

"The Returned"

Pilot

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EXT. FIELD - DAY

CLOSE ON-- A BOY'S FACE, eyes closed. He looks angelic, peaceful. This is JACOB (8, CAUCASIAN). We widen a little to REVEAL--

He's lying on the ground somewhere. Sounds of nature -- birds, insects. He's wearing a BASEBALL JERSEY that says: *Springfield Cardinals*. Whoever they are.

Then-- his eyes POP open at the same time the upper half of his body lurches forward, as he takes a HUGE, primal, *almost violent* gasp of air-- as if he's been underwater and just came up. He continues to breathe for several beats, labored, sitting up now.

Breathing more evenly now, he tries to get his bearings. Looks around at-- the tall grasses around him. He seems to have no idea where he is. He notices-- his sneakers are wet. Why? He hears a noise. Turns to see--

An animal. An ox, to be exact. Though it's likely Jacob's never seen an ox in his life. The ox stares at him a beat, mildly curious, then starts drinking from a puddle of WATER.

CLOSE ON: Jacob. As if he's remembering something about water... fear taking over his expression. SFX: rushing water as if running through his mind...

WIDE SHOT-- Jacob's in the middle of nowhere. Nothing but 1000's of acres of farmland and *rice paddies* all around. As the sound of RUSHING WATER builds in intensity and volume until it's deafening we're--

EXT. RURAL CHINESE VILLAGE - DAY

CHYRON: *Heilongjiang Province, China.*

A bustling marketplace. An OX CART passes by. Salesmen hawk their wares-- various animal carcasses dangle from hooks; BAGS of RICE, etc. The people wear conical Asian hats and speak in Chinese. NO ONE SPEAKS ENGLISH.

A CHINESE COUPLE (50's) walks down the dirt road, carrying bags, laughing at a shared joke. The woman suddenly stops when she sees--

Jacob. Standing in the road. Exhausted. Dirty.

CHINESE WOMAN
(in Chinese; worried)
Are you alright?

Jacob just looks at her with plaintive but tired eyes, trying to keep standing.

CHINESE WOMAN (CONT'D)
(in Chinese)
Are you lost? Do you need help?

With great effort Jacob opens his mouth, tries to speak.

CHINESE MAN

(in Chinese)

What? What is it?

Jacob finally manages to utter--

JACOB

Is she... dead?

And before he has a chance to get an answer or we can conjecture who "she" may be-- his eyes roll back into his head and-- as he collapses to the ground, we CUT TO BLACK.

A CHYRON APPEARS ON THE BLACK SCREEN: "The Returned."

END TEASER.

ACT ONE

INT. UNITED STATES IMMIGRATION AND CUSTOMS ENFORCEMENT (ICE)
OFFICES - D.C. - DAY

SLAP! A RUBBER BALL ricochets against a wall and rockets back to be caught by the hand of-- AGENT MARTIN BELLAMY (late 30's, handsome, black). He's lying back in his chair, contemplating something.

His office is spartan-- the office of a person who doesn't intend to stay in this job forever. There are binders and folders everywhere, but very few personal touches. We catch a few details: A FORMAL-LOOKING PHOTO of Bellamy with his COLLEAGUES. They're all wearing their official Jackets-- it's a photo op for some kind of Customs victory-- the seizure of drugs. Bellamy's drawn handle-bar moustaches on everyone.

He tosses the ball again. It lands back in his hand. Reveal-- he's staring at -- A FRAMED PHOTO, of himself and a WOMAN (30's, white, attractive. Arms around each other.) He throws the ball again. This time it bounces off the wall and accidentally hits--

The framed photo, knocking it to the ground, the glass breaking. He laughs at the Freudian accident.

MARTIN BELLAMY

Oops.

As he bends down to pick it up his boss, DR. CATHERINE WILLIS (40's) appears, sees the broken picture frame--

CATHERINE WILLIS

Another one bites the dust?

He tosses the frame in the trash can.

MARTIN BELLAMY

She wanted someone with more ambition.

CATHERINE WILLIS

(joking)

Is that why you came here on a Saturday? To prove you have ambition?

MARTIN BELLAMY

Hell no. I came here to drown my sorrows in paperwork.

CATHERINE WILLIS

(smiles, then--)

Have you seen Kessler?

MARTIN BELLAMY

He left an hour ago. Anything I can do?

She hesitates. He looks up--

MARTIN BELLAMY (CONT'D)

What?

CATHERINE WILLIS

A friend of mine at HHS called, asked for a favor. It's a repatriation. He was supposed to gather the subject from the State Department attache at the airport. But he can't make it.

BELLAMY

(so?)

I can do it.

CATHERINE WILLIS

(hesitates)

It's a kid.

This obviously has significance to them. Bellamy shrugs--

BELLAMY

All I gotta do is pick him up, take him to Health and Human Services?

(off Willis)

Whole thing should take two hours, tops. Right?

CATHERINE WILLIS

(slight hesitation)

Yeah. Of course. Thanks.

PRE-LAP the SOUND of AN AIRPLANE AND--

INT. REAGAN INTERNATIONAL AIRPORT - DAY

A PLANE FLIES by in the b.g., through a window. In the foreground, Bellamy walks with a STATE DEPARTMENT ATTACHE. Bellamy carries a FILE.

ATTACHE (O.S.)

...I gotta be honest, this one's a head-scratcher.

BELLAMY

How's that?

ATTACHE

The boy showed up in a village in rural China. Outta nowhere. Nothing but farms and rice paddies for hundreds of miles. Kid had no i.d., no passport, nothing.

BELLAMY

What's the kid say?

ATTACHE

That's the thing. Nothing.

(MORE)

ATTACHE (CONT'D)

Hasn't said a word since we found him. Traumatized, I guess.

BELLAMY

From what?

ATTACHE

Kidnapping, human trafficking, white slavery-- who knows?

Bellamy looks up as they approach a sitting area where-- Jacob (wearing the same jersey as he did in China, now washed clean) sits with another ATTACHE (ATTACHE #2). They stop walking--

BELLAMY

What *do* you know about him?

ATTACHE

He appears to be American. *Springfield Cardinals* is a minor league team in Missouri. But no missing persons hits in the state or for the rest of the country for that matter-- we sent notice. Also, the name Jacob was written in pen on the inside collar of his jersey. He seems to respond to it.

BELLAMY

So he could have parents. At least someone who cares for him.

ATTACHE

We didn't find anyone.

BELLAMY

Not yet. Once I dump him at HHS the odds go to nil.

ATTACHE

(shrugs)

Look, we did everything we could. If this kid's got a home and parents, he wasn't helping us find them. Who knows what kind of home it is.

Bellamy considers that, then Attache catches the eye of-- ATTACHE #2. Attache #2 taps his watch. Attache nods.

ATTACHE (CONT'D)

(checks watch)

I got a flight back to Beijing. Everything we know's in the file, not that you need to know it. Oh-- here's a tip. He likes cell phones.

Attache heads off. Bellamy wonders what he meant by that, feeling left dangling. He turns to Jacob--

BELLAMY
 (a little awkward)
 Hi. I'm Agent Bellamy. What's your name?

Jacob looks down at the ground, shy, scared.

BELLAMY (CONT'D)
 Ready?

Jacob continues to look down, looking anything but ready. Bellamy doesn't want to get involved-- his job is just to take the kid to HHS. But he can't help it-- he has an intuitive empathy he can't ignore--

BELLAMY (CONT'D)
 Hungry?

Jacob looks up.

INT. DINER - DAY

Jacob eats like crazy. Stuffing fries into his mouth while he's already eating a burger. Bellamy's amused--

BELLAMY
 Guess you got sick of rice.

Jacob glances at him, as if confused.

BELLAMY (CONT'D)
 Sorry-- bad joke.

Bellamy takes out his SMART PHONE, starts returning texts. Jacob stares at the phone, fascinated. Bellamy notices--

BELLAMY (CONT'D)
 You like games?

Jacob's eyes lights up. Jacob watches as Bellamy changes the screen on the phone--

BELLAMY (CONT'D)
 Got a whole folder of 'em.

Jacob points to something, excited--

BELLAMY (CONT'D)
 Pacman. You like the classics, huh?
 Man after my own heart. Here ya go.

Bellamy hands him the phone. Jacob starts playing. Bellamy watches him for a beat, thinking more about his case.

BELLAMY (CONT'D)
 How the heck did you end up in China?

Jacob looks up at him. Something about Bellamy he trusts. He seems just at the point of communicating but doesn't for some reason. Bellamy's starting to feel bad for this kid, then reminds himself it's not his problem. He checks his watch, reaches into his pocket for money.

BELLAMY (CONT'D)
Better get going. They'll be expecting us.

Jacob hands him the phone.

BELLAMY (CONT'D)
That's okay, keep it. You can play in the car.

But Jacob keeps his hand out.

BELLAMY (CONT'D)
What, you wanna show me your score?

Bellamy takes the phone, looks at it. Jacob's texted the word: "Aurora."

BELLAMY (CONT'D)
(confused)
Aurora?
(realizing)
Is that where you're from?
(off Jacob)
Aurora, Missouri?

Jacob nods.

INT. DINER - MINUTES LATER

Bellamy stands away from the booth where Jacob sits, pacing, excited. He looks at-- Jacob, who sits at the booth in the b.g. making little structures with the coffee stirrers. Bellamy's got to admit to himself it would feel pretty good to reunite this kid with his parents. After a beat--

MALE VOICE (THROUGH PHONE)
This is the Sheriff, Aurora P.D.

BELLAMY (INTO PHONE)
Sheriff, hi. I'm Agent Bellamy from--

MALE VOICE
You got the wrong kid.

BELLAMY
(beat)
Sorry?

MALE VOICE
The dispatcher told me you're calling about a boy named Jacob. 'Bout 7 or 8 years old. 55 pounds.

BELLAMY

That's right.

MALE VOICE

There's no missing kids named Jacob that belong here. No missing kids at all.

BELLAMY

Okay, that doesn't make sense. He's sitting right--

MALE VOICE

Please don't call back here.

BELLAMY

Sheriff, I--

MALE VOICE

Have a good day.

BELLAMY

(click)
Sheriff? Sheriff?

He's been hung up on. That was weird. Bellamy thinks, heads back to--

THE BOOTH. He sits across from Jacob. Looks at him a beat.

BELLAMY (CONT'D)

Are you really from Aurora, Jacob?

Jacob looks down, disappointed. Bellamy thinks he made it up. Nods. As he pays the bill--

EXT. HEALTH AND HUMAN SERVICES BUILDING - DAY

Bellamy's car pulls up to the building, next to a sign that we can see: "Health and Human Services - Adoptive Care."

INT. BELLAMY'S CAR - DAY

BELLAMY

Here we are.

Jacob takes his seatbelt off, while staring at the floor, sad. It's breaking Bellamy's heart. Bellamy steels himself, opens his car door, then freezes when he feels something--

Jacob's got his hand on Bellamy's hand, staring up at him with big little boy eyes telling him: don't leave me.

BELLAMY (CONT'D)

What do you want me to do, Jacob?
The sheriff said you don't live there.

Jacob looks down, unsure himself. But Bellamy's been thinking about this--

BELLAMY (CONT'D)

So why don't I believe him?

Jacob looks back at him, a glimmer of hope. Bellamy makes a decision, shuts his door.

BELLAMY (CONT'D)

You have parents, Jacob? People to take care of you?

(Jacob nods)

You swear?

(nods again)

If somebody took you to Aurora, would you be able to take them to your house?

Jacob looks at him a beat, then nods. *Vigorously.*

BELLAMY (CONT'D)

You owe me. Big time. Now put on your seatbelt before I arrest you.

Jacob smiles wild. For the first time. As he puts his seatbelt back on, excited, Bellamy turns the ignition--

TRANSITION TO:

EXT. RURAL STREET - VARIOUS

Still and peaceful-- the lush tranquility of a small town, tree-lined road. Birds sing the song of middle-American values as a few leaves fall, heralding the coming of autumn. A few BOYS ride by on bikes.

But even now we may sense something sad-- the slightest hint of loss-- seeping through the cracks of the picture perfect exterior of this place. We favor one of the houses on the street--

EXT. WHITE COLONIAL HOUSE - DAY

The house oozes with charm. It was built in the 1860's using techniques and materials long abandoned in favor of expediency and cost-effectiveness. It is mostly well-kept, but if you look closer you might notice the peeling paint around the attic windows, or the broken step leading up the side entrance to the kitchen. We begin to make out the conversation coming from inside--

LUCILLE (O.S.)

Perspicuous.

HAROLD (O.S.)

Repetitive?

LUCILLE (O.S.)

Nope.

INT. HOUSE - LIVING ROOM - DAY

CLOSE ON-- a FRAMED PHOTO of Jacob, sitting on a side table.

HAROLD (O.S.)

Tiresome?

LUCILLE (O.S.)

Not even close.

REVEAL-- HAROLD GARLAND (60's, balding, wiry and compact) wears a plaid flannel shirt and jeans, reads a newspaper on a big chair. LUCILLE GARLAND (60's, plump but not fat), sits at the dining room table. Lucille takes care of herself and her appearance-- even on a Sunday morning in her own house she has makeup on and her hair done but not overdone.

Lucille looks at a stack of VOCABULARY FLASH CARDS FROM A BOX for new words she's teaching herself. Harold half pays attention to her quizzing--

HAROLD

How about downright annoying?

She gives him a look. He smiles. Knowing he's making fun of her now (lightly)--

LUCILLE

Preacher Tom says we shouldn't mock our loved ones-- even small jokes can be hurtful.

HAROLD

Preacher Tom was still in diapers when I graduated college.

LUCILLE

(a memory)

Remember when he pooped his little pants on the park see-saw?

Harold smiles-- yeah, he *does* remember. She laughs guiltily. These two may bicker, but there's still a lot of love between them. DING DONG. It's the doorbell. They look at each other: who could that be? Then Harold remembers--

HAROLD

Fred said he'd stop by to return the chainsaw.

EXT. HOUSE - FRONT STOOP - DAY

Harold opens the door. Is surprised to see-- Bellamy (who still wears his ICE JACKET.) For his part, Bellamy's surprised to see a man in his 60's. Bellamy notices-- a MAILBOX with the name: "Garland."

BELLAMY

Mr. Garland?

The sun gleams in Harold's eyes. He holds his hand up to shade the light. Harold gets a look at Bellamy, is immediately wary of this official, big-city-looking outsider.

HAROLD

I've been called worse.

BELLAMY

Are you the only Mr. Garland who lives here?

HAROLD

Far as I know.

BELLAMY

Father of Jacob?

HAROLD

(eyes narrowing)
What's this about?

BELLAMY

I'm Agent Martin Bellamy, Customs and Immigration Enforcement Agency. Did your son go missing, Mr. Garland?

HAROLD

(getting impatient)
Why?

BELLAMY

Because I have him. He's okay.

HAROLD

(chuckles)
Well, now. That would be fairly unlikely considering my son died thirty years ago.

Bellamy reacts: WTF?

BELLAMY

I'm very sorry, Mr. Garland. There's obviously been a mistake--

A NOISE. Jacob appears, his head between the bannister railings.

Harold squints, holding his hand over his eyes again. He sees-- Jacob, peeking from between the railings. Doesn't recognize him. Harold looks at him quizzically--

HAROLD

Hello, there.

JACOB

(to Harold)
What's green and red and goes a million miles an hour?

Bellamy reacts: this is the first time Jacob's spoken. He looks up at-- Harold, who's suddenly in shock.

Because that's when it hits Harold. He just stares at the boy. His brain feverishly trying to reconcile the impossible reality of Jacob's presence. As if he's seeing his dead son.

Bellamy watches, utterly confused--

JACOB (CONT'D)
Frog in a blender.

HAROLD
Oh, God...

LUCILLE (O.S.)
Harold? Is that Fred?

Harold's reaction to seeing Jacob is enough to signal to Jacob that Harold recognizes him. Jacob runs up the stairs, grabs hold of Harold's leg--

JACOB
Daddy!

Harold's legs almost give out from the shock. He braces himself against the doorframe.

HAROLD
No...

Lucille comes to the door--

LUCILLE
Harold, who is it?

Harold looks at her, his face pale. His eyes empty caverns. She looks down at Jacob. Jacob turns, looks up at her. Doesn't recognize her--

JACOB
Who are you?

Terror registers in Lucille's eyes.

Bellamy reacts. Lucille takes a step back, getting weak-kneed. Bellamy instinctively steps forward to help her.

LUCILLE
Jacob?

A hint of recognition in Jacob's eyes. And that's it. Lucille's eyes flutter as-- LUCILLE'S POV-- the room spins with terrifying, accelerating speed until we--

CUT TO BLACK.

END OF ACT ONE

ACT TWO

INT. GARLAND HOUSE - ENCLOSED PORCH - A LITTLE LATER

Harold and Bellamy are on the porch. Harold looks out over the yard, a bit shell-shocked--

HAROLD

It was 31 years ago as of August 28th.

BELLAMY

What was?

HAROLD

My son. He drowned. He was playing down by the river behind the woods. Fell in. His aunt Barbara-- my brother's wife-- went in to save him. Neither made it.

Bellamy is respectful even though he feels he's being played with--

BELLAMY

I'm sorry to hear that, Mr. Garland. But what does that have to do with that boy in there?

Harold turns, looks at him. Bellamy smiles, realizing what he's getting at--

BELLAMY (CONT'D)

You're not saying... Mr. Garland, you don't expect me to believe that boy is...

Harold gives him a slight smile--

HAROLD

Well, now, Mr. Martin Bellamy. What you believe or don't believe is none of my business, is it?

Bellamy reacts. Harold notices-- Lucille, getting up from her chair in the kitchen. He heads inside--

HAROLD (CONT'D)

(nervous)

Lucille?

INT. GARLAND HOUSE - LIVING ROOM - MOMENTS LATER

Jacob sits and plays with Bellamy's phone. He senses someone above him, looks up at-- Lucille, standing there. She's nervous, cautious. Harold's behind her, holding her arm, worried about her.

Bellamy's behind them, watching.

Jacob looks back at his game. Lucille kneels, slowly reaches out to touch his hair, still scared, tears welling up in her eyes. But she stops just short of touching him. She can't. She's just not ready.

Jacob turns, locks eyes with her. They each take the other in for the first time. Jacob now recognizes her--

JACOB
You look different.

She smiles involuntarily. And in that smile, the ice is broken. As if her body is telling her what her brain can't accept, yet: *it's him*. She suddenly embraces him, kissing his head hard all over, tears streaming down her face--

LUCILLE
Jacob.

She pulls his head into her bosom, rocking him, plunging into this impossible dream. A dream she'd rather stay in forever than wake up in a reality without her beloved child. Bellamy watches, stunned--

Harold watches, too, but he has a look of concern--

INT. ENCLOSED PORCH - DAY

Bellamy's on the phone with Dr. Willis, mid-conversation.

DR. CATHERINE WILLIS (THROUGH PHONE)
Hold on, you're in Missouri? Jesus, Martin, all you had to do was take him to HHS.

BELLAMY (INTO PHONE)
You don't understand. State Department had no idea what they were dealing with. They didn't see what I'm seeing.

DR. CATHERINE WILLIS
Which is what? A couple in their 60's?

Bellamy looks into the living room; Harold's standing back from Jacob.

BELLAMY
At least.

DR. CATHERINE WILLIS
So the kid's obviously not theirs. Right?

BELLAMY
Look, either these people are suffering some mutual delusion that they belong to each other or--

Bellamy notices-- a FRAMED PHOTO on an end table. He picks it up. The photo's obviously old (from the late 70's). It depicts some kind of outdoor event-- a picnic.

On the bottom it says: "Courtesy of the St. Louis Tribune." Front and center are what look like-- a young Harold (30's), Lucille (early 30's) and Jacob (8), who looks EXACTLY the same. The three are smiling, arms around each other. A happy family. What the hell? This is just getting weirder...

DR. CATHERINE WILLIS

Or what? Marty?

BELLAMY

(hanging up)

I'll call you back.

SHERIFF FRED (O.S.)

What the hell is this?

Bellamy turns-- SHERIFF FRED GARLAND (mid-50's, tough) is standing right outside the porch, looking up at Bellamy, a CHAINSAW in one hand and a DOCUMENT in another.

Fred holds up a FAX of a missing persons report with Jacob's picture on it.

SHERIFF FRED (CONT'D)

What kind of monumental goddamn screw-up did you feds do?

Harold approaches, tries to calm him down, knowing his brother can have a vicious temper--

HAROLD

Calm down, Fred--

SHERIFF FRED

I told you you had the wrong damn kid. Now you come here-- to *my* town-- harrassing my brother with some nonsense about his son--

HAROLD

Fred, please, we have to talk--

SHERIFF FRED

Not until this man explains why a federal agency would send out a missing persons report for a boy who died 30 years ago. Is this some kind of sick joke?

JACOB

Hi, Uncle Fred.

All eyes turn to-- Jacob, standing in the doorway to the porch. He's holding a DUSTY, ANCIENT LEGO SCULPTURE someone's pulled out of the attic. ON FRED, seeing him. Stunned.

Clearly he's recognized Jacob but he can only stare.

Bellamy clocks Fred's reaction. Suddenly, before anybody can fully process the moment-- Jacob starts to SHAKE.

HAROLD

Jacob?

The shaking increases-- Jacob drops the LEGO SCULPTURE on the ground and it-- SHATTERS-- Lego pieces skidding and bouncing on the floor and-- Jacob, too, drops to the ground-- CONVULSING VIOLENTLY now.

HAROLD (CONT'D)

Oh, God--

Strangely, Harold seems to know what to do. He runs to Jacob--

Harold kneels beside the boy, taking off his PLAID SHIRT (he has a white T-shirt underneath). Lucille enters--

LUCILLE

Harold? What is it? Oh, no--

HAROLD

(to Fred and Bellamy)

Come on, help me!

As Bellamy and Fred run over to him, and Jacob continues to *seize violently*--

HAROLD (CONT'D)

(to Lucille)

Call a doctor-- call Gail!

Lucille grabs her PHONE, dials.

EXT. AURORA DINER - DAY

Establishing, we get a sense of the town center here. A few couples walk through town, antiquing, brunching, etc. Sunday drivers pass by lazily. We favor A CAR that drives up to the diner, parks.

IN THE CAR, A radio plays. CLOSE ON-- A CELL PHONE VIBRATING inside a purse. REVEAL--

GAIL GARLAND (30ish, tough, attractive, smart with an inquistive nature), in the driver's seat. She doesn't hear the phone over the music. She sings along to the music unconsciously (Doobie Brothers or the like)...

GAIL GARLAND

"Whoa-oh-oh, listen to the music..."

She catches herself, turns off the radio realizing--

GAIL GARLAND (CONT'D)

I hate this song.

INT. AURORA DINER - CONTINUOUS

Gail enters. A WAITER greets her--

WAITER

Hiya, Gail. How's tricks?

GAIL GARLAND

Just keepin' em real, Len.

WAITER

Boo-ya.

Gail smiles: making nonsensical small talk is their little game. Gail's friend, ELAINE DAWSON (30ish, pretty, immaculately put together, has an opinion about everything), waves to her--

ELAINE

Gail!

INT. AURORA DINER - A LITTLE LATER

Gail and Elaine have coffee. These two have been friends since 2nd grade-- but not without their share of ups and downs. Gail gives her a look: really?

ELAINE (O.S.)

...I don't judge, Gail, you know that--

(off Gail: really?)

And it's nothing against Connor.

I know he's been through a lot and he's a sweetheart. A little serious for my taste, but a sweetheart.

GAIL GARLAND

(snarky smile)

Generous of you.

ELAINE

Are you at least talking about moving in together?

GAIL GARLAND

Sure, right after he pins me at the sock hop.

(then)

So how about you? Anything to write home about?

ELAINE

As a matter of fact, I have a date this very afternoon. A fireman.

GAIL GARLAND

(titillated)

Really?

ELAINE

He looks like he should be in a calendar, but it's a profile picture. What are the odds he's got all his digits?

GAIL GARLAND

You're impossible.

ELAINE

I just want a guy who's funny and smart but wouldn't be caught dead in skinny jeans.

They laugh. CONNOR CUPIT (30's, intense, sexy, wearing a POLICE UNIFORM) comes up to them--

GAIL GARLAND

(pleasant surprise)

Hey, sweetie.

Gail gets up, kisses him--

ELAINE

(playfully mocking)

Hi Con-nor.

CONNOR CUPIT

Elaine.

GAIL GARLAND

(sees his face)

What's wrong?

CONNOR CUPIT

Your Dad needs you at the clinic. He was calling you.

GAIL GARLAND

What is it?

CONNOR CUPIT

He didn't say. But it sounded urgent. I can take you.

As Gail grabs her things--

INT. AURORA MEDICAL CLINIC - WAITING AREA - DAY

Gail and Connor walk toward the back of the clinic. Sheriff Fred stands in the hallway with Bellamy. Gail sees his face, notices Bellamy, gets concerned--

GAIL GARLAND

Dad?

SHERIFF FRED

Gail.

(MORE)

SHERIFF FRED (CONT'D)
 This is Agent Bellamy, from the
 Immigrations and Customs Enforcement
 Agency.

Bellamy smiles. Gail looks at him, wondering what his
 relevance is--

GAIL GARLAND
 Hi, Gail Garland.

They all head into--

INT. AURORA MED CLINIC - OUTSIDE EXAM ROOM - MOMENTS LATER

GAIL puts on a WHITE LABCOAT as Fred gives her the update--

SHERIFF FRED
 ...The seizure was pretty violent
 but he seems to to be okay now.

GAIL GARLAND
 Where did you find this boy? Who is
 he?

Before he can answer, A NURSE appears, hands her a chart--

NURSE
 Dr. Garland. I gave the boy a shot
 of diazepam. He seems to have stopped
 seizing for now. Vitals are good.

GAIL GARLAND
 (looking at chart)
 How long did the seizure last?

HAROLD
 Just over 16 minutes.

Gail looks up at Harold, surprised to see him--

GAIL GARLAND
 Uncle Harold? What are you doing
 here?

LUCILLE
 (entering)
 Gail, thank God.

GAIL GARLAND
 (confused)
 Aunt Lucille?

LUCILLE
 Jacob's had seizures before, of
 course. But not usually this bad or
 this long. And with everything that's
 happened we were just terrified--

GAIL GARLAND

Hold on-- Jacob? What are you talking about?

(off their looks)

What's going on here?

The looks from everybody freak Gail out--

INT. AURORA MEDICAL CLINIC - EXAM ROOM - MINUTES LATER

Gail, STETHOSCOPE around her neck, washes up at the sink, her mind overactive, making a thousand calculations a second to process what she's been told moments ago offscreen. A mix of excitement, fascination and disbelief-- both as a scientist and potential relative of this boy.

She takes a seat on a ROLLING STOOL, rolls up next to Jacob, who's sitting on the bed.

GAIL GARLAND

Okay. Can you lift your shirt for me, Jacob?

He does. Gail puts the stethoscope EARTIPS into her ears. She slips the SMALL DIAPHRAGM of the CHESTPIECE of her STETHOSCOPE to Jacobs heart and-- *she hears nothing*. She moves the chest piece around. *Still nothing. Holy shit.*

She pulls the chest piece out from under Jacob's shirt. She taps the small diaphragm-- hears nothing. She taps the LARGE DIAPHRAGM. Hears the finger THUMPS. She smiles to herself-- *she'd forgotten to turn the SMALL DIAPHRAGM (the pediatric one) to the correct position.* She does so now-- rotates it so it clicks properly in place. Taps it-- now hears sound.

She slips the chestpiece back into place against his heart. We hear the normal THUMP-THUMP of a child's heart. Relief.

GAIL GARLAND (CONT'D)

So I heard you had quite an adventure these last few days.

JACOB

I guess.

GAIL GARLAND

Heard you were all the way in China. Do you remember how you got there?

He doesn't answer. He just stares at her, recognizing something. We hear his HEARTBEAT ACCELERATE. A look of excitement and a touch of fear on his face. She looks back at him, unnerved by his expression. *The way he seems to be looking right through her.*

GAIL GARLAND (CONT'D)

Jacob? Are you alright?

JACOB
You look like my Aunt Barbara.

GAIL GARLAND
(stunned)
What?

JACOB
My uncle Fred's wife. Did you know her?

Gail's floored. Aunt Barbara was her mother. The mother she never knew, who died when Gail was a baby.

EXT. BRIDGE OVER A RIVER - DAY - FLASHBACK

CLOSE ON-- A BOUQUET OF FLOWERS. REVEAL-- a younger SHERIFF FRED (early 30's), standing with a very young GAIL (6). Fred points to a spot in the river, presumably where Barbara died. CLOSE ON-- little Gail. Looking at the spot. Trying to imagine her mother. Trying to conceive of death. She tosses the Bouquet into the river. As it floats downstream--

INT. MEDICAL OFFICE - EXAM ROOM - PRESENT DAY

JACOB
She died. Right?

GAIL GARLAND
I... what do you mean? When?

JACOB
I tried to help her.

GAIL GARLAND
Help her?

JACOB
I tried. But I slipped. I fell in.

Gail looks at him, confused, freaked, realizing--

GAIL GARLAND
Into the river?

Jacob nods. This isn't the version she's heard all her life--

GAIL GARLAND (CONT'D)
You mean you fell in and she went in after you, right?

JACOB
(shakes head)
He was there, too.

GAIL GARLAND
(confused)
He? Who?

JACOB
The bald man.

GAIL GARLAND
(spine-tingled)
What bald man?

JACOB
He was holding her arm and...

GAIL GARLAND
(he looks down, scared)
What is it? Jacob? Are you afraid
of something?

He's silent again like in Act 1. She looks at him, not only starting to get freaked out by the idea this could really be him, but now wondering if there's more to the story she's heard her entire life about how her mother died... A RISING, DRAMATIC MUSIC CUE CRESCENDOES and we're--

INT. BUS (NOT MOVING) - DAY

SLAM! A BAG is tossed onto a LUGGAGE RACK, revealing-- a YOUNG TATTOOED MAN (20's). He sits in the aisle seat next to an UNSEEN PERSON--

TATTOOED MAN
Where you headed?

DISHEVELED MAN
Aurora.

TATTOOED MAN
Yeah? What's in Aurora?

REVEAL-- A DISHEVELED MAN (40's), wearing a RUMPLED SUIT (no tie) and a BASEBALL CAP, sitting in the window seat. He turns to Tattooed Man, the cap mostly hiding his face, like he's trying to remain incognito. It also completely covers any hair he might have.

DISHEVELED MAN
I got a kid there.

The bus pulls away, leaving us to wonder: *is this the "bald man" Jacob was talking about? And if so, who is he? The angel of death? Is he somehow the key to this mystery?*

END OF ACT TWO

ACT THREE

INT. AURORA MEDICAL CLINIC - WAITING AREA - DAY

POV-- looking out the window onto the street-- the main street in town. An intersecting street sign reads: "Garland Street."

REVEAL-- BELLAMY, on his cell phone, looking out the window of the clinic, distracted by the Garland name he sees--

DR. CATHERINE WILLIS (THROUGH PHONE)

Marty?

BELLAMY (INTO PHONE)

(distracted)

Yeah. He seems to be okay.

Bellamy notices-- Connor, watching him.

DR. CATHERINE WILLIS

Then you need to pull him out of there.

BELLAMY

I can't. Not yet. Jacob wouldn't like that.

DR. CATHERINE WILLIS

I don't care. What if these people do something crazy? What if his real parents come looking for him?

BELLAMY

I can't explain it, Catherine, but I need more time. I have to get to the bottom of this.

DR. CATHERINE WILLIS

(considers, then--)

Fine. Get a DNA test. When it comes back negative you need to remove the kid. Understood?

Bellamy considers this, looks at-- Harold, Lucille, and Connor, who are sitting in the waiting area awaiting news of Jacob. How can he explain all that he's seen?

BELLAMY

Yeah.

He hangs up as-- the front door opens. Bellamy looks up. It's PREACHER TOM HILD (40, a little chunky but handsome in a slightly unkempt way, wearing a sweater and slacks.) Physically, Tom's a cross between Paul Giamatti and Gerard Butler. He has an empathetic soul that is irresistible to women. Lucille comes up to him--

LUCILLE

Tom! Thank you for coming. I know you're busy today.

PREACHER TOM

That's okay. Is everything alright? What is it?

LUCILLE

A miracle.

Off Tom's reaction--

INT. AURORA MEDICAL CLINIC - OUTSIDE EXAM ROOM - DAY

Gail and Fred in mid conversation--

GAIL GARLAND

How could this boy have known all that? About Mom? About the drowning?

SHERIFF FRED

I don't know.

GAIL GARLAND

Could any of it be true?

Fred looks at her, then, as if making a decision, his tone hardens--

SHERIFF FRED

There was no other man. Jacob fell in. She went in after him. They both died. *That's* what happened.

There's edge to Fred's speech. We get the sense all these years later he's still angry about what happened that day.

BELLAMY (O.S.)

Is he okay?

Gail and Fred turn to look at -- Bellamy. Gail feels a little caught, but quickly shifts gears, goes into official doctor mode--

GAIL GARLAND

Vitals are good, reflexes, everything checks out. He seems like a normal, healthy boy.

Bellamy's almost amused; there's nothing normal about this.

GAIL GARLAND (CONT'D)

I took some blood. Of course we'll run tests. DNA...

BELLAMY

I have contacts in the bureau. We can call their lab, rush the testing.

(MORE)

BELLAMY (CONT'D)

(then--)

Either of you have any theories about this?

GAIL GARLAND

Without test results, I can only assume it's mistaken identity of some kind.

SHERIFF FRED

Of course it is. It has to be.

BELLAMY

(shifting gears--)

I think you'll both understand the need to keep this under wraps. Until we get some answers, no one needs to know about any of this.

Gail and Fred exchange a look. Fred nods, grudgingly appreciating the wisdom of that.

BELLAMY (CONT'D)

Is there anything else I should know? Anything you haven't told me?

SHERIFF FRED

(confrontational)

There anything you haven't told us?

BELLAMY

Sorry?

SHERIFF FRED

You brought the boy here.

BELLAMY

I assure you, I'm just as in the dark as you. All I want is the truth.

Off Fred, accepting, but not entirely believing this.

BELLAMY (CONT'D)

I'd like to see any relevant records. Police reports, autopsy, anything related to Jacob's death.

SHERIFF FRED

Deputy Connor will have the blood sample taken to a courier. We'll deliver it to the lab.

Gail notes the power play between the men.

INT. AURORA MEDICAL CLINIC - WAITING AREA - DAY

Lucille and Harold sit on a bench across from Preacher Tom. She's trying to convince him of what's happened--

LUCILLE

...You didn't see him, Tom. Just wait til you see him--

PREACHER TOM

I'm only saying we shouldn't jump to conclusions. Sometimes things appear in this world that are meant to test our faith.

She looks at him, frustrated. Not the answer she wanted. Harold just takes this in, an inscrutable look on his face.

Lucille looks up, sees-- Fred and Bellamy walk to the front entrance; Bellamy leaves. Fred turns the sign on the front door of the clinic from "Open" to "Closed."

LUCILLE

(worried)

What's happening, Fred?

SHERIFF FRED

Everything's fine, Lucille. But it's important we keep this all in the family for now.

LUCILLE

Why? Is there something wrong with him?

Gail appears--

GAIL GARLAND

He's fine, Aunt Lucille. Everything's normal. He just needs rest. He'll have to stay here a while. Connor can take you home--

LUCILLE

We'll stay.

GAIL GARLAND

(hesitates)

It could be several hours.

HAROLD

(starts to get up)

Alright--

LUCILLE

(defiant)

No. I said we'll stay.

Harold looks at Lucille, then up at Gail. Harold sits back down. Tension between Harold and Lucille.

INT. AURORA MEDICAL CLINIC - DESK AREA - MOMENTS LATER

Gail and Connor walk and talk on their way to collect the blood sample. Connor's bursting with theories--

CONNOR CUPIT

...Tell you one thing. I don't trust that fed guy. He was acting all secretive on the phone.

Gail stops at the CENTRIFUGE where the blood samples were being prepared-- a private spot. She turns to him--

GAIL GARLAND

Connor, there's more layers to this. Things my aunt and uncle don't even know. I just don't know where to start--

CONNOR CUPIT

I know. I've been sitting out there with them. Lucille's completely convinced. And Harold... he's like, shell-shocked. It's crazy. What kind of sick son of a bitch would do a hoax like this?

She just looks at him, feeling alienated from him right now. How can she share what she knows with him when he's this convinced of what's going on?

CONNOR CUPIT (CONT'D)

You okay?

GAIL GARLAND

(forces a smile)

Yeah.

CONNOR CUPIT

Gail, you're not thinking this could be real?

GAIL GARLAND

(hesitates)

Of course not.

CONNOR CUPIT

Then what is it?

Gail smiles, hands him the sample--

GAIL GARLAND

Nothing. Here.

CONNOR CUPIT

I'll call you. Let me know if you need anything.

He kisses her and walks away. Off Gail, confused, disturbed, wondering what to do--

INT. AURORA MEDICAL CLINIC - WATER COOLER - DAY

Tom stands at the Water Cooler, downs a cup of water.

JACOB (O.S.)

Who are you?

Tom turns to see-- Jacob, standing a few feet from him. By the look on Tom's face and his demeanor, he's fascinated but by no means convinced this is Jacob--

PREACHER TOM

I'm... Tom. Tom Hild.

JACOB

(thinks he's being
put on)

That's not your name.

PREACHER TOM

(amused)

It's not?

JACOB

No.

PREACHER TOM

Why not?

JACOB

That's my best friend's name. We like to play G.I. Joe together.

Off TOM-- the muscles in his face going limp--

EXT. WOODS - FLASHBACK - DAY

EXTREME CLOSE-UP ON-- AN EYE. It moves left and right with an eerie smoothness. Because-- it's not human. REVEAL-- It's the eye a G.I. JOE DOLL, held by Jacob.

JACOB (O.S.)

Like this.

REVEAL-- Tom and Jacob play with Jacob's G.I. Joe doll (they were 12-inch action figures back then, with "eagle eye vision." This hi-tech innovation meant you could move the eyes when a lever in the back of the head was moved.)

JACOB (CONT'D)

Just move the lever and he can see-- even at night.

TOM

Wish I had one.

Jacob can see Tom's sad--

JACOB
Wanna take it home with you tonight?

TOM
(excited)
Really?

It was a simple act of kindness Tom's remembered for 32 years.

JACOB (O.S.)
Are you a Priest?

INT. AURORA MEDICAL CLINIC - WATER COOLER - PRESENT DAY

Present-day Jacob has asked him the question. And NOW Tom is convinced. He's speechless, dumbfounded. Tom looks down at-- the pocket BIBLE jutting from his SHIRT.

PREACHER TOM
I'm... a preacher.

JACOB
Did I die?

PREACHER TOM
(in a daze)
What?

JACOB
Did we all die?

PREACHER TOM
(disbelieving)
I... Jacob?

JACOB
How do you know my name?

As Tom continues to try to process what he's seeing--

NURSE
Jacob! What are you doing out of bed? Excuse me, Preacher Tom.

The nurse takes Jacob away. Tom watches Jacob go, in a daze.

INT. AURORA MED CLINIC - OUTSIDE EXAM ROOM - MOMENTS LATER

As the nurse puts Jacob in bed--

NURSE
You had a big morning and the doctor says you need your rest. Most boys'd be sleeping for days after somethin' like that.

The nurse exits the room, closing the door behind her, a little freaked out. Gail comes up to her--

GAIL GARLAND

I'm gonna step out for a bit. I'll be on my cell.

But as soon as she walks away, Gail's smiles fades.

EXT. ELAINE DAWSON'S HOUSE - DAY

A car pulls up. Elaine gets out, heads inside to--

INT. ELAINE DAWSON'S HOUSE - DAY

CLOSE ON-- A FRAMED PHOTO of Elaine (16) with her arm around a man (40's), presumably her father. They're both smiling wide. We pull back to REVEAL-- SEVERAL more photos of Elaine and her father. Elaine enters--

ELAINE

Ray? I stopped by the pharmacy.

As she puts her things down she sees-- an array of EMPTY DIET COKE CANS on the coffee table, sighs. RAY DAWSON (30's, childish, a bit off) enters.

RAY DAWSON

Thanks. Sorry-- I meant to clean all that up. Ninja caught another rat. A big one! Don't worry, I took it out.

ELAINE

Eugh. I'm kinda tired and I didn't get a chance to go to the store. I was thinking we could order in. Pizza okay?

RAY DAWSON

Actually, I'm making tomato sauce.

ELAINE

(pleasantly shocked)
What? Great.

He smiles, heads into the kitchen. A KNOCK on the door. Elaine answers. She's surprised to see--

ELAINE (CONT'D)

Gail?

GAIL GARLAND

I need to talk to you.

Elaine can see this is serious--

INT. ELAINE DAWSON'S HOUSE - LATER

Gail's just told Elaine about Jacob.

ELAINE

I don't know what to say, Gail.
There's gotta be an explanation. I
mean that's just not possible, right?

GAIL GARLAND

I know. That's why I feel like I
have to look into this.

ELAINE

Okay, so what's the problem?

Gail unexpectedly tears up.

ELAINE (CONT'D)

Gail? Gail, what is it?

GAIL GARLAND

I don't know.

Elaine is disturbed. She's never seen Gail like this.

ELAINE

Are you okay?

GAIL GARLAND

I know how hard it was for you to
lose your Dad. But I never even had
a mother. Seeing this boy... he's
my only connection to her. And I
was there. When they found her. I
was in my carriage... I always felt
guilty...

ELAINE

Guilty? Why?

GAIL GARLAND

It's like I thought it was my fault.
Like if she hadn't taken me for a
walk that day... maybe everything
would be different. Maybe Dad
wouldn't look at me like...

ELAINE

Like what?

GAIL GARLAND

Like he blames me, too.

Elaine hugs her, comforting her friend--

FADE OUT.

END OF ACT THREE

ACT FOUR

EXT. COUNTY RECORDS OFFICE - DAY

A SIGN on a BUILDING READS: "County Records Office." Bellamy stands with A CLERK (Female, 40's, Asian, overweight, dour). She's got a huge KEY RING, stands in front of the door. Bellamy's in a bit of a tussle with her--

BELLAMY

I don't care about your protocol.
This is a federal investigation--
are you gonna let me in or not--

GAIL GARLAND

Agent Bellamy.
(he turns)
I wanna help.

Off Bellamy--

EXT. COUNTY RECORDS OFFICE - A LITTLE LATER

Bellamy and Gail talk, away from the Clerk.

BELLAMY

And your father knew nothing about
Jacob's version of things? The bald
man?

GAIL GARLAND

No.

BELLAMY

Well, it's an interesting story.
Not sure it sheds much light on who--
or what-- Jacob is.

But Gail's been thinking about this. On the other hand...

GAIL GARLAND

If we want to know the truth about
Jacob, seems to me the best place to
start is the day he died.

BELLAMY

(considers, then--)
Okay.

GAIL GARLAND

One more thing. I'd appreciate it
if we could keep my involvement in
this between us.

BELLAMY

(guessing)
Not everybody's as eager to dig up
the past as you?

GAIL GARLAND
Something like that.

BELLAMY
Sure. Let's go.
(re: Clerk)
But be careful, that one bites.

GAIL GARLAND
Tina? She's a sweetheart.

Tina smiles at Gail. Bellamy gives her a nasty look as they head into--

INT. COUNTY RECORDS OFFICE - RECORDS ROOM - A LITTLE LATER

As Gail and Bellamy carry a bunch of FILES and old ARTICLES from 1981 to a table--

GAIL GARLAND
Aurorans have a natural distrust of outsiders. Goes back to the civil war. We were a border town in a border state-- everybody thought they knew what was best for us. North, South, Democrat, Republican...

BELLAMY
As long as I don't get lynched.

She looks at him queerly--

BELLAMY (CONT'D)
(shrugs)
I'm a city boy.

GAIL GARLAND
(re: the table covered with files)
Well, that should get us started.

BELLAMY
I'd say.

GAIL GARLAND
So what exactly are we looking for?

BELLAMY
Anything unusual about the accident. Anything that could suggest someone else was at the scene.

GAIL GARLAND
Like the bald man?

Bellamy nods. They each reach for a file. Gail looks at hers a beat, hesitating to open it. CLOSE ON-- the label: "*Barbara Garland - Autopsy report.*" Bellamy sees her hesitation--

BELLAMY

You ever look at that before?

GAIL GARLAND

No.

As she carefully opens the file, and opens the past--

INT. AURORA MEDICAL CLINIC - OUTSIDE EXAM ROOM - DAY

Walking, the nurse holds a CLIPBOARD, makes a notation on it, then stops at-- the EXAM ROOM DOOR. She hesitates there-- she should probably check on Jacob. But he freaks her out. She steals herself to go inside, enters--

INT. AURORA MEDICAL CLINIC - EXAM ROOM - DAY

The room is dark. It takes her eyes a moment to adjust. She walks to Jacob's bed and-- he's fast asleep, eyes closed. Relieved, she gently checks his pulse. Seems normal. She adjusts the sheets on him and leaves.

CLOSE ON-- Jacob. As soon as the door shuts closed--

Jacob's eyes POP OPEN-- he was faking being asleep. It's unsettling, a little scary. As if on a mission, he gets out of bed, moves a CHAIR over to below a window, the blind closed. He climbs on the chair, opens the blind and looks out the window. He stands there a beat, on the chair. Staring out the window.

JACOB'S POV-- Grass. Trees. Woods. Nothing else. Why this mundane scene is commanding his attention so assiduously is unnerving.

INT. COUNTY RECORDS OFFICE - RECORDS AREA - DAY

Bellamy and Gail. Bellamy searches through NEWSPAPER ARTICLES about the accident. Gail finishes with Jacob's autopsy report--

GAIL GARLAND

Anything in any of those articles?

BELLAMY

No, nothing.

As they both start digging through more files, after a beat--

GAIL GARLAND

You've been quiet.

BELLAMY

What's that?

GAIL GARLAND

You're not bursting with opinions? Theories?

BELLAMY

One thing I've learned being an investigator all these years. The weirder the case, the more you gotta stick to the facts.

GAIL GARLAND

The facts? You mean like an 8 year old boy popping up in rural China with no record of him entering the country?

BELLAMY

Some facts you just gotta set aside or they'll drive you crazy.

GAIL GARLAND

Sounds wise.

BELLAMY

I made a lot of mistakes to earn that wisdom.

GAIL GARLAND

What about coming here? Was that a mistake?

BELLAMY

Why? You think I can't handle a standard resurrection?

She can't decide if she finds his humor funny or juvenile.

BELLAMY (CONT'D)

I got a big mouth.

What she really wants to know is: who is he? What kind of man is he? Something about the way she looks at him pierces his armor. She's not content to stay at the surface of things. It's her nature and her vocation.

GAIL GARLAND

How'd you end up at ICE?

BELLAMY

You ask a lot of questions.

GAIL GARLAND

Yes.

They exchange a smile: these two like each other. Ice broken.

BELLAMY

I was a cop.

GAIL GARLAND

Yeah?

BELLAMY

A unit that specialized in crimes against children. We backed into a human trafficking case. Ended up in a task force with ICE. What they did seemed exciting. So I joined.

GAIL GARLAND

Delivering an 8-year-old to Missouri exciting, too?

He looks at her-- she's sharp. There's more to his story. But he's not ready to share, yet.

BELLAMY

Not so bad here. Seems like a pretty good place to settle down, raise kids.

GAIL GARLAND

If you're into that.

He smiles, surprised she said that. Then he notices something in a document. She sees--

GAIL GARLAND (CONT'D)

What?

BELLAMY

What would you be looking for to indicate someone else was at the accident, medically speaking?

GAIL GARLAND

If this man held her for some reason... Unusual contusions, contusions produced pre-mortem, which would be indicated by swelling... Why? What are you looking at?

BELLAMY

Death scene photos.

GAIL GARLAND

Anything there would've been mentioned in the autopsy report, right?

BELLAMY

Unless the M.E. missed something.

GAIL GARLAND

Like what?

BELLAMY

When the ME did an autopsy, he was probably just trying to figure out *what* killed your mother-- nothing about who else was there, right?

GAIL GARLAND

Probably.

BELLAMY

(shows her photo)

These little half-moons on her wrist.
They look unusual to you?

She looks at it the photo, amazed--

GAIL GARLAND

These look like fingernail
indentations.

(looks at him)

Somebody grabbed her wrist.

INT. AURORA MEDICAL CLINIC - OUTSIDE EXAM ROOM - DAY

Nurse picks up her CLIPBOARD to write something down but--
she can't find her PEN. She looks at the exam room door--
must have left it inside.

INT. AURORA MEDICAL CLINIC - EXAM ROOM - DAY

Nurse enters, quietly walks to a TABLE, snatches her pen.
As an afterthought, she looks over to check on Jacob but--
he's not in bed.

Panic. She looks up at-- the WINDOW. It's closed. Then
she notices-- the BATHROOM DOOR is closed. Relief. She
goes to the door. Knocks.

NURSE

Jacob.

(no response)

Everything okay in there?

Again no response. She tries the door. It's locked. A
sinking feeling.

INT. AURORA MEDICAL CLINIC - EXAM ROOM BATHROOM - LATER

ANGLE ON-- the DOOR. Suddenly-- BOOM! It comes crashing
inwards, knocked off it's hinges-- REVEALING-- SHERIFF FRED.
He enters, nurse behind him.

REVERSE ANGLE-- as Fred searches for him.

SHERIFF FRED

Jacob?

He goes to the shower. SWIFF-- opens the curtain. No Jacob.

NURSE

(freaked)

Where did he go?

It's a good question. Did he just vanish into thin air as
strangely as he came?

Then Fred notices something, on the toilet seat. He goes closer, sees-- little boy SHOEPRINTS. He looks up at-- the WINDOW. It's ajar.

EXT. AURORA MEDICAL CLINIC - MOMENTS LATER

Fred and the Nurse have been looking all around, are just giving up. Fred's on his phone, pacing--

FRED (INTO PHONE)
He's gone... I don't know, 20 minutes?

A DISCHORDANT MUSICAL CUE RISES AND WE--

PULL BACK, farther and farther with a VERY LONG LENS until we're in-- the woods. The sense we're in someone's POV, and Sheriff Fred is being watched. Because we are.

REVERSE ANGLE, REVEALING-- The Disheveled Man from the busstop. *Is he coming for Jacob? Already gotten him?*

CUT TO BLACK:

END OF ACT FOUR

ACT FIVE

EXT. STREET - DAY

CONNOR'S POLICE CAR slowly cruises. IN THE CAR, Connor drives while talking into his RADIO. Harold sits shotgun, looking out the window for Jacob, tense--

CONNOR CUPIT (INTO RADIO)
 ...We're heading south on Dover,
 just north of the Garland's house.
 Clear so far--

HAROLD
 Stop!
 (Connor stops)
 There he is.

EXT. STREET - DAY

Connor and Harold hop out of the car.

HAROLD
 Jacob!

Jacob, in the deep b.g., stops. Looks back at them. A beat. Then he turns towards the woods. He seems torn. Then, some force compelling him, he makes his choice, runs away from Harold and Connor towards the woods--

CONNOR CUPIT
 Where's he going? What's back there?

HAROLD
 Nothin'. Nothin' but woods and...

Harold looks at Connor.

CONNOR CUPIT
 What?

HAROLD
 The river.

Shit. They run after him--

EXT. GARLAND HOUSE - SIDE YARD - DAY

A few cuts of Connor and Harold running after Jacob, who's well off in the distance--

CONNOR CUPIT
 Jacob!

Jacob runs with determination, purpose.

CONNOR flies ahead of Harold, as Jacob takes a turn behind the house, disappearing from view--

CONNOR CUPIT (CONT'D)

Jacob!

WITH HAROLD. Up ahead, Connor disappears from view behind the house. Harold, exhausted, stops to catch his breath. Has to lean over, supporting himself with hands on knees, the action triggering a MEMORY HIT--

EXT. GARLAND HOUSE - SIDE YARD - FLASHBACK

We're in a TRACKING SHOT, following Jacob (8), running with a football as fast as he can, laughing. The feeling is idyllic, pastoral.

REVEAL-- Harold (30's, athletic, spry, full of energy) running after Jacob. Effortlessly, he catches up to the boy, scoops the laughing Jacob up in his arms. Back to--

EXT. GARLAND HOUSE - SIDE YARD - PRESENT DAY

Harold, still catching his breath--

CONNOR CUPIT (O.S.)

(calling in distance)

Jacob!

Harold gathers strength, starts running again--

EXT. GARLAND HOUSE - BACK YARD - MOMENTS LATER

Connor's at the edge of the woods, looking around. Harold appears.

CONNOR CUPIT

He's gone.

They look into the woods. Could they have lost him that fast? Then Harold sees movement by an ANCIENT TREE.

HAROLD

Jacob!

Jacob's reaching into a HOLE in the trunk of the old tree. As if digging for something. More spooky behavior. Harold approaches--

HAROLD (CONT'D)

What're you doing, boy?

He doesn't respond. They come closer, tension mounting.

HAROLD (CONT'D)

What you lookin' for in there?

Jacob keeps digging, determined. Then he pulls something out of the tree--

JACOB
 (big smile)
 He's here!

He triumphantly holds up a 30-year-old tattered, broken G.I. JOE DOLL. He wasn't going to the river at all. He just wanted his doll. Harold stares at the doll, another memory--

EXT. GARLAND HOUSE - DRIVEWAY - NIGHT

A 1978 PORSCHE 911 pulls into the driveway, driver-side window open. REVEAL-- the driver is Harold (30's). He looks up at-- the WHITE COLONIAL HOUSE.

JACOB
 Daddy!

Jacob's outside the car window. Jacob opens the driver's side door from the outside.

HAROLD
 Hey, Monkey!

Jacob hugs him. Harold grabs-- a PAPER BAG, sitting on the passenger seat.

HAROLD (CONT'D)
 Hold on, now. I got somethin' for you. Back up, go on.

As Jacob gets out of the car, and Harold follows--

JACOB
 What is it?

Harold steps of the car and we now see he's wearing-- AN EXPENSIVE SUIT. He's perfectly groomed, in stark contrast to the man in present day. He hands Jacob the bag--

HAROLD
 Happy birthday.

Jacob opens it, pulls out-- the G.I. Joe Doll.

JACOB
 G.I. Joe! Awesome! Mommy! Look what Daddy got me!

Jacob runs to the open front door where Jacob joins Lucille (30's). Harold watches Jacob and Lucille, smiling--

EXT. EDGE OF WOODS - BACK TO PRESENT DAY

JACOB
 It's Joe!

Harold's face turns stern, as if Jacob's voice had rudely awaken him from a dream--

HAROLD

That's *his*. That's my son's.

Connor looks at Harold, surprised by his harshness. Jacob is, too. He starts to put the doll back in the tree--

CONNOR CUPIT

That's okay, Jacob. You can have it.

(to Harold)

Right?

Connor looks at Harold, who catches himself.

HAROLD

Yeah. Sure.

INT. GARLAND HOUSE - DINING ROOM/LIVING ROOM - PRESENT DAY

Jacob sits at the table playing with his G.I. Joe. Lucille removes a CLEAN PLATE from in front of Jacob.

JACOB

Can I have another grilled cheese?

LUCILLE

Another? Lord, have you ever seen such an appetite in a boy? Must've been all that excitement and runnin' around.

Lucille is in heaven. She's a born caretaker, and Jacob's presence gives her renewed purpose and vigor; she seems 20 years younger than in the Teaser.

LUCILLE (CONT'D)

Now careful with that dirty thing, don't wanna be gettin' it all over the table cloth.

Jacob moves the doll from the table.

Lucille sees her pile of CUE CARDS. Gathers them up and tosses them into the trash. She looks up, sees-- Harold, standing back. Harold moves to the door.

Lucille comes up to him, concerned--

LUCILLE (CONT'D)

Where are you goin'?

As Harold grabs his coat, opens the door, leaving just the SCREEN door closed.

HAROLD

For a walk.

LUCILLE

Harold.

She grabs his arm. He turns to her. Her eyes are intense.

LUCILLE (CONT'D)
I know you're having trouble acceptin'
it, but that boy is ours.

HAROLD
(looks at her a beat)
Well, he seems to be a boy. But our
son died 31 years ago.

She's angry at him for not sharing her perspective--

LUCILLE
That boy deserves our love. What's
wrong with you?

They hear a SOUND, look up-- Bellamy stands right outside
the screen door. Obviously heard that whole exchange.

BELLAMY
I heard about the adventure.
Everything okay?

HAROLD
Fine now.

BELLAMY
Do you mind if I talk to Jacob?

Harold looks at Lucille, who hesitates, then nods her
approval. She heads back to get Jacob. Bellamy pulls Harold
aside--

BELLAMY (CONT'D)
I'm still responsible for the boy,
Mr. Garland.
(a threat)
I'll take him away right now if you
don't want him.

HAROLD
I don't.
(then)
But for her sake... what choice do I
have?

Harold heads off, Bellamy watching him, stunned. A beat
while Bellamy considers that.

Lucille returns with Jacob, who runs up to Bellamy--

JACOB
(happy to see him)
Agent Bellamy!
(sees Harold walking
away)
Where's Daddy going?

LUCILLE
Just for a walk.

JACOB
Can I go with him?

Lucille exchanges a look with Bellamy.

LUCILLE
Better stay inside for now, Jacob.
You need your rest.

JACOB
But I wanna play outside.

LUCILLE
Just for a little longer. Then you
can play outside all you want. Okay?

Jacob nods, sadly. Lucille feels guilty about making him stay inside; Bellamy clocks this.

REVEAL-- Gail. Pulling up in her car, watching the family drama. Harold walking away. Jacob wanting to go after him. Will this family survive Jacob's return? She makes eye contact with Bellamy, who nods. Gail gets out of the car.

INT. GARLAND HOUSE - LIVING ROOM - MOMENTS LATER

Bellamy and Gail sit across from Jacob.

BELLAMY
I heard you had a visit with Dr.
Garland.
(Jacob nods timidly)
She told me about the day you fell
in the river. Can you tell us
everything that happened that day?
Can you tell us what you remember?

JACOB
When?

BELLAMY
Start at the beginning.

Jacob glances up at him, Bellamy having finally won his trust enough to tell his story. Off Jacob--

EXT. WOODS - DAY - FLASHBACK

Jacob walks by the river. He picks up a rock, throws it. Then hears-- what sounds like a BABY CRYING. In the woods by the river. It's disturbing.

He parts some bushes, sees-- a BABY CARRIAGE. Inside, a baby. Little Gail. By herself. He stands there a beat, staring at her. Then hears-- SCREAMING. "Help! Help!" He runs down to the river.

EXT. RIVERBANK - DAY - FLASHBACK

Jacob gets to the riverbank, sees-- BARBARA (20's), in the water, holding onto a branch jutting from the bank, struggling to keep her head above the rushing water.

BARBARA

Jacob!

Jacob scurries down the bank, carefully climbs out onto the branch toward her.

She's losing her grip. Jacob gets the farthest point of the branch, reaches out, Barbara's just inches too far. He stretches as far as he can, building tension.

Then-- Barbara slips, and just as she plunges into the water, facing certain death-- a HAND comes out and grabs her wrist. The owner of the hand is: a Bald Man. He's struggling to keep hold of Barbara's wrist.

BALD MAN

(to Jacob)

Run! Get help!

Jacob, scared, full of adrenaline, scurries back over the log but while he does, slips. Falls into the water. Jacob's POV-- shooting down the rapids, chaos, rushing water. Terror.

INT. GARLAND HOUSE - BACK TO PRESENT DAY

GAIL GARLAND

Jacob? Are you okay?

Jacob comes out of the memory, nods slowly, terror in his eyes. Bellamy and Gail exchange a look. They seem changed by all they've heard, feeling Jacob's story has the ring of truth to it, impossibly. Gail has a hint of tears in her eyes, having been told the story of her mother's death.

Bellamy's almost afraid to ask-- feeling he may be about to get the answer to one of the big questions-- but can't help himself--

BELLAMY

What do you remember after that, Jacob?

Jacob looks away, as if searching his mind. Then--

JACOB

Nothing.

GAIL GARLAND

Nothing at all?

JACOB

(shakes head)

I woke up.

Bellamy and Gail react; is Jacob telling the truth? Or is there something about the beyond he won't reveal?

BELLAMY

One more question, Jacob. This man--
the bald man. Did you know him?
Had you ever seen him before?

JACOB

I think so.

GAIL GARLAND

Where?

JACOB

He's in the picture. On the patio.

BELLAMY

Will you show us?
(off Jacob)
What is it?

JACOB

Are you gonna take me away?

Bellamy's stung, feeling guilty when-- his phone RINGS. He looks at the caller i.d. Answers--

BELLAMY (INTO PHONE)

Bellamy.

MAN'S VOICE (THROUGH PHONE)

Marty. Got those test results for
ya.

Bellamy glances at Gail.

EXT. HILD HOUSE - DAY

Establishing. Tom gets out of his car. Heads to--

INT. HILD HOUSE - DAY

Tom enters the front door, in a daze. A GOLDEN RETRIEVER jumps on him, pawing his thighs. Tom barely pays attention. The dog *whimpers*.

PREACHER TOM

Sorry, boy. You wanna go out?

He opens the door and the dog bolts out. Tom watches him run around the yard, chasing a SQUIRREL.

JANINE

Tom? Where were you?

It's Tom's wife, JANINE (30's, thin, pretty in a plain way).

PREACHER TOM

Look at that animal. No care to what happens tomorrow. Or what happened yesterday. Completely... free.

JANINE

Tom, are you alright? You're scaring me.

INT. HILD HOUSE - MINUTES LATER

Tom and Janine sit at the kitchen table. He's told her all about Jacob. She's trying to take it in--

PREACHER TOM

In my heart I know it's him. And yet... I just can't believe it.

JANINE

But everyone has doubts, right? Nobody knows *what* this is.

PREACHER TOM

It's different for me.

JANINE

Why?

PREACHER TOM

I've been preaching about God's miracles for a decade. But if I can't believe one that's right before my eyes... how can I believe the rest? How can I preach in front of all those people tonight? I feel like... I'm a fraud.

Janine can see he's in pain, has some advice for him--

JANINE

You're missing the bigger picture, Tom.

PREACHER TOM

What's that?

JANINE

You don't need to have all the answers. That's not your job. You just need to comfort those who have questions.

Off Tom, considering this--

INT. GARLAND HOUSE - KITCHEN - DAY

Lucille's at the counter, cutting the CRUSTS off another GRILLED CHEESE--

LUCILLE

Now this is your absolute last sandwich today. You're gonna turn into a stick o' butter--

She goes to dump the crusts in the garbage, sees-- on top of the garbage are the discarded crusts of at LEAST 7 or 8 grilled cheese sandwiches. She'd lost track of exactly how much he was eating and now that she sees it, she's freaked out. But she doesn't want to think about that-- she quickly shuts the garbage door: out of sight, out of mind.

INT. GARLAND HOUSE - DINING ROOM - MINUTES LATER

Jacob finishes the sandwich while Lucille talks and KNITS--

LUCILLE

...You can have whatever you like. Just none of those awful baggy pants with the underwear showing like the teenagers do these days...

JACOB

Mommy?

She looks up. Sees he's bothered about something.

LUCILLE

What is it?

JACOB

Why is everything different?

LUCILLE

What do you mean? Like what?

JACOB

Like Daddy.

LUCILLE

What about him?

JACOB

Why won't he play with me? Am I sick?

She's afraid he feels like a freak. She answers with the viscious protectiveness of a mother lion--

LUCILLE

Absolutely not. There's not a *thing* wrong with you.

JACOB

Then why can't I play outside? Why can't I see people?

Lucille's heart is breaking for this boy. As she unconsciously fingers the CROSS around her neck--

LUCILLE

You're right. There's nothing' wrong with you, so there's no reason you should be couped up in here like a hen. Grab your coat. We're goin' out.

INT. AURORA COMMUNITY BAPTIST CHURCH - DAY

Tom stands at the podium, preaching to a crowded nave--

PREACHER TOM

...So even John had doubt. And how did Jesus respond? By personally reassuring him? No. He told John's disciples to go to John and to remind him of the miracles they had seen--

Tom looks up and something stops him dead in his tracks-- Lucille and Jacob have just entered the back of the nave. Everybody turns to see what Tom's looking at.

LUCILLE

Hello, Tom. Hello, everybody. I'd like you all to meet Jacob. He'll be a new congregant here.

(then)

You may proceed, Tom.

Lucille and Jacob look for a seat. Murmurings, confusion are heard around the room: "Jacob?," "Who's Jacob?," Etc.

And as Jacob makes eye contact with Tom, Tom suddenly speechless, his words ringing hollow to him now...

PREACHER TOM

Uh...

Tom is sweating, looking through the notes of his prepared sermon, clearing his throat, searching for some words, any words, that can feel real to him now...

PREACHER TOM (CONT'D)

...These miracles that John... why did John, uh...?

And now the murmurings are starting to increase again. "What's going on?" "Is he okay," etc.? Tom looks at Jacob, now seated. He's too distracted by this miracle right in front of him to talk about what's in an old book.

He glances at Janine, who's staring back at him, as if willing all her strength into him right now. And then something shifts in Tom; he lets go of something, some burden--

PREACHER TOM (CONT'D)

I don't know.

More confused murmurs from the congregants. Tom's almost surprised he said it. But it felt good. Because it was the truth. He decides to go with it--

PREACHER TOM (CONT'D)

That's the truth, isn't it? We don't know the answers to the big questions. Not even John knew how he got here on this Earth. Why he was chosen. How long he'd get to stay.

(then, confidence building)

He was human, like us. And like us, he was given the tools to ask the *questions*, but not to know the answers. It may seem cruel sometimes, but isn't that the price of human understanding? Isn't that what it means to have faith?

Tom catches the eye of-- Janine. She's beaming, so proud of him right now. He smiles back, grateful-- it was her advice he took.

EXT. AURORA PARK - LATER AFTERNOON

CLOSE ON-- AN ANGEL. A STONE ANGEL, that is. Widen to REVEAL--

There are actually 2 ANGELS. And they're holding up-- A BOY. It's a statue of Jacob, all part of--

A GIANT MAUSOLEUM, maybe 12 feet high, and 12 feet by 12 feet wide. There's also a WOMAN statue featured at the doors of the mausoleum, depicting BARBARA GARLAND. REVEAL--

Harold, standing at the foot of the thing. Bellamy appears holding a PHOTO--

BELLAMY

We have to talk, Mr. Garland.

Harold turns to him. Bellamy points to a Bald Man in the background of the PHOTO from Act 2--

BELLAMY (CONT'D)

I had a conversation with Jacob. He told me things about the day at the river. Told me about a man. This man.

(shows him the photo)

Do you know him?

HAROLD

Maybe. I think he was a carpenter at Garland Furniture for a time. Why?

BELLAMY

His name is Edward Napier-- I looked up the photo credit. His current whereabouts are unknown, but back then he had a hunting shack near the river. Jacob said he tried to save Barbara. I don't know why he never came forward, but the thing is, the story Jacob told about this man being there checks out.

As Harold tries to comprehend what he's saying--

BELLAMY (CONT'D)

That's not all. The DNA test came back.

(then)

Some how, some way... biologically speaking this is your son, Mr. Garland.

Harold takes that in, his eyes half closing in anguish.

BELLAMY (CONT'D)

But you knew that all along, didn't you? From the moment you first saw him. You just didn't want to believe it.

HAROLD

Believe what? The impossible?

BELLAMY

I can only imagine how this feels--

HAROLD

No, you can't. How could you? No one could.

BELLAMY

So tell me, Mr. Garland. Help me understand why you don't want your son back.

CLOSE ON-- Harold, facing the pain of that question. SFX-- the SOUND OF RUSHING WATER rising, building in volume and intensity, as if in his head, echoing Jacob in the Teaser--

EXT. RIVER - LATER AFTERNOON

The infamous AURORA RIVER. The rapids are fast but it doesn't look all that dangerous. More peaceful. Harold and Bellamy stand on a BRIDGE above the water-- the same bridge in Gail's flashback. Harold's brought him here.

HAROLD

Doesn't look all that dangerous, I know. But it's deep.

(MORE)

HAROLD (CONT'D)

Way deeper'n it looks. That's why
the current's so strong.

(then)

It took me the better part of three
decades to get through Jacob's
passing. To get to the point where
I stopped thinking of him everyday.
Of his laugh. His hair. A joke I'd
like to tell him. Three decades to
heal all those wounds. And now...
Every gesture, every word reminds me
of the life I could have had. The
life I *should* have...

(getting emotional)

It's cruel...

Bellamy considers that, then--

BELLAMY

When you lose someone... it can be
hard to find your place in the world
again. To give yourself to a world
that's taken so much away... it's
easy to retreat to a life that's
safe. Easy.

Bellamy's talking about himself, too.

HAROLD

Guess I've lived that way for a long
time.

(then)

So what now?

BELLAMY

That depends.

HAROLD

On what?

BELLAMY

My bosses don't know what I know.
They haven't seen the way he looks
at you. At Lucille. How much he
needs you.

Harold nods, knowing that's true, feeling guilty--

HAROLD

I know.

BELLAMY

But if I'm gonna put my ass on the
line for him you need to step up,
too. You need to be strong. If not
for your sake then for Lucille's.
For Jacob's.

HAROLD
 (a man at his breaking
 point)
 I don't know if I can.

Off Bellamy, considering that--

EXT. POLICE STATION - EARLY EVENING

Fred exits, walks up to his car. Looks up-- Harold is there.
 Leaning against the car.

HAROLD
 There's somethin' I need to tell
 you. Something' I shoulda told you
 a long time ago. It's about Barbara.

SHERIFF FRED
 Okay.

HAROLD
 There was a man. A carpenter who
 worked at Garland Furniture. His
 name was Ed Napier. Jacob says this
 man was there at the accident. Said
 he tried to save her. I believe
 that's true.

SHERIFF FRED
 Why? If this man was there why didn't
 he ever say something?

HAROLD
 (hesitates)
 Because he was sleeping with her.
 (then)
 I'm sorry.

Off Fred, the memory of his wife collapsing all around him--

EXT. AURORA - LATE AFTERNOON - DAY

A beautiful old WINDMILL spins by the river, its purpose no
 longer practical; a reminder of changing times--

EXT. GARLAND HOUSE - FRONT YARD - EVENING

Gail's car drives up to the house. She gets out. Walks up
 to-- Bellamy. He gives her a slight, reassuring smile.
 They watch as--

Lucille pushes Jacob in a rope swing, hanging from a tree.
 Jacob is glad to no longer be trapped inside. Lucille is
 elated as ever to be with him.

Harold joins them, giving Lucille a cautious smile. We have
 the sense it's not going to be easy, but they're gonna try
 to make this work.

REVEAL-- Fred watches the strange reunited family from a distance, inside his car. An inscrutable look on his face. He drives away. Off Gail, concerned, watching him go, a MUSIC CUE begins--

INT./EXT. VARIOUS - NIGHT - MONTAGE

Where we watch the effect of Jacob's return on our main players...

TOM, at home, stares at-- his Bible. He's glad to have won the battle in church, but wonders how he'll get through this crisis of faith. Janine watches him from the b.g., concerned about him and their future...

GAIL knocks on a door of a HOUSE, a worried look on her face. Receiving no answer, she walks away.

We move INSIDE THE HOUSE Gail just walked away from, where-- a half-empty bottle of whiskey sits on a table. REVEAL - FRED, sitting behind it. Despondent. He's looking at-- PHOTOS of him and his young wife. Along with newspaper clippings. A headline reads: "*Sheriff's Wife Dies Trying to Save Garland Child.*" There's a terrible sadness in him. But also a rage beneath that sadness. It's clear he's still angry. At God? At Jacob for bringing all of this up again, besmirching the memory of his beloved wife?

He suddenly stands, grabbing the bottle, and throws it-- smashing it against the wall. Is this man dangerous?

LUCILLE shows Jacob to his "room." She hands him a new toy - an updated version of his old G.I. Joe (perhaps *Buzz Lightyear*). He loves it. Harold watches from the door, a slight smile.

END MONTAGE. The sound of LAUGHTER takes us into--

INT. BAR - NIGHT

Connor, Gail and Elaine are drunk, coming off the laugh, trying to forget the weirdness of the day. Connor shakes his head, stares into his beer--

CONNOR CUPIT

What a crazy day.

GAIL GARLAND

(reminded)

Wait, weren't you supposed to have a date today? The fireman?

ELAINE

Bastard cancelled-- said he had some emergency. The liar. I told him not to call me again. Men.

She takes a swig. Connor realizes--

CONNOR CUPIT
Elaine, that's real.

ELAINE
What?

CONNOR CUPIT
There was like a huge fire near Indian
Village. I heard it on the police
radio.

ELAINE
Really?

They laugh. Elaine gets a call. Check the i.d. Sighs--

ELAINE (CONT'D)
It's my brother. What now?
(answers)
Hey, Ray...?
(it's bad)
What? Calm down, I'll be right there.

EXT. BAR - NIGHT

Bellamy stands outside the bar, on the phone with Dr. Willis--

BELLAMY (INTO PHONE)
...Everything's under control,
Catherine...
(lying)
He's still at the clinic. I'm gonna
check into a B&B, hang around a few
days to monitor the situation... No.
No test results, yet. I'll keep you
updated.

He hangs up as-- Gail, Connor and Elaine pour out of the bar--

CONNOR CUPIT
(urgent)
My car's there--

BELLAMY
Dr. Garland--

GAIL GARLAND
It's her brother. He's off his meds.
He's got a gun.

EXT. DAWSON HOUSE - NIGHT

Gail, Connor, Elaine and Bellamy run up to-- Ray Dawson,
eyes WILD, standing outside a tool shed, holding a SHOTGUN--

RAY DAWSON
(to shed)
Don't you do anything stupid now, ya
hear?

ELAINE

Ray! What are you doing? Who's in there?

RAY DAWSON

(excited)

The demon! Got him trapped! Right inside the shed!

ELAINE

Calm down, Ray--

CONNOR CUPIT

It's gonna be alright. Just put down the gun down.

RAY DAWSON

(realizing)

You don't believe me. None a you.

He opens the door, bangs the shed with the butt of his gun--

RAY DAWSON (CONT'D)

Show y'self, Demon! Come on out, now!

After a beat, a man steps out. It's the Disheveled Man. He slowly lifts his head, takes off his hat-- he's NOT BALD.

DISHEVELED MAN

Hi, Elaine.

Elaine looks at him, gasps, scared, backing away.

DISHEVELED MAN (CONT'D)

It's okay.

ELAINE

No.

DISHEVELED MAN

Elaine. It's okay. It's me.

ELAINE

(softening; emotional)

Dad?

This isn't the Bald Man Jacob saw. Her father. Who died 13 years ago. This thing hasn't ended. It's only just begun. Off everyone's reactions--

CUT TO BLACK.

After a beat, A WHITE TITLE CARD appears, with a bass-heavy THUMP: "The Returned". Another beat and-- the card disappears, plunging us back into darkness. Some might wonder if it ever appeared at all or if they just imagined it.

END PILOT