

FINDERS

A television drama pilot

Written by

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DRAFT 6C

**FINDERS - TELEPLAY PILOT BY JASON HALF**

**ACT ONE**

A **SUPER** appears, black on an overbright background: SKY

EXT. PORCH (FLASHBACK) - DAY

In bright sunlight, a WOMAN sits in a rocking chair, holding a six year-old GIRL in her arms. She HUMS a lullaby and gently rocks as the girl watches her. A peaceful moment.

And then SOUNDS OF A DIESEL BUS ENGINE intrude.

INT. INTERSTATE BUS - NIGHT

16 year-old SKY wakes with a jolt, instantly alert. She checks her surroundings. She's seated toward the back of a darkened bus, a worn-out backpack beside her. Rain trickles down the windows.

Sky spots a FEMALE PASSENGER, 40s, across the aisle a few rows up who stares back at her. Sky looks out the window and sees the bus approaching a lighted truck stop.

The woman whispers to a MALE PASSENGER next to her, and the man now turns around to sneak a glance at Sky. Seeing this, a frustrated Sky grabs her backpack and moves down the aisle as the bus brakes to a stop.

INT. TRUCK STOP STATION - NIGHT

Sky walks down the snack aisle, grabbing a couple bags of chips and candy. The palm of her left hand is wrapped in a dirty white cloth.

As she moves through the store, the reaction of others is eerie. All are adults (40 or well past this age) who stare at this girl when they see her, either openly or secretly. Conversations stop. Whispers start.

Sky is very aware of the attention. She just wants to get out of there.

She moves to the register. Two CUSTOMERS sense her coming, turn back, take a step away, like she's dangerous. She throws the purchases onto the counter. The CASHIER doesn't move, just looks at her.

SKY  
(To cashier)  
Well?

EXT. TRUCK STOP LOT - NIGHT

Sky exits the store, taking a bite from a candy bar. She moves down the sidewalk and freezes.

The female passenger from the bus stands at the corner, her back to Sky. The woman talks urgently into a cell phone, giving a report.

Sky turns away, moving to a line of idling semi trucks.

Sky quickly scans the license plates and the origin addresses on the cab doors. At one truck, she stops abruptly: the license plate reads "Oregon."

Sky looks around. No one is watching. She stands on the cab runner, raises her wrapped hand to the passenger door handle.

A LARGE DOG jumps against the window, BARKING furiously. Startled, Sky retreats.

TRUCKER (O.S.)  
Careful. I don't think he's  
friendly.

Sky whirls around, sees an unshaven TRUCKER holding a cup of coffee. He looks kind. At least he's not staring at her.

SKY  
Is that your rig?

TRUCKER  
Not my rig, not my dog.  
(Gesturing)  
That's me over there.

SKY  
You going west?

TRUCKER  
No. South, towards Richmond.

SKY  
I'll take it.

INT./EXT. TRUCKER'S CAB - HIGHWAY - NIGHT

On the road. Sky looks ahead, determined. The Trucker steals a glance at her.

TRUCKER

I'm Jake.

No response from Sky.

TRUCKER (CONT'D)

I haul office furniture. Ship it from the warehouse to six states, Maryland to Florida. The chairs are the easiest, 'cause they're on rollers.

No response.

TRUCKER (CONT'D)

At least the rain's down to a mist.

No response.

TRUCKER (CONT'D)

Would you mind telling me? What happened to your hand?

SKY

Look. Mister.

TRUCKER

Jake.

SKY

I'm grateful for the ride, but I'm not in the mood to talk.

TRUCKER

Okay. You look tired, is all.

SKY

I'm not tired.

TRUCKER

Okay. I'm just sayin'. We're on this road for at least three hours, so you can rest if you want.

SKY

I'm fine.

TRUCKER

Okay.

SKY

Okay.

Sky continues to look forward. They drive on in silence.

EXT. PORCH (FLASHBACK) - DAY

The HUMMING lullaby melody is heard again.

The woman in the rocker holds the six year-old Sky.

EXT. THE BACK YARD (FLASHBACK) - DAY

Another moment: Young Sky plays with some dolls on a blanket in the back yard. A tall green border hedge offers seclusion.

She senses that something is wrong. She looks up.

A STRANGE WOMAN (MARINA COPPER) stands in front of the hedge. She has an unsettling smile on her face as she stares at the girl.

The Strange Woman starts to speak. No words are heard -- the HUM of the lullaby continues -- but we can tell the Strange Woman is trying to cajole, to persuade.

Young Sky watches. She is scared, unable to react.

The Strange Woman keeps talking. She takes a step forward.

The girl waits, terrified. A HAND grabs the girl's arm, spins her around. The girl walks to the house, pulled by the hand. She looks up: it is the woman from the rocking chair, who tries to soothe but cannot mask the tension.

Sky keeps walking, the hand holding on to hers, guiding her.

INT. LARGE ROOM (FLASHBACK) - DAY

Young Sky keeps moving, unable to stop. She is now in a vast, empty room. Figures stand at one end, eerily still. Statues? She moves closer, the hand pulling her forward.

Sky is closer now, and can see the people who are staring back at her.

There are several other BOYS AND GIRLS, all watching her, waiting. Like Young Sky, they are all six years old.

Fear and panic cross Young Sky's face. She looks up at the woman pulling her relentlessly towards the group.

The Strange Woman stares down at her, a cold and false smile on her face.

EXT. OUTDOOR SKY (FLASHBACK) - DAY

An unnatural black cloud moves across a clear sky, blotting out the light, swallowing up the warmth. The cloud is giant, inescapable. Apocalyptic.

Then a bright, harsh flash of light.

INT./EXT. TRUCKER'S CAB - NIGHT

Sky wakes to find a flashlight beam glaring in her face, blinding her.

A man in a dark suit, LEWIS, lowers the flashlight.

LEWIS  
Come with me.

EXT. HIGHWAY ROADSIDE - NIGHT

Sky, carrying her backpack, is led from the truck to an idling dark sedan. A second dark-suited man, BARTON, opens the rear door for Sky.

Before getting in, Sky turns back and looks angrily at the Trucker standing by his rig. He shifts uncomfortably and looks at the ground, ashamed.

Lewis starts to push Sky into the car, but she throws off his hand and throws herself into the back seat, SLAMMING the door. The men start to get into the car when the Trucker's voice calls out.

TRUCKER  
HEY! Um, excuse me. But I thought  
maybe there might be a... reward?

BARTON  
There is. The satisfaction you feel  
for doing your duty as a citizen.  
For that, The Service thanks you.

Barton climbs in and the sedan starts up. The car peels away, leaving truck and driver alone in the night.

THE SERVICE PROMOTIONAL PACKAGE plays.

We watch the beginning of a slickly produced piece of propaganda: music, visuals, and script all work to sell an idea. In spots, it feels just like contemporary political ads of election seasons.

Images of iconic America pop up, with the SUPER "7/7/99" growing in size.

NARRATOR (V.O.)

The terrible facts are known to all. On July 7, 1999, a global war escalated, culminating in multiple chemical air attacks that devastated North America.

Footage of the skies darkening, swallowed up by black clouds.

NARRATOR (V.O.)

The United States fought back and eliminated our enemy, but the damage was done. Cities closed, millions got sick, tens of thousands died. But Americans are a resilient people. We mourned, we found strength, and we began to rebuild.

With this, footage of politicians solemnly signing a document, then news footage of atomic detonation. Images of Americans grieving, helping neighbors, comforting others.

NARRATOR (V.O.)

The airborne chemicals covering the Northern Hemisphere took an unexpected toll. 2000 went by, and then 2001. No children were born in the United States after the clouds formed. But in 2002, a miracle occurred: 18 healthy births were recorded that year, between February and July. The country was optimistic, but the following years brought no new births.

Corresponding footage of hospitals, reporters, parents, and babies.

NARRATOR (V.O.)

While scientists continue to research the anomaly of 2002, the government approved a jointly funded department, The Service for NewGen America.

(MORE)

NARRATOR (V.O.) (CONT'D)

The Service is designed to protect and foster the eighteen wards that are to be the Future of America. Service Executive Director Marina Copper explains.

Marina Copper, late 40s, appears. She is the Strange Woman from Sky's dreams, now efficient and intimidating.

COPPER

The Service carries an incredible responsibility to ensure the safety and well-being of these wards. Each boy or girl has been assigned provider parents for each year of their life. Now these providers offer the ward more opportunity, security, and comfort than was available in their original circumstances.

Under this, a montage of not-quite-believable moments where a smiling boy is tutored, hugged, exercised, and posed by a smiling couple.

COPPER (CONT'D)

It is also a sad fact that an overwhelming number of NewGen children lost their mothers at childbirth. This makes a foster service for the wards -- a stable environment for this generation -- all the more important. Medical tests have given us hope: they indicate that these young people might be able to reproduce, to have healthy children of their own. The legacy of America can continue.

During the following, we see accompanying images of the NewGen BioWorld that Copper describes. The "wards" in the recreations are actors in their late 20s whose performances do not feel realistic.

COPPER (CONT'D)

This year the children turn seventeen. And in two years' time -- the year 2020 -- The Service will be ready to provide this unique group of young people an environment designed to protect, inspire, and guide them.

(MORE)



COPPER (CONT'D)

This is the NewGen Bioworld, a sealed and contained community stretching 100 acres and safeguarding this fragile generation from any catastrophic events.

INT. SERVICE BUILDING - CONFERENCE ROOM - DAY

Slumped in a chair, Sky watches the video, frowning at the giant television flatscreen. Lewis stands behind the chair.

Marina Copper continues her video tour.

COPPER

(On the video)

Of course, all residents of the Bioworld will have the best in comfort and amenities: each ward will have their own two-bedroom house and accompanying garden, access to the church facility with visiting clergy of the denomination they choose...

Sky spins around to address Lewis.

SKY

I want to talk to her. Now.

LEWIS

You're supposed to watch the video.

SKY

I've seen it. I've seen it or a version of it every year since she took me away from my aunt. I want to see her. Marina Copper.

Lewis spins Sky's chair back to face the television.

LEWIS

You're looking at her right now.

Copper is making a direct appeal to the camera.

COPPER

(On the video)

I think every citizen will see how valuable these young people are, and how important it is to give them every chance for a successful future. And that is what The Service is about.

Sky spins around in the chair again, facing Lewis. They lock eyes as Copper's image fills the space behind Sky.

SKY

Marina Copper.

LEWIS

No.

Sky plants her feet on the ground and **SHOVES** the rolling chair backwards, riding it several yards, on path for a collision with the cabinet and the giant TV set.

A startled Lewis runs after her, and Sky **SMASHES** into the cabinet. The flatscreen with Copper's face begins to tip towards the seated girl, ready to fall on her.

Reaching up and catching the tipping TV with both hands, Lewis leans in to and over Sky. Sky pulls a taser-like device off of Lewis's belt, ducks around the frozen agent, and holds the weapon an inch from his side.

SKY

I want to see Marina Copper.

BARTON (O.S.)

She is not on your schedule today, young lady.

Sky and Lewis look to the open door, where Agent Barton stands with a handgun, raised but not pointed at Sky.

BARTON (CONT'D)

Step away from Agent Lewis please.

SKY

You won't shoot me. I'm too "valuable."

BARTON

True. That's why we use tranquilizer guns. Protect the NewGen, keep them safe.

A beat, then Sky tosses the taser onto the chair and steps away from Lewis, still holding the toppling television.

BARTON (CONT'D)

You've got people to see, but Executive Director Copper is not one of them. As you appear to be done with the video, we'll move on to Doctor Rhodes and your psychological examination before sending you back to your providers.

SKY

(With contempt)  
"Andy and Melly."

BARTON

Oh, and there is one more person to visit. The Laser Man. I bet that hand could use a touch-up, don't you think?

INT. SERVICE BUILDING - LASER ROOM - DAY

The dirty cloth around Sky's left hand is unwrapped.

A large circle TATTOO of an official seal is on the palm. Half is clear and legible while part of the image is muddied by reddened skin and a lighter ink.

Sky sits in a dentist's chair, her arm strapped down. The TATTOOIST, a kind-faced older man, frowns in sympathy.

TATTOOIST

What did you do, child?

SKY

Bleach.

COPPER

Didn't it burn?

SKY

Yes.

The tattooist scans the palm using a handheld laser device. The palm tattoo begins to darken again. Electric HUMMING is heard. Sky tries not to wince. Sky studies the insignia on the wall above her. It is the same icon of her tattoo: silhouettes of two adults flanking a shorter child. Around the circle runs the motto "FAMILY IS WHERE YOU FIND IT."

EXT. WOODBRIDGE HOME - DAY

A beautiful mansion in a Washington, D.C. suburb.

MELLY and ANDY WOODBRIDGE, two trust-fund socialites in their late 30s, wait at the door as the sedan pulls up. Andy's general cheeriness contrasts with Melly's focused irritation.

Lewis gets out and opens the sedan's rear door. Sky gets out with her backpack and slouches towards the house.

ANDY

There's our little traveller.

MELLY

And just where have you been? We've got a big farewell party for you tonight, so you better be on your best behavior, young lady!

ANDY

Melly, please.

Through this, Sky heads into the house without even glancing at the couple.

MELLY

Don't I even get a Hello?!

INT. WOODBRIDGE HOME - BATHROOM - DAY

As a giant sunken bath fills with water, a towel-wrapped Sky leans against the sink counter. She turns the pages of a personal scrapbook. We see some photographs, a child's drawing of a house and people, a couple receipts.

Sky turns a page and studies a yellowed list of photographed houses. The page reads "HOMES FOR SALE - PORTLAND, ORE." One photo is circled.

Her concentration is broken by LOUD KNOCKING on the closed bathroom door. She shoves the book back into her backpack.

MELLY (O.S.)

(Through door)

Sky? Sky!

SKY

What?

MELLY (O.S.)

Open up now. We need to talk.

SKY

So talk.

BEDROOM

Melly argues through the bathroom door. The exchange is intercut between Sky in the bathroom and Melly outside.

MELLY

Listen to me. Andy and I have gone out of our way to give you the perfect farewell party tonight.

SKY

Yeah, good riddance.

MELLY

And I will not -- WILL NOT -- have you ruin this evening.

(Tries the knob)

Open this door.

SKY

I'm about to take a bath. Privacy please.

MELLY

At least give me those filthy old clothes you've been wearing. They need to be laundered. Or burned.

The door opens and Sky tosses out her clothes, then slams the door shut again.

MELLY (CONT'D)

Sky!

(Picking up clothes)

All right, fine. The rules for tonight. I hope you're listening.

As she talks, Melly opens every drawer and closet in the bedroom, revealing a massive collection of clothes and shoes.

MELLY (CONT'D)

You will be polite to everyone at the party. These people are very important and they're here to see you.

Melly moves to an expensive green dress fanned out on the bed. She smooths out a microscopic wrinkle in the fabric.

MELLY (CONT'D)

You will wear the lime satin and tulle dress I've put out for you. It's a Belmondo, and yes, it creases easily so be careful.

Melly moves back to the door, picks up the tossed clothes.

MELLY (CONT'D)

And don't take too long in there.

EXT. WOODBRIDGE HOME - NIGHT

Limousines pull up to the mansion, decanting very rich, middle-aged and senior party guests.

INT. SKY'S BEDROOM - NIGHT

Sky opens the bathroom door and enters the bedroom wearing a bathrobe. She sees the dress, picks it up, and examines it before dropping it back onto the bed.

SKY

Not tonight, thanks.

She moves to a dresser and opens the top drawer. Then she opens another, and another. She's surprised: all are empty.

She moves to a wardrobe, opens it. Empty. Pulls open a closet. Nothing but bare hangers. Her surprise turns to anger.

She goes back to the dress. Now she notices that folded underwear and matching shoes sit waiting on a side table.

INT. WOODBRIDGE HOME - GRAND HALL - NIGHT

Now wearing the green dress and shoes, Sky appears at the top of the staircase. She is fuming. She starts to descend but stops when CRIES OF DELIGHT and CLAPPING reach her.

Sky controls herself and enters the group of admiring adults with some restraint. As she moves through the crowd, she can hear the whispers of conversation:

GUEST 1

So beautiful. And only 16 years old.

GUEST 2

We should contact The Service, try to get our own ward.

GUEST 3

(In reply)

There's a waiting list, my dear.

GUEST 4

Melly says they've become best friends.

Sky moves over to a table with trays of canapes. DIANA SLADE, 30s, a perky woman with a wide grin, comes up to her.

DIANA

Hi Sky. We met at the Bruders' holiday party. Diana Slade.

SKY

Yeah hi.

Sky pops a canape into her mouth.

DIANA

You want to hear something? People keep telling me I look just like you! Like we could be twins.

SKY

How old are you?

DIANA

Well, sisters then. Don't you think we look alike?

SKY

No.

DIANA

Sure we do. I bet if you wore your hair like mine, and smiled more...

Sky spots Andy and Melly, who are talking with a couple in their 50s. She starts over to them, annoyed.

MELLY

Sky darling! I've got a surprise for you. Say hello to your next providers, attorney Hugh Edmunds and his wife Cora, from Atlanta.

MRS EDMUNDS

It's a pleasure to meet you. You look absolutely stunning in that dress.

MR EDMUNDS

Cora's been planning this for months now. Your wing of the house is all ready to go, Sky.

MRS EDMUNDS

We're so excited to have you as our daughter for a year.

MELLY

Now Cora, I've still got her for nine more days!

The ladies laugh.

MRS EDMUNDS

Sky, if you have any questions for us about your new family, I want you to ask.

SKY

I have a question for Current Mommy, actually. What happened to my clothes?

MRS EDMUNDS

Her clothes?

MELLY

(To Mrs Edmunds)

You know how attached girls get to their clothing.

(To Sky, talking down)

They're being cleaned, sweetheart. Don't worry, you'll get them back after tonight. If you behave.

Sky turns away, spots Diana again. Diana mimes pulling her hair back, grins, and mouths the word "Twins!"

An idea, and Sky turns and heads back up the staircase.

MELLY (CONT'D)

(Calling after)

Where are you going?

SKY

Bathroom.



INT. WOODBRIDGE HOME - GUEST BEDROOM - NIGHT

Sky rifles through the pockets of expensive overcoats and furs hanging from two standing racks. She collects cash from wallets and purses and looks cursorily at the ID.

She opens a compartment purse, extracts some money, and stops. She takes out an ID card and cosmetic tubes, pockets them and the cash. She grabs a man's jacket and exits the room.

INT. SHOP MART CONVENIENCE STORE - COUNTER - NIGHT

A \$100 bill is tossed onto the counter. As the confused clerk looks at it, Sky (still dressed in her green gown) is already grabbing makeshift clothing from the shelf: sweat pants, a slogan t-shirt, work boots, and a baseball cap.

SKY

That's for whatever I grab right now. And keep the change. Just point me to the back door.

EXT. SHOP MART CONVENIENCE STORE - NIGHT

As a CHAUFFEUR leans against a limousine, waiting, we track around the building to see a taxicab idling in back.

Sky, now wearing the new clothes, jumps into the cab. A large ruffle of lime and green sticks out of an oily trash can.

SKY

The airport.

INT. AIRPORT - TICKET COUNTER - NIGHT

CLOSE-UP of picture ID: Diana Slade, grinning idiotically.

The TICKET AGENT at the counter looks from the ID to Sky, hair pulled back and grinning idiotically. She hands the ID back to Sky.

TICKET AGENT

Thank you, Miss Slade. And where do you need to fly tonight?

SKY

Portland, Oregon.

**END OF ACT ONE**

ACT TWO

A **SUPER** appears, white letters on black background: DANIEL

EXT. OREGON RIVERSIDE - DAY

A gray dawn. A weathered RV, ten years past its prime, sits on a grassy bank overlooking a river. An equally weathered red pickup truck is parked nearby.

INT. RV TRAILER - DAY

DANIEL, a mature 16, tends to the sizzling eggs and bacon cooking on a small electric griddle. A coffeemaker percolates at his side.

The inside of the RV is cramped but not uncomfortable. Daniel takes a cup of coffee, moves, and sits beside a tangle of blankets. A groggy voice speaks from within. This is DON.

DON

Mrrrrrrrr... Is that bacon?

DANIEL

And eggs.

DON

I can't do bacon and eggs.

DANIEL

I know. You start with the coffee and you work your way up.

DON

Gimme.

Don wrangles out from under the covers. He is nearing 40 and looks like a mess, a stark contrast to organized Daniel. Don takes a sip of coffee, reacts.

DANIEL

Take another sip.

Don does so.

DANIEL (CONT'D)

Better? Good. So. Quite a night, huh?

With his free hand, Don starts feeling along the side of the mattress. He tries not to be obvious.

DON

Was it? I mean, you know... I got home from work and I was just tired. I remember laying down for a minute.

DANIEL

You can stop looking for it. I already found the bottle. What little was left I poured down the sink.

DON

Last night... You were gone, Danny, and last night was rough.

DANIEL

I don't care. What I wanna know is what hiding place you used. Tell me.

DON

Under the sink, like before.

Daniel looks hard at Don, who looks away.

DON (CONT'D)

Under the driver's seat. There's a compartment, for a tool kit.

Daniel gets up, crouches by the driver's seat, opens a small panel. Empty.

DON (CONT'D)

Look. I know. I know. But. It's been nearly a month since last time.

DANIEL

Not good enough.

DON

I know.

DANIEL

I don't think you do. I'm counting on you. We need each other. If they come for us when you've been drinking...

DON

I know, but Danny, that hasn't happened.

DANIEL

Sooner or later it will happen. And I'm not gonna spend every morning wondering if you're hiding a bottle under your pillow.

DON

I'm not.

DANIEL

So here's the deal. If you ever take another drink, then I will leave you. I mean it. I will leave you behind and I'll keep going alone.

DON

I'm sorry. I was doing fine for a while, then last night... You weren't here, and I started thinking about... your mother...

Don starts to break down. Daniel stares hard at him.

DON (CONT'D)

I'm sorry...

DANIEL

Okay.

Crying, Don holds out his arms. Daniel moves in, reaches around him.

Instead of hugging him, Daniel picks up the pillow, looks under it.

DANIEL (CONT'D)

Just checking. Get ready for work.

EXT. SHIPYARD DOCKS - ACCESS ROAD - DAY

The red pickup stops well away from A GROUP OF MEN near the docks. The men shuffle and brace themselves from the cold.

IN THE PICKUP

Daniel, behind the wheel, and Don watch from a distance.

DANIEL

What I-D do you have?

DON

I only carry the fake one. I'm not stupid.

DANIEL

Better get out there then. The foreman tends to pick the bigger guys first.

Don starts to get out of the cab, but stops when he sees Daniel staring out the window, moody.

DON

Hey Danny. Look, I know I screwed up, but we'll be okay.

DANIEL

It's not that. It's just -- You ever wonder why you're on this earth?

DON

Used to. Then you came along. And now I know why. Stay outta trouble.

Don walks toward the men on the docks. Daniel drives off.

INT./EXT. PICKUP TRUCK - SUBURBAN NEIGHBORHOOD - DAY

Daniel drives through an Oregon suburb, studying houses and landmarks. He glances at a piece of note paper with writing: "PORTLAND ORE. BELMONT. Possible streets: Underhill Cypress Cloverdale Follett"

Daniel sees an ex-day care center, boarded up with a weathered sign. Out front, a slide, swings, and climbing toys are half-covered with tarpaulin.

He passes a building with a sign reading "Portland Elementary." The changeable letters underneath spell "Office Space available - Rent lease."

Daniel turns down Underhill Street. Most of the houses have realtor's signs in front of them. Some are in need of repair; a few have lawns overrun with weeds.

He glances at 1255 Underhill: Sale sign, paint peeling, weedy lawn. He drives by while we stay on the house.

A bright flash.

EXT. SKY'S CHILDHOOD HOME (FLASHBACK) - DAY

1255 Underhill is in great condition, cheerful, welcoming.  
AUNT AVA's happy voice explains:

AUNT AVA (V.O.)  
This is where we're going to live.  
Do you like it?

INT. CHILDHOOD HOME - BATHROOM (FLASHBACK) - DAY

Aunt Ava shows six year-old Sky her bathroom.

AUNT AVA  
I bet you can reach the sink if you  
use this stool.

The girl steps up, leans over. She holds up a sticker.

YOUNG SKY  
Can I put this on?

AUNT AVA  
All right, but just one, okay?

Young Sky presses a butterfly sticker onto the mirror.

INT. SUPERMARKET (FLASHBACK) - DAY

Sky is pushed in a shopping cart by Aunt Ava.

At first Young Sky is content, but then she notices that  
customers in the store are staring at her. Some looks are  
curious, others are hostile, even fearful.

EXT. CHILDHOOD HOME - PORCH (FLASHBACK) - DAY

Aunt Ava cradles Young Sky, humming and rocking in the chair.  
Ava notices a troubled look on the girl's face.

AUNT AVA  
Sky baby, what's the matter?

YOUNG SKY  
Is something wrong with me?

AUNT AVA  
(Startled)  
Honey, no! Why do you say that?

YOUNG SKY

The way people look at me... It's strange.

AUNT AVA

There is nothing wrong with you. When people look at you, they see someone very special. A miracle. They're not used to seeing young girls your age.

YOUNG SKY

Why?

AUNT AVA

Well. You remember those black clouds we saw on TV? When they came, they made a lot of people sick.

YOUNG SKY

They made Mommy and Daddy sick.

AUNT AVA

Yeah. I'm afraid they did.

As Aunt Ava continues, we see

INT. LARGE ROOM (FLASHBACK) - DAY

Young Sky tracing a line with a black crayon on a large sheet of paper. She is in the vast room with the other wards, each child drawing in isolation.

AUNT AVA (V.O.)

So your Mommy asked me to look after you, and I said I would love to do that. You know that, right? I love you so much, Sky.

Image: Marina Copper, smiling and staring down, as before.

Young Sky scribbles harder, filling the sheet with a dark, angry patch.

YOUNG SKY (V.O.)

I love you too, Aunt Ava.

AUNT AVA (V.O.)

And I am never going to let you go. I will always be here for you. Okay?

The scribbling grows more intense, a dense black cloud.

EXT. CHILDHOOD HOME - DRIVEWAY (FLASHBACK) - DAY

The memory smashes against another one: Young Sky crying and straining as Copper pushes her into the back seat of a sedan.

Through the back window, a sobbing Sky watches as a hysterical Aunt Ava collapses onto the lawn. She has been restrained by a suited official, and as she falls to the ground a set of legal papers drop from her hand and scatter around her.

AUNT AVA (V.O.)  
...Always be here for you...

INT. LARGE ROOM (FLASHBACK) - DAY

The scribbling becomes stabbing as Young Sky's thrusts tear the paper. Her motions become so violent that a pair of OBSERVERS pull her up and out of the room.

CUT TO:

INT. CHILDHOOD HOME - BEDROOM - DAY

Teenage Sky wakes with a violent start.

She is disoriented and it takes a moment to recognize her surroundings. She had fallen asleep on the floor of the now bare and cold bedroom of her childhood.

INT. CHILDHOOD HOME - BATHROOM - DAY

Sky splashes cold water on her face, then examines her reflection in the mirror.

She sees a tiny, worn butterfly sticker on the bottom corner of the mirror. She traces it with her finger.

INT. CHILDHOOD HOME - KITCHEN - DAY

Sky pulls open the drawers and cupboards in the empty kitchen. Nothing.



INT. CHILDHOOD HOME - ATTIC - DAY

Carrying her backpack, Sky ascends into the triangular attic. The space is surprisingly light and warm. Sky surveys the few stored items along the perimeter: patio furniture, some paint cans and boards of wood, an old birdcage.

She moves plastic guttering aside and finds a closed cardboard box. Pulling out the box, she reads "PREV OWNER" on the top. Sky opens it.

She takes out a lawn sprinkler head.

FLASH MEMORY of Young Sky running through the sprinkler on a warm summer day, delighted with the game.

She takes out a tattered patch quilt.

FLASH MEMORY of Young Sky sitting in bed, the quilt over her, as Aunt Ava removes a thermometer from under Sky's tongue and reads it.

She reaches in again and pulls out an illustrated storybook.

FLASH MEMORY of Aunt Ava reading the book to Young Sky as they sit under an umbrella at the beach.

Sky pushes the book into her backpack and exits the room.

EXT. SKY'S CHILDHOOD HOME - DAY

Sky looks around, then slips out the back door of the house, backpack over her shoulder. Closing the door, we see that one glass pane closest to the doorknob has been shattered.

INT. CONVENIENCE MART - DAY

Sky tosses another pile of candy and junk food onto the checkout counter.

The CLERK, a middle-aged lady, looks at her warily. She begins to scan each item with frustrating slowness.

SKY

Could you hurry up a bit?

Sky looks up to a glassed-in manager's cubicle. A MAN talks on the phone; he is turned away from her.

CLERK

In a hurry, huh?

SKY

A lot to do.

CLERK

Don't think I've seen you before.  
You from around here?

SKY

How much?

CLERK

Hold your horses. More to ring up.

Sky looks out at the empty parking lot.

CLERK (CONT'D)

While you're waitin', why don't you  
go pick out a free cola.

SKY

Why?

CLERK

It's Monday, so you get a free  
cola. Just go to the back and add  
it to the pile.

SKY

No thanks.

CLERK

Bag of chips, then. Anything on  
this rack.

Sky looks at the clerk. Something is not right.

CLERK (CONT'D)

It's just, I haven't seen a teen in  
a long time. Go ahead, pick  
something out. On me. I'm sure my  
boss won't mind.

Sky looks back to the cubicle. The man stares down at her.

Sky runs to the exit as a dark sedan SQUEALS to a stop inches  
from the door. Barton and Lewis jump from the car.

Sky retreats into the store. The two men enter and chase  
after her.

Sky races down one aisle, Lewis close behind. Halfway down,  
Sky scoops up a box of mothballs, rips open the top, and  
shakes out the contents from over her shoulder. Lewis steps  
on the slippery balls and falls to the ground.

Sky moves past a series of cooler doors at the back, stocked with drinks. Halfway down, she stops. Barton is walking toward her, poised to grab her.

BARTON

Stop running and come here.

Sky lets Barton get closer. At four feet, Barton lunges. She swings open the cooler door between them and the agent smashes into the glass.

Sky scrambles through an empty low shelf into the cooler room behind the rack. When Barton straightens up, he can see Sky staring back from between the shelves of drinks.

A moment where the two lock eyes, and then Sky breaks and starts running to the side. Barton anticipates and runs to the side to be at the door first.

Sky gives Barton a one-second lead, then resumes her run at the cooler door with full force.

The cooler door swings open and hits Barton, knocking him down. Sky pushes over a wobbly Lewis, grabs her backpack, and runs to the back of the store.

EXT. CONVENIENCE MART - DAY

The store's back door swings open and Sky runs out at full speed.

Suddenly someone's hand grabs her arm. The momentum swings them into each other; Daniel holds on to Sky.

DANIEL

Wait! Let me help you!

Sky shoves him away, breaking the grip. She starts to run again. Daniel jumps into his pickup truck.

EXT. STREET - DAY

Sky runs down a street behind the store. Daniel drives beside her, keeping pace. He yells out the passenger window.

DANIEL

I saw what happened in there. Let me help. Please.

Daniel brakes the truck. Sky runs a few more paces, then returns to him. Daniel looks back.

DANIEL (CONT'D)

Get in! We're running out of time.

She talks through the window.

SKY

You want to help?

Movement from the back of the convenience store catches Sky's eye. Lewis and Barton have appeared, and are staring at Sky. They disappear back into the store.

SKY (CONT'D)

Everyone in this world wants to  
sell me out or lock me away. No one  
just wants to help.

DANIEL

I do.

SKY

Then give me one good reason why I  
should trust you.

A beat, and then Daniel holds up his palm defiantly. He has  
the circular tattoo of The Service.

Sky stares at the image. She needs to make a choice, fast.

**END OF ACT TWO**

**ACT THREE**

A **SUPER** appears, white letters on black: THE SERVICE

INT. CONGRESSIONAL HEARING ROOM - DAY

Marina Copper sits at a table, microphone in front of her, giving testimony before a panel of unhappy SENATORS.

SENATOR #1

You understand why some of us have a problem with your program.

COPPER

And I'm here to assure you--

SENATOR #1

Why some say it's misguided.

COPPER

It's misunderstood. Look, we are talking about the future of the United States, nothing less. Sixteen young men and young women who have the potential to repopulate this great nation. And unless something changes, these sixteen are all we have.

SENATOR #2

Plus the unconfirmed reports of new births occurring in the last two years.

SENATOR #1

(To Copper)

Unconfirmed because no parent wants to register their child, afraid it'll be taken away by your department.

COPPER

Which is the best available option. The Service will ensure the safety, education, and development of each ward in a way that no parent today can.

SENATOR #1

A ward is currently missing from your program, sixteen years old. Sky Beta.

COPPER

The subject left the custody of her providers. We know her whereabouts, and she will be brought back to the program. Remember: in two years' time, all wards born in 2002 will be admitted to the NewGen Bioworld, a facility designed to give them everything they need while keeping them safe from any future attacks.

SENATOR #2

Safety. That was the argument you used eleven years ago to gain this Congress's support to create The Service for NewGen America.

COPPER

Protect our children. It's the same argument I'm making today.

SENATOR #2

But today, you're asking for the authority to extend those powers that were granted only for the eighteen children born in 2002. You want to extend your program to include any child born in the U.S. since then.

COPPER

Correct. And to include those unconfirmed new births of recent years. If left alone in the world, these young people could be corrupted, exploited, even killed. Senators, do you not want the absolute best for your nation's children?

SENATOR #1

We do. But Madam Director, I think many of us remain unconvinced that The Service is the right program to deliver the Absolute Best. Thank you. We will vote on the matter shortly.

Copper offers a pursed smile.

INT. CONGRESSIONAL BUILDING - HALLWAY - DAY

Copper walks down the hall, furious. SHERRY SIMON, 40s, catches up to her and walks.

COPPER

Report.

SIMON

Nothing yet. I'm expecting a call from Agent Barton any --

COPPER

I want a meeting in one hour. Rhodes, Hazard, and you, ready to go. I want to know everything there is to know about Sky Beta.

Copper takes out her phone, pushes past Simon and disappears down the hall.

INT. RV TRAILER - DAY

Sky stands inside the RV, as close to the door as she can get. Daniel works over the table, making sandwiches.

DANIEL

I wish you'd sit down. I'm making ham sandwiches.

SKY

I don't need a seat, I don't need a sandwich. I just wanna go.

DANIEL

I'd like to help.

SKY

I don't need your help. Thanks.

Sky pushes open the door, leaves the trailer. Daniel finishes the sandwiches.

DANIEL

There are rules to keep you alive when you're on the run. Some of them I learned the hard way.

Sky steps back in, waits. Daniel hands her a sandwich.

DANIEL (CONT'D)

Don't use technology. Cell phones, laptops -- The Service can trace you through all of that.

SKY

No kidding. I threw my phone away at the airport.

DANIEL

Good. If you have to buy one, pay cash for a disposable pay-as-you-go model, like this one.

Daniel holds out a green cell phone, then puts it back in his pocket.

DANIEL (CONT'D)

Next, find ways to make yourself look older than you are. Walk different, talk different. In a country where everyone's past 30, a teen tends to get noticed.

SKY

(Gesturing at the RV)

I have to say, this seems to be a smart choice, considering.

DANIEL

A mobile home. Literally.

SKY

Just you.

DANIEL

No. Me and my dad.

SKY

(Surprised)

Your...? You mean, your dad dad?

DANIEL

Yeah. He's working at the docks right now. It helps, they pay him in cash. One thing about being on the run, you're always looking for ways to make money.

SKY

How did you find your dad?



DANIEL

He found me. My mom died when I was born, and when that happened, my dad kinda... fell apart. Drinking. He said The Service took me away from him before I was a year old.

Sky eats as Daniel tells his story.

DANIEL (CONT'D)

The first thing I can remember is a really old couple, very kind. My first set of providers. Then they sent me to another one -- they weren't so nice -- and another one, and another and another. That's how they raise funds, you know that? Rich people donate to The Service and they get a ward for a little while to brag about. Might be good fundraising, but it's terrible on the kid. I never felt like I belonged, you know?

SKY

Yeah, I do...

DANIEL

And then, two weeks in to staying with my eighth set of strangers, I'm sitting on a dock on a pier, the providers are out in the boat or yacht or whatever. And my dad sits beside me. And he's wearing wrinkled clothes, and he needs a shave, and he's kind of a mess... but I knew right away that he was my dad. And he asked if I liked where I was, who I was with. And I said no, actually. And he asked if I wanted him for a father again. And I said yes.

Daniel takes a bite of food. A beat, and Sky confides.

SKY

My name is Sky. I'm looking for my Aunt, Ava Miller. She took me in after my parents... got sick...

DANIEL

Your aunt's here in Portland?

SKY

No. I have no idea where she is. I went back to our house to try to find some mail or paper with a forwarding address. There was nothing.

DANIEL

Nothing at all from your old life?

SKY

Some stuff in the attic: lawn furniture and a sprinkler head and a faded quilt. And an old book.

Sky takes the book out of her backpack and tosses it on the table. Daniel opens it and flips through the pages.

DANIEL

Don't get discouraged. I want to help you find your aunt.

SKY

That story's not going to tell you where she is.

DANIEL

I'm not so sure.

Daniel holds up the back page, which has a card pocket.

DANIEL (CONT'D)

Sky, this is a library book. And it's only about ten years overdue.

INT. CONFERENCE ROOM - SERVICE BUILDING - DAY

Copper sits at the head of a table, Sherry Simon at her side. NEIL HAZARD, late 30s and bookish, reads from a case file.

HAZARD

Date of birth June 9, 2002, Mother Sandra Neeland, died of complications from chemical air poisoning August 2008. Hometown, Bakersfield, California.

COPPER

Father?

HAZARD

Died right after the attack on 7/7.

COPPER

What brings her to Oregon?

HAZARD

An aunt living in Portland. Ava Miller. Stayed with her for nine months, then was retrieved by The Service. Ava Miller moved away the year after that.

COPPER

Where is this aunt now?

HAZARD

(Scanning)

Uhhh... File doesn't have the information.

COPPER

Then get it. Rhodes, what do we need to know about Sky Beta?

DOCTOR JULIUS RHODES, late 50s, portly and fussy, recites with his eyes closed.

RHODES

Not particularly well-adjusted. Evaluations have shown me there's anger there, and resentment, and a deep feeling of alienation.

COPPER

In other words, she's a teenager. What else?

RHODES

She acts on her emotions, and that can lead her into trouble. If need be, we can use those instincts against her, both to catch her and to break her.

Simon finishes reading a message from her phone.

SIMON

Agent Barton just reported that they made contact with Sky Beta in the Belmont neighborhood of Portland. Then they lost her.

COPPER

How could that happen?!

SIMON

He says a young male in a red truck helped her escape. He's sending over photos from a store security camera.

Simon moves to a fax machine on a desk as papers print.

HAZARD

A male in a red truck? She has incredible luck.

RHODES

Perhaps it's not luck. Sherry, how young is this young male?

COPPER

That's a very good question.

On the table, Simon places two high-angled, grainy photos of Daniel trying to detain Sky outside the convenience store.

SIMON

(to Copper)

I don't believe it. This is Daniel Alpha, isn't it?

RHODES

(Recalling)

Daniel Alpha...

COPPER

The Service's first ward. And the only one who's disappeared from the program.

HAZARD

Until now.

INT./EXT. PICKUP TRUCK - OUTSIDE LIBRARY - DAY

Sky sits in the truck's cab, across from the library. She wears a hat and sunglasses.

A middle-aged WOMAN walks by the truck, glances in the passenger window, takes a step past, then stops. She returns and stares in at Sky. The Woman KNOCKS on the window.

WOMAN

Hey. Hey!

Sky keeps looking forward, tense, trying to ignore the Woman.

WOMAN (CONT'D)

(Louder)

Hello?! Hey! HEY!!

SKY

Go away! Stop it!

More KNOCKING on the window.

Sky looks at the ignition. The keys are there. Maybe...

DANIEL (O.S.)

(A low growl)

Lady. LADY!

Daniel appears by the driver's side window. He also wears a hat and sunglasses, and has dropped his voice an octave.

DANIEL (CONT'D)

What do you want with my wife?

WOMAN

Tell her... Tell her that I got a hat like that.

The Woman waits. An awkward beat, and Daniel speaks to Sky inside the truck.

DANIEL

This lady says that she's got a hat like that.

SKY

Oh. It's a nice hat.

WOMAN

I like it.

And with that, the Woman turns away and keeps walking. Daniel gets into the truck, behind the wheel. He hands back the storybook to Sky.

SKY

We need to go. I hate feeling like there's danger everywhere.

DANIEL

I know, me too. But give me one minute. I've got some news.

SKY

(Looking at the book)

Why did you bring this back?

DANIEL

The library didn't want it. They put their children's books in storage years ago. Turned the kid's room into a public records office.

SKY

So what's the news? Did they have a forwarding address for my aunt?

DANIEL

Not exactly. But the oldest librarian there -- pinched glasses on a chain and orange hair --

SKY

Mrs. Sorenson. Holy cow, still orange hair.

DANIEL

She was very fond of your aunt and remembers talking with her right before she moved out of town. Said your aunt was devastated when she lost you, Sky. Like something broke in her. She couldn't stay here anymore, thought she saw you everywhere. She needed a new place, and she found one. Seattle.

SKY

Seattle? We don't know if she's there.

DANIEL

No, but now we have a reason to keep moving.

SKY

And now we have two.

Sky is looking in the side mirror, and Daniel checks the rearview. An idling police car has parked at the end of the block.

Daniel starts the truck and pulls into the street. The police car doesn't move.

INT. CONFERENCE ROOM - SERVICE BUILDING - DAY

Mr. and Mrs. Edmunds stand as Marina Copper enters, all business.

COPPER

Sit. Sky Beta, your ward, has made it to Oregon. She is apparently alone, defenseless. We are concerned but confident we can find her. However, time is limited.

MR EDMUNDS

Tell us how we can help.

COPPER

This young woman is valuable, agreed? The question is, how much is she worth to you?

Mr. and Mrs. Edmunds exchange looks. Copper waits.

INT./EXT. PICKUP TRUCK - THE DOCKS - DAY

The sun is starting to set. Daniel studies a few men at the end of the dock.

SKY

Is something wrong?

DANIEL

Probably not. My dad has a habit of not turning up where he's supposed to be.

SKY

Sorry. I'm looking forward to meeting him, though. Really.

(beat)

You said "my wife."

(Off Daniel's look)

Back there. "What d'ya want with my wife?"

DANIEL

I know. Fastest way to feel like an adult.

SKY

He'll show up.

DANIEL

I know. Sometimes he forgets and waits on the other side of this building. I'll be right back.

SKY

Be careful.

Daniel gets out, crosses into an alley between buildings.

A BUZZING SOUND comes from somewhere in the cab. Curious, Sky starts feeling between the seats, trying to locate the sound.

She pulls out the green cell phone. The BUZZING gets louder.

SKY (CONT'D)

Pay as you go.

She looks at the display: INCOMING MESSAGE. She looks towards the alley. No sign of Daniel.

Sky opens the message. It reads:

NEW INFO YOU ASKED FOR.

She scrolls down. The Service circular seal comes into view. Then Sky's photo and name, followed by a disturbing headline: \$10,000 REWARD FOR APPREHENSION

Sky is shocked. With a tremor in her hands, she closes the message, pulls up the phone's message list. One opened message reads SKY BETA. She opens this.

Another Service Seal, and Sky sees her photo again, with the heading PERSONAL INFORMATION. It is a copy of her file.

Sky looks up to see Don and Daniel walking towards her in the truck. Daniel points at her, and Don nods.

SKY (CONT'D)

Enough!

Sky scrambles over to the driver's side, starts the ignition, and puts the truck in drive. Don and Daniel watch, surprised.

As the truck PEELS down the road, Daniel races after it.

DANIEL

Wait! Stop!!

But Sky and the truck round a corner and are gone. Don and Daniel stand helpless and vulnerable on the docks.

INT./EXT. AGENTS' SEDAN - STREET - DAY

In another part of town, Barton and Lewis cruise down a street.

Barton's cell phone RINGS. He answers it.



BARTON

Barton.

INT. COPPER'S OFFICE - SERVICE BUILDING - DAY

Copper is on the phone, holding a printout. Intercut between the locations.

COPPER

Seattle.

BARTON

She's there?

COPPER

She will be. And you'll be waiting for her. Go now.

Copper hangs up. Hazard stands behind her, expectant.

HAZARD

That information about her aunt was... what you needed?

COPPER

Satisfactory, Neil.

An awkward beat. Copper keeps her back to him, reading.

HAZARD

Good. Okay then.

Hazard moves to the door and exits, passing Rhodes entering.

COPPER

Leave. I'm busy.

RHODES

Marina, have you ever asked yourself how Daniel Alpha managed to be in the same city when a second escaped ward was passing through?

COPPER

No.

RHODES

Then perhaps you should.

Copper looks at Rhodes.

COPPER  
He's getting help.

RHODES  
Perhaps from someone in this very  
department.

EXT. SEATTLE - CITYSCAPE - NIGHT

The Washington State city is lit up in the night.

EXT. CHEAP MOTEL - NIGHT

The red truck is parked crookedly half a block away from a  
run-down old-style residential motel building.

INT. MOTEL BEDROOM - NIGHT

Sky sits on the bed, scanning a page from the telephone book.  
She runs her finger down the MILLER listings. There are  
several variants of A MILLER OR A (and second initial)  
MILLER.

Sky looks up, discouraged, in time to catch her photo on the  
television. She turns up the volume.

NEWS ANCHOR (V.O.)  
(On television)  
--is a sixteen year-old new  
generation child who is missing and  
was last seen in Portland, Oregon.  
Sky Beta's next providers, Hugh and  
Cora Edmunds of Atlanta, are  
providing a \$10,000 reward for the  
safe return of this missing girl.  
In related news, today the senate  
denied The Service extended rights  
that would allow it to take  
parentage of any child born after  
2002.

Sky turns the program off. She rips the page out of the phone  
book, folds it, and pockets it. She heads into the bathroom.

INT. MOTEL LOBBY - NIGHT

The faded elevator doors open to reveal Sky, costumed in a  
severe "disguise:" cheap blonde wig, dark sunglasses,  
lipstick, gloves, and a big hat.

She takes a step off when a voice stops her.

DON (O.S.)  
Hey. Tippi Hedren.

Sky turns, sees Don standing beside her.

DON (CONT'D)  
I'm Don. Danny's dad. Lotta D's.

Sky pushes him to the side, jumps back in the elevator, hits a button. Nothing. The doors stay open. Sky jabs another button.

DON (CONT'D)  
Can I come in?

SKY  
Stay away.

The elevator doors start to close... slowly. Don steps inside.

INT. MOTEL ELEVATOR - NIGHT

The elevator creaks up three floors. Sky watches the progress, annoyed.

DON  
I like this. Kind of private, kind of public. Can we talk a minute?

SKY  
Where's your son?

DON  
Staking out the other motel on this block. We found the truck, but didn't know which one you chose.

SKY  
How did you get those documents?

DON  
We have a friend in The Service, some official pretty high up, pretty close to the big boss herself.

SKY  
Who?

DON

Don't know.

SKY

Man or woman?

DON

We don't know. But I can tell you that without their help, Daniel would have been caught and taken from me years ago. Third floor.

The elevator doors open. Neither person budges.

DON (CONT'D)

You gettin' out?

SKY

You're gettin' out when we get back down.

Sky pushes a button. Another wait as the doors slowly close.

DON

As for those files, Daniel asked this person to send us anything that might help us track you down. Danny just wants to see you back with your aunt. With your family.

SKY

I don't get it. It's so much easier not to get involved with me.

DON

You don't have to tell me. But he seems to think that you're worth the fight. Where'd you get that wig?

SKY

Mannequin from a dress shop.

The elevator doors open onto a lobby. The two don't move.

EXT. CHEAP MOTEL - STREET - NIGHT

On the rain-soaked street, Daniel waits by the truck, watching the other motel on the corner.

He turns to see Don walking toward him. Don looks back, and a wigless Sky follows behind.

DANIEL

Are you okay?

SKY

Yeah. Confused, though. How did you find the truck so fast?

Daniel reaches under the truck's fender and removes a small electronic device.

DANIEL

It's a signal transmitter. This is always on the truck and the RV has the receiver. In case there's a problem and Dad and I both need to take a vehicle and go separate directions.

DON

The receiver makes a sound that gets faster and higher the closer you get to the transmitter. Kind of a hotter-and-colder technique. Primitive 20th century technology, but it works.

DANIEL

So where are we?

DON

Seattle.

DANIEL

Searching for Ava Miller.

Sky takes out the page from the phone book and holds it up.

SKY

But now we have eight new places to look.

**END OF ACT THREE**

**ACT FOUR**

[No SUPER for the start of this Act.]

EXT. SEATTLE - URBAN STREET - DAY

The red truck pulls to the side of a street lined with multi-story office and apartment buildings. Grey, overcast skies.

INT./EXT. PICKUP TRUCK - STREET - DAY

Don, behind the wheel, and Sky, in hat and dark glasses, look down the block. Daniel studies the phone book page.

DON

We're here.

SKY

This doesn't look promising.

DANIEL

It's the last "A Miller" on the list. We've gone through two Annas, one Alice, three men and an 85 year old woman.

DON

Let's check it out. What's the address?

DANIEL

2440 North Cumberland. Apartment 14.

Sky is already out of the truck. Daniel chases after her.

DANIEL (CONT'D)

Sky, wait!

ON THE STREET

Sky walks to the front of the apartment building, stares at the entrance. Daniel follows.

DANIEL (CONT'D)

Slow down. And be careful. Our source says they've sent those two agents up to Seattle to find us.

A BUZZ SOUND, and Daniel pulls the phone from his pocket.

DANIEL (CONT'D)

Speak of the devil.

He studies the screen. Sky shakes her head, retreats from the building's entrance.

SKY

No. This isn't where she is.

DANIEL

How do you know?

SKY

I know my Aunt Ava. She needs to live somewhere there's a porch and a yard. She'd never live here.

DANIEL

(Holding up the phone)

New message.

SKY

What? Does it have the address?

DANIEL

(Reading)

"Sorry. No address. Copper has blocked access to case files. Gives orders directly to her agents. Will keep trying."

He puts the phone away.

SKY

Great. And that phone makes me nervous.

DANIEL

I know. So your aunt's not here. Okay. So her number's unlisted. Or she's changed her name. Or--

SKY

Or she's not in Seattle.

DON

Or that. But we keep looking.

DANIEL

Wait a minute. The Service knows where your aunt is, but we don't. And they've been chasing us long enough. I think it's time we started chasing them.

INT./EXT. PICKUP TRUCK - PARKING LOT - DAY

The trio sit in a parking lot adjacent to a strip of retail stores. Daniel reads the phone's screen.

DANIEL

My friend at The Service pulled up the department's charge account. Two debits were made already today from this coffee place.

SKY

And if they're staking out my aunt's house, that means she must be nearby.

A sedan with Oregon plates pulls into a space in front of the coffee house.

DANIEL

And by the time we're done, we'll be closer than that. Dad? How's your acting?

DON

Rusty but still community theater calibre.

DANIEL

Take the toupee and be careful.

EXT. COFFEE SHOP - DAY

In the sedan, Barton sits behind the wheel. He watches Lewis push the door open with his hip, two covered takeout coffee cups in his hands.

Suddenly, Don (wearing a wig, glasses, and Western vest) collides with Lewis. Coffee goes everywhere, mostly on Lewis.

DON

Oh my goodness gracious! I didn't see you there, buddy! That is just a mess. What is that, frappucino?

Don starts wiping at Lewis's suit as the agent tries to recover. Barton gets out of the car and moves to them, tries to pull Don away.

BARTON

All right, enough. Stand back.



DON

Just tryin' to help. I feel just awful. Tell you what, fellas. Whatever you had there, I'm getting you another one of 'em. On me.  
(Looking at soggy Lewis)  
Sorry. Figure of speech.

As Don keeps talking and pulling focus, Daniel moves and crouches by the sedan's rear wheel well. He takes out the signal transmitter and sticks it under the car. Task accomplished, he sneaks away again.

Barton and Lewis try to move into the coffee shop, but Don unhelpfully keeps after them.

DON (CONT'D)

It's okay, I got napkins in my pocket. You can have these. Keep 'em for an emergency. Good day to you, sirs.

The agents push past him. Don straightens his vest and walks triumphantly away.

INT. RECORDS DESK - SERVICE BUILDING - DAY

Doctor Rhodes enters and leans against the desk. A SECRETARY in her 40s stops typing and looks up at him.

SECRETARY

Doctor.

RHODES

Hello, Denise. Do me a favor and pull all the recent files for the ward Sky Beta.

SECRETARY

I'm sorry, Director Copper has blocked access to those files unless you have her express authorization.

RHODES

Yes, but Denise. Surely she meant the legal ones, not the clinical ones.

SECRETARY

She said all files. I'm sorry.

RHODES

My dear, think about it. The clinical files for Sky Beta I created personally. They carry my signature on each page. They are essentially my work. Now. Do you think Director Copper is going to be happy if you deny me access to my own files?

The Secretary hesitates. Rhodes watches and waits.

INT. SIMON'S OFFICE - SERVICE BUILDING - DAY

In a darkened office, Sherry Simon's face is illuminated by the blue glow of a computer screen.

A website page is open. We read the heading: NATIONAL MARRIAGE RECORD DEPOSITORY. She clicks on the link for WASHINGTON, and then for SEATTLE.

A list of alphabetical names appears.

INT. HAZARD'S OFFICE - SERVICE BUILDING - DAY

Neil Hazard leans in towards his computer screen, a fluorescent-lighted mirror image of Simon's scene.

He types, and a website appears: NEW GENERATION BIRTH DATABASE.

A box appears asking for Service ID and Password. Neil types.

Another box pops up: ACCESS DENIED. Hazard stops and thinks.

INT. RECORDS DESK - SERVICE BUILDING - DAY

With the Secretary stealing uncomfortable glances at him, Rhodes calmly flips the pages of one of the files.

He steadily passes papers headed CLINICAL EVALUATION and PSYCHOLOGICAL ASSESSMENT and stops at the last page: PATIENT INFORMATION. Sky's photo accompanies a lot of text.

RHODES keeps reading, his face fully controlled. Only his eyes betray a heightened interest.

INT. SIMON'S OFFICE - SERVICE BUILDING - DAY

Simon continues scrolling through the names. She comes to a run where MILLER is listed repeatedly, with a different spouse surname for each entry beside it.

INT. HAZARD'S OFFICE - SERVICE BUILDING - DAY

Hazard looks around him, as if checking to see that no one is watching. He inserts a memory stick into the computer and types.

At the login box, he types in a Service ID and password.

This time a new message appears: ACCESS APPROVED. WELCOME.

EXT. SUBURBAN NEIGHBORHOOD - STREET - DAY

The black sedan sits parked on a leafy residential street. A row of comfortable houses is in view on either side.

IN THE AGENTS' SEDAN

Barton uses miniature binoculars to watch one of the houses. Lewis waits.

LEWIS

Anything?

BARTON

Nope.

LEWIS

Do I still smell like coffee?

BARTON

Yep.

As the agents keep looking forward, the red truck slowly rolls up and stops on a connecting street far behind them.

IN THE TRUCK

Don, Daniel, and Sky watch the sedan from a distance. A HIGH PULSATING BEEP comes from a signal receiver box. Don switches it off.

DANIEL

There they are.

SKY

But there's two dozen houses in front of them. How do we know which one they've got under surveillance?

DANIEL

We can't look at mailboxes. She might have changed her name.

DON

And we can't wait her out. We're on borrowed time here, with those two looking for you. Sky, you may have to do this part alone.

DANIEL

Dad, how's she gonna do that?

SKY

I know how to find her. In the attic. I saw our patio furniture stored up there, metal chairs and a table. But there was something I didn't see. The wooden rocking chair. Wherever she's living, she brought it with her. It's still on the back porch.

DANIEL

How sure are you?

SKY

Positive. I know it in my heart. And when we get back together, me and Aunt Ava, we'll leave here and find a new place, new identities. Find jobs. And we can meet back up, the four of us now, settle down somewhere...

DANIEL

(Gently)

Sky. You haven't seen your aunt in a long time. You can't just pick up where you left off ten years ago.

SKY

What? We still love each other, that hasn't changed...

DANIEL

I'm saying you should be realistic. Yes, see your aunt. Reconnect.

(MORE)

DANIEL (CONT'D)

But you can't expect her to agree  
to what you're asking of her.

Sky is shocked, grappling with the meaning of Daniel's words.

SKY

I'm asking for love! What-- My love  
for her, and her for me! Why is  
that wrong?

DANIEL

You know that who we are, the way  
we live, is complicated. Even if  
she loves you, she might not be  
able to survive on the run.

SKY

No. No. If she loves me, then  
that's enough. Look at you two, you  
manage. You're not so special!

DANIEL

Sky, don't be selfish.

SKY

I am NOT going back to The Service!  
No more Providers, treating me like  
a status symbol, no Bioworld,  
locking me away. I am not selfish.  
And neither is my aunt. We love  
each other. We'll do what we have  
to do to make this work. Right?  
Don??

Sky and Daniel both turn to Don, who has been silent.

DON

I don't know. Sometimes I really  
feel guilty for pulling this kid  
into such a mess. But I have him  
with me. We're together. And I  
wouldn't want it any other way.

Don smiles at his son. A moment, then Don pulls Sky's  
oversized hat from the seat and holds it out.

DON (CONT'D)

Now I think it's time for someone  
to put this on.

IN THE SEDAN

Lewis and Barton still watch the houses ahead of them.

A SQUEAL OF TIRES and the agents swivel around to see Daniel's truck race past them.

LEWIS

That's the red truck! Fugitives!

Barton fires the ignition and slams the car into gear. They speed off after the truck.

THE STREET

A moment, and the sounds of the engines fade away. Suburbia returns to its quiet life.

Sky emerges from behind a house. She takes a deep breath, crosses the road, and disappears between two houses on the opposite side.

INT./EXT. PICKUP TRUCK - SUBURBAN ROADS - DAY

Daniel, wearing Sky's hat, looks back at the sedan while Don speeds the truck forward.

DON

How we doin'?

DANIEL

So far, so good. I bet they wish they had a light and siren like real law officials.

A BUZZ, and Daniel checks the phone. Daniel grins.

DANIEL (CONT'D)

(Reading the screen)

Nice! We got the address. 1404 Greenmantle.

DON

We just came from Greenmantle. She's on the right track now!

THE PHONE SCREEN

Daniel scrolls past the address. Another message comes into view: SOMETHING YOU NEED TO KNOW. IMPORTANT!

IN THE TRUCK

Daniel continues to read. His expression changes to confusion, then shock.

DANIEL  
(To himself, reacting)  
Oh no. No. Oh Sky...

The spell breaks, and he looks urgently at Don.

DANIEL (CONT'D)  
Dad. We have to go back.

DON  
What are you talking about? We're taking them away from there.

DANIEL  
We gotta go back! I have to talk to Sky before she finds her aunt. Dad, please!!

Don glances at Daniel, not comprehending, but he spins the wheel and the truck takes a right onto a crossroad.

TIRES SQUEALING, the sedan cuts right as well, in pursuit.

EXT. SUBURBAN NEIGHBORHOOD - BACK YARDS - DAY

Sky walks parallel to the line of houses, studying each of the back yards. She walks near a close-cropped run of privacy hedges, then freezes.

On a comfortable back patio sits Aunt Ava's rocking chair.

DOWN THE STREET

A block away, the truck spins around a corner and zooms down a side street. The sedan follows the same path seconds later.

A beat, and then Daniel emerges from a stand of bushes on the street corner. He gets his bearings and runs behind a house.

THE BACK YARD

Sky looks out from behind the hedges. A patio door opens.

Aunt Ava appears. She is older but looks content in the sunlight. She does not see Sky.

Sky aches at the sight of her relative. Aunt Ava reacts to a sound from inside the house. She steps back through the patio door.

Elated, Sky takes a step forward. Then she stops.

Aunt Ava returns. She holds a small bundle and sinks gracefully into the rocking chair.

Sky is frozen in time. She can't take her eyes off the fragile, tiny BABY GIRL in her aunt's arms.

Aunt Ava rocks gently and HUMS a lullaby, the same one Sky remembered. Mother and child are beautifully at peace.

Sky watches this moment and tries to hold back tears. She decides.

She turns away abruptly and leaves. The HUMMING and rocking never break their rhythm.

IN ANOTHER YARD

Daniel scans the surroundings. He notices something, advances to get a better view, and then begins walking with purpose toward a garden shed.

Sky sits huddled behind the shed, hugging her legs. Daniel sits quietly beside her. A moment.

DANIEL

The message came through a minute after we dropped you off. She's Ava Richardson now. That's her married name. Her husband is John. The baby was born in August of last year. Another miracle.

SKY

She's so beautiful. I couldn't do it, Daniel. As much as I wanted to see her again, wanted her love... I still do... I know now. They have each other. And I would never want to stand in their way.

DANIEL

You did good.

SKY

Did you learn the baby's name?

DANIEL

Yes.



SKY

Tell me.

DANIEL

April Sky.

Sky smiles. Daniel puts his arm around her. Sky allows it.

After a moment, Sky returns the embrace and the two sit against the shed, holding each other.

EXT. RV TRAILER - DAY

Later. As the daylight starts to fade, Daniel and Sky look out towards a service road. The RV is parked in a field.

Daniel's gaze is focused, intense.

SKY

He'll be here.

DANIEL

I know.

A pause. They watch the road on the horizon.

SKY

There are sixteen other people our age being raised by The Service, shuttled around to Providers, getting ready to spend the rest of their lives under a bomb-proof dome.

Daniel looks at Sky.

SKY (CONT'D)

Wondering where their real family is, what they could really accomplish in life.

DANIEL

What're you saying?

SKY

Family. Purpose. It'd be nice if you decided to help some more people find those things.

DANIEL

Oh, you think so?

SKY

Yeah. I could help.

DANIEL

What a life to choose. It means  
you'll be on the run, like Dad and  
me. No chance of a permanent home.  
No money. No steady job. No family.

SKY

That's not true. You know what they  
say. Family is where you find it.

Sky reaches out her tattooed hand. Daniel takes it.

The young people hold hands and watch as the red truck slowly  
travels down the service road, on its way to them.

They share a moment of peace.

A final **SUPER** appears, black on a bright background: FINDERS

THE END