hanging down from a rotting chair.

The legs kick again and again as the feral noises get louder and more animalistic.

Finally, as we hear the loudest GROWL of all --

CUT TO:

INT. MEDICAL FACILITY - PATIENT'S ROOM - DAY

ON THE GIRL, who's huddled in the corner of the room, still covered in filth, and wearing only her pink underwear.

The girl screeches and growls at DOCTORS who are looking after her.

CUT TO:

INT. MEDICAL FACILITY - CORRIDOR - DAY

ANGLE ON the linoleum floor, where we TRACK WITH a pair of shoes walking briskly down the hall.

CUT TO:

INT. MEDICAL FACILITY - PATIENT'S ROOM - DAY

The girl makes more guttural sounds, as the medical team tries to help her.

It almost appears as though the girl is in extreme pain, though it's not clear why.

The girl hides her head in her lap, closing her eyes shut.

CUT TO:

INT. MEDICAL FACILITY - CORRIDOR - DAY

As the shoes continue walking down the corridor, PULL UP to see that it's Deanna. She walks with conviction.

VANCOUVER HEALTH SCIENCES CENTRE
6:11 AM

Deanna turns a corner, then comes to the hospital room. She looks through the window, seeing the team of doctors standing over the girl, who's still hiding her face.

Deanna is immediately overcome with emotion.

CUT TO:

INT. MEDICAL FACILITY - PATIENT'S ROOM - CONTINUOUS

Deanna rushes inside, and immediately SLAMS her hand on the light switch, bathing the room in darkness.

DR. MOURAD, a Middle-Eastern man (50s) who looks to be in charge, spins around to Deanna.

DR. MOURAD
(Arabic accent)
Excuse me, what are you doing?

Deanna ignores him. Instead, she just points through all of the doctors, to the girl.

To their surprise, the girl slowly raises her head. Her eyes open, and her growling noises become quiet.

Dr. Mourad gives Deanna a sharp look. Then, he nods.

The girl meets Deanna's gaze, then quickly looks away.

DR. MOURAD (PRE-LAP)
Unfortunately, we do not know
anything about the girl, or where
she came from.

CUT TO:

INT. MEDICAL FACILITY - MOURAD'S OFFICE - DAY

And we catch up with Dr. Mourad, perched on the edge of his desk with Deanna seated opposite.

DR. MOURAD
But I can say with absolute
certainty that this poor girl
hasn't been exposed to the
outside world for a long, long
time.

DEANNA
(morose)
If ever.

Dr. Mourad crosses his legs uncomfortably.

DR. MOURAD

Physically, the subject is eleven or twelve, but from what we can tell, her mental faculties are virtually non-existent.

(sighing)

There are... ..rope burns on her wrists and ankles. If I were to guess that the subject had likely been held captive for the past decade, away from civilization, I probably wouldn't be far off.

DEANNA

(soft)

God...

Deanna stands, crossing her arms, and walks away.

CUT TO:

INT. MEDICAL FACILITY - CORRIDOR - MOMENTS LATER

Deanna peers through the window, seeing that the girl is balled up in the corner, hands around her knees, rocking back and forth hopelessly.

Silently, Deanna reaches out and touches the glass.

CUT TO:

EXT. ATHOS HOUSE - DAY

VIEW FROM ABOVE

GIDEON COLE is standing alone at the base of a large tree, staring up into its branches.

DEANNA (PRE-LAP)

Critical Period Hypothesis.

CUT TO:

INT. ATHOS HOUSE - LIBRARY - DAY

Deanna walks around the library as she talks.

Sitting listening at the main table are RACHEL ATHERTON, GABRIELLE JACKSON, ISAAC FREEMAN, and AARON SIDWELL. MARK WATTERS stands nearby.

DEANNA

The theory that the language center of the brain closes off around age four, so that if language isn't acquired by that age, the subject may never fully develop the ability to speak.

MARK

(nodding)

I know of it. Though there are many professionals who would disagree with that hypothesis.

DEANNA

Nevertheless. In this girl, it's presenting itself to be true.

Deanna continues walking around. Her adamant demeanor causes Rachel to give the others a worried glance.

DEANNA

These photos were taken today from where she was found.

The group looks at various photographs of the scene -- the vast wheat field -- as well as photographs of the girl in question being escorted into an ambulance.

DEANNA

The area is virtually untouched -- a dry wheat field in the GVRD. Authorities are searching the area now, but so far, they don't have any leads as to where she might have come from.

(sighing)

If only we could ask her....

RACHEL

So, how do you talk to a girl who with no language?

AARON

You make it sound like she's an animal.

Gideon enters the room and stands just inside the doorway. All eyes turn to him.

GIDEON

For all intents and purposes, she is.

ISAAC

Let's be clear. Even animals can return to their homes. If she's not speaking --

DEANNA

(interrupting)

She can't speak.

ISAAC

-- then might I suggest dropping her off where she was found, and seeing if she leads us to where she's been living?

AARON

If you can call it that.

The others consider Isaac's request. But Deanna continues pacing back and forth.

DEANNA

No. I won't let that happen.

RACHEL

Deanna?

DEANNA

We're not going to use her. She's just a girl. She's lost, she's confused, she's terribly frightened.

GABRIELLE

I think Isaac is right. Those rope burns on her extremities scare the hell out of me. Don't lose sight of the bigger picture here. We need to do whatever we can to find out where she came from, who's responsible.

Some of the group nod, others are wary.

DEANNA

Are we forgetting something here? Who we are? Why we're together?
(passionate)
That girl is a victim.

Deanna eyes each of her comrades, then turns and walks out.

Rachel exchanges a troubled glance with Gideon.

CUT TO:

INT. ATHOS HOUSE - DRAWING ROOM - DAY

Deanna saunters into the drawing room and sits on the piano stool. She rests her fingers on the keys, but doesn't play.

Deep in thought, she pulls her hands away from the keys.

RACK FOCUS to the doorway, where Rachel stands, holding a cup of coffee. She just stares at Deanna in silence.

A beat.

RACHEL
(cheeky)
I'd ask if you were okay, but
it's such a silly question.

A soft smile comes to Deanna's lips. She turns around to face Rachel.

CUT TO:

EXT. ATHOS HOUSE - REAR GARDENS - DAY

Deanna and Rachel walk down to the garden, then sit down on stone steps.

RACHEL
(beat)
When I was a girl -- five, maybe
six -- there was this serial
killer movie playing on the TV
late at night. Black-and-white,
really old. Your generation
probably laugh at how cheesey it
is now.

Deanna listens intently.

Rachel pulls out a cigarette, but instead of lighting it, she changes her mind, pocketing it again.

RACHEL
It was way past my bedtime, but I
wanted to watch it, because I
wanted to be a big girl. Up
until then, I was always the type
to put on make-up, fix my hair
really nice, always trying to act
like an adult
(shivering)
But that movie... that was so
real to me. The man with the
knife. The woman screaming.

Deanna meets Rachel's gaze.

RACHEL
I lost my innocence that day.
Seeing the horrors people are
capable of... watching the
violence, the terror. My eyes
were opened, and I was never able
to look back.
(warm)
My ex thought that's why I wanted
to be a teacher.
(MORE)

RACHEL (CONT'D)

To get as close to childhood as I could, to help inspire young minds, to witness their innocence firsthand.

Deanna watches as Rachel pulls out the cigarette again, this time sticking it in her lips, but not lighting it.

RACHEL

Anyway.

Deanna looks out to the gardens, lost in thought.

DEANNA

Tomorrow's your first day back, isn't it?

Rachel gives a worried SIGH.

RACHEL

Part of me longs to see their faces again. Part of me needs to.

(beat)

But I'm also worried because... what if I'm different to how they remembered me? Kids are a lot smarter than anyone gives them credit for.

Deanna shakes her head. A long beat.

DEANNA

This is important to me. This case... this girl.

RACHEL

Of course it is. And the thing you should know about me, Deanna: I don't need to know why.

(honestly)

When you want to tell me, you can tell me. But until then... I'm fine just sitting.

Deanna nods, gaining a new respect for Rachel.

CUT TO:

INT. MEDICAL FACILITY - PATIENT'S ROOM - DAY

DETECTIVE PITNEY sits in a chair in the darkened room, looking annoyed. The girl is hiding underneath the table.

PITNEY

You're sure you don't want one?

Pitney is holding out a red popsicle to the confused girl, waving it in front of her face.

PITNEY
Popsicle, yum-yum.
(pretending to eat it)
See?

Pitney gives an audible SIGH of frustration.

CUT TO:

INT. MEDICAL FACILITY - CORRIDOR - DAY

Deanna walks down the corridor, coming to the window looking into the girl's room. When she sees Pitney trying to bribe the girl, her eyes lower in anger.

CUT TO:

INT. MEDICAL FACILITY - PATIENT'S ROOM - CONTINUOUS

Popsicle in hand, Pitney stands and approaches the girl. But the quick motion causes the girl to GRUNT in confusion, crawling backwards and ramming against the wall in fear.

PITNEY
Whoa, whoa, calm down.
(beat)
Calm....

Just then, the door opens and Deanna comes in.

PITNEY
Who are you? What are you doing here?

DEANNA
(biting)
Deanna Sykes. I'm the social worker assigned to this case.

The girl continues crawling around under the table, making harsh noises.

Pitney gives a look of disgust, then turns back to Deanna.

PITNEY
Well, all due respect, but this is a criminal matter.

Deanna fumes. So Pitney's rough demeanor lightens a touch.

PITNEY
Listen. The faster we get this subject talking, the faster I'll be out of your hair. Sound like a plan?

DEANNA

(beat)

Susie.

Pitney leans closer, straining to hear.

DEANNA

She's not a "subject". She's a human being. And as of right now, she has a name. Susie.

PITNEY

Alright.

(slightly irritated)

Susie.

With a final look at the girl -- SUSIE -- Pitney gives a sly roll of her eyes and exits.

Deanna, alone now with Susie, sits down cautiously in the chair. She gives a warm smile.

DEANNA

(soothing)

It's alright, Susie.
Everything's okay.

Under the table, Susie doesn't give any sign that she's understanding what Deanna is saying.

DEANNA

(pointing)

Susie.

(to herself)

Deanna.

(pointing)

Susie.

(to herself)

Deanna.

Susie tilts her head to the side, curious.

Deanna exhales, disappointed. She looks at the clock on the wall -- how long will this take?

CUT TO:

INT. ATHOS HOUSE - LIBRARY - DAY

Gideon and Mark are surveying an area map of the wheat field where Susie was found.

MARK

(pointing to the map)

The girl was found here according to local PD, which means we're looking at an area likely no smaller than ten square miles.

GIDEON

If we're lucky.

MARK

We're going to need more information. Preferably from the girl herself.

GIDEON

(pointing)

There are homes. Here and here.

MARK

(nodding)

A total of thirteen homes in the area, all with acres of land. The police are going door to door, but they don't have enough information to obtain search warrants for any one of them.

Rachel enters. She notices the map.

RACHEL

So, tell me the truth. Do you really think you can find where she came from? Or is this just... going through the motions?

GIDEON

Anything helps.

RACHEL

Just so long as everyone knows... this could be a lost cause.

(soft)

So long as Deanna knows.

Gideon and Mark look up at her.

RACHEL

I spoke with her earlier. She's determined, she really is. And I can't help but think, what will happen if she never breaks through?

GIDEON

Deanna's strong. Stronger than even she knows.

Rachel bites her lip, dreading what she's about to say.

RACHEL

But will she be strong enough to let go?

The question hangs in the air.

CUT TO:

INT. DARK BASEMENT - DAY

Back in the nondescript dark basement. Tiny shafts of light penetrate through thin cracks between boarded walls.

The enclosure is dank and harrowing, with a brown dog food bowl with food slopped in it, and a pile of what looks like dirty diapers in the corner.

There's only the slightest sign of life down here -- the filthy legs of the girl we saw earlier. She's sitting on what's now revealed to be a potty-chair. Smiling blue bunnies are painted onto the chair.

The girl SCREAMS, MOANS, giving guttural GRUNTS as she tries to free herself from her potty-chair.

HARD CUT TO:

INT. MEDICAL FACILITY - SUSIE'S ROOM - DAY

Susie thrashes around in her bed, screaming louder than ever before, yanking up the pristine white sheets.

The girl grabs several charts on the wall and throws them to the ground, then jumps onto the counter and starts tossing aside tongue depressors, stethoscopes, etc -- anything she can get her hands on.

As Susie continues thrashing around, Dr. Mourad and a NURSE rush into the room, followed by Deanna.

DR. MOURAD
Quick -- sedate her!

The nurse goes to work, reaching for a syringe.

DEANNA
Wait, no!

DR. MOURAD
Miss Sykes, stand back.

DEANNA
Please -- don't!

Susie continues running around the room crazily, knocking over everything.

As Deanna tries to reach out to her, Dr. Mourad holds Deanna back, protecting her from the wild girl.

DR. MOURAD
It will be alright.
(to the nurse)
Do it.

The nurse fixes the syringe, then approaches the girl when she's distracted with overturning the garbage bin.

The nurse injects the needle into Susie's back, and Susie SCREAMS!

DEANNA
Susie, it's okay!

DR. MOURAD
Miss Sykes, please leave!

DEANNA
(teary-eyed)
It's okay! Please calm down!

DR. MOURAD
(ordering)
Miss Sykes!

Deanna sees the emotion in Dr. Mourad's eyes, so she reluctantly steps out of the room, the door closing behind her.

CUT TO:

INT. MEDICAL FACILITY - CORRIDOR - CONTINUOUS

Deanna watches helplessly through the glass as Susie continues running around wildly, nearly knocking over the poor nurse who just barely gets out of the way.

Then... Susie stops running.

Her eyes narrow in confusion, as her body begins going limp.

In an odd moment, Susie locks eyes with Deanna through the glass, and it almost appears as though Susie asks "why?"

Then, Susie falls.

Luckily, Dr. Mourad reaches out just in time, grabbing the girl carefully in his arms.

Off the image of a tearful Deanna biting her lip, as Susie rests unconscious in the doctor's embrace --

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

INT. MEDICAL FACILITY - CORRIDOR - DAY

Deanna stands against the wall, head in her hands. She's not crying, just very overcome with emotion.

GABRIELLE (O.S.)

Deanna.

Hearing the voice, Deanna looks up.

Gabrielle stands at the end of the hall, a chart in her hand. She gestures for Deanna to come follow her.

CUT TO:

INT. MEDICAL FACILITY - ELEVATOR - MOMENTS LATER

Deanna and Gabrielle step into the elevator, and then Gabrielle presses the CLOSE button.

As the door is closing, a JANITOR rushes to stop the door, but Gabrielle gives him an icy stare. The janitor quickly retracts his hand.

When the door finally closes, Gabrielle hands a confused Deanna the chart.

GABRIELLE

Don't ask how I got it.

Deanna sees the information on the top of the medical chart: JANE DOE, APPROXIMATE AGE 12.

DEANNA

Is the news all bad?

GABRIELLE

Unfortunately, yes.

(sighing)

As you see, the medical examiner estimated the girl's physical age to be about eleven or twelve, but her conditions of privation have delayed the onset of puberty.

Deanna shakes her head sadly.

GABRIELLE

But as you've no doubt come to realize yourself, her mental development by all accounts is barely that of a three-year-old.

(text book-sounding)

Her bones are weak... brittle.

(MORE)

GABRIELLE (CONT'D)

Her walk is deformed, which indicates she was likely confined to a sitting or a lying position for the duration of her life. Her eyes maintain a high sensitivity to light, suggesting confinement to darkness and little exposure to natural light -- a suggestion that's been supported by harsh vitamin deficiency throughout her entire system.

DEANNA

(biting)

That all?

Gabrielle eyes the elevator read-out as they descend floor by floor. She continues.

GABRIELLE

There are trace amounts of bruising on her arms and legs, indicative of physical mistreatment from where she was bound.

(brighter)

There is a sign of hope. Physical recovery will be possible with extensive therapy.

(beat)

But there are no guarantees.

DEANNA

And mental recovery?

Gabrielle refuses to answer.

The door opens, and with a warm nod, she steps out of the elevator, leaving Deanna alone with the medical chart.

CUT TO:

EXT. ATHOS HOUSE - NIGHT

Establishing the building against the darkness of the night.

⚡⚡⚡

CUT TO:

INT. ATHOS HOUSE - RACHEL'S ROOM - NIGHT

Rachel is packing a satchel, getting ready for the next morning. She fills it with teacherly things: papers, folders, stationery.

GIDEON (O.S.)
Miss Atherton.

Rachel smiles brightly, then turns to Gideon at the door.

GIDEON
I'm proud of you. We all are.
Going back to your job, the daily
grind, so soon after the attack?
You're a strong, brave woman.

RACHEL
(honest)
Thank you.

GIDEON
Anything you need, anything at
all.

His voice trails, but she nods anyway, understanding.

Gideon gives her a friendly smile, then walks away.

Rachel takes in the moment, then goes back to her satchel.

CUT TO:

INT. MEDICAL FACILITY - SUSIE'S ROOM - NIGHT

CLOSE ON Deanna's key chain and her cell phone on the
table.

WIDER

Deanna is sitting in the chair, legs crossed, reading a
book in a very soothing voice.

Susie stands in the corner, barely seen due to the current
darkness of the room.

DEANNA
(reading)
"The sun did not shine. It was
too wet to play. So we sat in
the house all that cold, cold,
wet day. I sat there with Sally.
We sat there, we two. And I
said, 'How I wish we had
something to do!'"

When Deanna looks up, she's happy to see that Susie has
stepped out of the shadows.

Deanna gives the girl a warm smile, and Susie hides her
head, as if she's almost ashamed.

Something comes into Susie's eye line, and she cautiously
walks over to grab it: Deanna's cell phone.

DEANNA
That's a cell phone.
(with arm motions)
You use it to call people in
other places.

Not understanding, Susie snatches the phone off the table.

Susie sits down on the floor and begins playing with the phone, pushing various buttons, and -- just slightly -- smiling as the buttons BEEP.

Deanna watches her, a look of relief on her face at seeing the girl finally focusing on something.

Susie holds up the phone to Deanna and GRUNTS as she pushes a button.

DEANNA
(happy)
Yes.

Then, Susie GIGGLES.

And as the sound comes out of her mouth, Susie's eyes lower in confusion, as if she had no idea she was even capable of that sound.

Susie continues hitting the buttons to cause incremental tones.

BEEP... BEEP... BEEP....

CUT TO:

INT. ATHOS HOUSE - STAIRCASE - NIGHT

Deanna and Aaron walk down the stairs, Deanna absolutely ecstatic, and Aaron looking pleased for her.

DEANNA
I actually made some progress tonight! She's not just an animal, Aaron, she has thoughts -- she has emotions!

AARON
They're always there. You just needed to unlock them.

DEANNA
It won't be long now, I know it. I think I have a way to break through, once and for all.

Deanna stops as she sees something through the window:

Gideon, standing near the base of the old oak tree, staring up into its branches.

Deanna tilts her head, curious.

GIDEON (PRE-LAP)
There's something I want to show you.

CUT TO:

EXT. ATHOS HOUSE - NIGHT

Crickets CHIRP in the night as Deanna steps next to Gideon. He points up into the tree, and Deanna brushes hair aside from her face to get a better look.

DEANNA
(smiling)
A bird's nest.

TILT UP to see a bird nest high up on one of the branches. There's five tiny eggs in the nest.

GIDEON
They'll hatch soon. Baby robins.
(shaking his head)
But the mother flew into the sliding glass door last night, breaking her neck.

Deanna looks back up at the nest sadly.

GIDEON
Without their mother to feed them, to keep them warm, to teach them how to live, to fly, to fend for themselves... they won't last through their first night.
(eyeing Deanna)
When it comes down to it, most creatures on this planet are the same. We crave influences from above. To teach us, to mold our minds.
(beat)
To make us who we are.

Deanna nods, understanding.

Together, they look up at the bird's nest.

CUT TO:

INT. MEDICAL FACILITY - CORRIDOR - DAY

The next morning, a cheery Deanna walks down the corridor, carrying a battery-powered KEYBOARD in her hands.

VANCOUVER HEALTH SCIENCES CENTRE
8:4 AM

CUT TO:

INT. MEDICAL FACILITY - SUSIE'S ROOM - DAY

Deanna sits on the chair, turning on the keyboard. Susie, lying in bed, eyes her curiously.

DEANNA
Remember my cell phone?

Deanna pulls the phone out of her pocket, and Susie's eyes light up.

Deanna pushes some of the buttons on her phone, the familiar BEEPS and TONES sounding out.

DEANNA
I thought you would like this
even more.

She pockets the cell phone -- causing Susie to GRUNT slightly in disappointment -- and then pushes a few of the white and black keys.

Random high notes sound as Deanna pushes a few keys, just enough to clue Susie in to what the keyboard is for.

DEANNA
See?

Susie tilts her head, staring at the keyboard strangely.

Deanna smiles brightly and hits one of the high notes on the right side of the keyboard.

Susie lets out a quick GIGGLE.

Deanna's smile turns to a frown as she hits one of the low notes on the left side.

Susie hides her face in her hands.

Deanna hits the high note again, smiling brightly.

DEANNA
Just like that. It's easy.
(offering the keyboard)
Would you like to try it?

Deanna puts the keyboard on Susie's bed, and the girl quickly takes it in her arms, hovering over it like it's hers.

A beat.

Then, she starts POUNDING on all of the keys, slamming her hands down roughly, almost violently!

DEANNA
Susie, no. Don't do that.

Deanna carefully grabs onto Susie's hands and delicately sets them down on the keys.

DEANNA
(soothing)
Slowly. Carefully.

When Deanna takes her hands away from the girl's, Susie stares down at the keyboard for a moment.

Then, she pushes one of the high notes... and smiles.

DEANNA
Good. Very good.
(beat)
Here, try this.

Deanna hits three notes in a descending scale to play a simple tune -- "Three Blind Mice." She plays it again, no more than those first three notes.

DEANNA
(offering)
Go ahead, try.

Susie doesn't move. Deanna holds her hands again and helps Susie hit the three notes.

Finally, Deanna removes her hands. Susie hits the notes herself -- missing a couple of them, sounding slightly garbled -- but for the most part, she's got the idea.

A KNOCK at the door causes Deanna to look up.

Detective Pitney is in the corridor, motioning for Deanna to join her.

CUT TO:

INT. MEDICAL FACILITY - CORRIDOR - MOMENTS LATER

Deanna and Pitney stand in the corridor, looking in at Susie as she plays with the keys, hitting them at random.

PITNEY
I just received word from the
M.E. Unfortunately, it's bad
news.

DEANNA

So I've heard.

PITNEY

Time is running out, you realize this, right?

(off Deanna's glare)

You take a whale out of its natural habitat, it doesn't know how to live anymore. You put a snake in the Antarctic, it'll freeze to death.

DEANNA

(through gritted teeth)

Just say what you're here to say.

Pitney motions to all of the pristine medical equipment around them.

PITNEY

Wherever this girl's been living for the past decade, it's certainly nowhere close to this.

(gesturing around)

How long before this all becomes too much for her? How long before her mind stops processing?

DEANNA

I'm making progress --

PITNEY

(interrupting)

You're playing with toys.

Deanna's hand clenches into a fist at her side.

PITNEY

Meanwhile, the person or people who held her all these years are still out there. And I don't care what kind of an emotional journey you're on, Miss Sykes. Those people need to be found.

(beat)

I'll give you eight more hours. But that's it.

With that, Pitney begins walking away.

PITNEY

And if I were you, I wouldn't get too attached.

Deanna looks into the room, where Susie continues pushing the keys -- smiling and frowning accordingly.

Deanna touches the glass.

DISSOLVE TO:

INT. MEDICAL FACILITY - SUSIE'S ROOM - LATER

Deanna is now standing against the wall, watching as Susie sleeps on the bed.

There's a light TAPPING on the door, and then it opens. Isaac comes in, carrying a sack.

He crosses the room quietly, not wanting to wake the girl.

DEANNA
(whispering)
Thank you, Isaac.

ISAAC
(warm)
Of course.

Deanna looks into the sack, seeing PAPERS and CRAYONS.

TIMECUT TO:



Deanna and Isaac watch as Susie scribbles on the pages, holding groups of crayons in both hands.

ISAAC
(noticing)
She's ambidextrous. Both right
and left-handed.

DEANNA
Or neither. She's probably never
held a writing implement before.

They watch the girl color on the pages, and then move to the wall, drawing on the plaster.

ISAAC
Do you mind if I try something?

Deanna urges him on.

Isaac crosses the room and sits next to Susie on the bed. Susie HISSES at him, but then goes back to drawing.

Isaac grabs a black crayon and turns to a blank page. He draws two tall stick figures, and one tiny stick figure.

ISAAC

That's you.
(pointing)
That's me. That's Deanna.

SUSIE

(mumbling)
Daaannah.

Deanna's hand shoots to her mouth.

DEANNA

Yes! Deanna!
(pointing to herself)
I'm Deanna.
(pointing to Isaac)
Isaac.
(pointing to Susie)
Susie.

SUSIE

Daaannah.

Then, Susie seems to get distracted, and begins TEARING the paper in two.

DEANNA

No, no, no. Come on.

Deanna bends down so that she's eye-to-eye with the girl.

DEANNA

"Deanna." Say it again.
"Deanna."

Susie continues tearing the papers.

DEANNA

(desperate)
Please -- say it! "Deanna!"

Deanna's voice causes something to snap in Susie, and she gives a low-pitched SCREAM.

Susie grabs the crayon out of Isaac's hand and starts drawing on her pillow case, as Deanna and Isaac share a disappointed glance.

Off Deanna's guttural moans --

CUT TO:

INT. DARK BASEMENT - UNKNOWN TIME

The girl on the potty-chair SCREAMS!

CUT TO:

INT. MEDICAL FACILITY - SUSIE'S ROOM - DAY

Susie moans as she draws on the pillow case.

CUT TO:

INT. DARK BASEMENT - UNKNOWN TIME

The girl kicks her legs frantically, trying to get free from the rope shackles.

CUT TO:

INT. MEDICAL FACILITY - SUSIE'S ROOM - DAY

Susie's hands get covered in black as she holds tightly to the crayon.

CUT TO:

INT. DARK BASEMENT - UNKNOWN TIME

The girl's right hand gets loose from the ropes, and she uses it to untie the other hand.

CUT TO:

INT. MEDICAL FACILITY - SUSIE'S ROOM - DAY

Susie jumps off the bed.

Isaac and Deanna notice the pillow case.

DEANNA

Look...

CUT TO:

INT. DARK BASEMENT - UNKNOWN TIME

The girl unties her other hand, then frees her legs.

She slides off her potty-chair and drags herself up the rotting stairs, staggering over loose floorboards.

CUT TO:

INT. MEDICAL FACILITY - SUSIE'S ROOM - DAY

Isaac holds the pillow up to get a better look.

ISAAC

That's not us.

Deanna licks her lips in confusion.

CUT TO:

INT. DARK BASEMENT - UNKNOWN TIME

The girl goes to pull at the door... but it's locked.

She SCREAMS and MOANS in anger.

Then, she hobbles back down the stairs and sits on her potty-chair, deflated.

RACK FOCUS to behind her, where for the first time, we notice a second potty-chair. But no one's sitting on it.

CUT TO:

INT. MEDICAL FACILITY - SUSIE'S ROOM - DAY

ON THE PILLOW CASE

where we finally see what Susie had drawn: rough images of two stick-drawn girls, identical and side-by-side.

Deanna shares a look with Isaac.

DEANNA

If this is Susie... then who's
this?

In the corner, Susie tilts her head at Deanna.

CUT TO:

INT. DARK BASEMENT - UNKNOWN TIME

ANGLING UP over the girl on the potty-chair as her face is finally revealed. It's not Susie at all, but instead a slightly younger girl (possibly 8), with similar features, a filthy demeanor, and the same hair color.

She GROWLS to herself.

CUT TO:

INT. MEDICAL FACILITY - SUSIE'S ROOM - DAY

Deanna bends down next to Susie in the corner.

DEANNA

There was someone else, is that
what you're trying to tell us?
You weren't alone?

Deanna reaches out for Susie, but Susie suddenly explodes, screaming and flailing around crazily.

Deanna retracts -- she thought she'd been making progress.

Isaac puts a calming hand on Deanna's shoulder.

ISAAC
Are you thinking what I'm
thinking?

DEANNA
(gulping)
Susie has a sister.

She and Isaac stare down at the crude drawing.

Off the brown crayon scrawl of two girls trapped within a
dark mass of scribble --

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

INT. DARK BASEMENT - UNKNOWN TIME

Almost pitch black.

The sound of shallow breathing amongst the darkness.

A narrow slat of light contrasts sharply with the dull wooden boards all around it. Confined and oppressive.

A SET OF FEET move by outside the slat, its tiny letterbox frame allowing for no greater sight than a pair of DIRTY BOOTS.

The shallow breathing within the darkness intensifies as --

A DOOR OPENS

at the top of a long wooden staircase. A column of harsh white light comes from the frame, catching on thick dust particles that hover in the stale air.

A pair of dirty boots start to descend the stairs, the shallow breathing becoming heavier and more panicked step by step.

The dirty boots reach the bottom of the staircase and edge up to a small wooden chair in the darkness.

A set of BARE FEET are tied to the chair legs with rope. MOVE UP the chair to a hand also tied with rope, then to a neck and a sunken chin covered in dirt and dried blood. MOVING UP to the source of the shallow breathing...

...and it's Deanna herself!

She looks feral, trapped, tortured. She cries, sweats and trembles against her restraints before we --

HARD CUT TO:

INT. MEDICAL FACILITY - SUSIE'S ROOM - DAY

Deanna wakes with a start.

She's sitting in a chair in the darkened room, her head resting in her folded arms, having nodded off.

Deanna looks over at Susie, who's playing with the keyboard.

Deanna CLEARS HER THROAT. Her voice cracks just slightly.

DEANNA

You're doing great. Just great.

(beat)

Susie, I have no idea what you're going through. No one does.

Susie continues pushing on the keys.

DEANNA

It took a while for people to understand me, too. Six weeks. That's how long I was held. And that changed me forever.

(biting her lip)

I can't imagine a decade... a whole life.

Susie hits a low note and frowns.

DEANNA

He... made me call him "father." Grabbed me from my school, right under everyone's noses. It's amazing how people just don't notice things anymore.

(beat)

Like you, I wasn't alone. There were two other girls as well. Morgan... and Susie. We were all saved.

(scoffs)

"Saved."

Susie hits a high note and smiles.

After a beat, Deanna returns the smile.

CUT TO:

EXT. HIGHSCHOOL - DAY

All kinds of PUPILS are running around on the playground, laughing and playing.

POINT GREY SECONDARY SCHOOL
KERRISDALE, BRITISH COLUMBIA
3:00 AM

PAN OVER until Rachel comes into focus, standing in between the parking lot and the school.

CLOSE ON Rachel's forehead, which sweats.

CLOSE ON Rachel's fingers, which clench tightly around her satchel.

CLOSE ON Rachel's ear, as she listens to the happy sounds all around her.

WIDER

Rachel inhales a deep breath. She takes one step toward the school. Then stops.

She looks behind her, back to the parking lot.

Then she returns her gaze to the school.

VIEW FROM ABOVE

Rachel doesn't move.

CUT TO:

INT. ATHOS HOUSE - LIBRARY - DAY

Deanna, Gideon, Mark, Gabrielle, Isaac, and Aaron are standing around the room in a wide huddle, all newly energized.

Camera ROTATES around all of their backs, creating a fluid motion to the scene.

DEANNA

If Susie does have a sister, we have to assume she's still being held in the same conditions.

GIDEON

Which means time is running out.

Mark examines Susie's drawing of the two girl shapes.

MARK

All we have to go off of is this drawing? Is this even enough to worry? I mean, we're talking about a girl who'd never even seen a crayon before today.

DEANNA

(adamant)

She's trying to communicate, she just doesn't know how.

GIDEON

(to Gabrielle)

Are there any other forensic details to go on?

Gabrielle SIGHS.

GABRIELLE

The simple fact is we've got nothing to run any of it against. Identifying her is going to be nearly impossible.

AARON

Why do I get the feeling she doesn't even have an identity?

ISAAC

Yesterday I suggested letting this girl go where she was found, in the hopes of her leading us back to her home. With this news, I would like to make that suggestion again.

DEANNA

No. Absolutely not.

MARK

It's not completely crazy, Deanna.

DEANNA

You don't know her.

(to the group)

None of you.

(passionate)

She's only just escaped that place and we've barely begun to get her to adjust to the outside world. What will happen to this poor girl when she's brought back to that horrible location?

ISAAC

That's a question we need to find the answer to.

AARON

(to Deanna)

What if you're there with her? Holding her hand? Letting her know she's okay?

All eyes go to Deanna, standing with conviction.

DEANNA

No. I just need more time.

GABRIELLE

Maybe --

DEANNA

(interrupting)

No! Just look.

(MORE)

DEANNA (CONT'D)

Look how much progress I've made in twenty-four hours. By treating her like a human being, not some lab rat. I just need a little more time.

GIDEON

There is no more time.

They all turn to Gideon.

GIDEON

I received word a few minutes ago. When the police found out about the possible sister, they --

DEANNA

(interrupting)
What? They what?

GIDEON

They're going to do whatever they can to force Susie to talk.

With that, Deanna rushes away from the group, exiting the library and running to the front door.

Everyone stands in silence, worried.

Finally, Gideon turns to Mark.

GIDEON

Do you still have the maps?

CUT TO:

INT. MEDICAL FACILITY - ELEVATOR - DAY

Deanna's foot taps on the floor of the elevator, over and over again. Other PEOPLE in the elevator stare at her oddly, but Deanna doesn't care.

Finally -- DING!

CUT TO:

INT. MEDICAL FACILITY - SUSIE'S ROOM - DAY

Dr. Mourad, Detective Pitney, and several nurses are holding Susie down to her bed. The girl is flailing around crazily, her hands and feet tied to the bed, as Dr. Mourad injects something into her arm to calm her.

DEANNA (O.S.)

Hey!

All eyes turn to Deanna, who's sweating and out of breath.

DR. MOURAD
Stay back, please.

DEANNA
What are you doing to her?!

PITNEY
They're injecting her with a mild
tranquilizer, on my orders.

Pitney rolls up her sleeve, revealing TEETH MARKS on her
arm, and trace amounts of blood.

PITNEY
Pray to God that thing doesn't
have rabies.

Deanna tries to go to Susie's aid -- who's still thrashing
around on the bed -- but the nurses hold her back.

DEANNA
You can't just force her to talk!
Please! Everything I've worked
for!

PITNEY
(rolling down her
sleeve)
Your time's over. You failed.

As the injection finally calms Susie, causing her to lay
motionless in bed --

CUT TO:

INT. DARK BASEMENT - DAY

The girl we now know as Susie's sister is back to sitting
on her potty-chair.

The door opens, letting in an immense shaft of light from
the top of the stairs.

Upon seeing the light, the girl covers her eyes with her
arm and begins SCREAMING -- almost as though she's in pain.

TRACK WITH a pair of thin legs inside corduroy trousers
that walk down the squeaky staircase.

This MAN makes his way to the bottom of the stairs, then
walks over to the dog bowl. He PLOPS a can of brown goo
into the bowl, then turns to the girl.

She just stares at the food, licking her lips hungrily.

Finally, the man's hand SNAPS, and the girl jumps off of
her potty-chair and crawls over to the food.

She starts lapping it up with her tongue, gobbling it up, slobbering everywhere, looking very used to the routine.

TRACK WITH the man's legs as he walks back up the stairs.

As he CLOSES the door and LOCKS it from the outside, the basement is once again bathed in darkness.

CUT TO:

INT. POLICE CRUISER - DAY

Pitney sits in the passenger seat, a UNIFORMED COP behind the wheel, driving through the forested area. Pitney looks into the rear-view mirror.

Susie sits in the back, buckled in. Her head is leaning against the window, drool dripping out of her mouth. Her eyes are open, but she appears slightly out of it.

PITNEY

When we get answers, you'll thank me. You will.

She's staring at Deanna, who's beside Susie in the back.

DEANNA

(through gritted teeth)
Just drive.

The cruiser drives down the road as a light RAIN falls.

CUT TO:

EXT. ROAD NEAR WHEAT FIELD - NIGHT

Gideon, Mark, Gabrielle, and Isaac arrive at the familiar road where Susie was found. Rain falls here as well.

They are all scouring the area, seeing no obvious signs of where to start.

GIDEON

Susie was found here. And we know from the police report that she was covered in dirt and had wheat grass under her fingernails.

Gideon motions to the wheat field behind him.

GIDEON

A wheat field.

The others nod, getting ready for a long search.

MARK

Let's go.

The foursome start walking into the vast field.

CUT TO:

INT. ATHOS HOUSE - AARON'S ROOM - DAY

Aaron is busy at work on his computer, doing a search on the internet. ROCK MUSIC is playing from his stereo.

RACK FOCUS to the door, where Rachel timidly approaches. She KNOCKS lightly on the door.

RACHEL
The house is unusually empty
right now, huh?

Aaron continues typing. Either he didn't hear her, or he's ignoring her -- it's not clear.

RACHEL
Aaron?

Aaron stops typing and turns to her. There's just a slight uncomfortable air between the two.

AARON
Sorry, is it too loud?

Aaron grabs his stereo remote and turns it down, then goes back to typing again.

RACHEL
No, no, it's fine. I was just...
wondering what you were doing.

AARON
(typing)
Making myself useful.

Rachel steps closer to the computer, seeing that he has files open on girls named "GENIE" and "JAYCEE LEE DUGARD."

RACHEL
Ahh, finding information on other
girls out there who've been in
Susie's situation. I'm sure
Deanna would appreciate that.
(beat)
You two are close, aren't you?

AARON
(typing)
I guess.

Then, Aaron stops. He turns to Rachel.

AARON

It's weird. Ever since her childhood, Deanna's idea of "family" has been slightly distorted, y'know? To her it's like being a brother, or a sister. Not just in that way people just say it. Literally.

With that, Aaron goes back to typing.

RACHEL

I'll, er... I'll leave you to it then.

Thinking that's the end of the conversation, Rachel goes to leave, but stops when:

AARON

This was your first day back, wasn't it? How's all that working out?

Rachel takes a deep breath, preparing to answer.

CUT TO:

INT. POLICE CRUISER - DAY

The car drives through the rain. In the back, Susie has fallen asleep. In her REM state, she makes quiet GRUNTS and strange ticks with her body.

Deanna watches the girl sleep, contemplative, while Pitney eyes her through the rear-view mirror.

PITNEY

We're almost there. Where she was found.

(squinting)

And put your damn seat belt on.

Deanna sighs and leans back in her seat. She puts on her belt, then studies Susie's crude picture of the two girls sitting on their potty-chairs.

CUT TO:

INT. DARK BASEMENT - DAY

The girl finishes slurping up the dog food. She hops over to the other side of the room, brown goo hanging from her lip that she doesn't bother to clean off.

A shaft of light comes in from the ceiling. Sunlight.

The girl tilts her head at the light, as if wondering what's out there in the world she's never known.

CUT TO:

EXT. WHEAT FIELD - DAY

The sun goes down in the far distance, making the wheat field appear bright purple.

TILT DOWN, finding our group of Gideon, Mark, Gabrielle, and Isaac walking through the field.

They're all getting muddy and covered in wheat grass, but none of them look to be complaining one bit.

ON GIDEON, who has a tired look on his face as he examines the vast field all around him.

GIDEON
(barely a whisper)
Where are you, sweetie?

Gideon strains to listen over the sounds of the wind.

GIDEON
Speak to me.

As Gideon stands there, we begin PULLING OUT from his figure, seeing that the others are walking around, back and forth, searching everywhere.

But Gideon remains still.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

EXT. ROAD NEAR WHEAT FIELD - NIGHT

Night has fallen. A police cruiser is parked along the side of the road as Detective Pitney walks around the back of it.

10:16 AM

Pitney turns to Deanna who's holding Susie's hand protectively.

PITNEY
We should get moving.

Deanna ignores her, instead just rubbing Susie's hair.

Just then, several more police cruisers arrive. As OFFICERS jump out, the sudden appearances of so many people causes Susie to get upset.

DEANNA
Calm down, Susie. It's okay.

Susie starts GRUNTING and MOANING -- feral noises that cause the officers to give each other strange looks.

After a moment of freaking out, Susie extends both arms at Deanna... and gives her a tight hug.

Deanna is overcome with emotion.

DEANNA
There, there...

Pitney rolls her eyes slightly.

PITNEY
This is all really great for you, Miss Sykes, but we don't have all night.

Pitney bends down to Susie's eye level and forces a smile.

PITNEY
Come with me. Everything's going to be okay.

Pitney holds out her hand to Susie, but the girl doesn't let go of Deanna's hand.

PITNEY
It'll be alright.

DEANNA

You think she's just gonna lead
you back to where she came from
like a damn dog?

PITNEY

(ignoring Deanna)
Come on now. Susie...

Hearing the name, it's as if something clicks in Susie's
mind. She breaks away from Deanna and takes Pitney's hand.

Deanna doesn't fight back, but she gives Pitney a grimace.

DEANNA

I don't know why I expected you
to treat her with basic human
dignity.

PITNEY

(biting)
When are you going to get off
your high-horse and realize that
I'm not the enemy?

Holding hands with the girl, Pitney begins walking toward
the wheat field, flanked by officers.

Deanna stands still, thinking over Pitney's remark.

CUT TO:

EXT. WHEAT FIELD - NIGHT

CLOSE ON a tattered rope in the mud.

WIDER

Gabrielle kneels down amongst the wheat grass and grabs the
rope in between her thumb and forefinger.

It hangs about three feet down, with a large knot.

Isaac approaches. His mouth opens slightly as he sees it.

ISAAC

The rope she was held by?

GABRIELLE

I can't be certain without
testing it for DNA, but it does
appear to be similar to the
markings found on the girl's
hands and legs.

With her free hand, Gabrielle pulls a plastic sack from her
pocket and puts the rope into it.

She ZIPS the bag closed, then looks into the distance.

GABRIELLE

We're in the right spot. I can
feel it.

YARDS AWAY

Mark and Gideon trudge through the field of wheat,
searching for clues. Off in the distance, they can make
out many HOMES visible from their vantage point.

GIDEON

If I had just escaped my captors,
and was only about three and a
half feet tall...

Gideon turns in the direction of the road in the near
distance. There are a TREES along the road.

GIDEON

I'd run for the trees.

MARK

(nodding)

The only notable landmark in the
area. You can't even see the
road from here.

Gideon spins around completely, seeing wheat to the left,
to the right, and in front of him. The homes in the
distance are all nondescript.

GIDEON

(to himself)

Where did you come from?

YARDS AWAY

Gabrielle and Isaac are bent down, looking for any other
signs of evidence where she just found the rope.

Isaac hears something and stands. He sees the police
officers and Detective Pitney, holding hands with Susie.

ISAAC

Company.

Gabrielle stands. Seeing them, she gives a forlorn look.

She turns in the direction of Mark and Gideon, who have yet
to notice the group approaching.

GABRIELLE

Gideon!

YARDS AWAY

Gideon and Mark hear the voice and look in the direction Gabrielle is pointing.

MARK

Here comes the cavalry.

AERIAL VIEW

Gideon and Mark are on the right side of the frame; Gabrielle and Isaac are on the left side; Pitney and the others approach from the bottom; at the top is the expanse of wheat, as far as the eye can see.

CUT TO:

EXT. ROAD NEAR WHEAT FIELD - NIGHT

Deanna stands alone on the road next to all of the police cruisers.

She's pacing back and forth quickly, letting off steam.

Then, she SLAMS her hand down on the hood of the lead car.

Something catches Deanna's eye, and she squints at it.

ANGLE THROUGH THE WINDOW where Deanna sees the battery keyboard resting on the back seat.

CUT TO:

EXT. WHEAT FIELD - NIGHT

All of the characters in the field are now standing together in a big huddle. Pitney and Gideon face off.

PITNEY

Should I even bother to ask what you're doing here?

GIDEON

We're only here to help.

PITNEY

I take it you've found something?

Gideon doesn't answer.

PITNEY

If you have found something of interest, Mr. Cole, now would be the time to tell me.

Gabrielle removes the bag from her coat. She goes to hand it to Pitney, but Pitney swipes it out of her hand.

PITNEY

What is this, a rope?

GABRIELLE

It's all we've found so far.
We're all on the same side here.

PITNEY

Something tells me that's not a
hundred percent true.

Pitney hands the bag to an officer, then grabs tighter to
Susie's wrist.

PITNEY

Okay, little girl. Which way?
Huh?

Susie lowers her head, fearful.

GIDEON

Be gentle.

PITNEY

I am.

Frustrated, Pitney picks up the girl, and begins spinning
her around, doing a complete 360.

PITNEY

Where'd you come from? Here?
Here? There? Don't be shy now.

As Pitney continues spinning the girl around, Susie doesn't
make any sign that she's even understanding what's going
on.

Gideon and Mark exchange a worried glance.

PITNEY

(still spinning)
Just grunt or something. Then
you can go back to your little
Deanna.

All eyes are on Susie, who slowly extends her hand in the
direction of the road.

SUSIE

(mumbling)
Daaannah.

Shocked, Pitney turns in the direction of Susie's finger,
seeing Deanna approaching from the road.

Gideon smiles as he sees Deanna.

Deanna holds up the keyboard, and hits a high note.

Still being held up by Pitney, Susie gives a quiet giggle and CLAPS her hands.

Deanna hits a low note.

Susie's smile fades. She becomes fearful, and hides her face in her hand.

PITNEY

Dear God, what is this?

GIDEON

Set her down, Detective.

Pitney glares at Gideon.

Then, seeing that Mark, Isaac, Gabrielle, and Gideon are all squinting at her, Pitney finally sets Susie on the grass.

Susie hobbles over to Deanna, and touches her face.

A silent moment between the two, and then Deanna grabs the rope from the officer.

Deanna shows the rope to Susie, and hits a high note.

Susie pushes the rope away, and gives a ferocious SCREAM! Her voice is low-pitched and untrained, coming out more animalistic than human.

Keyboard resting on her knee, rope in hand, Deanna points with the rope toward the road.

Susie understands. She hits one of the high notes on Deanna's keyboard. Safety.

Then, Deanna points the rope to eastern horizon.

Susie again hits one of the high notes.

The others all watch, many of them confused.

But Gideon has a twinkle in his eye.

For the third time, Deanna points the rope, this time to a southern horizon. And once again, Susie hits a high note.

Then, Deanna points the rope to the western horizon.

Susie gives a guttural grunt. And she hits a low note.

Getting the information she needs, Deanna stands.

DEANNA

That's the direction she came from.

PITNEY

You can't be serious.

Ignoring her, Deanna grabs Susie's hand, and the two begin walking away, back to the road.

GIDEON

I'd send your officers toward
that house, Detective.

Pitney squints at Gideon, then watches as Deanna and Susie escape from view amongst the golden wheat.

CUT TO:

INT. ATHOS HOUSE - DRAWING ROOM - NIGHT

Rachel sits at the piano, talking onto her cell phone. With her free hand, she aimlessly hits some of the notes.

RACHEL

Yes. Thank you again, Principal.

(beat)

I just wanted to apologize. It really does mean a lot that you understand.

(drained)

I guess I just wasn't ready....

As Rachel continues talking and poking the keys --

CUT TO:

INT. DARK BASEMENT - NIGHT

The girl is asleep on her potty-chair. The light shafts that had appeared earlier from the ceiling are gone. In their place, just more darkness.

The girl HUFFS oddly in her sleep.

Then, the ceiling door BURSTS OPEN!

The girl's eyes open in sheer fright. She starts hyperventilating, breathing roughly, sounding asthmatic.

She jumps off her potty-chair and runs to the corner of the basement to safety, slipping for a moment on the slimy dog food that covers the dirty floor.

The girl huddles in the corner, hiding her face.

Finally, she looks up, as she sees a flash of light.

It's Gideon!

Gideon shines the light on the girl in the corner, and we see just how fearful she actually is. Her eyes are wide as saucers. Her dirty skin appears almost black.

GIDEON

My God...

Gideon looks above him.

GIDEON

Here! She's here!

CUT TO:

EXT. WHEAT FIELD - CONTINUOUS

ANGLE ON a square hole in the center of the field, where the door had just been opened.

Pitney and the officers descend the rotting staircase, down into the earth.

TILT UP to see Gideon, Mark, Gabrielle, and Isaac standing above ground. They all exchange proud glances.

Not a word is said, but we know from their extreme elation just what they're thinking.

VIEW FROM ABOVE

Wheat grass grows all around the square door and the hidden basement that resides beneath it.

WIDER

A maroon house with fading paint is only several yards away, the basement surely belonging to it.

CUT TO:

EXT. ROAD NEAR WHEAT FIELD - NIGHT

Deanna sits on the road next to all the cars, with Susie in her lap. Deanna is moving Susie's hands along the keyboard, playing a familiar song: Grieg's "Piano Concerto."

CUT TO:

EXT. MAROON HOME - NIGHT

KNOCK, KNOCK, KNOCK!

Detective Pitney stands with her officers, pounding on the front door of the rundown home.

WIDER

Gideon, Gabrielle, Mark, and Isaac stand at a distance, watching as a frustrated Pitney POUNDS again.

The door opens.

LOW ANGLE on a pair of thin legs in corduroy trousers standing at the door.

MAN (O.S.)
Can I... help you?

ON PITNEY, who holds up her detective's badge, snarling.

PITNEY
Are you the owner of this
residence, sir?

MOVING UP the legs to reveal a thin man in a buttoned-up shirt, greying hair and pastoral features. "Normal."

MAN
Yes.

PITNEY
Would that include the basement
out in the yard there?

MAN
Yes. What's this about?

A WOMAN comes to the door to join the man by his side. She is of similar age, frail, and wearing a plain dress.

WOMAN
What's going on out here,
Richard?

Pitney's face is severe as she appraises the couple.

PITNEY
I'm afraid I'm going to have to
ask you both to step outside and
come with me.

The crowd of uniformed officers as well as Gideon's group form up in b.g. behind Pitney, a collective look of shame amongst them.

As the couple in the doorway start to realize --

CUT TO:

INT. POLICE DEPARTMENT - INTERROGATION ROOM - NIGHT

Pitney sits opposite the couple, a table now between them upon which there are several files.

VANCOUVER POLICE DEPARTMENT

11:07 AM

Pitney rests her hands on her files, staring across unflinchingly at the man and his wife.

PITNEY

Richard Hubbard?

(off his apparent nod)

Mr. Hubbard, are you the father of two girls, aged eight and eleven?

HUBBARD

I am, that's corrected.

Pitney looks across to his wife who looks down, somewhat more ashamed.

PITNEY

And you're the mother?

The woman can't bring herself to answer. Pitney opens up the file in front of her.

PITNEY

Can't remember? Let me refresh your memory. On two separate occasions, doctors at Ruskin General informed you and your husband here -- first in 1998, and then again in 2001 -- that your newborn daughters suffered from cases of mental retardation.

(grimacing)

And you became so utterly disgusted with that, Mr. Hubbard, that you decided to -- what? -- hide them away in your bomb shelter for their own good?

HUBBARD

You've got this all wrong. We have to do what's best for them. We're good parents.

Pitney gives a look of utter disgust.

HUBBARD

Are we gonna need a lawyer?

PITNEY

You're going to need more than that, Mr. Hubbard.

Pitney slams her file shut with contempt.

CUT TO:

INT. MEDICAL FACILITY - PATIENT'S ROOM - NIGHT

Dr. Mourad, several nurses, and Deanna stand around the bed, where the now cleaned-up girl is asleep. A cotton ball is taped to her arm, indicating that she must have been injected with something to make her sleep.

DR. MOURAD
Blood work is positive. They are
sisters. Susie and...

Deanna smiles.

DEANNA
Morgan.

DR. MOURAD
(nodding)
In the morning, we'll reunite her
with her sister.

Deanna shakes her head, insistent.

DEANNA
I'm going to be here for that.

CUT TO:

EXT. ATHOS HOUSE - DAY

The sun rises in the distance.

CUT TO:

INT. ATHOS HOUSE - LIBRARY - DAY

Deanna, Gideon, Rachel, Gabrielle, Mark, and Isaac are standing or sitting around the library. All are excited for Deanna, who smiles brightly.

GIDEON
You proved us all wrong, Deanna.
And you did so by never giving
up.

The others nod. Deanna smiles proudly.

For a fleeting moment, Rachel gives a slightly ashamed look, but then covers it up rather well.

Gabrielle squeezes Deanna's shoulder.

GABRIELLE

Those girls are alive because of you. They're going to go into foster care -- together. And they're going to live long and healthy lives.

DEANNA

They deserve it.

CUT TO:

EXT. ATHOS HOUSE - DAY

Deanna and Gideon stand at the base of the tree, looking up at the bird's nest.

VIEW FROM ABOVE

All of the eggs have hatched, but each of the five little chicks is DEAD.

Off the sad, silent image --

CUT TO:

INT. MEDICAL FACILITY - SUSIE'S ROOM - DAY

Deanna stands against the wall, a bright smile on her face. We hear the sounds of the battery keyboard before we PAN AROUND to see Susie and Morgan sitting together.

Susie is showing Morgan how to play -- high notes, smile; low notes, frown.

After a beat, Deanna tightens her coat and walks out.

CUT TO:

INT. ATHOS HOUSE - DRAWING ROOM - DAY

CLOSE ON the white and black piano keys.

WIDER

Deanna's hands glide over the keys, but she does not play. She just rests her hands there for a beat, struggling to begin the complexities of a concerto.

Then, Deanna just hits three notes in a descending scale with one finger -- "Three Blind Mice."

FADE TO BLACK

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