

INT. RESTAURANT - MOMENTS LATER

The two suited detectives, KELLER and AIDEN, 30's, watch their prisoner eat oatmeal with his hands -- like a starving animal. The prisoner's handcuffs rattle with each bite.

KELLER

You've had enough.

KELLER takes the bowl away. The prisoner looks up through the frayed openings of his long, black hair. His eyes are empty. His teeth a faded yellow.

Luke approaches from behind.

LUKE

Excuse me. Sorry to bug you.
Either of you have cell service?

Keller and Aiden glance at one another. Then back to Luke.

KELLER

No.

LUKE

Yeah, I figured. Thanks anyway.

Luke glances at the prisoner and the prisoner stares right back. A tense moment. Until:

KELLER

Anything else?

Luke breaks eye contact, glances back at KELLER. Shakes his head. Doesn't like this group. Something unsettling about all of them. Luke leaves.

INT. FIFTH FLOOR CORRIDOR - AFTERNOON

Alison moves down the corridor. An eerie silence. Eyes scanning the room numbers.

Passes rooms: 526... 527... 529... she stops. Turns back. Scans the room numbers again.

There is no room 528. Strange.

INT. LOBBY - AFTERNOON

Claire looks through old text messages on her phone, the name MOM at the top of the screen. Buried emotion surfacing in her eyes as she reads...

start
1

Jake sits down next to her. She puts the phone away. Hides the emotion.

JAKE

Hey.

CLAIRE

Uh. Hi.

Claire's not in the mood for this.

JAKE

Sorry about earlier.

CLAIRE

What?

He holds up his camera.

JAKE

Wasn't trying to creep you out...

CLAIRE

Well, you take pictures of people without them knowing, that's what happens.

JAKE

I wasn't taking pictures. I was just curious.

CLAIRE

About what?

JAKE

About you.

CLAIRE

Okay, that's even creepier...

Jake drinks her in, she's beautiful. Claire turns away, tries to end the conversation.

JAKE

So... where are you from?

Claire can't believe he's still talking.

CLAIRE

(bored, monotone)
Duluth.

JAKE

Cool.

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CLAIRE
Are you always this awkward?

JAKE
Sorry.

Jake looks down, fidgets with his camera. He's just trying to be nice. Claire feels a bit guilty. A beat, then:

JAKE (CONT'D)
Wanna see something weird?

Jake plays a video on his camera -- Claire watches --

LCD SCREEN: a handheld shot out of a hotel window. The camera zooms in on a frozen lake -- the cross of a church tower is just visible poking up out of the ice.

Claire leans in...

CLAIRE
What is that?

The video ends.

JAKE
Wanna see? I'll show you. C'mon.

Claire can't believe she's actually about to follow him. But she does.

JAKE (CONT'D)
I'm Jake by the way.

They disappear. Ellie remains sound asleep on the chair.

INT. FIRST FLOOR CORRIDOR - AFTERNOON

Luke moves down an endless, empty hallway. Hears MUSIC. Classical. Violins. Drifting down the corridor. Luke follows the sound, which leads him to:

A door -- larger and older looking than all the others. Luke opens it into:

INT. BALLROOM - CONTINUOUS

The same ballroom from the teaser. But now it's empty. Covered in dust. Unused. The music is gone.

Luke explores. Moving his hand across an ornate banister. Studying the dust on his fingertips.

stop 1

3/6

ACT THREE

INT. LOBBY - AFTERNOON

Ellie blinks awake. Slowly sits up in the comfy chair.

She looks around for Luke and Claire, but instead finds Vincent, the young boy from earlier. He sits across from her. Just staring. A long moment, then:

Ellie wipes sleep from her eyes. And so does Vincent, matching her exact movements.

A beat as she just stares at him. Then she smiles. And Vincent smiles back.

Ellie gives a slight wave. Vincent gives a slight wave.

Ellie scratches her head. And guess what, Vincent does too.

We get the game. And it's cute.

INT. THIRD FLOOR HALLWAY - AFTERNOON

Jake and Claire stand in front of a door. Jake knocks.

After a moment, his father, Frank, opens up. Glances at his son and then at Claire. An uncomfortable beat.

JAKE

Sorry. Didn't know you were in here. Um, is it okay if I show my friend something?

Claire holds out her hand.

CLAIRE

Hi, I'm Claire.

Frank doesn't shake it. Doesn't say anything. Claire lowers her hand. Jake clocks this uncomfortable exchange -- looks to Claire:

JAKE

Let's come back later.

Frank moves aside. Claire and Jake trade looks. Then enter. The door closes behind them.

INT. THE HESS' ROOM - CONTINUOUS

Claire follows Jake to the window. Can't help but notice Frank's clothes laid out on the bed, military style, folded to perfection.

start
2

stop 2

4/6

CLAIRE (CONT'D)

I haven't done anything in almost a month. I'm a total shut in. Boo Radley got out more.

The light turns green. Sarah pulls through the intersection.

SARAH

I'll let you can take my car, but only if dad says--

SMASH! -- Sarah's head hits the steering wheel as the left side of the car implodes -- glass and metal fly through the air -- Claire's body is whipped sideways, held in place by the seatbelt

A BLACK SUV HAS PLOWED INTO THEIR CAR

Both vehicles skidding -- the rain-slicked ground fueling their momentum --

Sarah's car spirals toward a guard rail and careens off the road -- plummets into a ravine -- rolls and eventually comes to a stop in a river of mud.

We are upside down with Claire, still belted in. Cuts on her face. She's bleeding. Her vision blurry.

She musters strength to turn her head. Sees her mom who's also belted in, hair hanging in her face. Not moving.

CLAIRE

...Mom...

Sarah remains motionless. Claire's eyes flood.

CLAIRE (CONT'D)

Mom!

Claire's vision -- blurring in and out -- suddenly sharpens into focus. And she's looking past her mother now, out through the shattered window...

Standing at the top of the ravine is a person in a SKI MASK staring down at her -- a terrifying sight.

AND WE SLAM BACK TO --

INT. CORRIDOR - AFTERNOON - **PRESENT**

Claire moves down the hallway with a purpose. Jake tries to keep up.

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start
3

CLAIRE

She's prob'ly so scared, she hates
being alone.

JAKE

We'll find her.

CLAIRE

I was supposed to be watching her.

JAKE

It's not your fault.

CLAIRE

She's my responsibility.

JAKE

Why? You're not her mom.

Claire stops -- snaps him a hard look.

CLAIRE

Don't talk about my mom. Ever.

JAKE

Jeez. Okay, chill.

Claire calms herself. A tension filled beat. Then:

JAKE (CONT'D)

We'll find Ellie. There's only so
many places she could be.

stop 3

On the move again. They round a corner to find a CORRIDOR OF
DOORS that stretches on forever.

CLAIRE

Only so many places?

She cuts Jake a look--

INT. LOBBY - AFTERNOON - **PRESENT**

Luke and Wagner carry The Girl in Gray back into the lobby.
The crowd is still gathered. Commotion as they set her body
down on a couch.

Wagner studies the blood on his hands -- suddenly the
seriousness of the situation catches up to him.

WAGNER

She's gonna die man -- she's gonna
die.

6/6