

**S T O N E D R I V E**

by

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FADE IN:

INT. UNDISCLOSED LOCATION - BASEMENT - STORAGE PANTRY - DAY

From a boarded-up basement window, thin STREAMS of light penetrate into a dingy room through tiny pin holes. Dust particles shimmer in the STREAMS of light.

Against the far wall is a CAPTAIN'S BED complete with a storage drawer beneath the mattress. Dusty storage shelves.

A large STEEL HOOK is embedded into the concrete wall with a long heavy-duty chain-link which leads to A tiny ANKLE encased in a steel CLAMP.

In the dim light we never see the GIRL'S FACE which is partially covered by her long red hair. She wears polka-dotted pajamas. She drags the chain-link along the concrete floor as she backs away from a SPIDER that scurries along the wall.

The wooden door rattles. The sound of a BOLT slides open.

In FEAR, the girl's EYES dart to the wooden door. She scrambles on all fours to the far corner. The door flies open. An unseen FIGURE enters. The terrified girl cowers.

BOOTS stop at the foot of the bed. A HAND pulls open the storage drawer under the bare mattress.

The girl knows the routine. She crawls into the open drawer. She places the chain link into a cut-out notch and lies back. She crosses her thin arms on her chest.

The ABDUCTOR SLAMS the drawer firmly and padlocks it. We LINGER on the storage drawer.

OFF SCREEN... The bolt SLAMS shut.

SILENCE. Then...

Soft delicate sobs.

FADE TO BLACK:

FADE IN:

EXT. NEW YORK CITY - CENTRAL PARK - NIGHT

DARK ROLLING CLOUDS. LIGHTNING strikes in the distant menacing sky. The storm has moved on.

The STREETS are drenched. The SEWERS can barely keep up with the flow the storm had dumped.

EXT. PARK AVENUE - JULIE'S BAR AND GRILL - NIGHT

The door to the bar bursts open. LOUD MUSIC spills out into the street until the door closes.

MELISSA (24), a petite Asian girl, a bit tipsy, staggers to the curb. A puddle in her way, Melissa removes her expensive shoes.

Down the street a TAXI at the entrance to a HOTEL pulls out and heads towards her. Melissa steps onto the road and waves at the cab.

The DRIVER sees her. He turns off the taxi light and speeds by. Barefoot, she darts across the wide avenue.

In the b.g. The door to the bar opens. LOUD MUSIC spills out again.

A man in a dark HOODIE, steps out. He zeros in on Melissa near the entrance into Central park. Hunched over, hands in his pockets, he jumps the puddle and jogs across.

He follows her. Although she knows better, Melissa takes the stairs into the park. Hoodie speeds up to follow.

In the meantime...

EXT. DEEP IN CENTRAL PARK - OFF THE BEATEN PATH - NIGHT

A dark SUV with tinted windows is parked on a grassy knoll behind a Willow tree.

SAUNNIE BLAIR (35), a Cuban-American, although you wouldn't know it from her heavily made-up face, long blond wig, hooker boots, a pink boa around her neck and a mini-skirt completes the look.

Saunnie hikes up her skirt as she struts across the PATH towards the bushes. She yanks a wad of wet leaves off a bush and disappears.

INT. SUV - NIGHT

In the driver's seat is, JULIO GOMEZ (36), hair slicked back in a pony tail. Leather jacket.

He presses the passenger window DOWN BUTTON to get a better view of Saunnie make her way into the bushes.

After a moment his attention's back to his cell phone.

Saunnie appears pulling her skirt back down and struts back to the SUV. Gomez looks up and back to his cell. Saunnie leans into the open passenger window.

SAUNNIE

This is bullshit, Gomez. I don't think I can take this any longer.

GOMEZ

Don't start, Saunnie.

Saunnie looks at the CLOCK on the dash: 2:30 am. She opens the door and gets in.

SAUNNIE

Let's go take a break.

She puts on her seat belt.

Gomez drops his phone onto his lap and starts the engine. They ease out onto the path. Gomez sneaks a look at Saunnie.

GOMEZ

You okay?

SAUNNIE

Yeah.

Saunnie pulls down the visor and checks out her heavily made-up face. Gomez is concerned.

GOMEZ

I meant to ask you... how's Laura doin' these days?

SAUNNIE

Good. The doctor put a bloody pin in her leg. That's what she gets when she doesn't listen to me.

GOMEZ

Ouch. You're in some mood tonight.

SAUNNIE

Yeah, well... There are nights and then there are nights.

Gomez has no idea what she means.

In the near distance MUFFLED SCREAMS. Saunnie hears it. Saunnie MOTIONS for Gomez to stop. Gomez cuts the engine.

More hysterical SCREAMS.

Saunnie takes a gun out of the glove box. Gomez jumps out.

Saunnie leaves her door wide open as she tip-toes along the wet grass towards the bushes.

Gomez, right behind her, follows. Saunnie points past the bushes. Gomez nods.

HOODIE (O.S.)  
I said, take 'em off, bitch.

Saunnie peers through the bushes.

IN THE CLEARING...

Hoodie straddles over a terrified Melissa on the ground. A 10-inch SWITCHBLADE's at her throat.

HOODIE (cont'd)  
Pull 'em off or I'll cut 'em off.

Melissa, hysterical, struggles to remove her underpants.

Saunnie moves around the bushes and into the clearing. Gomez follows. He pulls a gun out of his holster.

SAUNNIE  
Hey, Slingshot!

GOMEZ  
POLICE!

HOODIE's back goes rigid. He looks over his shoulder.

He sees a hooker with a gun pointed at his head. Next to her is Gomez, gun in one hand, his badge in the other.

Hoodie slowly un-straddles Melissa. He SLIDES the blade up his sleeve as he turns to face them. Melissa with her underwear around her knees, manages to scramble away on all fours.

SAUNNIE  
Hands up where I can see them.

Saunnie lowers her gun and points it right at Hoodie's CROTCH. Hoodie gives Saunnie the once-over. He smirks as if to say, 'yeah, right'.

SAUNNIE (cont'd)  
I said, hands up. Now.

Hoodie half raises his right arm as he slides the switchblade back down his left hand. He grasps the blade as he raises his arm and...

FLINGS the blade.

As the blade TWIRLS in mid air towards Saunnie...

Saunnie raises her gun and FIRES.

The BULLET pierces the middle of Hoodie's forehead.

The BLADE lands at her feet.

Hoodie takes a couple of steps back and drops like a lead balloon.

In the b.g. Melissa SCREAMS uncontrollably.

Gomez moves up swiftly. He stands over Hoodie.

ON HOODIE: eyes wide open, a clean shot into his forehead.

Gomez looks back at Saunnie, but she's already on her way to a hysterical Melissa. Gomez pulls out his cell phone and dials.

EXT. NYC POLICE HEADQUARTERS - NIGHT

Establishing. Every light in the building is on. Police cars line the street.

INT. POLICE HEADQUARTERS - 6TH FLOOR - WASHROOM - NIGHT

Saunnie's hooker clothes, boa and wig are on the counter next to the sinks. A toilet FLUSHES. The cubicle door opens.

Saunnie, now in street clothes and void of make-up, wipes her mouth with the back of her TREMBLING hand. She rinses her mouth at the sink.

A soft KNOCK on the door as it opens. Gomez sticks his head in.

GOMEZ

Hey. You ready?

Saunnie's eyes dart to Gomez through the mirror.

SAUNNIE

Jeez, Gomez.

Gomez steps back out. The door closes. Saunnie unzips a small pouch and pulls out a toothbrush.

EXT. NYC STREET - THREE-STORY WALK-UP APARTMENTS - DAY

Morning TRAFFIC. Gomez pulls up to the curb.

INT. POLICE SUV - DAY

Saunnie looks up at a window on the top floor of her apartment building. She just sits there. Exhausted.

SAUNNIE

Laura's going to hear I killed the rapist.

GOMEZ

No she's not. The department is not going to release your name.

SAUNNIE

You sure?

GOMEZ

Yes. The papers have a picture of you in a hooker's outfit. That's it.

SAUNNIE

Good. Thanks for the ride. See ya.

Saunnie gets out and slams the door.

GOMEZ

GET SOME SLEEP.

Gomez, watches Saunnie enter her building before he pulls out into the traffic.

INT. SAUNNIE'S KITCHEN - MOMENTS LATER

MARISOL (45), a chubby Puerto Rican lady, is glued to the TV screen.

ON TV SCREEN: Hoodie on the ground. Police photographer takes photos of the BODY. Police Bubble lights. An ambulance stands by. Saunnie and Melissa are surrounded by DETECTIVES. Saunnie unhappily hands over her gun to a SUIT. The Suit pats Saunnie on the back.



SAUNNIE  
Buenas dias, Marisol.

Marisol turns. Saunnie heads to the coffee machine.

MARISOL  
(in Spanish)  
Hay mi Dios. (Oh my god) You  
okay?

Saunnie pours herself a cup of coffee.

SAUNNIE  
All good.

MARISOL  
You Hero now. When I see Gomez--  
(she puts her finger on  
Saunnie's image on the  
screen)  
That's how I know it's you.

SAUNNIE  
That's what I look like every  
night.

A door SLAMS down the hall. Saunnie grabs the remote to turn off the TV.

LAURA BLAIR (8), on crutches, a full CAST on her right leg, spunky and energized, hops into the kitchen.

LAURA  
Mommy!

SAUNNIE  
There's my pumpkin. Mommy needs a  
big hug.

Laura, happy to oblige gives her a tight squeeze.

Marisol puts Laura's breakfast down on the table. Saunnie pulls a chair out for Laura.

SAUNNIE (cont'd)  
Come eat.

LAURA  
I'm not hungry.

SAUNNIE  
Let's go Laura. You'll miss the  
bus.

Laura holds her ground. Saunnie crosses her arms and holds her gaze on Laura. Marisol moves to the stove.

EXT. STREET - DAY

ON NEWSPAPER BOX - HEADLINE: CENTRAL PARK RAPIST SHOT BY POLICE... next to a MUG SHOT of HOODIE.

ON SCHOOL BUS pulling up to the curb.

Saunnie helps Laura get on the school bus with her crutches and backpack.

INT. SAUNNIE'S APARTMENT FOYER - DAY

Marty, the mailman (55), sorts the mail and stuffs envelopes in their respective boxes. Saunnie comes in behind him with a copy of the NEWSPAPER.

SAUNNIE

Hi there, Marty. How's it going?

Saunnie heads for the stairs.

MARTY

Good, good. Oh, Ms. Blair, I have a Special Delivery for you.

Marty flips through the pile of envelopes as Saunnie turns back.

Marty hands over a MANILA envelope.

MARTY (cont'd)

It's from Ann Arbor up in Michigan.

Saunnie's face clouds over. Martin notices and smiles kindly.

MARTY (cont'd)

You have yourself a good day now.

Saunnie reads the envelope. Martin leaves. Saunnie heads up the stairs.

INT. SAUNNIE'S KITCHEN - DAY

Marisol puts breakfast dishes into the dishwasher.

Saunnie moves to the table as she rips open the envelope.

ON LETTER:

*LAST WILL AND TESTAMENT of MARGARITA MORALES ALVARADO.*

Saunnie sits.

SAUNNIE

Oh Jeez.

MARISOL

Que pasa, mi amor?

SAUNNIE

My mother died.

Marisol crosses herself.

SAUNNIE (cont'd)

I can't believe it. She left me  
her house.

Marisol joins Saunnie at the table.

MARISOL

That's good, no?

SAUNNIE

No.

MARISOL

But why no?

Deep sigh from Saunnie.

SAUNNIE

You know why not, Marisol.

Sad at the thought, Marisol nods.

Saunnie gets up to pour herself another coffee. Marisol  
reaches for the Will and looks at it.

MARISOL

Maybe your mother--

SAUNNIE

I don't want her house. I never  
want to go back there again. I  
can't... maybe I'll just sell it.

MARISOL

I think she give you house because  
she... she sorry for hurt you.

(MORE)

MARISOL (CONT'D)

Maybe you go back and take house  
for you and for Laura. A better  
life than here.

ON SAUNNIE, wheels spinning.

Marisol reaches over and pats her hand.

MARISOL (cont'd)

You think hard about this. Very  
important for you to think on your  
answer.

Marisol picks up her apartment key from the counter.

MARISOL (cont'd)

I go. You want to talk more later  
you come over. Go sleep now.

Saunnie, deep in thought, nods.

INT. SAUNNIE'S BEDROOM - DAY

Saunnie tosses the letter on the dresser. She undresses as  
she heads into the bathroom.

INT. SAUNNIE'S SHOWER - DAY

STEAM swirls inside the glass enclosure. With hands on the  
wall, the hot water streams down her back.

SAUNNIE weeps.

She slides down the wall and curls up on the floor.

EXT. NYC POLICE HEADQUARTERS - PARKING LOT - NIGHT

Det. Gomez pulls up into a parking space. Saunnie jumps out.  
This time she's in a long red wig, black boa and hooker  
heels.

She pulls her BADGE out of her glittery handbag and puts it  
on.

OFF SCREEN: A WOLF WHISTLE.

Saunnie raises her hand and gives whoever 'THE FINGER'  
without breaking her stride as she struts towards the  
entrance.

INT. SUV - NIGHT

Det. Gomez smiles and shakes his head as Saunnie disappears into the building.

INT. HOMICIDE DETECTIVE'S OFFICE - NIGHT

HOMICIDE DET. MATT BLAIR (40), types on his computer. He wears a wedding band. A stack of files in front of him.

Next to the computer, is a framed photo of Matt's sexy wife, LEEZA (28), blonde, buxom, looks like a picture right out of a PENTHOUSE magazine.

Saunnie, struts into the office. Her police BADGE dangles from a cord around her neck.

She attracts looks from several DETECTIVES as she makes her way through the maze of desks.

SAUNNIE

Hey Matt.

Matt swings around. It takes him a moment to process who she is.

MATT

Hey. Looks like you got transferred.

She pulls her mother's Will out of her push-up bra.

SAUNNIE

Yeah. Like three years ago. Here.

MATT

What now?

Matt scans the letter. Saunnie scans Matt's face.

MATT (cont'd)

Ah. Looks like she finally tracked you down.

SAUNNIE

Read it. Her lawyer found me.

Saunnie glances at the framed PHOTO of Leeza on his desk. Matt reads.

MATT

So you inherited the house and a ton of money. Nice. What do you want from me?

Matt hands the letter back to her. Saunnie shoves it back into her bra.

SAUNNIE

I've decided to take the house.

MATT

Is that right? So?

(pause)

You don't need my permission.

SAUNNIE

I'm here because... our daughter Laura... remember her? She wants to see you before we move. Can you do that, at least?

Matt's eyes dart to Leeza's photo. Saunnie CATCHES him.

SAUNNIE (cont'd)

Don't tell me you need Sleeza's permission.

Annoyed, Matt swings his chair away from her. Saunnie stares at the back of his head.

SAUNNIE (cont'd)

Is that a yes?

BEAT

SAUNNIE (cont'd)

You're such a jerk.

Matt doesn't move.

SAUNNIE (cont'd)

Fuck you, Matt. I'll tell Laura you can't come out to play.

Saunnie whips around and SLAMS the framed photo of Leeza down on its face and struts out.

A few DETECTIVES nearby look over. Matt swings back around just in time to see Saunnie storm out the door. He reaches for the PHOTO to put it back in place.

The glass is SHATTERED.

INT. POLICE HEADQUARTERS - CORRIDOR - DAY

Saunnie comes out of the washroom in her street clothes.  
Gomez catches up to her.

GOMEZ  
Hey, wait up.

Saunnie turns. Gomez, waves a letter in his hand.

GOMEZ (cont'd)  
You got a fax from the Ann Arbor  
Police Department.

Saunnie reads his face as she takes the letter and reads it.

SAUNNIE  
In Homicide. Wow. I can start in  
the Fall.

Excited, Saunnie wraps her arms around Gomez and pecks his  
cheek.

GOMEZ  
(unhappy)  
Congratulations.

EXT. SAUNNIE'S APARTMENT BUILDING - DAY

INSERT: THREE MONTHS LATER

A Cross Country MOVING TRUCK is parked at the curb. MOVERS  
do their thing.

INT. SAUNNIE'S APARTMENT - DAY

Gomez takes a sip of his beer and watches Saunnie write  
'KITCHEN' on a taped box. He moves closer to her.

GOMEZ  
Guess I better say what's on my  
mind before it's too late to say--

SAUNNIE  
Uh-oh.

GOMEZ  
Uh-oh?

Saunnie laughs, then off his look she reads his face.

SAUNNIE

Let's not go there Gomez, just because we don't work together anymore--

GOMEZ

All I was go--

SAUNNIE

You know that everybody who ever loved me, left me. So let's not ruin our special friendship.

GOMEZ

You didn't let me finish. I'm thinking maybe I could fly out next week and help you unpack as well.

SAUNNIE

You don't have to do that.

GOMEZ

I know. But I want to.

SAUNNIE

I'll be fine. I don't need any help or to be rescued, Gomez. That would be too much to ask of you.

Saunnie doesn't realize that was a stab at Gomez' heart.

HALLWAY

Matt appears in the doorway. He hesitates a moment before he steps in. Gomez sees him first.

Saunnie turns. Her demeanor changes instantly. She stares Matt down. She reaches for the phone and speed dials.

SAUNNIE (cont'd)

(in Spanish)

Marisol, can you please tell Laura her father is here. Yes. Thank you.

Saunnie disconnects.

SAUNNIE (cont'd)

Laura's across the hall with Marisol. You've got half an hour.



INT. SAUNNIE'S LIVING ROOM - CONTINUOUS

Saunnie stands at the window and watches Matt push Laura on the swing in a parkette across the street. Gomez stands next to her.

GOMEZ

At least he came through for her.

SAUNNIE

Yeah. Guess Sleeza let him come out to play today.

Gomez is not impressed.

GOMEZ

Why do you do that? You've been divorced, what, six, seven years? Why do you care? You know Matt's wife's name is Leeza, right?

Saunnie moves away from him.

GOMEZ (cont'd)

You should be happy that Matt finally came to see Laura. Really not nice, Saunnie. Sometimes I don't understand you.

BEAT

SAUNNIE

Thanks for your help today, but I think you should go now.

Gomez is crushed.

SAUNNIE (cont'd)

I'm going down to get Laura.

Saunnie marches out.

Gomez stands there not knowing what just hit him.

EXT. NIAGARA FALLS, U.S.A. - DAY

Saunnie and Laura stand at a VENDOR'S KIOSK. They pick out beaded BRACELETS. Saunnie chooses a RED one for herself and Laura picks out an identical one in PINK. Laura's excited.

EXT. ANN ARBOR, MICHIGAN

Aerial view of the University of Michigan Football Stadium.

MOVING over the tree tops to an area east of downtown.

EXT. HURON PARKWAY - WOODED AREA - DAY

Saunnie drives up the exit ramp.

INT. SAUNNIE'S CAR - DAY

Laura, in the back seat surrounded by stuffed toys, looks out the window.

Saunnie stops at a red light. Across the street is the local swimming pool.

LAURA

Mommy, look, there's a swimming pool.

Saunnie turns to look. She sees, through the high Frost Fence...

A Young GIRL (10), up on the diving board. The girl turns and waves excitedly to a YOUNGER BOY (6), probably her brother, down below. Saunnie watches her closely. The girl dives off the board.

Saunnie leans back and closes her eyes.

LAURA (cont'd)

Mommy, can we go there?

SAUNNIE

No. It's not safe. Anyway, you don't know how to swim.

The light has turned green. A CAR horn, BEEPS behind her.

LAURA

Mommy, go.

EXT/INT. SAUNNIE'S CAR - DAY

At a STOP SIGN... Saunnie peers out at the SUN-BLEACHED street sign that reads: STONE DRIVE

SAUNNIE

We're here. See? It says Stone Drive.

Laura sits up and looks out the window.

LAURA

There's no people.

Saunnie laughs.

SAUNNIE

It's a totally new world here, sweetie. Very quiet. Not like New York.

Saunnie turns the corner.

EXT. STONE DRIVE - DAY

An isolated up-scale middle class neighborhood surrounded by woods and ravines. Various styles of one and two-story houses. Well-kept lawns and gardens on a mature tree-lined street.

Saunnie slows down as she nears the house. She pulls into the driveway. Laura stares up at the house in awe.

Saunnie takes Laura's hand. They go up the front steps together.

Saunnie unlocks the door. Laura goes in. Saunnie hesitates a moment to look at the street. She notices...

ACROSS THE STREET - EMMA'S HOUSE

ROSIE CRAWFORD, (10) sits on the top step of the porch with a black CAT on her lap. At the same time...

EMMA STAPLES, (65), comes out of the house and hands Rosie a glass of milk. Still a hippie at heart, Emma wears a long brightly-colored MUUMUU with a bandana to match.

Emma sees Saunnie just before Saunnie goes into her house.

EMMA

Well, I'll be darned. That's Saunnie Alvarado.

INT. SAUNNIE'S HOUSE - MONTAGE - DAY

FIRST FLOOR: Living room to the right of the front door. Kitchen/dining area - open concept. Back deck behind the sliding doors.

Excited, Laura runs from room to room. Saunnie goes up the stairs.

SECOND FLOOR HALL: Saunnie steps up to a closed door. She turns the knob. The door is locked. She reaches up on the door jam to retrieve a skeleton key.

Saunnie gently pushes the door open and pans the room. There's a UNMADE bed, a dresser and a train set on a table. Pictures of her brother Eric. A Poster of a Dinosaur. This room feels like it's in a time capsule.

SOUND of feet running up the stairs.

LAURA (OS)  
(scared, yells)  
Mommy, where are you?

Saunnie quickly locks the door and pockets the key.

EXT. SAUNNIE'S - FRONT PORCH - DAY

Emma with Rosie in tow, carries a bouquet of flowers from her garden tied in a pretty ribbon.

Eager to press the doorbell, Rosie runs up the stairs ahead of Emma.

INT. FOYER - MOMENT LATER

Saunnie opens the door. Rosie hides behind Emma. Saunnie doesn't see her at first.

EMMA  
Hello, Saunnie dear. Welcome home,  
it's so nice to see you again.

Saunnie's not registering.

EMMA (cont'd)  
Emma Staples. Remember me? I live  
right there, across the street.

SAUNNIE  
Oh, wow. You still live here?

EMMA

Yes, still here. These are for you from my garden.

Emma hands Saunnie the bouquet.

SAUNNIE

That's so sweet. Please, come in.

Emma steps in, leaving Rosie exposed.

SAUNNIE (cont'd)

Hello... And who are you?

EMMA

This is Rosie. She lives next door to me. Say hello, Rosie.

Rosie looks at her feet.

ROSIE

Hello.

SAUNNIE

Nice to meet you, Rosie. Come in.

Rosie scurries in and hides behind Emma.

INT. SAUNNIE'S KITCHEN - DAY

Emma, familiar with the house, takes a vase down from a cupboard, fills it with water and proceeds to arrange the bouquet.

SAUNNIE

Do you still teach over at Franklin?

EMMA

No. I'm retired now. But I home-school little Rosie here.

Laura bursts in. Emma's surprised.

SAUNNIE

This is my daughter. Laura, this is Emma and this is Rosie. They live right across the street.

Laura zeroes right in on Rosie.

LAURA

Hi.

Emma looks her over.

EMMA

My goodness gracious. You look just like your mother did when she was your age.

LAURA

(beaming)  
I do?

SAUNNIE

Oh no. Laura's much prettier than I was.

Laura shows off her PINK BEADED BRACELET to Emma.

LAURA

See, me and Mommy have the same bracelet. Mine is pink and Mommy's is red.

SAUNNIE

And, we're never allowed to take them off, Laura said.

LAURA

Mommy bought them in, um, where was it again?

SAUNNIE

Niagara Falls.

EMMA

Very nice.

Saunnie puts the kettle on the stove.

SAUNNIE

Laura, why don't you take Rosie upstairs and play while I visit with Emma. Okay?

LAURA

Okay. Come on, Rosie.

Rosie looks to Emma for permission.

EMMA

Go ahead. I'll be right here.

Rosie reluctantly follows Laura out the door. Saunnie sets the tea cups on the table.

SAUNNIE

She's shy, huh?

EMMA

Yes. You know dear, your mother never once mentioned that you had a daughter.

SAUNNIE

Yeah, well... she never knew.

The tea kettle WHISTLES.

INT. LAURA'S BEDROOM - DAY

Unpacked boxes lined up against the far wall. Laura and Rosie, lay on the floor and draw pictures on sketching paper. A large box of crayons between them.

ON LAURA'S DRAWING: *A girl in the middle of the drawing holds an umbrella over her head. Big black raindrops fall around her. In the top left-hand corner is a big sun with sun-rays in the sky, an apple tree with big red apples... birds fly in the sky.*

Laura, is probably at least two years younger than Rosie, is much better at drawing than Rosie. Rosie, tries unsuccessfully to draw a cat. Laura notices.

LAURA

Do you have a cat?

Rosie just shakes her head and continues to draw.

BEAT

LAURA (cont'd)

Did it die?

Rosie SHRUGS.

EXT. DOG & CAT SHELTER - PARKING LOT - DAY

Saunnie carries a PUPPY wrapped in a blanket. The dog licks Saunnie's hand. Laura skips alongside, totally excited.

LAURA

I'm going to name him, Buster.

SAUNNIE

Nice. Hello, Bustie.

LAURA  
Not Bustie. It's Bus-ter.

SAUNNIE  
O-kay. Got it.

EXT. SAUNNIE'S HOUSE - STREET - DAY

Laura plays with Buster on the front lawn. Saunnie and Emma sip lemonade on the porch.

SAUNNIE  
Laura, hang on to his leash at all times. He might run out on the street.

EXT. WAYNE'S HOUSE - DAY

Across the street, WAYNE RAY CRAWFORD (44) in shorts and a Polo shirt steps out of his house. He holds the screen door open for Rosie. (Wayne's house is right next door to Emma's)

Rosie waits for Wayne to lock up before they head down the stairs.

EXT. SAUNNIE'S HOUSE - FRONT PORCH - DAY

EMMA  
Oh, here they come now.

Saunnie looks over as they approach.

Rosie immediately joins Laura to play with Buster.

EMMA (cont'd)  
Saunnie, this is Wayne. Rosie's Uncle.

WAYNE  
Welcome back to the neighborhood.

SAUNNIE  
Thanks. Nice to meet you finally.

WAYNE  
Yeah, I work nights and sleeps days, so I'm not around much.

SAUNNIE  
I understand. Would you like some Lemonade?



WAYNE

No, thanks. Just popped over for a minute.

LAURA

Can we go now?

SAUNNIE

Oh, right. We planned to head down to the park. Would you guys like to join us?

Laura and Rosie look up in anticipation. Wayne smiles.

WAYNE

Sure.

EMMA

You all go ahead. I'll see you later.

EXT. CORNER PARKETTE - KID'S PLAYGROUND - DAY

A few KIDS play on the monkey bars, swings and slides. Parked strollers. MOTHERS and NANNIES sit on benches a few feet away.

Laura hands the leash over to Saunnie as they enter the park. Laura and Rosie run to the slide. Saunnie and Wayne head to a nearby bench.

SAUNNIE

I was trying to remember who lived in your house when I was a kid. I think it was the Oakleys.

WAYNE

I think you're right. My wife and I moved in about ten years ago.

SAUNNIE

Oh I haven't met her yet.

WAYNE

Nope and you won't... 'cause she flew the coop.

SAUNNIE

Oh I'm sorry. I know being a single parent is never easy. It's a good thing Emma's able to help you out.

WAYNE

Yup. Emma home-schools her and she sleeps over at Emma's when I work nights.

Saunnie looks over at the playground to check on the girls. The girls and other CHILDREN, swing on the monkey bars. Laura teeters on top of the top rung, then jumps down.

SAUNNIE

LAURA! NO JUMPING! Jeez, she never learns.

WAYNE

She's quite the handful, eh?

SAUNNIE

Not really. She broke her leg jumping off a boulder last year. The doctors had to put a pin in her ankle.

WAYNE

A pin?

SAUNNIE

Yeah.

Saunnie notices a scruffy looking MAN (31), move closer to the monkey bars. Saunnie's eyes dart to the girls. They're on the swings now.

SAUNNIE (cont'd)

(Distracted)

Yes... her leg was... in a cast for months.

Saunnie zeroes in on the man when he snaps PHOTOS as KIDS swing and twirl on the bars.

Saunnie drops the leash on Wayne's lap and runs towards the monkey bars.

Saunnie tackles the man and flips him to the ground.

MAN

Hey!

She yanks the camera out of his hands. She stomps her foot on his chest.

SAUNNIE

What do you think you're doing with this? You collecting?

Mothers and Nannies race over and corral their kids.

SAUNNIE (cont'd)  
There are laws in place for guys  
like you.

Wayne runs up with Buster. Horrified, Laura and Rosie run over. Buster BARKS at the man.

A GIRL (6), and her BROTHER (4), both hysterical, run up to them.

GIRL/BOY  
Daddy, daddy! Don't hurt my daddy.

Saunnie stares down at the kids, is shocked.

MAN  
It's okay, guys. Daddy's okay.

Saunnie backs away. The Man gets up off the ground.

The kids hang on to their Dad in fear.

The Dad picks up the crying boy to console him. The girl glares up at Saunnie. Wayne's stunned at what Saunnie just did. Saunnie hands the camera back to the Dad.

SAUNNIE  
Sorry. I thought--

Totally embarrassed, Saunnie grabs the leash from Wayne. She takes Laura's hand and marches out of the park.

STREET

Laura, trying to keep up.

LAURA  
Mommy, why did you hurt that man?

SAUNNIE  
It was a big mistake.

TWO MONTHS LATER...

INT. LAURA'S BEDROOM - NIGHT

Posters of Pandas and Dolphins on the wall. A mosquito net hangs from the ceiling above the bed. Bookcases full of books and stuffed animals. Saunnie takes a pink BACKPACK out of the closet.

Laura, squeaky clean from her bath, arranges her stuffed animals around her pillow Buster's on his own bed underneath the window. Saunnie tucks Laura in and plants a kiss on her forehead.

LAURA

Leave the door open, Mommy.

SAUNNIE

All bedroom doors should be closed when you go to sleep. Do you remember why?

LAURA

In case of fire, so the smoke doesn't come in.

SAUNNIE

That's right.

LAURA

That's dumb. The fire alarms will wake us up if there's a fire.

SAUNNIE

Good night, Laura.

Saunnie flips off the light switch. A night light shines on the wall next to the bed. Saunnie closes the door firmly.

BEAT

After a moment... Laura tip-toes to the door and opens it an inch. Laura crawls back into bed. Buster jumps up on the bed with her.

INT. SAUNNIE'S KITCHEN - DAY

Laura eats her cereal at the counter. A CAMERA sits next to the cereal box. Saunnie rummages through kitchen drawers.

SAUNNIE

Have you seen the bus schedule?

Laura points to the fridge. Saunnie reads it. She looks over at Laura. Laura already knows they've missed the bus.

SAUNNIE (cont'd)

Right. Let's go.

LAURA

Wait!

SAUNNIE

Now what?

LAURA

You forgot.

Laura hands Saunnie the camera.

Laura leans forward, elbow on the counter, her hand under her chin, smiles. The PINK BEADED BRACELET on her wrist.

EXT. FRANKLIN ELEMENTARY SCHOOL - CAR - DAY

Several school buses at the curb. Excited CHILDREN everywhere. Saunnie pulls up at the drop-off zone. She jumps out and opens Laura's door. Laura won't budge.

SAUNNIE

What?

LAURA

I don't wanna go.

Saunnie leans in to undo Laura's seat belt. Laura sulks. The first bell RINGS.

SAUNNIE

That's the bell, Laura.

LAURA

I wanna go home and stay with you.

SAUNNIE

Laura Jane, I don't have time for this today.

Laura sulks.

SAUNNIE (cont'd)

Five. Four. Three---

Laura jumps out of the car and holds her ground.

LAURA

Rosie said the teachers here are mean. That's why she doesn't come here.

SAUNNIE

No, it's because she gets home schooled by Emma. Good try, Laura.

LAURA  
Why can't Emma teach me too?

SAUNNIE  
Do you want me to go in with you?  
Is that it? I can do that.

Laura nods. Saunnie takes her hand and marches her into the school. The second bell RINGS.

INT. FRANKLIN - SECOND FLOOR HALLWAY - DAY

ANDREW MITCHELL (29), plaid bow-tie, kind face, smiles at his new students in front of Room 205. The NOISE level in the hall's almost unbearable.

ANDREW  
Fourth graders... Line up here  
please.

Saunnie arrives with Laura in tow. Saunnie directs Laura to the back of the line.

ANDREW (cont'd)  
Okay girls and boys, in you go.

The CLASS files in. Saunnie and Laura step up.

ANDREW (cont'd)  
Good morning. I'm Andrew Mitchell.

SAUNNIE  
Hi. Saunnie Blair. This is Laura.

ANDREW  
Oh, the new girl. Hi Laura.  
Welcome.

Laura looks at him sideways and doesn't respond. Saunnie's slightly embarrassed at Laura's behavior.

SAUNNIE  
Mr. Mitchell, we missed the bus  
this morning. So, I'll be picking  
Laura up after school. Can you  
please make sure she waits for me  
in the Office?

ANDREW  
Of course.

SAUNNIE  
Thank you.

Laura pouts. Saunnie shrugs at Andrew.

ANDREW  
She'll be fine.

Andrew takes Laura's hand and ushers her into the class.

SAUNNIE  
Have fun.

Laura doesn't look back. Mr. Mitchell closes the door.  
Saunnie's relieved that's over.

EXT. FRANKLIN ELEMENTARY SCHOOL - CONTINUOUS

Saunnie marches out of the school towards her car. All the buses have left. A couple of MOTHERS chat by the curb.

Wayne straddles his police motorcycle parked behind Saunnie's car. Saunnie rushes over.

SAUNNIE  
Wayne, stop. Are you giving me a ticket?

WAYNE  
No. I recognized your car, so thought I'd wait up for ya.

SAUNNIE  
Sorry. It's been a rough morning, so far. First we missed the bus because I slept in. Then Laura gave me a hard time when we got here. I could've strangled her.

WAYNE  
Oh yeah?

SAUNNIE  
She actually refused to go into the school today. That's never happened before. Not a good start to my busy day.

WAYNE  
Tell ya what... maybe on the weekend I can take you out for dinner. Emma can watch the girls. Give you a break. Just you and me.

Saunnie reads his face.

SAUNNIE

Sorry Wayne, I'm not interested in a date. I have a guy. He's back in New York.

WAYNE

Oh yeah? Emma never mentioned that part to me.

SAUNNIE

Yeah. Well, we kinda... but maybe we can just go out as friends. There's a play at the Power Center I'd like to see.

WAYNE

A play?

Saunnie laughs.

SAUNNIE

You've never seen a play? Not even at school?

Saunnie doesn't notice that Wayne's embarrassed.

SAUNNIE (cont'd)

In New York I've seen some amazing shows on Broadway over the years.

His embarrassment turns to anger.

WAYNE

I'm sure.

Wayne starts up the motorcycle and REVS it several times.

SAUNNIE

(over the noise)

I'd be happy to get tickets if you want.

Wayne pulls a u-turn and takes off.

Saunnie, puzzled by his reaction, watches him turn the corner before she heads to her car.

INT. SAUNNIE'S BEDROOM - DAY

Saunnie has changed into a dark navy business suit and heels. She reaches into a drawer to get a silk scarf. She sees the skeleton key.



EXT/INT. ERIC'S ROOM - DAY

Saunnie unlocks the door and enters. As she nears the dresser, she looks at framed photos of Eric as a baby between the ages of 2 and 5 years old. She picks one up of Eric in a plain shirt. He has the sweetest smile on his little face.

Saunnie opens the closet door. All his little clothes still hang in the closet. His plaid shirt is still there. She reaches for it, than changes her mind.

His baseball glove is on the floor next to his little shoes. She steps back and closes the door.

She sits on his bed and looks around. Memories. She hugs his teddy bear.

EXT. ANN ARBOR POLICE HEADQUARTERS - DAY

Saunnie pulls into a parking lot mostly taken up with police vehicles.

INT. ANN ARBOR POLICE HEADQUARTERS LOBBY - DAY

Saunnie enters the lobby and steps up to a GLASS WALL. She's amazed at how modern this is. BEHIND the wall sits a female Officer at a desk.

OFFICER JANICE (35), in uniform, stern-looking, watches Saunnie enter on a MONITOR on her desk. She looks up.

Officer Janice leans forward to speak into a microphone on her desk.

OFFICER JANICE  
May I help you?

Saunnie pulls a letter out of her handbag and waves it at the Officer.

SAUNNIE  
Hi. I'm here to report to Sargeant  
Erlie to sign some papers.

Officer Janice pushes a button and a glass door to the side OPENS.

Saunnie enters and hands the letter with the Ann Arbor Police Department LOGO to Officer Janice.

Officer Janice scans the letter. Her stern face breaks out into a big smile.

OFFICER JANICE

Oh my god, I thought this day would never come. It's about time they hired another female on this force. It was getting kinda lonely around here. Congratulations.

SAUNNIE

You're the only woman?

OFFICER JANICE

Yup and stuck behind this desk for the last three years. Lemme tell ya, it's no fun.

SAUNNIE

That's terrible.

FEMALE OFFICER

And you're a Detective yet to boot. Please take a seat. I'll be right back.

Officer Janice enters an office behind the Front Desk and closes the door.

Through the glass wall, Saunnie can see Officer Janice hand the letter to SARGEANT ERLIE (55) in uniform, behind his desk.

Sgt. Erlie reads it and looks out at Saunnie. He gets up from his desk.

Officer Janice excitedly waves Saunnie in.

INT. SGT. ERLIE'S OFFICE - DAY

Saunnie enters. Officer Janice practically skips back out and closes the door behind her.

ERLIE

Detective Blair. It's a pleasure to meet you. Please, have a seat.

SAUNNIE

Thank you, sir.

ERLIE

Can I get you a coffee?

SAUNNIE

No, thank you, sir. I'm good.

Sgt. Erlie looks her over as Saunnie moves to a chair before he sits.

ERLIE

Okay, so, Detective Blair, I went ahead and scheduled some meetings for you with our detectives. You'll be in Homicide. Unfortunately you'll be a one man team. We're still looking for a partner for ya.

SAUNNIE

I see. Well it's exactly where I wanna be.

ERLIE

We'll take care of the paper work first. Then we'll do a walkabout.

Saunnie looks up at the clock on the wall. It reads: 1:30.

SAUNNIE

Sounds good.

INT. DETECTIVES OFFICES

Several DETECTIVES at their desks are either on the phone or on their computers. Some in suits, some plain clothes. All MALE.

DET. MIKE RUFFINO, (40), Italian-American, clean cut, tall dark and handsome in a rugged way, has his foot up on his chair. He shines his shoe.

A holster harness and gun are strapped over his crisp white shirt.

Ruffino plops down in his chair and puts his feet up on his desk. He admires his shiny shoes.

Ruffino's partner DET. STEVEN WANG (36), Chinese-American, smart suit, long black shiny hair down to his shoulders, earring, shakes his head at Ruffino.

In the b.g.

The elevator doors open.

Sgt. Erlie and Saunnie step out into a very large room. DESKS are set up by DEPARTMENTS.

SIGNS on the walls designating which department is which.  
MISSING PERSONS, FRAUD, VICE, etc.

The HOMICIDE department has TWO DESKS with nobody at them.

Saunnie looks over at a wall devoted to DOZENS of posters...  
'AMERICA'S MOST WANTED', FBI, and 'MISSING'. PHOTOS of  
creepy SCARY MEN. Some dated. Some newer ones.

ERLIE

Ah, good. Come.

Saunnie follows Sgt. Erlie to the MISSING section.

Ruffino sees them approach and quickly puts his feet down.

ERLIE (cont'd)

I'd like to introduce you to our  
latest recruit, Detective Blair,  
please meet Detectives Mike Ruffino  
and Steven Wang.

RUFFINO

Nice to meet you.

WANG

Hi.

Saunnie shakes their hands.

SAUNNIE

Nice to meet you too.

Saunnie sneaks a peek at the wall clock: 3:02 pm.

INT. POLICE STATION - LOBBY - DAY

Saunnie and Sgt. Erlie walk towards the Front Desk.

ERLIE

We're very happy to have you start  
asap. Why don't we go back into my  
office and discuss it.

SAUNNIE

I'm sorry sir. I have to go and  
pick up my daughter from school  
now. How about I start next  
Monday? I still have a few things  
to sort out... with my daughter's  
schedule.

ERLIE

Oh sure. Monday's good.

SAUNNIE

Thank you, sir. It was nice to meet you Officer. See ya next week.

Saunnie rushes out. Sgt. Erlic watches her leave. He looks over at Officer Janice.

ERLIE

That's why we shouldn't be hiring single mothers. That's what I told them upstairs.

Officer Janice moves to a filing cabinet and pretends she didn't hear that comment.

ERLIE (cont'd)

I was right.

Erlic marches back to his office. Officer Janice purses her lips.

EXT. FRANKLIN ELEMENTARY SCHOOL - DAY

Saunnie pulls up to the pick-up zone. The place is deserted. Saunnie's puzzled. She looks at the clock on the dash. It reads 3:35.

INT. FRANKLIN SCHOOL - LOBBY - CONTINUOUS

Saunnie bursts in. She pops her head into the office. No one is there. Saunnie runs up the stairs.

SECOND FLOOR HALLWAY

Room 205. The door is locked. She presses her face against the small rectangular window. The lights are off. Saunnie rushes back down the stairs. She can see through the glass window that now, someone's in the office.

PRINCIPAL'S OFFICE

The SECRETARY, pulls her handbag out her desk drawer ready to leave for the day. Saunnie rushes in and stops at the counter.

SAUNNIE

Hi. I'm here to pick up my daughter, Laura Blair. I can't find her. Have you seen her?

SECRETARY

Um, no. What class is she in?

SAUNNIE

Mr. Mitchell's class.

The PRINCIPAL steps out of his office. A lipstick smear on his lips. A shade that matches Muriel's lips.

PRINCIPAL

What's the problem?

Saunnie looks from one to the other, turns on her heels and rushes out.

INT. SAUNNIE'S HOUSE - FOYER - DAY

Saunnie bursts in.

SAUNNIE

LAURA?

Buster BARKS and HOWLS upstairs. Saunnie runs up the stairs.

SAUNNIE (cont'd)

Laura!

SECOND FLOOR HALLWAY

Saunnie flings open Laura's bedroom door. Buster, tail wagging is happy to see her.

SAUNNIE (cont'd)

Laura?

Laura's new pink backpack is on the bed. Saunnie opens the closet door. She looks under the bed.

KITCHEN

Saunnie looks out the sliding doors into the backyard. She runs down the basement stair.

EXT/INT. EMMA'S HOUSE - DAY

The front door is wide open. Saunnie rushes in.

SAUNNIE

EMMA?

EMMA'S KITCHEN

The back door is open.

BACKYARD

Emma plants tulip and daffodil bulbs.

SAUNNIE

Emma, have you seen Laura?

EMMA

No dear. Maybe her bus is late.  
First day of school is al---

Emma looks over her shoulder... Saunnie's gone.

STREET

Saunnie runs out the side gate onto Emma's driveway and heads next door.

EXT. WAYNE'S HOUSE - FRONT PORCH - DAY

Wayne's car is in the driveway. Saunnie bangs on the screen door. She moves down the porch and looks in the window. The screen door opens.

WAYNE

Well, hello, again.

Wayne steps out.

SAUNNIE

Have you seen Laura?

WAYNE

No. Why, what happened?

SAUNNIE

She made it home from school and now she's gone.

Wayne seems to not understand.

WAYNE

How do ya know that?

SAUNNIE

The backpack she took to school this morning is in the house. Oh my god. This isn't happening. It's my fault.

Rosie appears behind the screen door.

SAUNNIE (cont'd)

Rosie, have you seen Laura?

Rosie shakes her head. Saunnie runs down the stairs and darts back across the street.

WAYNE

Stay inside. I'll be right back.

Wayne closes and locks the front door. Wayne joins Emma already on her way to Saunnie's place.

INT. SAUNNIE'S KITCHEN - DAY

Emma and Wayne enter. Wayne goes out the sliding doors onto the deck. Emma moves to the table and sits.

EMMA

How did Laura get into the house if you weren't here?

SAUNNIE

There's a hide-a-key on the porch.

Wayne returns.

WAYNE

The garage is all clear. Have you checked the whole house.

SAUNNIE

(angry)  
Of course I did. She's not here.

EMMA

Wayne, you should go home. Rosie's on her own.

WAYNE

Right. Well keep me posted.

Saunnie picks up the house phone and dials 9-1-1. Her hands tremble.

Emma sits down with her hand over her mouth.



DISPATCHER (V.O.)  
9-1-1. What's your emergency?

Saunnie tries to catch her breath as she slides down the wall. Tears roll down her face. Buster licks her hand.

INT. SAUNNIE'S KITCHEN - DAY

Saunnie types on her laptop. Emma stands behind her and watches.

ON COMPUTER SCREEN: MICHIGAN PUBLIC SEX OFFENDER REGISTRY

EMMA  
Oh my goodness.

Saunnie SCROLLS down the page.

CLICK. A new page appears.

Saunnie types in her address. 2155 Stone Drive.

A New Page appears.

ON SCREEN:

FOUND: 7 SEX OFFENDERS IN 7 LOCATIONS -

RADIUS: 2.2 miles of 2155 Stone Drive, Ann Arbor, MI

SAUNNIE  
Oh my god. I don't believe it.  
Seven sex offenders within 2 miles  
of here. I checked this out before  
we moved. There were none! How is  
that possible?

EMMA  
Well, around here, they get hounded  
big time. They're always moving  
from one neighborhood to another.

Saunnie CLICKS on a LOCATION'S BUTTON.

A MAP with small BALLOON MARKERS point to each sex offender's address in a wide circle around Saunnie's house.

CLICK. A new page appears with thumbnail photos of the sex offender's, full names, current addresses and offences.

Saunnie plugs her printer to her laptop on a side table. She sends it to print.

MUG SHOTS OF SEX OFFENDERS, INFO and MAPS print.

Saunnie picks them up as they come out and spreads them out on the dining table.

She picks out the TWO PHOTOS "PEDOPHILES" stamped on the photos. She isolates them from the "SEX OFFENDERS".

Emma steps up and stares down at the photos.

Back to Laptop, CLICK, the printer comes to life once again.

ON PHOTO coming off the printer: It's LAURA's photo taken this very morning. Buster's ears perk up. He jumps up on Saunnie and BARKS.

SAUNNIE

They're here.

EXT. SAUNNIE'S HOUSE - FRONT PORCH - DAY

They both flash their badges.

RUFFINO

I'm Detective Mike Ruffino. My partner, Detective Steven Wang. We met earlier today.

Saunnie nods, turns and walks down the hall. The detectives follow.

DINING ROOM

Emma wipes her eyes with her hanky and puts her glasses back on.

SAUNNIE

This is my friend, Emma Staples. She lives across the street.

Det. Ruffino and Wang nod at Emma.

Ruffino's surprised by the PHOTOS spread out the table.

RUFFINO

What's this?

SAUNNIE

These are the current sex offenders in this area. These two are pedophiles.

RUFFINO

I know who they are. Why do you have these?

SAUNNIE

I thought I'd get started before you got here.

RUFFINO

You're not on the force yet, either way you cannot be involved in this investigation. You know that, Detective Blair.

SAUNNIE

Saunnie. Please.

RUFFINO

Why did you leave the N.Y.P.D. and move here?

SAUNNIE

My mother passed and I inherited this house. I grew up here.

RUFFINO

Did something happen today to upset your daughter?

SAUNNIE

No... She's not a runaway.

RUFFINO

Okay. Search team is on it's way. We'll start with inside the house.

Ruffino glances at PHOTOS of Saunnie with Laura on the wall.

WANG

Your full name?

SAUNNIE

Saunnie Maria Alvarado Blair.

WANG

Mexican?

SAUNNIE

Cuban. We speak Spanish a lot faster.

Ruffino flashes a 'not cool' look at Wang.

RUFFINO

Let's go, Wang and check upstairs.

SAUNNIE

Laura's not here. I know what must be done. The sooner the better. Please.

RUFFINO

Of course. We'll be quick.

Ruffino and Wang leave.

Saunnie moves to the table and sits. Her legs tremble uncontrollably. Shock has set in. Saunnie's teeth chatter.

Emma reaches for a blanket on a chair and drapes it on Saunnie.

Saunnie stares at the photos of the sex offenders on the table.

INT. SECOND FLOOR - LAURA'S BEDROOM - DAY

Wang bags Laura's backpack into a Evidence container. Ruffino scans the room. He checks the view from the windows.

STREET: Down below, Search teams arrive.

INT. SAUNNIE'S DINING ROOM - DAY

Ruffino returns.

EMMA

I think burglars must have taken her. Lots of break-ins in this town. I had to get content insurance just in case.

SAUNNIE

Burglars don't take children. Sick pedophiles take children.

BEAT

RUFFINO

There's a locked room upstairs.

Saunnie nods.

EMMA

That was Eric's room. He was kidnapped from the local swimming pool when he was six.

RUFFINO

Excuse me?

SAUNNIE

That was 25 years ago. You can probably find the details in your cold-case files.

EMMA

Her brother was never found.

(pause)

Nor was the pedophile that took him.

RUFFINO

What was his name?

SAUNNIE

Eric Garcia Alvarado.

Ruffino is dumbfounded. He dials his cell phone as he leaves.

Saunnie notices a discarded sweater of Laura's under the table.

SAUNNIE (cont'd)

Oh god... she forgot her sweater.

She climbs under the table to retrieve it.

She HUGS the sweater as she rocks back and forth and WEEPS.

Emma, distraught, paces, not knowing what else to do.

EXT. SAUNNIE'S HOUSE - DAY

A Volkswagon Beetle pulls into Saunnie's driveway.

Andrew Mitchell gets out. He sees all the police cars on the street. Puzzled, he moves to the porch. The door is wide open.

INT. SAUNNIE'S FOYER - DAY

ANDREW

HELLO? MRS. BLAIR. HELLO.

Saunnie comes out of the kitchen.

ANDREW (cont'd)  
Hi, Mrs. Blair.

SAUNNIE  
Andrew Mitchell? Why are you here?

ANDREW  
I was passing by and saw all the  
police cars. Are you okay?

Ruffino rushes down the stairs.

SAUNNIE  
Laura's missing?

Andrew's bewildered. Fear sets in.

ANDREW  
That's not possible. I drove her  
home after school today.

SAUNNIE  
You drove her, here, to this house?

ANDREW  
Yes. I tried to reach you. Laura  
was extremely upset that you didn't  
show up. So I decided to drive  
her. I had no choice. Everyone at  
the school was gone.

SAUNNIE  
That's not true, Andrew. The  
principal and his secretary were  
still there. I saw them.

ANDREW  
(upset)  
There was nobody in the office when  
I left or I would have left Laura  
with them. Check your cell phone.  
I called you three times and left  
messages. I didn't know what else  
to do with her. I had to go. My  
wife was in labor.

Saunnie pulls her cell phone out of her pocket and checks it.

RUFFINO  
What time did you get to the  
hospital?

ANDREW  
Around 4 o'clock.

SAUNNIE  
You called me at 3:30... that's not  
half an hour after school.

ANDREW  
Yes it is. School's out at 3  
o'clock.

SAUNNIE  
That can't be right. School ends  
at 3:30.

RUFFINO  
He's right. It's 3 o'clock here.

SAUNNIE  
Where is she, Andrew?

ANDREW  
(escalating / upset)  
This is crazy. I watched her enter  
this house. She got a key from  
that rock on the window sill. She  
unlocked the door and I saw her put  
the key back before she went in. I  
saw her go in and close the door.

Saunnie's cell phone rings. The display reads GOMEZ. His  
photo pops up. Saunnie turns off the cell, turns and goes  
back into the dining room.

Andrew tries to follow her. Ruffino stops him.

ANDREW (cont'd)  
(yells)  
MRS. BLAIR. I SWEAR TO YOU I  
DIDN'T LAY A HAND ON HER.

Andrew is devastated.

RUFFINO  
We'll need a statement from you.  
Detective Wang will ride with you  
to the station.

Andrew, spent, manages a nod. Andrew looks Ruffino in the  
eye.

ANDREW  
My son was born today.

INT. SAUNNIE'S BEDROOM - NIGHT

Saunnie, at her bedroom window, observes the street below.

NEIGHBORS stroll by and look up at her house.

Police go door to door.

She looks over at Wayne's house. It's dark. She looks over at Emma's house. It's dark.

She looks at the clock. It reads: 11:11 p.m. She reaches for the phone and dials.

ON TV: The words "BREAKING NEWS AMBER ALERT ISSUED" flashes on the screen.

LAURA'S PHOTO with the Caption "MISSING"

The ANCHOR (28), concern on her face, talks to the camera. The SOUND is muted.

EXT. POLICE HEADQUARTERS - NYC - PARKING LOT - NIGHT

Gomez pulls into a parking space. His cell phone RINGS to the tune of the BLACK-EYED PEAS' BOOM BOOM POW.

Gomez looks at the screen. It's a photo of Saunnie in her previous NYPD uniform.

Gomez gets out his car and moves toward the entrance. He presses his remote to lock the doors.

GOMEZ

Hey, Saunnie. It's been a while.  
Howya doin'?

INTERCUT CONVERSATION AS NEEDED

Saunnie's eyes filled with tears.

SAUNNIE

(sobbing)  
I don't know how to tell you--

GOMEZ

What's goin' on?

SAUNNIE

I messed up again. It's all my  
fault.

Gomez enters the building.



INT. POLICE HEADQUARTERS - LOBBY - ELEVATOR - NIGHT

Gomez gets on the elevator.

GOMEZ  
What happened?

BEAT

SAUNNIE  
(whispers)  
My Laura's missing.

BEAT

GOMEZ  
What?

Saunnie reaches for another tissue.

SAUNNIE  
Laura's been taken.

GOMEZ  
Like fucking taken?

OFFICERS look over at Gomez. He arrives at his floor and gets off the elevator.

SAUNNIE  
I should have known school finished  
at 3 o'clock not 3:30. By the time  
I got there she was gone.

GOMEZ  
Jesus Christ. How?

BEAT

GOMEZ (cont'd)  
Saunnie. SPEAK.

SAUNNIE  
All we know is her teacher dropped  
her off here at home. Then she  
just vanished. I'm so scared.

Gomez reaches his desk.

GOMEZ  
Who's got this?

SAUNNIE  
Ruffino and Wang.

GOMEZ

Listen to me. We'll find her.  
It's going to be okay.

Saunnie, totally distraught, curls up on the bed, still hanging on to the phone, lets out a DEEP PAINFUL SCREAM.

EXT. STONE DRIVE - STREET - RAVINE - DAY

MEDIA VANS arrive. NEIGHBORS converge across the street.

Several POLICE CARS line the street. POLICE search the ravine and backyards.

SAUNNIE'S FRONT LAWN

ON MISSING POSTER OF LAURA, STAPLED to the tree:

Emma along with ORGANIZERS and NEIGHBORS pass out Laura's Missing Posters to VOLUNTEERS.

Wayne loads posters into car trunks. Armed with posters, volunteers get in their cars and drive away.

The MEDIA gather on the front lawn. Ruffino and Wang flank a fragile Saunnie as they make their way down the front steps.

SAUNNIE

Thank you all for coming. My name is Saunnie Alvarado Blair. This is my daughter Laura Jane Blair. She's only eight years old. My only child. We need to find her. I love her. She's my life. I need her with me or I won't survive this.

BEAT

SAUNNIE (cont'd)

(looks right at camera)

To the person who took her, I'm warning you I will come for you if you don't release her immediately. I will find you. If you put a hand on her I will make you suffer. Just let her go. Please, just let her go. I will not rest until she's back home with me.

Ruffino and Wang exchange looks. Not the speech they expected. Saunnie holds Laura's POSTER above her head.

In the b.g. a TAXI pulls up.

SAUNNIE (cont'd)  
 People of Ann Arbor, please keep an  
 eye out. Maybe you saw something.  
 No matter how small--

Saunnie sees Gomez emerge from a cab. He pulls a suitcase and duffle bag out of the trunk. Saunnie rushes past the Media to Gomez.

On the other side of the cab the door opens. Marisol steps out.

Ruffino steps up to the microphones.

RUFFINO  
 Ladies and gentlemen---

No one's paying attention. The Media's moved towards the street. Ruffino gives up.

Saunnie hugs Marisol.

PHOTOGRAPHERS snap away.

Saunnie leads her into the house. Gomez follows.

EMMA  
 That must be her boyfriend. He's  
 an undercover detective in New York  
 City. They used to be partners.

WAYNE  
 Is that right?

EXT. SAUNNIE'S HOUSE - STREET - MUCH LATER

The media are gone. The neighbors are gone.

Ruffino and Wang drive away. OFFICER KEMP (56), is assigned as security all night in his police car.

Across the street, Wayne sips his beer as he watches the detectives leave. Then he moseys over to the parked police car.

WAYNE  
 Hey Kemp, ya drew the short straw,  
 huh?

KEMP

Sure surprised you didn't offer to do it. I get a feeling this is the neighbor you told me about, right?

WAYNE

Never mind about that. So what do ya think happened here?

KEMP

Well the ex husband is ruled out. So's the boyfriend. Now they're lookin' at the teacher.

WAYNE

Yeah, cuz he's the last person to see the kid.

KEMP

Yeah I guess. You see anything?

WAYNE

Nope. I was working at the time.

INT. SAUNNIE'S KITCHEN - DAY

Gomez reads the bios of all the sex offenders. He punches information into his phone.

GUEST BEDROOM

Marisol unpacks her suitcase. Saunnie brings in a couple of towels and sets them on the side table.

Saunnie breaks down. Marisol consoles her and wipes away Saunnie's tears as if she were a child.

INT. SAUNNIE'S LIVING ROOM - NIGHT

Saunnie has fallen asleep on the couch. Gomez covers her with a blanket. He sits down in a wing-back chair across from her and watches her sleep. He looks at his watch.

EXT. WOODS - RAVINE - DAY

POLICE and CANINE units, search the ravine and across the railroad tracks.

EXT. MAIN STREET - DAY

Saunnie and Gomez place Laura's poster under windshield wipers on every parked car. Marisol stands at a corner and hands them out to every passerby.

INT. SAUNNIE'S LIVING ROOM - NIGHT

Saunnie and Gomez are alone on the couch. She checks her cell.

SAUNNIE

Ruffino never calls me back.

GOMEZ

He's busy, Saunnie.

Gomez puts his arm around her and holds her close.

Saunnie cries.

SAUNNIE

How did I allow this to happen again. I should have never come back here. It's a nightmare.

Gomez has no words.

EXT. STREET - NIGHT

The house is dark. The street is quiet. Officer Kemp keeps a look-out from his cruiser.

EXT. SAUNNIE'S HOUSE - FRONT PORCH - DAY

Gomez comes out with his duffle bag. Saunnie comes out behind him. Marisol steps out.

GOMEZ

I'm going to stop by the precinct on my way to the airport. I'll call ya later.

EXT. SHOPPING MALL - DAY

MONTAGE: Saunnie and Marisol slide Laura's posters under car windshield wipers. In shop windows. A bank.

INT. POLICE HEADQUARTERS - DETECTIVE OFFICES - DAY

Ruffino, hunched over a file, realizes somebody's stepped up to his desk. He looks up.

Saunnie, a VISITOR BADGE clipped to her dress, stares down at him.

RUFFINO  
Saunnie, howya doin'?

SAUNNIE  
I came to ask you the same thing.

RUFFINO  
Please, sit.

Wang, at his desk, exchanges a look with Ruffino.

Saunnie looks around. She sees the HOMICIDE department sign behind Ruffino.

SAUNNIE  
Why are you guys over here?

RUFFINO  
Renovations. Fraud Squad and  
Missing Person's over there.  
Homicide at this end.

Saunnie looks at the other signs.

SAUNNIE  
Right. I see that. Then why's  
your desk over here?

RUFFINO  
Wang and I were transferred to  
Homicide.

Saunnie's speechless.

RUFFINO (cont'd)  
We still get to keep Laura's file.  
So don't you worry about that.

Wang picks up a file and walks away.

SAUNNIE  
That's not how it works, Ruffino.

RUFFINO

Maybe not in New York, but that's  
the way it goes here. We have  
limited resources.

Saunnie glares at him. Ruffino's phone rings. Ruffino picks up.

RUFFINO (cont'd)

Excuse me.

(on phone)

Detective Ruffino. Homicide.

Yeah. Got it right here. What do  
ya need?

Ruffino reaches for a file folder and turns away from Saunnie.

Saunnie wanders over to the poster wall. She looks up at Laura's poster, amongst the FBI's Most Wanted, America's Most Wanted and Mug Shots of Criminals.

She kicks off her shoes and gets up on the bench. She pulls down Laura's poster. She turns to face the room and raises the poster up in front of her.

The room goes quiet. Saunnie has the room's full attention.

She moves back along the bench. Arms straight up, she raises the poster high above her head. (Norma Rae style).

She parades the poster back and forth... back and forth... back and forth... she glares back at their stares.

Ruffino swings back around in his chair. He sees Saunnie up on the bench.

RUFFINO (cont'd)

Have to call you back.

A couple of DETECTIVES look to Ruffino to do something. Ruffino rises slowly. Across the room, Wang returns.

Ruffino motions for everyone to stand back. He moves through the maze of desks towards her.

Saunnie sees Ruffino approach. She looks over at the Detectives under the Missing Persons sign.

SAUNNIE

Talk to me. Which one of you will  
take this case on?

Saunnie looks at the concerned faces around the room.

SAUNNIE (cont'd)  
 She's a missing child, detectives.  
 Why are you not out there  
 detecting? Anybody?

Ruffino steps up to offers his hand. Saunnie glares down at him.

EXT. POLICE HEADQUARTERS - PARKING LOT - CONTINUOUS

Saunnie and Ruffino stand next to her car. In the b.g. Wayne drives onto the lot behind them. Saunnie notices.

RUFFINO  
 Saunnie? You gotta know I will  
 never give up. We've got a couple  
 of leads.

SAUNNIE  
 Like Andrew Mitchell? Wasting  
 precious time on an innocent man?  
 When you've got pedophiles in the  
 neighborhood. Huh? You almost lost  
 him his job.

RUFFINO  
 He was the last person to see her.  
 I had to check him out.

SAUNNIE  
 I knew Andrew didn't do it, that  
 day. Nobody comes back if they  
 took your child. Nobody. He's a  
 decent man. When he thought she  
 was safe in her own house, he left.  
 That was my fault. I wasn't there  
 for her.

RUFFINO  
 Go home and take care of yourself.

Saunnie yanks her car door open and gets in. She starts the engine. Tears stream down her face. She pulls away without giving him another glance.

Ruffino takes out a pack of cigarettes and lights one.

INT. SAUNNIE'S KITCHEN - DAY

Marisol attends to a pot on the stove. The front door SLAMS. Saunnie bursts into the kitchen.



SAUNNIE

Those sons of bitches have been transferred to Homicide. They fucking didn't have the balls to tell me.

Marisol is alarmed.

SAUNNIE (cont'd)

Can you believe it? They're not even looking for Laura anymore.

Saunnie marches to the fridge and pulls out a bottle of white wine. She takes a wine glass out of the cupboard and slams the cupboard door.

MARISOL

Saunnie, por favor.. calmate.

Saunnie pours a full glass and guzzles half of it.

SAUNNIE

What am I supposed to do now?

Marisol drops down in a chair... she's quite shaken by the news AND that Saunnie's falling apart.

EXT. STONE DRIVE - NIGHT

Saunnie returns from taking Buster out for a walk. She spots Wayne on his porch. She crosses the street to visit.

Rosie comes out of the house and hands Wayne a can of beer.

SAUNNIE

Hey, Wayne. Hi, Rosie. How are you, sweetie?

Rosie takes a couple of steps back and gives Saunnie a little wave.

Saunnie and Buster come up onto the porch. Rosie drops down to pet Buster.

WAYNE

How ya holdin' up?

SAUNNIE

Not good.

Saunnie moves to Rosie.

SAUNNIE (cont'd)  
I haven't seen you in a while. How  
about a hug. I need a hug.

Rosie's eyes dart to Wayne.

WAYNE  
Whatcha waitin' for? The lady wants  
a hug, ya give her a hug.

Rosie extends her arms. Saunnie picks her up. They hug.

SAUNNIE  
Boy, I miss those hugs. Thank you,  
Rosie.

Saunnie puts Rosie down.

SAUNNIE (cont'd)  
Wayne, I just wondered if you've  
heard anything on the street... or  
saw... anything... or... you  
know...

WAYNE  
No, nothin' at all. Sorry.

SAUNNIE  
Just thought I'd check. Rosie, why  
don't you come to play sometime. I  
would like that.

Rosie looks at Wayne.

WAYNE  
Great idea. Anytime, just let me  
know.

Rosie reaches into her pocket and pulls out a folded paper.  
She hands it to Saunnie.

WAYNE (cont'd)  
What's that?

Saunnie shows Wayne the drawing.

SAUNNIE  
Thank you, Rosie. I'll put it up  
on my fridge. Okay?

Rosie smiles.

SAUNNIE (cont'd)  
Wayne, please keep an eye out while  
you're patrolling. Can you do that  
for me?

WAYNE  
Sure thing.

Wayne watches Saunnie and Buster cross the street. When  
Saunnie's out of earshot...

WAYNE (cont'd)  
Really nice of you to give her a  
drawing.

Rosie nods and scurries into the house. Wayne takes a swig  
of his beer.

INT. SAUNNIE'S CAR - STREET - DAY

ON PASSENGER SEAT: SEX OFFENDER'S PROFILES. Saunnie studies  
a pedophile's photo. She checks out the address of a small  
rundown bungalow across the street.

The pedophile comes out with a small dog on a leash. Saunnie  
grabs her cell phone and pretends she's on a call as he  
approaches.

As the pedophile reaches her car, he stops dead in his  
tracks... swings around and runs back to his house.

RUFFINO (O.S.)  
What are you doing here?

Saunnie's head snaps around. Ruffino's at the passenger  
window.

SAUNNIE  
Jeez, Ruffino, what the fuck?

Ruffino notices the Public Sex Offender Registry on the  
passenger seat. Saunnie scoops them up.

RUFFINO  
You doing my job?

SAUNNIE  
Well you're not doing it. Oh,  
that's right, you have a new job.

RUFFINO  
Go home, Saunnie. Don't push it.

SAUNNIE

Or what, you gonna arrest me? I'm not doing anything. I pulled over to make a call.

RUFFINO

Stay away. Don't make me arrest you, cuz I will. Capice?

Ruffino turns and walks back to the police car. Saunnie looks in the rear-view mirror. Wang, in the driver's seat, stares back at her.

INT. SAUNNIE'S GARAGE - DAY

Saunnie pulls into her garage. Her eyes fall on a large cardboard box on a shelf. Saunnie takes the box down.

INT. SAUNNIE'S KITCHEN - MOMENTS LATER

Marisol is busy cleaning out the fridge. Saunnie dumps the contents of the box onto the table.

SAUNNIE

Look what I found?

They're the outfits from her undercover days which include the pink Boa. Saunnie picks out the BLOND wig and checks out the make-up bag and gaudy jewellery.

MARISOL

Hay mi Dios. What you thinking?

EXT. HOUSE - STREET - NIGHT

A seedy neighborhood. Saunnie pulls up. She wears the long blond wig. She turns off the engine and looks at the shabby rundown bungalow across the street.

A TV light flickers in a dark room through the window.

EXT/INT. SAUNNIE'S CAR - NIGHT

Saunnie takes her gun out of the glove box and shoves it in her shoulder bag.

An old drunk MAN, in filthy clothes, mumbles obscenities to himself, as he staggers down the street. Saunnie waits for him to pass.

## EXT. HOUSE - STREET - NIGHT

Saunnie gets out of her car and rushes across the street. She looks back over her shoulder.

Saunnie sneaks around the side of the house and peeks in the window. The TV can be heard outside the house.

A MAN (63) is slumped in an overstuffed chair in front of the tv. We recognize him as one of the pictures with PEDOPHILE printed across his face.

Empty beer cans on the coffee table. A large ashtray full of cigarette butts. He's dozed off. Saunnie continues to the back door.

## KITCHEN

Saunnie, gun drawn, enters through the back door. The tv is much louder inside. The place is a pig's sty.

## BASEMENT

Saunnie flips on the light and goes half way down the backless stairs. She scans the big room. A furnace and water heater in the corner. A washer and dryer against the far wall. Stacks of magazines and old newspapers. Nowhere to hide. She heads back up.

## HALLWAY

Even with the tv blaring, the Man's still passed-out in his chair. From the doorway she can see he's NAKED from the waist down.

## BEDROOM

Saunnie opens the door and looks in. It's a disaster, dirty clothes and underwear on the floor. Bedding looks as if it hasn't been washed in months.

She checks out the dresser drawers... under some socks she finds CHILD PORN. She looks in the closet. Stacks of magazines on the floor.

On the side table is Laura's Missing Child Poster. Saunnie shoves it in her bag. She pulls out the photo of the guy asleep in the other room with PEDOPHILE stamped on his face.

## LIVING ROOM

POLICE SIRENS ON THE TV jolts the pedophile out of his stupor. He gets up and shuffles out of the room coughing his lungs out.

## HALLWAY - SAME TIME

Saunnie backs out of the bedroom. She turns to head back down the hall. She stops dead in her tracks when...

The pedophile, half asleep, shuffles across the hall and disappears into the bathroom. He leaves the door wide open.

(PRELAP) sound of peeing.

## BATHROOM

She steps in. The pedophile, eyes still half shut, pees into the toilet. It takes him a second to realize he's not alone. Startled and alarmed, he sees the GUN before he sees who's behind it.

Afraid, he raises his arms and steps away from the toilet. PEE splashes onto his bare feet and the already filthy floor.

## PEDOPHILE

Don't shoot. Take whatever you want.

Saunnie shows him his photo.

## SAUNNIE

You've been registered. I'm here to see what you've been up to.

Saunnie drops the photo into the bathtub.

Pedophile is really frightened for his life now.

Saunnie holds up Laura's poster.

## SAUNNIE (cont'd)

Why do you have this?

He looks at the poster and shakes his head.

## PEDOPHILE

Somebody put it in my mailbox. Why do you care?

## SAUNNIE

Where is she?

Saunnie sticks the gun to his temple.

SAUNNIE (cont'd)  
Who's got her?

PEDOPHILE  
Not me... I swear to you. Please  
don't kill me.

Saunnie cocks the gun.

SAUNNIE  
I said... Who's got her?

PEDOPHILE  
I don't know. Honest. She's not  
here. I don't know who took her.

Saunnie grabs him by the balls and squeezes.. Hard.  
Pedophile screams bloody murder.

SAUNNIE  
I'm not leaving without a name. You  
got that?

PEDOPHILE  
No, please. I don't know. It's  
nobody we know. I promise. We  
figured it was a family thing....  
like a father or somethin'.

Saunnie gets in his face...

SAUNNIE  
Who's "we"?

PEDOPHILE  
You know... we know who we are...  
just guys I know.

SAUNNIE  
Guys you know? Well you better  
tell me who these guys you know  
are, right now.

Squeezes even harder. Pedophile screams in pain.

PEDOPHILE  
John Ray Bellows.

SAUNNIE  
Yes, your buddy. I just paid him a  
visit. He's skipped town.

## PEDOPHILE

Yeah, he skipped town a while back.  
He didn't take her. He's like  
me... we prefer boys.

## SAUNNIE

You sick bastards. All of you.

Saunnie releases her grip.

Pedophile drops down to the floor and weeps like a baby.  
Saunnie looks down at this pathetic man. His whole body  
trembles as he weeps.

## SAUNNIE (cont'd)

Get up.

He doesn't move. She grabs his hair and pulls him up. He  
squeals even louder.

## SAUNNIE (cont'd)

Look at me.

He looks at her sideways.

## SAUNNIE (cont'd)

Remember this... If a boy goes  
missing within five hundred miles  
of here, I'm coming for you. You  
got that, Sicko?

She shoves him hard into the wall.

His body bounces off the wall, he crumbles down onto the  
floor. His face lands on his own urine, next to the filthy  
toilet.

Saunnie washes her hands with soap in the filthy sink and  
dries them on her skirt.

## SAUNNIE (cont'd)

I'll be watching you.

Saunnie turns and walks out.

Pedophile's whole body trembles.

## INT. SAUNNIE'S KITCHEN - NIGHT

Saunnie scrolls down through the hundreds of children's  
photos on the 'Missing Kids' website. A glass of wine sits  
next to her laptop.



ON COMPUTER SCREEN: Saunnie looks at a blue-eyed GIRL with short blonde hair and wears thick rimmed glasses.

This girl has 2 missing front teeth and a big smile. She has a RED BIRTH MARK on the side of her neck. She holds an orange and white cat in her arms.

SAUNNIE

Ha, look at this. This girl, Maggie, has a huge strawberry birthmark on the side of her neck. She's been missing for four years... oh my god.

Saunnie jumps up and paces.

MARISOL

Hay mi Dios.

SAUNNIE

If she's been missing for 4 years what hope do we have that these detectives are going to find my Laura? This Maggie has a red birthmark on her neck. Someone would notice. No?

Upset, Marisol moves back to the kitchen area with dirty plates. The dishes slip from her hand and SMASH on the floor.

Saunnie rushes over to help clean it up.

SAUNNIE (cont'd)

I'm sorry, I didn't mean to upset you. Go sit down.

Marisol heads to a chair. Saunnie grabs a broom and sweeps.

SAUNNIE (cont'd)

There. No big deal.

Saunnie sits down across from Marisol.

MARISOL

Did I ever tell you there was a time I didn't want Laura?

MARISOL (cont'd)

Hay me dios.

SAUNNIE

It's true.

MARISOL

But why, mi amor? Children are a blessing.

SAUNNIE

I'm a terrible person. I booked an appointment to have an abortion. God is punishing me.

MARISOL

No, mi amor. God is not punishing you. You change your mine.

SAUNNIE

No. He's still punishing me. What goes around comes around.

Tears roll down Saunnie's face. She downs the rest of her wine. Marisol purses her lips and shakes her head.

INT. SAUNNIE'S BEDROOM - NIGHT

Buster's on the bed. The TV is on. The bathroom door is open. The toilet flushes.

ON TV SCREEN: BREAKING NEWS flashes. A REPORTER readies herself to broadcast at the top of a ravine.

In the b.g. Flood lights are erected. The ravine is crawling with POLICE.

BATHROOM

Saunnie washes her hands and turns off the faucet.

ANCHORMAN (O.S.)

We have with us, Rachel Weston, reporting from the crime scene where a young girl's body been discovered....

Saunnie cocks her head. She moves to the doorway.

BEDROOM - ON TV SCREEN

Saunnie moves closer to the tv. Her face within an inch of the screen.

REPORTER

Yes that's right. Two boys looking for their lost dog found a body down in the ravine behind me here.

(MORE)

REPORTER (CONT'D)

Police won't speculate whether it's missing 8-year-old Laura Blair at this time. Back to you.

ANCHORMAN

Thanks Rachel. Stay tuned for more on this sad breaking story. In other news...

Saunnie dials her cell phone.

RUFFINO'S VOICE

You've reached the voice mail of Detective Ruffino---

Saunnie disconnects.

SAUNNIE

MARISOL.

Saunnie runs out of the room.

EXT. HURON PARKWAY - RAVINE - NIGHT

HIGH POWER FLOOD LIGHTS are erected around the crime area. The area is crawling with POLICE.

SIRENS. Wang drives along the shoulder past the backed-up traffic jam. Ruffino in the passenger seat looks worried.

Saunnie crouches behind some bushes to assess the situation. She darts behind trees and bushes as she makes her way closer to the crime scene.

CRIME SCENE

Several SUITS wear surgical gloves, huddled at a grave site. Saunnie ducks behind a tree when she sees them. Ruffino and Wang make their way down the hill.

A pile of rocks are stacked next to a shallow grave. A POLICE PHOTOGRAPHER snaps away. Camera FLASHES illuminate the shallow grave.

The BODY wears polka-dotted pajamas.

DR. ROBERT 'BULLDOG' WATKINS, (68), jowls like a bulldog, is the Medical Examiner.

In the b.g., Saunnie's within EARSHOT now.

Ruffino and Wang approach.

BULLDOG

Good evening, gentlemen. Good to see you guys. How's the family, Wang?

WANG

Good. My daughter is in---

RUFFINO

What do we have here, Bulldog?

BULLDOG

Female. She's eight to ten years of age, I'm guessing. Stuffed in an old burlap bag. Pile of rocks kept the coyotes from getting at her. Haven't seen this before. This poor child's been scalped.

RUFFINO

Scalped? You're kidding me.

BULLDOG

Thing is, she was scalped after she was killed. No sense whatsoever. We were lucky to find a couple of strands of long hair though.

Ruffino circles around the grave and peers in.

RUFFINO

Son of a bitch.

BULLDOG

Yeah, you got that right.

RUFFINO

Bulldog, I need you to put her in front of the line? She might be one of my missing kids.

BULLDOG

I hear ya.

RUFFINO

Where are the boys that found her?

A FEMALE OFFICER steps up with her note pad.

FEMALE OFFICER

The parents took them home. I have their address.

She rips out a sheet from her pad and gives it to Ruffino.

RUFFINO

Okay. Let's go talk to them.

Ruffino starts up the hill. Wang stays behind with Bulldog. Halfway up the hill Ruffino stops and turns.

RUFFINO (cont'd)

Wang, you comin' or what?

A MOVEMENT in the woods catches Ruffino's attention. Saunnie darts to another tree. Too late. Ruffino sees her.

RUFFINO (cont'd)

Jesus.

Ruffino takes off down the hill towards Saunnie. Saunnie sees him spot her. She cuts across to get to the grave before he gets to her.

Wang sees Ruffino run towards the woods. Wang darts in front of Saunnie and grabs her.

Saunnie fights him. Ruffino runs up.

SAUNNIE

Let go of me. Let me go.

RUFFINO

This is a crime scene. You can not be here. Do you understand?

Saunnie continues to struggle. Wang slaps handcuffs on her. Saunnie strains to see inside the grave.

BULLDOG

Hey. Get her outta here... now.

Wang leads her up the hill. Furious, Ruffino stomps ahead.

The CORONER'S ASSISTANT zips up the body bag and places it on the gurney.

EXT. TOP OF THE RAVINE - RUFFINO'S POLICE CAR - NIGHT

Ruffino puts Saunnie in the back seat and SLAMS the door.

In a rage, Saunnie kicks the back of the driver's seat as Wang attempts to get in. Finally, Saunnie slumps back and closes her eyes. Ruffino gets in the back seat next to Saunnie.

INT. RUFFINO'S POLICE CAR - CONTINUOUS

Wang looks in his rearview mirror at Ruffino as he starts the car.

WANG

What do you think happened to the dog?

Saunnie sits up.

SAUNNIE

WHAT? It's a dog?

WANG

The twins that found the body were searching for their dog.

SAUNNIE

You had no right to keep me away. My daughter's still missing. I have to know.

Ruffino pulls up along side Saunnie's car.

RUFFINO

Wang, drive her home. I'll meet you there.

Ruffino takes off. Wang ushers Saunnie to her car and puts her in the back seat.

EXT. SAUNNIE'S HOUSE - DRIVEWAY - NIGHT

Ruffino's parked at the curb. Wang pulls into the driveway. Wang helps Saunnie out of the back seat.

Marisol, worried to death, steps out onto the porch just in time to see Wang remove the handcuffs.

INT. SAUNNIE'S LIVING ROOM - LATER

Saunnie, wrapped in a blanket is on the couch. Marisol, next to Saunnie, fidgets with her hanky. Ruffino sits in a wing back chair across from them. Saunnie's fuming.

SAUNNIE

I want to see the body. What part of that don't you understand? You saw the body. Do you think it might be Laura? Tell me. You're a son of a bitch!

Wang enters with Laura's hair brush in an evidence bag.

RUFFINO  
We'll be in touch.

Ruffino walks out. Wang follows. Marisol rushes out after them to lock the front door.

INT. SAUNNIE'S KITCHEN - DAY

Saunnie slams down the phone.

Marisol finishes up a grocery list.

MARISOL  
I go to supermarket now.

Saunnie dials again and after a moment slams it down.

MARISOL (cont'd)  
I be back, soon.

Saunnie nods.

INT. FRONT HALL - DAY

Marisol opens the front door to leave, looks up and FREEZES.

Ruffino approaches. The look on his FACE... says it all.

Marisol, afraid, backs up. Ruffino steps in and closes the door behind him. He looks up the stairs. Marisol points to the kitchen.

Ruffino heads to the kitchen. He stops at the door a moment before he pushes it open.

Marisol, crosses herself as she lowers herself on the stairs.

KITCHEN

The kettle WHISTLES. Ruffino steps in and stops.

Saunnie pours the water into a tea pot. She senses somebody's behind her. She turns.

SAUNNIE  
I just called you.

Saunnie reads his face and turns away.

SAUNNIE (cont'd)  
You're in luck. I have donuts.

Saunnie opens the box of donuts. She picks one and takes a bite. Her hands tremble.

Ruffino comes up behind her. He puts his hands on her shoulders and turns her towards him. He looks into her eyes and sees the fear.

RUFFINO  
It's not good Saunnie. The DNA  
results came in. I'm so sorry.

Saunnie takes it in. She pulls away from him and moves around the table like a cornered cat. Ruffino moves towards her.

RUFFINO (cont'd)  
Saunnie, listen to me---

Saunnie continues around the table not taking her eyes off him for a second.

She grabs a vase of flowers and hurls it at him.

Ruffino ducks. The vase smashes into the wall behind him.

SAUNNIE  
Get outta my house!!!

In a frenzy Saunnie grabs whatever else she can find within reach and heaves it at him. Weeks of pent up fear and anger are released. Ruffino circles around Saunnie.

When Saunnie's SPENT, she COLLAPSES to the floor and WEEPS hysterically.

Marisol enters. She has tears in her eyes.

MARISOL  
You go now.

Ruffino leaves.

EXT. SAUNNIE'S BACK DECK - DAY

Saunnie sits on the deck, deep in thought. Buster lays at her feet.

An open photo album lies on the table. Saunnie flips the pages. She stops and focuses on one particular picture.



ON PHOTO: *Laura's in a hospital bed. Her elevated right leg in a CAST up to her thigh.* Saunnie turns the page. There's another half dozen pictures of Laura in her cast at school, at the park, in the living room in NYC.

She turns the page... an X-RAY. She peels back the plastic. She removes the x-ray and holds it up to the light.

ON X-RAY: A SURGICAL PIN in a small-boned leg.

EXT. CITY MORGUE - PARKING LOT - DAY

Saunnie stakes out the Medical Examiner's building. Bulldog, the Medical Examiner comes out the side entrance.

Saunnie sits up. She looks around the parking lot. She starts the engine.

Bulldog puts his briefcase into the trunk before he gets in and starts the car. He straps himself in.

Saunnie pulls up in front and blocks him. She jumps out and struts right for the driver's door. Bulldog, instinctively, presses his car lock button.

Saunnie comes right up to his window and looks down at him. Bulldog leans back away from the window.

SAUNNIE

Excuse me Doctor Watkins. I'm Saunnie Blair. You have my daughter Laura Blair's body. May I please have a word with you?

Bulldog turns off the ignition. He unlocks the door and heaves himself back out.

BULLDOG

Ms Blair, I'm sorry for your loss. Why are you here?

SAUNNIE

Why wouldn't you let me see her?

BULLDOG

It was only a suggestion. Anyway, there's not much to see. You would not be able to identify her.

SAUNNIE

I would know my own daughter.

BULLDOG

In cases like this I always recommend that the parents should not have to live with that last snapshot of their loved ones. Especially when it's a child.

SAUNNIE

I have to see the body.

Bulldog looks long and hard at Saunnie.

INT. CITY MORGUE - MINUTES LATER

Bulldog pulls the body table out of the refrigerator.

BULLDOG

Are you ready?

SAUNNIE

Dr. Watkins---

BULLDOG

Bulldog. Please, call me Bulldog. Everybody does.

SAUNNIE

Thank you, Bulldog. Before I do that, I want you to look at this.

Saunnie takes an envelope out of her pocket and hands it to Bulldog. Bulldog opens it and pulls out the X-RAY.

SAUNNIE (cont'd)

That's an x-ray of my daughter's right leg taken about a year ago.

Bulldog puts it on the Viewer. He flips on the light.

There, as clear as day... A PIN in a small leg. In the right-hand corner, handwritten... Laura Blair - Age 7.

BULLDOG

But the DNA was definitely Laura's.

SAUNNIE

Yes. So that tells me that the tested strands of hair were planted.

Bulldog is obviously shaken.

SAUNNIE (cont'd)

I believe the person who did that took my daughter. I think he thinks that by planting strands of her hair, the police will stop looking for Laura. And, he'll be scott free. He's a serial killer.

INT. BULLDOG'S OFFICE - CONTINUOUS

Saunnie sits across from Bulldog. The X-ray is on the desk. Bulldog stares at it.

BULLDOG

Forty-five years. I've never screwed up.

Saunnie reaches over and takes back the X-ray.

SAUNNIE

You didn't screw up, Bulldog. This DNA was planted. if it wasn't for this x-ray, even I might not question it. This information stays between you and me.

BULLDOG

I can't do that. That would be---

SAUNNIE

The DNA says that's my daughter. So it's my daughter. I can bury her. And maybe keep Laura alive for a little while longer.

BULLDOG

This body has no pin in its leg.

SAUNNIE

You know that. I know that. Nobody else knows it. So let me bury this girl as my own.

Bulldog gets up and walks to the window.

EXT. ST. JAMES EPISCOPAL CHURCH - DAY

The service is over. The CHURCH ORGAN and the CHOIR can be heard as PALLBEARERS carry the tiny casket down the stairs.

Saunnie and Gomez follow the casket. Behind them, Marisol, Emma and the GUESTS spill out of the church. Ruffino and Wang stand back.

The PRESS is out in droves along with half the TOWNSPEOPLE, young and old. They respectively stay across the street. Many folks hold pink balloons on a string.

The casket is at the hearse, Saunnie moves towards it as everyone else stays back. Saunnie hugs the coffin.

The CROWD watches in silence.

Saunnie places a white teddy bear on top of the casket. She kisses the casket. Once the casket is set, the hearse pulls away.

The folks release the pink balloons. Marisol and Emma get into the limo.

Saunnie takes a moment to watch the balloons float up into the clear blue sky.

Saunnie takes a second to SCAN the FACES in the CROWD before she gets into the limo. Gomez gets in after her.

EXT. SAUNNIE'S BACKYARD - DECK - DAY

A 12" x 16" photo of Laura resides on an easel in the corner. FRIENDS and NEIGHBORS converse in low voices.

Down on the lawn, the buffet table is set with trays of finger foods. Several FOLKS, plates in hand, choose their lunch.

An overweight NEIGHBOR gleefully admires the foods. Her plate overflows. The BARTENDER, (26), soap opera handsome, bow tie and all, serves up several drinks.

Gomez passes the drinks to Ruffino, Wang and Bulldog. Bulldog looks around anxiously. Meanwhile in the...

KITCHEN

Marisol lifts a large rectangular cake out of its box. Emma takes a folded paper out of her pocket.

EMMA

I nearly forgot. Rosie asked me to give this to you today. She drew a picture for you.

Emma unfolds it and shows it to her. Saunnie glances at it as she opens a bag of paper napkins.

SAUNNIE

Oh that's nice. There should be some magnets on top of the fridge.

Marisol takes the cake out to the back deck. Emma reaches for the magnets.

SAUNNIE (cont'd)

Wayne sent a beautiful bouquet to the church. I'm surprised they didn't come.

Emma, re-arranges Laura's old drawings around to make room for Rosie's drawing.

EMMA

Well he couldn't, dear. Apparently Rosie's very upset and refused to go. Wayne sends his condolences of course. Said they'd come over another time.

Emma looks CLOSER at all the drawings.

SAUNNIE (O.S.)

Ready?

EMMA

Huh? Oh, yes, okay dear.

We LINGER on the drawings on the fridge.

BACK DECK

Saunnie steps out through the sliding doors. She reaches for a fork and CLINKS it on her wine glass. Marisol and Emma stand behind her. Everyone turns their attention to Saunnie.

Gomez has that uh-oh look on his face. Bulldog is worried.

SAUNNIE

Ladies and Gentlemen. I would just like to say thank you for coming here today. In honor of Laura's birthday tomorrow I have a cake.

Saunnie strikes a match and lights all the candles as horrified GUESTS watch. Gasps from some guests while OTHERS wipe away tears.

SAUNNIE (cont'd)  
 So, let's all sing Happy Birthday  
 to Laura. Ready? One, two, three.  
 Happy birthday to you....

One by one, some guests join in. The detectives and Gomez  
 are dumbfounded and concerned at her actions.

GUESTS  
 ... Happy birthday to you.

When the song is done, Saunnie adds...

SAUNNIE  
 ...And many more.

Saunnie takes a deep breath and blows out all the candles.  
 She applauds.

SAUNNIE (cont'd)  
 I made my wish. Please, have some  
 cake. This was Laura's favorite.

Saunnie smiles at the shocked faces. Marisol steps up to cut  
 the cake.

The guests are unsure of what to do or say as Saunnie weaves  
 through the crowd on her way to the bar.

The bartender puts a glass of white wine in front of Saunnie.  
 She drinks it down as if it were water.

Gomez steps up. The bartender refills her glass.

GOMEZ  
 That was not appropriate.

SAUNNIE  
 Of course it was. It's Laura's  
 birthday tomorrow. She'll be nine.

Andrew Mitchell, with his baby in a pouch on his chest and  
 his wife move in. Gomez leaves.

Saunnie smiles at the baby and caresses his face.

ANDREW  
 It was a lovely service.

SAUNNIE  
 Thanks for coming. I knew you  
 didn't do this. Everything's going  
 to be just fine. Go, have some  
 cake. Excuse me, I must mingle.

Andrew and his wife are puzzled by this remark. Saunnie gives them a big smile and moves away to join Gomez, Bulldog and the Detectives.

SAUNNIE (cont'd)

Thank you all for being here. It means a lot.

Bulldog avoids eye contact with Saunnie.

RUFFINO

We're sorry it turned out like this.

SAUNNIE

I know you did your best.

RUFFINO

Laura will always be with us all, in Spirit.

Saunnie smiles.

SAUNNIE

Bulldog, I want to say how much I appreciated you advising me not to view the body that day. I now know you were right. My memory will always be of my sweet living child. Thank you for that.

BULLDOG

Um, ah, yes, no worries. God bless you.

Emma steps up.

EMMA

Saunnie, some folks are leaving. You should see them out.

SAUNNIE

Of course. Excuse me.

Saunnie leaves.

RUFFINO

She called you Bulldog. Have you two met?

BULLDOG

I, ah, ran into her at the supermarket. She recognized me.

(MORE)

BULLDOG (CONT'D)

I think I'll get another drink.  
Anybody?

Ruffino and Wang both shake their heads.

GOMEZ

I'll come with you.

ON THE DECK with guests, Saunnie's distracted by Bulldog and Gomez at the back fence, away from the crowd.

SAUNNIE'S POV...

Bulldog and Gomez, with drinks in hand. Bulldog's doing all the talking. We can tell from the expressions on Gomez's face that Bulldog's telling him what Saunnie had planned.

Gomez spots Saunnie on the deck. Their eyes LOCK for a moment. Saunnie turns away.

INT. SAUNNIE'S FOYER - LATER

All the guests have left. Including Emma.

Saunnie watches Ruffino, Wang and Bulldog get in their cars and drive off. She closes the door firmly and locks it. Marisol heads up the stairs.

MARISOL

Me think they think you crazy.

SAUNNIE

I am.

KITCHEN

Gomez sits at the counter with a Scotch. Saunnie reaches for a bottle of wine and pours.

SAUNNIE (cont'd)

Well, thank god that's over.

GOMEZ

What are you pulling, Saunnie?

SAUNNIE

Ah-ha. Bulldog spilled the beans,  
did he?

GOMEZ

I don't exactly get why you did all  
this.



SAUNNIE

I'm saving my daughter's life.  
That's what I'm doing.

GOMEZ

I sincerely hope you're right. For  
your sake... and Laura's.

SAUNNIE

I am. I feel it in my bones.

BEAT

GOMEZ

In that case, I suggest you remove  
Laura's profile from the Missing  
Kid's websites. Just in case  
anyone's checking.

SAUNNIE

Good point.

Gomez steps up to her. He takes her in his arms and holds  
her tightly. Saunnie weeps.

EXT. SAUNNIE'S HOUSE - DAY

An airport taxi waits at the curb. Gomez comes out with a  
suitcase and a duffle bag.

Saunnie and Marisol appear in the doorway. Saunnie hugs her.

SAUNNIE

I'm so glad you understand.

MARISOL

Don't you worry, I no tell nobody.

Saunnie walks her to the taxi.

GOMEZ

I'll call you when I get home.

Saunnie nods. Gomez wraps his arms around her. He kisses  
her on her forehead before he gets in the cab.

Saunnie waits until the taxi's out of sight.

INT. LAURA'S BEDROOM - NIGHT

Saunnie's asleep in Laura's bed.

INT. SAUNNIE'S KITCHEN - DAY

Saunnie sips coffee and stares at her computer screen.

ON THE SCREEN: The National Center for Missing and Exploited Children website. The NCMEC logo. She clicks on the tab for UPDATES.

Saunnie reads out loud as she types:

ON COMPUTER SCREEN:

SAUNNIE (V.O.)

*It is with deep regret that I must inform you to remove Laura Blair's profile from this site. Laura has been found. Unfortunately it was not the outcome we had hoped for. Thank you for your support during these unbearable months.*

Saunnie clicks on SEND.

The letter disappears and in it's place...

ON SCREEN: PHOTOS OF MISSING CHILDREN with descriptions and dates of birth appear.

Along with her photo... The girl with the Strawberry birthmark on the nape of her neck appears first. Saunnie enlarges it and reads the information.

She looks at several different PHOTOS of the same girl.

She goes back and forth on the same photos several times.

INT. LIVING ROOM - DAY

Saunnie looks out the window at Emma and Rosie across the street. Buster whines at the front door.

EXT. EMMA'S HOUSE - DAY

Rosie sits on the top step of the porch with Emma's cat on her lap.

Emma prunes a rose bush in her front garden.

EXT. SAUNNIE'S HOUSE - DAY

Buster's on his leash. Saunnie crosses the street to Emma's house.

SAUNNIE  
Good morning.

EMMA  
Good morning, dear.

Rosie comes down to pet Buster.

SAUNNIE  
I'm taking Buster for a walk to the park. I thought maybe Rosie'd like to come.

EMMA  
Would you like that, Rosie?

ROSIE  
Okay.

SAUNNIE  
Buster hasn't had a proper walk in a while.

EMMA  
Take your time.

EXT. PARKETTE - CHILDREN'S PLAYGROUND - DAY

Saunnie plays fetch with Buster. Rosie plays on the slide.

Saunnie wanders over to Rosie.

SAUNNIE  
Would you like to go on the swings?

ROSIE  
Okay.

They walk to the swing area. They have their choice of swings. There's no one there this early in the day.

EXT. EMMA'S HOUSE - DAY

A NOTE is scotch-taped to the window on Emma's door. Saunnie, Rosie and Buster head up the stairs. Saunnie reads the Note.

ON NOTE: "Saunnie, gone to hospital, my good friend was in a severe car crash. Be back as soon as I can."

SAUNNIE

Rosie, let's go to my house.  
Emma's gone to visit a friend in  
the hospital.

INT. LAURA'S BEDROOM - DAY

Buster jumps up on the bed and curls up.

Rosie saunters over to the TOYS on the shelf. She picks up a stuffed panther. Saunnie enters with milk and cookies.

ROSIE

What is this?

SAUNNIE

That's a Panther.

ROSIE

I've never seen a panther before.

SAUNNIE

His name is Rico. Laura gave each  
and everyone of them a name.  
That's Heather. (rag doll) This  
one's Mango. (giraffe)

Rosie lights up.

ROSIE

I had a cat named Mango before.

SAUNNIE

You did? And where is Mango now?

Rosie shrugs.

ROSIE

I didn't know dolls and stuffies  
came with names.

SAUNNIE

Sometimes. But even when they come  
with a name, you can always change  
it.

ROSIE

Do you like my name?

SAUNNIE

It's a lovely name. It suits you.

Rosie turns away.

SAUNNIE (cont'd)

That blue elephant is Charlie.  
Tell you what, why don't you pick  
one to take home. My treat. Any  
one you like.

ROSIE

May I have two? My friend, Sam  
would like one.

SAUNNIE

Of course. You choose.

Rosie chooses Charlie the blue elephant and Mango the  
giraffe. She hugs them.

SAUNNIE (cont'd)

Over here we have some books you  
might like to read.

ROSIE

I can't read yet. Emma reads to me  
at bedtime. She's teaching me.

Saunnie frowns.

INT. KITCHEN - DAY

Rosie enjoys more milk and cookies. Mango and Charlie are on  
the counter in front of her.

Rosie reaches into her pocket and pulls out a folded piece of  
paper. She pushes it across to Saunnie.

SAUNNIE

Another one?

Saunnie unfolds the drawing. She's a little taken aback.

ON A CHILD'S DRAWING:

A girl in a raincoat, long straight hair with bangs, holds an  
open umbrella over her head. Rubber rain boots on her feet.  
Black tears stream down her face. Huge raindrops fall. In a  
blue sky above, sun's rays circle the large sun. Black birds  
fly. Beneath her feet the grass is green.

Saunnie reaches for a couple of magnets to hang it on the fridge next to Laura's drawings and others Rosie had given her.

Saunnie steps back to look at them. She steps closer and looks at the other drawings next to it.

Saunnie's disturbed, but she can't put her finger on it.

SAUNNIE (cont'd)  
You're drawings look just like  
Laura's drawings.

Rosie pretends she didn't hear her, but her face goes rigid.

SAUNNIE (cont'd)  
Rosie?

Rosie, jumps off the stool and in the process knocks her glass of milk off the counter. The glass smashes onto the floor. Shards of glass and milk everywhere.

Afraid, Buster will walk on it, Saunnie takes him by the collar to the sliding doors.

SAUNNIE (cont'd)  
Out you go, Buster.

Frightened that Saunnie is angry, Rosie crumbles to the floor and weeps hysterically.

SAUNNIE (cont'd)  
Hey, no need to cry. It's okay.

Saunnie reaches for her. Rosie, reacts.

SAUNNIE (cont'd)  
Rosie, what's the matter? I'm not  
going to hurt you, sweetie.

Saunnie moves Rosie's hair off her face and SEES,,,

A RED BIRTHMARK on her neck in the shape of a STRAWBERRY.

Saunnie stares down at it as Rosie continues to cry.

BEAT

SAUNNIE (cont'd)  
Come on, I'll clean you up and then  
I'll wipe the floor, okay? No harm  
done. Nothing to be scared about.

Rosie relaxes as Saunnie ushers her to the sink.

Saunnie rips a sheet of paper towel off the roll and dabs at Rosie's face.

Rosie closes her eyes.

Saunnie dabs gently beneath her right eye. Rosie opens her eyes just as Saunnie dabs her right eye lid. At that moment...

**A CONTACT LENS** falls to the floor.

Saunnie instinctively steps back and watches in shock as Rosie quickly picks the lens up and turns on the faucet.

Saunnie turns Rosie back around to look at her.

Rosie's **RIGHT EYE IS BLUE.**

Saunnie FREEZES.

ROSIE  
(calmly)  
I have to put it back or I can't  
see you.

Rosie runs the lens under the water and expertly inserts the lens back onto her eye.

SAUNNIE  
Rosie--

ROSIE  
I have to go potty now.

Rosie runs out.

Saunnie rushes over to the LAPTOP. The screen is on 'sleep' mode. She moves the mouse.

The girl with the blonde hair and glasses reappears on the screen. Saunnie looks closely.

ON SCREEN: Under description: **BLUE EYES. BIRTHMARK on the right side of her neck in the shape of a large strawberry. Name: Maggie Carmichael.**

Rosie returns. She notices the photo on the screen. Saunnie watches CLOSELY as Rosie moves towards the laptop. Rosie, looks innocently at the photo.

SAUNNIE  
Do you know who that is?

Rosie's eyes dart to Saunnie and then back to the screen. A dawning. Now, fearful.

Rosie shakes her head.

SAUNNIE (cont'd)  
Okay. How about some more milk?

Saunnie heads to the fridge. As she's about to open the fridge door, she looks at the drawings.

SAUNNIE (cont'd)  
You know Rosie, you've given me so many drawings I can't tell one from the other. Come here.

Rosie steps up.

SAUNNIE (cont'd)  
I know this drawing is Laura's. That's the one she drew the day you met. Is this one your's or Laura's?

ROSIE  
Laura's.

SAUNNIE  
And this one?

ROSIE  
That's mine.

SAUNNIE  
And this one?

ROSIE  
That's mine.

SAUNNIE  
And this one?

ROSIE  
That's Laura's.

SAUNNIE  
And this one?

ROSIE  
Mine.

SAUNNIE  
And this one with the girl in the raincoat, is it yours or Laura's.



ROSIE

Mine.

Saunnie now knows she's lying.

SAUNNIE

Thank you for all these beautiful drawings. I love them.

Saunnie opens the fridge and takes out the milk and pours it into a new glass.

Rosie wanders over to the Laptop and looks at the photo while Saunnie adds more cookies on the plate, all the while she keeps her eye on Rosie.

INT. LAURA'S BEDROOM - DAY

Saunnie puts the milk and cookies on a small table. Buster jumps up on the bed. Rosie holds Charlie and Mango.

SAUNNIE

Okay, you guys play up here, while I go down and wait for Emma. I'm sure she'll be back soon.

Rosie sits on the bed and pets Buster.

INT. SAUNNIE'S KITCHEN - MOMENTS LATER

Saunnie's in front of her Laptop.

ON SCREEN: SIGHTINGS: Call 1-800-555-2121 OR 1-615-555-7397

Saunnie picks up the phone and dials the second number with the Nashville area code.

EXT. FARM HOUSE OUTSIDE OF NASHVILLE - DAY

A WOMAN (40), hangs laundry on a clothes line. The sheets flutter in the breeze.

The phone RINGS and RINGS before she hears it. She quickly hangs the last item, grabs the basket and rushes into the house. The phone continues to RING.

INT. FARM KITCHEN - DAY

The woman drops her basket on the kitchen table as she reaches for the OLD-FASHIONED WALL PHONE without a DISPLAY.

WOMAN  
Hello. Hello?

DIAL TONE. The woman hangs up and wonders who it might be.

INT. SAUNNIE'S FOYER - NIGHT

Saunnie's front door is open. Emma comes up the steps and in through the open door. She closes the door.

KITCHEN

Saunnie hangs up the phone as Emma enters.

EMMA  
So sorry it took so long, they're  
keeping her... what's wrong?

SAUNNIE  
I have something to ask you.

Rosie's picture is still up on the screen.

SAUNNIE (cont'd)  
Do you know who this is?

EMMA  
No.

SAUNNIE  
I know that Wayne and his wife  
moved in approximately ten years  
ago. I want to know exactly when  
Wayne's wife left and Rosie  
arrived.

EMMA  
Why?

SAUNNIE  
Just tell me.

EMMA  
Well, his wife kept to herself. I  
didn't know them very well back  
then. But remember I was still  
teaching. So I wasn't around much.  
What has that got to do with  
anything anyway?

SAUNNIE  
Do you remember if Wayne's wife was  
still around after Rosie arrived?

EMMA

Yes. Wayne's wife, I can't remember her name now, but she left him soon after Rosie arrived. I saw her on the front porch with a suitcase. They were having words. A couple of days later Wayne told me she flew the coup.

SAUNNIE

I see.

Saunnie paces. The phone RINGS.

ON DISPLAY: GOMEZ. Saunnie disconnects.

SAUNNIE (cont'd)

Wayne is not Rosie's uncle. I think he and his wife kidnapped Rosie together.

EMMA

That's not possible. I would know.

SAUNNIE

No you wouldn't. Long before you home-schooled her, Wayne probably threatened to kill her family. Kids don't tell. They're too scared. We're going to take her to the police station before Wayne gets back.

EMMA

Oh dear.

Saunnie comes out of the kitchen. She can hear Buster WHIMPERING. She runs up the stairs.

LAURA'S BEDROOM - NIGHT

Saunnie opens Laura's door. Buster jumps up on her.

SAUNNIE

Rosie?

Rosie's not there. Saunnie runs out of the room.

KITCHEN

Saunnie bursts in.

SAUNNIE

Rosie's gone.

EMMA

Oh, dear lord.

SAUNNIE

You must tell me right here and now  
if you knew Wayne and his wife  
abducted Rosie?

EMMA

Oh, dear God, I did not. I'm going  
to have a heart attack. You're  
making a big mistake.

SAUNNIE

What time does Wayne's shift end?

EMMA

He works til midnight.

SAUNNIE

Listen to me carefully... If  
Ruffino calls, you tell him what I  
told you ... Emma?

EMMA

Yes, I heard you. This can't be  
true.

SAUNNIE

Stay here. Do not leave. I think  
Rosie went home. And I know why.

Emma collapses into a chair.

EXT. WAYNE'S HOUSE - DRIVEWAY - DAY

Saunnie unlatches the gate and slides into the backyard.

EXT. WAYNE'S BACKYARD - NIGHT

At the back door, she turns the knob. It's locked.

The kitchen window is open an inch. Saunnie grabs a patio  
chair. She heaves herself in.

EXT. HOUSE BEHIND WAYNE'S BACKYARD - NIGHT

An ELDERLY WOMAN (70's), in her kitchen window... sees Saunnie climb in Wayne's window.

She picks up the phone and dials.

INT. WAYNE'S FRONT HALL - NIGHT

Saunnie sees the padlock to the basement door is on the floor.

BASEMENT

It's a dimly lit cellar. Stacks of old newspapers, cobwebs, broken chairs, junk. A freezer under the stairs. Washer and Dryer, Furnace and Water heater in the corner.

Saunnie pulls on a string attached to a bare light bulb. The light bulb swings back and forth. It casts eerie SHADOWS on the walls.

The storage room door is open. Saunnie hears movement in the room.

STORAGE PANTRY ROOM

Thin streams of light penetrate into a dim room through tiny pin holes on a boarded up window.

Rosie, sees the SHADOWS swing back and forth outside the door.

Rosie, cowers in the corner. Saunnie steps in.

SAUNNIE

Here you are!

Traumatized, Rosie points to the Captain's bed.

Saunnie looks over her shoulder at the Captain's bed behind her. She sees the chain-link embedded in the wall.

Rosie, exposes a key in her clutched hand. She offers it to Saunnie.

The chain-link moves. Saunnie with her eyes on the drawer moves towards it.

Saunnie frantically unlocks the padlock and pulls the drawer open not totally prepared for what she may find.

Saunnie processes what she's looking at.

It's her daughter, **LAURA!**

ROSIE

This is Sam. That's the name Wayne gave her.

In the meantime...

EXT. SEVEN-ELEVEN CONVENIENCE STORE - PARKING LOT - NIGHT

Wayne's police car is parked in front. Wayne comes out with a coffee and a sandwich.

His radio comes to life.

DISPATCHER'S VOICE

Hey, Crawford, you there?

Wayne puts his coffee and sandwich on the roof. He reaches in through the window for the receiver.

WAYNE

I'm on break. What's up?

DISPATCHER'S VOICE

A Mrs. Berofsky called. Said she's your neighbor.

WAYNE

Yeah, that nosy old bat lives right behind me. What she want now?

DISPATCHER'S VOICE

Said she saw a burglar crawl in your kitchen window.

WAYNE

What?

DISPATCHER'S VOICE

You wanna check it out or I can call Kemp.

Wayne jumps into the car and starts the engine.

DISPATCHER'S VOICE (cont'd)

Crawford?

WAYNE

Yeah I'm here. Don't need Kemp.  
I'm on my way.

Wayne backs out and spins around. He flips on his SIREN and bubble lights. His coffee and sandwich on the roof fly off onto the road.

EXT. HURON PARKWAY - NIGHT

Bubble lights, siren, Wayne whizzes by.

BACK TO STORAGE ROOM

Saunnie lifts Laura out and holds her.

SAUNNIE

I'm here baby. Mommy's here. Oh my god.

ROSIE

I gave you all Sam's drawings. I thought you would know that she was here. But you didn't.

SAUNNIE

I realized that tonight, Rosie. It's my fault I didn't notice earlier. You did a good job.

Laura clutches at Saunnie for dear life. Laura pulls back to look at Saunnie's face. Rosie runs out of the room.

LAURA

Wayne said you didn't want me anymore and you went back to New York because I was a bad girl. I wasn't bad I was just scared here.

SAUNNIE

No, sweetheart. Wayne lied to you. Mommy's been looking everywhere for you. It's not your fault, baby.

Rosie returns with a crowbar and offers it to Saunnie.

Saunnie moves Laura as far away from the wall as the chain allows. She gently sets Laura down on her feet with her back to the wall.

Rosie and Laura hold on to each other as Saunnie attacks the hook embedded in the concrete wall.

SAUNNIE (cont'd)  
Wayne lied to you too, Rosie. Did  
he threaten to kill your family?

Rosie, scared, nods. Saunnie continues to pound on the hook.

ROSIE  
My Mama took that picture you saw.

SAUNNIE  
I believe you.

The HOOK falls to the ground.

Saunnie coils the chain around her arm. She takes Laura's hand and moves towards the door. Rosie hangs back.

SAUNNIE (cont'd)  
Rosie, come. It's going to be  
okay.

EXT. STONE DRIVE - NIGHT

As Wayne turns onto Stone Drive, he cuts the siren.

INT. WAYNE'S FRONT HALL - NIGHT

Just as Saunnie puts her hand on the front door knob, she sees Wayne coming up the stairs two at a time.

Saunnie and the girls duck into the living room.

EXT. WAYNE'S FRONT PORCH - NIGHT

Wayne unlocks the front door and flings it wide open. He draws his gun as he marches straight for the basement door.

In the b.g., Officer Kemp pulls up at the curb. He saunters towards the house. The front door is wide open.

INT. WAYNE'S BASEMENT - NIGHT

The BOLT is in the locked position. For a fleeting moment he thinks all is well. He slides the bolt and opens the door.

STORAGE PANTRY ROOM

The drawer is wide open. The heavy-duty HOOK is on the floor. Wayne realizes his worst nightmare.



## LIVING ROOM

Saunnie's about to make her move just as Officer Kemp steps into the house. He stops in his tracks when he sees Saunnie with the girls. He stares at Laura.

They hear Wayne's footsteps on the stairs. Saunnie and the girls retreat further into the dark room.

## FRONT HALL

Wayne appears at the top of the stairs. He's surprised to see Kemp.

WAYNE

What the hell you doing here, Kemp?  
I got this.

KEMP

I heard the call, thought I'd come  
to help you out.

WAYNE

False alarm. That old bat back  
there's always causing trouble.

Kemp stalls, not sure how to handle this situation. Wayne notices Kemp's anxious.

WAYNE (cont'd)

You okay?

KEMP

Oh yeah. Nice house you have here.  
You own it?

WAYNE

Yup.

Kemp nonchalantly puts his hand on his holster.

KEMP

You check out the upstairs?

Officer Kemp moves to the stairs.

Laura's chain scrapes the floor. Kemp stops dead in his tracks. He turns. His eyes dart to the living room.

Wayne, now knows Laura's in there. His eyes LOCK with Kemp's. Before Kemp could draw his gun...

Wayne SHOTS Kemp. Kemp staggers and drops to the floor.  
The girls SCREAM.

Saunnie's ready. As Wayne steps around the corner, Saunnie swings the chain-link. It smacks his face and wraps around his head like a whip. Saunnie pulls and rips it back.

Wayne falls to the floor. The back of his head hits the bottom step. He's out cold. Blood trickles down his neck.

Saunnie lifts Laura up and carries her out of the house. Rosie runs ahead. They makes a mad dash across the street. The chain clanks along the road behind her.

EXT. SAUNNIE'S DRIVEWAY - GARAGE - NIGHT

Emma appears.

SAUNNIE

Emma, come on. We gotta get out of here.

They all pile into the car. As Saunnie pulls out of the driveway, she sees Wayne stagger on his front porch. The girl's see him and duck down.

EMMA

Oh, dear Lord.

Saunnie looks in her rear-view mirror and sees Wayne stagger to his police car.

INT. SAUNNIE'S SUV - HURON PARKWAY - CONTINUOUS

Saunnie passes her cell phone to Emma.

SAUNNIE

Call 9-1-1... tell them to send an ambulance to Wayne's house.

Emma takes the phone and dials. The girls hold hands.

EXT. STREET - WAYNE'S CAR - CONTINUOUS

Wayne pauses at an intersection to decide which way Saunnie went. He turns right.

EXT. SAUNNIE'S SUV - HURON PARKWAY - CONTINUOUS

Saunnie barrels around the bend in the road and BRAKES. Cars backed-up in front of her.

SAUNNIE

Oh, Jeez.

A TOW TRUCK drives by on the shoulder.

INT/EXT. SAUNNIE'S CAR - RAVINE - CONTINUOUS

Another SIREN in the distance. Saunnie cuts out of the line and drives over the grassy knoll and down into the ravine. (Same spot where the child's body was found)

Saunnie pulls up to the edge of the woods. She reaches into the glove box to retrieve her gun.

Saunnie jumps out of the car and opens the back door.

From the top of the hill, a TRAFFIC OFFICER watches. Saunnie wraps Laura's chain around Laura's shoulders. She tucks the end in around Laura's waist. The Officer sees Saunnie's gun tucked in under her belt.

TRAFFIC OFFICER

Hey dispatch. I got a situation here---

Saunnie, Emma and the girls disappear into the woods.

EXT. HURON PARKWAY - RAVINE - CONTINUOUS

Wayne comes around the sharp bend in the road. He spots Saunnie's car in the ravine.

He drives over the grassy knoll and down the hill.

The TRAFFIC OFFICER dealing with the traffic, sees Wayne take a rifle out of his trunk.

TRAFFIC OFFICER

Hey Dispatch. Something weird's going on here. Officer Crawford's going after them with a rifle. You got somebody comin'?

EXT. WOODS - SAME TIME

Wayne runs in.

FURTHER IN: Saunnie hurries the girls along, but Laura can't manage. She's weak and the chain weighs her down.

Saunnie assesses the area.

THROUGH THE TREES, she can see houses ahead at the top of the ravine.

SAUNNIE

This way.

Rosie runs ahead.

Saunnie places a worn-out Laura on the ground. She checks her cell phone.

ON DISPLAY: NO CONNECTION.

SAUNNIE (cont'd)

Emma, take the girls and make your way over to those houses over there. Call 9-1-1 when you get there.

Emma looks behind her at the backs of HOUSES on top of the steep hill. She's unsure. Saunnie places her cell phone into Emma's hand.

SAUNNIE (cont'd)

Go on now. Go. It's going to be okay. Just keep going. Don't stop.

Frightened, Emma and the girls leave.

Saunnie rushes back the way they came to get to Wayne before he gets any closer.

A SHOT rings out. Saunnie ducks behind a tree. She listens.

WAYNE (O.S.)

I know you're in here, bitch.

Saunnie sprints to another tree and peeks around it.

A BULLET whizzes past Saunnie and beyond.

Saunnie makes a dash to another tree in Wayne's direction.

Wayne uses the TELESCOPE on his rifle to SCAN the woods. He can't find them. He moves forward.

Saunnie knows he's close. She waits.

Wayne STOPS to listen. A squirrel scurries up a tree.

Saunnie, her back up against a tree, doesn't move a muscle.

Wayne is very close. He stops and looks around.

Wayne fires off a couple of shots.

WAYNE (cont'd)

You think you can just take what's  
mine? Those girls belong to me.  
They're my family.

EXT. HURON PARKWAY - NIGHT

Ruffino and Wang fly by. The bubble lights flash. SIREN  
BLARES. Cars pull over.

INT. POLICE CAR - NIGHT

Ruffino, in the driver's seat, takes the sharp turn. Wang  
spots Wayne's police car in the ravine next to Saunnie's car.

WANG

There.

Ruffino pulls a U-turn and drives over the grassy knoll. A  
bumpy ride down the hill.

The traffic Officer is there.

OFFICER

I heard shots.

All three of them enter the woods, cautiously.

EXT. DEEP IN THE WOODS - CONTINUOUS

Wayne is just a couple of feet from Saunnie now. Saunnie  
waits. She can FEEL he's close.

Wayne is now PARALLEL to the tree Saunnie hides behind. A  
BRANCH SNAPS as Wayne steps on it.

Saunnie moves a couple of inches to the other side.

Wayne takes a couple of steps. He scans the area.

Saunnie steps out behind him and COCKS her gun.

Wayne FREEZES.

SAUNNIE  
Drop the rifle.

Wayne turns.

Saunnie's gun's pointed right at his head.

SAUNNIE (cont'd)  
Drop it, Wayne. It's over.

Wayne laughs sarcastically. He takes a step forward.

SAUNNIE (cont'd)  
DROP IT.

Saunnie drops her aim from his head to his knee cap

Saunnie FIRES.

The bullet shatters his knee cap. Wayne falls back and SCREAMS in agony.

FURTHER BACK IN THE WOODS...

Ruffino and Wang hear the SHOT. They run in that direction.

BACK TO SCENE.

Saunnie yanks the rifle out of his hand and heaves it into the bushes behind her.

She stomps her foot on his chest and pulls Wayne's gun out of his holster and throws it aside.

With both hands on her gun, she points it right at his face.

Wayne smirks up at her.

WAYNE  
You don't have it in ya, bitch.

Saunnie cocks the gun and puts the nozzle to his forehead.

SAUNNIE  
Watch me.

A MOVEMENT up ahead catches Saunnie's attention.

Laura and Rosie, stand on the path between the trees. HORRIFIED at the sight of Saunnie with her gun on Wayne.

Saunnie pulls back. Wayne looks back.

WAYNE

There you are. Come to Daddy.

Saunnie SHOTS his other knee cap.

BLOOD splatters back at Saunnie. Wayne SCREAMS in pain.

WAYNE (cont'd)

YOU FUCKER. YOU'RE GONNA PAY FOR  
THIS!

Laura and Rosie stand terrified. They look past Saunnie.  
Saunnie notices and looks over her shoulder.

Ruffino and Wang approach with their guns pointed at her.  
Saunnie throws her gun towards them and raises her hands.

Ruffino and Wang are totally stunned when they see the girls.

SAUNNIE

He's all yours. I found Laura  
thank you very much.

Saunnie turns and rushes to the girls.

SAUNNIE (cont'd)

Where's Emma?

LAURA

She couldn't make it up the hill.

ROSIE

She fell.

EXT. WOODS - NIGHT

WAYNE is hoisted onto the back of an ambulance.

INT. GAS STATION GARAGE - NIGHT

A MECHANIC removes the steel clamp from Laura's ankle as  
Saunnie, Emma and Rosie watch.

Ruffino takes the chain and drops it into an evidence bag.

EXT. SAUNNIE'S HOUSE - LAURA'S BEDROOM - NIGHT

Saunnie opens the door and looks in. Laura and Rosie are  
asleep side by side. Buster's in his bed. Saunnie closes  
the door.

EXT. WAYNE'S HOUSE - NIGHT

The MEDIA AND NEIGHBORS gather on the street.

POLICE OFFICERS remove boxes, computers, camera equipment.

The Captain's bed is up on a flat-bed tow truck.

Ruffino and Wang arrive. They enter Wayne's house.

INT. WAYNE'S BASEMENT - CONTINUOUS

An OFFICER smashes the padlock off the freezer. He opens the lid. A look of horror on his face.

IN THE FREEZER: BODIES wrapped in plastic.

OFFICER

Hey Sarg, ya better come down here.

EXT. CEMETERY - DAY

Saunnie, Laura and Rosie stand at a gravestone.

ENGRAVED ON HEADSTONE: ONE OF GOD'S ANGELS

A rusted-out pick up truck pulls up.

The PARENTS with FIVE CHILDREN, various ages from 3 to 15 climb out.

The family make their way over to Saunnie and the girls. Saunnie and the Mom embrace.

SAUNNIE

I'm so sorry for your loss.

MOTHER

Bless you for taking care of my baby.

The Mother looks over at Rosie.

MOTHER (cont'd)

Have they found her parents yet?

SAUNNIE

Yes. They're driving up from Tennessee.

MOTHER

Amen.



The Family turn their attention to the grave. They all kneel. Saunnie, Laura and Rosie leave quietly.

INT. SAUNNIE'S KITCHEN - DAY

Laura's on Saunnie's lap at the kitchen table. Rosie's on the floor with Buster.

SOUND: Skype incoming call.

SKYPE SCREEN: Gomez's face appears.

GOMEZ

Hey. I'm so happy to see you.

Laura gives him a little wave.

GOMEZ (cont'd)

I heard your Mommy found you.

Laura beams.

LAURA

Yes. Yes, she did.

GOMEZ

You have to know your Mommy never gave up trying to find you.

LAURA

And guess what else?

GOMEZ

There's more?

LAURA

Mommy said we're moving back to New York. She's going to sell this old house and get a huge pile of money.

Laura raises her arm over her head to show Gomez how high the money pile will be. Gomez laughs. Saunnie smiles through tears.

INT. DETECTIVE'S OFFICE - CONTINUOUS

Detectives and Officers at their desks are on the phone or their computers.

Buster on a leash lies at Laura's feet.

Rosie, in glasses, looks anxiously at the elevators several times. She clutches her stuffies CHARLIE, the elephant and MANGO, the giraffe.

ROSIE

Maybe my Mama's not coming.

Laura takes Rosie's hand to reassure her.

INT. RUFFINO'S OFFICE - DAY

Saunnie sits in front of Ruffino's desk. Ruffino stands at the window.

RUFFINO

Wayne and his wife abducted several kids together. They snatched Rosie, I mean Maggie, at a crowded amusement park in New York State.

SAUNNIE

Did he say why he killed his wife?

RUFFINO

No. But we found her in the freezer, so we know he did it. Laura was the first child he took on his own.

SAUNNIE

And his last.

Wang appears at the door.

WANG

They're here.

Saunnie and Ruffino head to the bench to join the girls. Saunnie sits between them.

SAUNNIE

Your family's here, Maggie.

The elevator bell dings. The doors open.

Rosie's MOTHER, FATHER and BROTHER file in. (It's the same woman we saw hanging laundry on the farm)

The mother looks around anxiously. Her eyes stop on Rosie. Rosie looks back at them for a long moment. The father tears up.

A spark of recognition from Rosie.

ROSIE

Mama?

Rosie rushes to them. Tears. Hugs. A happy reunion.

Saunnie sees Laura's eyes well up. Saunnie puts her arms around her and holds her tight.

SAUNNIE

It's okay, baby.

LAURA

Can we go visit them sometime.

SAUNNIE

Yes, sweetie. You'll be friends for life.

INT. SAUNNIE'S HOUSE - ERIC'S ROOM - DAY

Saunnie unlocks Eric's room. Saunnie and Laura enter. Laura has never seen this room.

SAUNNIE

This is... was my brother's room.... meet your Uncle.

Saunnie hands a photo of Eric to Laura.

SAUNNIE (cont'd)

His name was Eric. He was taken when he was six. I still miss him. I loved my brother.

Laura wanders around the room.

LAURA

Can Maggie come and visit?

SAUNNIE

Of course.

(pause)

After we move back to New York.

Laura, smiles and nods.

SAUNNIE (cont'd)

Emma's going to come with us too.

LAURA

Yaay. Can she home-school me too?

SAUNNIE

No.

EXT. STONE DRIVE - DAY

CLOSE UP on WAYNE'S HOUSE... BULLDOZERS demolish the house.

PULL BACK to reveal SAUNNIE'S and EMMA'S HOUSES... 'SOLD' stickers on the real estate signs.

EXT/INT. SAUNNIE'S CAR - DAY

Emma gets in the front passenger seat. Laura's in the back with all her favorite stuffies.

Saunnie closes the packed trunk.

EXT. MT. PLEASANT CEMETERY - DAY

Saunnie drives along the path.

EMMA

She's just up there, around the bend.

Laura, very still in the back seat, looks worried. She hugs a stuffed panda bear.

Saunnie pulls over to the side of the road. Emma passes a bouquet of ROSES to Saunnie.

SAUNNIE

Thanks. I'll just be a minute.

Saunnie stands at the grave. The EPITAPH reads:

REST IN PEACE

*MARGARITA MORALES ALVARADO**DECEMBER 20, 1952 - JULY 17, 2018*

Saunnie places the roses on the grave.

SAUNNIE (cont'd)

Hello, Mama. It's me.

(pause)

I came back partly to confront where I came from so I can finally release the guilt you made me feel all those years after Eric disappeared.

(MORE)

## SAUNNIE (CONT'D)

(holds back tears)

Also, I want you to know I have a daughter of my own. She's nine years old now. She's a blessing and the love and light of my life.

(pause)

I realize what you went through... what is every parent's worst nightmare. But it was not my fault.

(long beat)

I forgive you, Mama. Goodbye.  
Rest in Peace.

## INT. SAUNNIE'S CAR - DAY

Emma and Laura watch Saunnie return to her car.

## INT. SAUNNIE'S CAR - DAY

Saunnie grips the steering wheel. SILENCE as she drives out of the cemetery.

## EXT. NEW YORK CITY SKYLINE - HIGHWAY - NIGHT

Saunnie drives over the George Washington Bridge.

## INT. SAUNNIE'S CAR - NIGHT

SIGHTS and SOUNDS of New York City. The city that never sleeps.

Laura's asleep in the back seat.

Emma's awe struck at the bright lights and the CROWDS on the streets.

Saunnie stops at a red light. Hoards of PEOPLE cross in front of Saunnie's car.

Saunnie focuses on a YOUNG GIRL holding the hand of a YOUNGER BOY, (probably her little brother), as they happily walk across the street. The PARENTS on their heels.

Saunnie smiles.

## EXT. SAUNNIE'S APARTMENT - NIGHT

Marisol and Gomez sit on the stoop as Saunnie pulls up. Gomez has a bouquet of flowers on his lap. He's excited

MARISOL

Mira, Gomez. They here.

Marisol opens the back door and lifts a sleeping Laura out of the car. Emma gets out of the front seat.

MARISOL (cont'd)

Come, Emma. You and Laura stay with me tonight.

EMMA

Good idea.

Gomez heads to the driver's side and opens the door for Saunnie. Saunnie sits very still as she looks at Gomez.

Gomez offers his hand. Saunnie takes it and steps out of the car. He gives her the bouquet.

GOMEZ

Welcome home.

Saunnie accepts the bouquet and throws her arms around his neck and steps into him. They kiss passionately.

Passing DRIVERS honk their horns.

Pan UP and OVER the buildings to a CRESCENT MOON over New York City.

FADE TO BLACK.

THE END