

Luke is fixated. Finally snaps out of it -- grabs a shirt -- covers the file in clothes -- gets dressed.

**'WAGNER'**

INT. RESTAURANT - MORNING

Claire and Ellie sit in a booth eating breakfast. Claire has her earbuds in. Ellie is drawing on a napkin. Not a lot of interaction between them.

CANON 5D POV: Close on Claire's lips as she mouths the words to the song. A voyeuristic moment, then: she looks up -- right at us -- gives us the middle finger and turns away.

At the other end of the restaurant: Jake lowers the camera. Caught. But he's still watching Claire. She senses it. Keeps her eyes averted.

Luke enters the restaurant. Pours himself a cup of coffee from a self-serve pot. Approaches his daughters.

LUKE

Morning. You sleep okay?

Claire nods. Pushes leftover eggs around with her fork.

LUKE (CONT'D)

I'm gonna get the car working so we can hit the road.

Luke glances at Ellie.

LUKE (CONT'D)

(signing)

I love you.

Ellie smiles and hands him a piece of buttered toast. He takes a bite.

INT. LOBBY - MORNING

Luke makes his way to the front desk.

No one there. He picks up the phone, tries to dial out from the land line. Phones are still down. Takes his cell out -- checks for service -- none.

**START**

WAGNER (O.S.)

Everything's still down -- been trying all morning.

Luke turns to find WAGNER HOYT, 30's, the bus driver, standing behind him.

**1/4**

ISAACSON and SOUCLIERE Casting - 'STAY'

LUKE

Yeah, looks like it. You drive  
that bus in? Saw you blew a tire.

Wagner nods.

WAGNER

I'll keep you posted if I can get  
through to anyone. Lose my job if  
I don't get the hell outta here  
soon.

(extends a hand)

I'm Wagner.

Luke shakes it.

LUKE

Luke Brenner.

WAGNER

Car trouble too?

LUKE

Yep. You wouldn't happen to have  
jumpers cables would you?

WAGNER

Sorry, man. Wish I did.

**END I**

Luke moves toward the massive lobby windows. Stares out.  
The storm is worse today -- the cars are buried in snow.

Off Luke's look we CUT TO --

INT. THE HESS' ROOM - BATHROOM - MORNING

Alison Hess stands in the shower -- warm water washing over  
her. A momentary escape from her marriage. She's at peace  
in here, if only for a moment.

She glances at her hands -- fingers are beginning to prune --  
been in here a while. Her eyes drift to the deep scar on her  
wrist. A vulnerable beat.

She twists the knob. Water gradually fades. She dries off.  
Towels her hair. Exits the shower to find:

**ROOM 528**

Written in steam across the bathroom mirror. A moment of  
stunned silence as she just stares.

The writing begins to fade...

**2/4**

INT. MASON'S ROOM - SAME TIME

Mason sits in front of the telegraph machine. Waiting. Its been awhile... suddenly:

Tick tick tick tick tick tick...

Incoming message.

Mason takes out a metal device -- like a sundial -- numbers and letters of various arrangements cover the surface in complex combinations -- this is a decoder.

Mason begins translating the message.

He writes the letters:

**F I N D**

As we CUT TO:

INT. LOBBY - SAME TIME

Jake makes his way from person to person -- holding out Claire's cell phone -- a picture of Ellie and her mother huddled together on the screen. He asks:

JAKE

Have you seen a little girl, she's ten, wearing a dark blue jacket.

So far no one has seen her. He keeps asking.

THE OTHER SIDE OF THE LOBBY

Claire spots a man wearing a shirt with the logo of the passenger bus on the back -- Wagner.

She races over to him. Wagner turns.

**START  
2**

CLAIRE

My dad told me to find you. Said you could help me. We're looking for my sister.

WAGNER

You Luke's kid?

Claire nods.

WAGNER (CONT'D)

I saw her earlier, asleep near the fire. But that was a while ago.

3/4

CLAIRE

What about that young boy, the one  
from your bus? Have you seen him?  
Do you know who he was traveling  
with? Maybe we can ask them...

A moment as Wagner considers this. Then:

WAGNER

There wasn't a boy on my bus.

**END2**

Off Claire's confused look we CUT TO --

INT. CORRIDOR - SAME TIME

Vincent covers his eyes with both hands -- counting to  
himself. Still playing hide and seek.

After a moment he drops his hands -- his blue eyes staring  
right at us -- something unsettling about them. He starts  
down the hallway.

OTHER END OF THE CORRIDOR

Ellie is searching for a place to hide. She tries all of the  
doors, they're locked.

She keeps moving -- reaches a dead end. An empty wall with  
faded wallpaper.

She looks around -- searching -- there's nothing -- no place  
to hide.

She turns back to the empty wall -- freezes -- staring at:

A BLACK DOOR

It wasn't there a second ago. Where did it come from? Ellie  
studies the door's smooth, almost mineral like surface.

The numbers 528 scratched into it. This is room 528.

Ellie reaches out -- as her hand nears the door, tiny ripples  
move across the surface, like a still pond disturbed by a  
pebble.

WITH VINCENT

As he stops at the end of the hallway -- watches Ellie  
standing in front of the door -- her back to him. His eyes  
remain still -- emotionless as always.

**4/4**