

**EPISODE ONE**

**ACT ONE**

**EXT. HIKING TRAIL - MOUNTAIN VIEW, ARKANSAS -  
DAY (2019)**

It is ninety-five degrees outside and very humid.

Two male hikers, long-time friends in their late teens walk along the Eagle Loop hiking trail deep in the National Forest in Mountain.

The trail with all its **surroundings** is revealed in the background. The boys' hike with their **backpacks** full of snacks and water for the twenty-six-mile hiking loop.

**EXT. THE BEAUTY OF THE NATIONAL FOREST-AN AERIAL  
VIEW**

Reveals beautiful trees, vegetation and IS COVERED with miles and miles of **underbrush along-side the trail.**

**CUT TO - THE HIKERS ALONE ON THE TRAIL -  
AFTERNOON**

**EXT. THE TWO HIKERS, WALKING ALONG THIS  
ISOLATED TRAIL IN THE NATIONAL FOREST**

JAKE-HIKER ONE

Mike, look over there! See the young teen-age girl over there? She's walking alone. Something doesn't look right.

MIKE-HIKER TWO

Yeah, she looks disoriented.

JAKE-HIKER ONE

and incoherent. Look how she's walking. Her coordination is off. Her body isn't reacting the way it should on the ups and downs of the trail. She looks really awkward.

MIKE-HIKER TWO

I think she's alone. I don't see anyone with her.

JAKE-HIKER ONE

I wonder why a teenaged girl is on a trail in the forest by herself.

**EXT. MICA RUNNING PAST HIKERS ON THE TRAIL**

Mica takes no notice of them, and continues her run on the trail.

MIKE-HIKER TWO

Maybe the others she is hiking with, are somewhere behind on the same trail.

JAKE-HIKER ONE

Well, let's keep our pace on the trail and see what's going on.

MIKE-HIKER TWO

Look! She just tripped. Wait, she's getting up. She's still following the trail.

JAKE-HIKER ONE

She just tripped again. But she's not getting up.

MIKE-HIKER TWO

I wonder if she's running from something or maybe someone is trying to hurt her.

JAKE-HIKER ONE

Well, if someone's chasing her, we're probably not safe either.

**EXT. THE HIKERS BEGIN TO SHOW CONCERN FOR THEIR OWN SAFETY.**

HIKER - JAKE

(to Mike with concern)

Mike, run.! If we run faster, we can meet up with the at mile six.

They walk faster to catch up with the girl and they reach her on mile six.

MIKE-HIKER TWO

(with exaggerated voice to Jake)

Faster, Jake! We're close!

JAKE-HIKER ONE

Slow down! She's out of it.

MIKE-HIKER TWO

**CUT TO - Mica's clothing** covered with blood.  
Hands and fingernails filthy.

MIKE-HIKER TWO

She's not only disoriented, she's dirty  
and **covered with blood.**

JAKE-HIKER ONE

We have to call 911. This girl needs  
help. She won't respond to anything  
we're asking; it's like she is in some  
kind of **trance.** I don't think we'll get  
a signal out here.

MIKE-HIKER TWO

I know you're right. We need to find an  
open area to see if we can get a  
signal. She doesn't look hurt or  
scared. She just looks like she's out  
of it.

Both hikers walk toward a clearing a few yards  
up the trail and hold their **phones up toward  
the clearing** to see if they can get a signal  
for their phones.

JAKE-HIKER ONE

Come on. I see a clearing a few yards  
up there.

**EXT. CLEARING**

JAKE-HIKER ONE points to the **clearing** down the  
trail a few yards. The hikers continue on the  
trail keeping an eye on the terrain for an open  
space where they are able to find a signal.  
They find a clearing and stop for a few  
minutes.

MIKE-HIKER TWO

(with relief)

I got a signal!

JAKE-HIKER ONE

(hands signal- to hurry)

Hurry, call 911 before you lose the  
signal!

MIKE-HIKER TWO dials 911 to report their  
concern.

JAKE-HIKER ONE

Wait, hang up!

MIKE-HIKER TWO

Hang up! Why?

The hikers face each other with a **concerning  
look** between them.

JAKE-HIKER ONE

What if they think we did something to  
her?

Do we really want to get involved?

The hikers **fidget with nervousness** afraid the  
authorities might think they did something to  
the girl.

MIKE-HIKER TWO

We have to make the call!

MIKE-HIKER TWO tries to get a signal again in  
the same clearing but is not successful.

MIKE-HIKER TWO

Now I can't get the signal. Let's move  
up the trail to another clearing.

I got a dial tone!

JAKE-HIKER ONE

Put the phone speaker on so I can hear  
too!

MIKE-HIKER TWO presses the **speaker icon** on his phone.

**INT. 911 OPERATOR'S DISPATCH STATION (DAY)**

911 OPERATOR (O.S)

911, what is your emergency?

MIKE-HIKER TWO

My friend and I are hiking in the National Forest near Mountain View and we are following a teenage girl who looks like she needs help.

911 OPERATOR (O.S)

Why do you think she needs help.?

MIKE-HIKER TWO

Well...

MIKE-HIKER TWO begins to talk with a tone of nervousness in his voice.

911 OPERATOR (O.S)

Take your time. Just tell me why you think she needs help.

JAKE-HIKER ONE **grabs** hold of MIKE's arm.

JAKE-HIKER ONE

Tell them that she is walking alone.

MIKE-HIKER TWO

Well... um... She is walking unsteady and she looks dazed.

She is very dirty, like really dirty!

Her clothes are dirty, her fingers and hands are so dirty! It looks like she has been digging in the dirt. She doesn't appear to be hurt. But she looks dazed.

**EXT. YARDS DOWN THE TRAIL**

The hikers watch the girl trip.

911 OPERATOR (O.S)

Do you know the name of the trail you  
are on right now?

MIKE-HIKER TWO gazes down at the **trail map**.

He uses his pointer finger to track the trail  
and stops when he finds the landmarks around  
where they are standing.

JAKE-HIKER ONE

Tell the 911 operator that we are on  
**Mile 6** of the Eagle Loop Trail.

**CUT TO - MILE 6 SIGN ON THE TRAIL.**

911 OPERATOR (O.S)

Try to get her attention and ask her  
for her name while I contact dispatch.

**CUT TO -911 OPERATOR**

911 OPERATOR

Dispatch. Officers needed on the Eagle  
Loop Trail in the National Forest near  
Mountain View.

POLICE DEPARTMENT (O.S)

Officers on the way!

911 OPERATOR

Dispatch. Forest Ranger needed on the  
Eagle Loop Trail in the National Forest  
near Mountain View.

911 Operator reaches the Forest Ranger.

FOREST RANGER (O.S)

Received. On my way.

911 OPERATOR

Officers on their way, Medics on the  
way.

**CUT TO** - The two hikers run up the trail trying  
to catch up to the girl. Both hikers **out of  
breath**, lean over with their hands on their  
needs to catch a breath of air.

MIKE-HIKER TWO (to the girl)  
(out of breath)

Hello! Hello! Where are you going? Can you come here for a minute?

The teenager girl doesn't even acknowledge the hikers on the trail with her. She does not respond when the hikers try to get her attention.

The 911 Operator stays on the phone with the hikers.

**INT. 911 OPERATOR'S DISPATCH STATION (DAY)**

911 OPERATOR

Were you able to get her name?

**CUT TO** - The 911 Operator filling in an **emergency information sheet** to document the call and the responses.

JAKE-HIKER ONE (O.S)

She didn't say anything. She didn't even look at us. It's like she doesn't even know we are here.

The hikers **pick up their pace** on the trail as the teenager walks at a steady pace, with her head facing forward. The hikers catch up to her again, this time, notice even more clearly the blood on her face and on her clothing.

**CUT TO - HIKERS ON EAGLE LOOP HIKING TRAIL DEEP IN THE NATIONAL FOREST, MOUNTAIN VIEW, ARKANSAS - DAY (2019)**

MIKE-HIKER TWO (to 911 Operator)

She's covered with blood!

MIKE-HIKER TWO is **shouting** to JAKE-HIKER ONE as he stays on the **telephone line** with the 911 Operator.

911 OPERATOR (O.S)

Two officers are on their way. Keep your phone on so we can find your

location, but stay up with her on the trail. Try to get her to stop on the trail so the officers can get to you. Do you have any water with you?

MIKE-HIKER TWO

Yes. We each have three bottles of water left,

The hikers follow the teen as she takes the lead along the trail.

The 911 Operator still on the speaker phone with the hikers.

911 OPERATOR (O.S)

Offer her a bottle of water and see if you can get her to stop walking.

MIKE-HIKER TWO starts running to catch up to her, gaining on her and is able to get in front of her and asks her to stop walking and have some water.

MIKE-HIKER TWO

Hi! Do you want some water? You look tired. My friend and I just want to help.

The teenage continues walking at a fairly fast pace, but trips on some logs hidden under the brush in the forest and seems to hurt her ankle.

JAKE-HIKER ONE **yells** loud enough for the 911 Operator to hear him on the **speaker phone**.

JAKE-HIKER ONE

She just tripped on a log covered by underbrush and she is holding her **ankle**. She must be hurt.

The teen attempts to stand up but cannot put any weight on her ankle. She pulls her knees up to her chest, closes her eyes and places her head on her knees, saying nothing to the boys.



911 OPERATOR (O.S)

Stay with her and keep trying to get her to drink water. The officers and the Park Ranger will be there; they are on their way. But stay on the phone with me until they get there. They need to see your exact location.

MIKE-HIKER TWO

I'm not sure my battery will last that long. But my friend's phone has some battery time on it.

JAKE-HIKER ONE looking at MIKE-HIKER TWO as he checks the battery life on his phone.

911 OPERATOR (O.S)

What is your friend's cell phone number. I'll keep it nearby so if your phone battery dies, I will call you back on his phone.

JAKE-HIKER ONE yells out his phone number loud enough for the 911 Operator to hear him.

911 OPERATOR (O.S)

The Officers are on their way. They just reached the mouth of the trail. They will be there soon. It takes about 12 minutes to walk a mile so they should reach you in a little more than an hour.

**EXT. NOW SEVEN MILES ON THE EAGLE LOOP TRAIL**

The authorities arrive with **first aid** and a **stretcher**. **Sergeant Harrison** and **Sergeant Gerard** introduce themselves to the boys. The **Park Ranger, Ranger Conly**, thanks the boys for taking action and calling for help.

SERGEANT HARRISON

Hi boys. Thank you for giving us a call. The paramedics are right behind us. Are either of you hurt?

JAKE-HIKER ONE AND MIKE-HIKER  
TWO (speaking at same time)

No Sir. Neither of us are hurt.

The Officers and Forest Ranger kneel down to get eye-level with the teen-aged girl. The boys turn toward the trail they have been walking along and begin to restart their hike.

SERGEANT GERARD

Wait boys! We need you to come with us to the station. We have some questions to ask you. We need your help understanding what happened here!

**JAKE-HIKER ONE** and **MIKE-HIKER TWO** look at each other with a look of concern nervously thinking they will be blamed for whatever had happened to the girl.

**JAKE-HIKER ONE** and **MIKE-HIKER TWO** **simultaneously** answering the Officer.

JAKE-HIKER ONE AND MIKE-HIKER  
TWO (speaking at same time)

We don't know what happened! We just knew she needed help. We didn't see the blood at first!

**EXT. PARAMEDICS ON SITE**

PARAMEDIC ANDERSON

She's stabilized, oxygen's flowing. Vital signs are irregular. Let's get her on the stretcher and get an IV started.

PARAMEDIC SNIDER

Boys, I need to check your vital signs. You've been on the trail for a bit. Here, drink this, it will help you get hydrated.

Paramedic Snider gives each boy a bottle of electrolytes to drink.

The paramedics, the two police officers and the Forest Ranger turn back on the Eagle Loop. They are seven miles in on a twenty-six-mile loop.

FOREST RANGER GRETCHEN (Female)

Let's backtrack on this trail. We're only seven miles in so it's much shorter to backtrack.

POLICE OFFICER HARRISON

Backtracking is best. We need to collect any evidence we see along the way back. The blood on her clothing came from somewhere.

POLICE OFFICER GERARD

Everyone, keep your eyes open for anything out of place on our walk back to the mouth of the trail. She's not bleeding so the blood had to come from somewhere.

**EXT. MILE MARKER MILE SEVEN**

The Officers, Forest Ranger, Paramedics and the two reach the beginning mouth of the Eagle Lopp Trail. No one finds any evidence of foul play as the retrace the trail.

OFFICE HARRISON

Did anyone see anything along the trail? Any drops of blood anywhere?

**EXT. AN AMBULANCE - MOUTH OF THE TRAIL MOUNTAIN VIEW GENERAL WRITTEN ON THE SIDE**

Mountain View General Mountain View General, written in the side of the bus.

**EXT. POLICE CAR - WAITS AT THE MOUTH OF THE TRAIL.**

The words Mountain View Police written on the side of the police car.

PARAMEDIC

Open the back of the ambulance so we can push the stretcher inside. Let's monitor her vitals.

OFFICER HARRISON

Boys, please come with us.

The hikers are escorted by the two police officers to the police car.

The police officers walk the hikers to the police car. One officer, walks **JAKE-HIKER ONE** to the left side of the police car. The other officer walking **MIKE-HIKER TWO** to the right side of the police car.

The officers open the backseat doors, put their hands on the tops of the hiker's head and help the hikers keep their heads safe from hitting the doorframe.

OFFICER GERARD

How old are you boys?

JAKE-HIKER ONE

We are both nineteen, sir.

OFFICER GERARD

I just wanted to make sure you are old enough for us to ask questions without parental consent.

MIKE-HIKER TWO

Do we need lawyers?

OFFICER GERARD

(WITH A SLIGHT GIGGLE)

You have been watching too many T.V. shows! You don't need lawyers unless you think you need lawyers! We just

want you to give us an account of what happened.

MIKE-HIKER TWO

We don't know what happened!

OFFICER GERARD

It's okay guys. We always take a statement. It's just your statement of the events as you saw it.

JAKE-HIKER ONE

We told the 911 Operator everything.

OFFICER HARRISON

We will get her statement too! We'll also get a copy of her written report.

**EPISODE ONE**

**ACT TWO**

**EXT. MOUNTAIN VIEW POLICE DEPARTMENT (OUTSIDE OF THE BUILDING)**

The police car pulls up to the police station. The hikers are escorted from their respective sides of the police car, inside to the investigation office.

**INT. THE OFFICERS AT THE POLICE STATION (LATE AFTERNOON)**

JAKE-HIKER ONE

(WITH A STRESSED VOICE)

We don't know her and we have never seen her before.

MIKE-HIKER TWO

(WITH A STRESSED VOICE)

Yeah. We have never seen her before.

**INT. MOUNTAIN VIEW POLICE DEPARTMENT INTERROGATION ROOM 1**

The hikers appear very **nervous**, but follow the Officers into the **interrogation room**.

**EXT. MOUNTAIN VIEW AMBULANCE HEADING TO MOUNTAIN VIEW GENERAL HOSPITAL AND PSYCHIATRIC HOSPITAL**

**INT. MOUNTAIN VIEW HOSPITAL AND PSYCHIATRIC CENTER INTAKE AREA**

PSYCHIATRIC NURSE (MELANIE)

Hi Officer. What do we have here?

OFFICER GERARD

This young lady was found hiking on the National Forest, Eagle Loop Trail, disoriented and incoherent. She is covered with dirt, and her clothes are covered with blood. She won't talk so we don't know who she is or who to contact.

**INT. TEEN WARD OF PSYCHIATRIC CENTER HALLWAY**

The Psychiatric nurse (**Melanie**) and the **Officer Gerard** walk through the hallway of the hospital and turn the corner where they enter the **teen ward** of the psychiatric center. The nurse on duty recognizes the teen as a teen from her neighborhood.

PSYCHIATRIC NURSE CORA

That is **Arya Kerrington**. She is the daughter of **Matthew and Sophia Kerrington**.

**EXT. MOUNTAIN VIEW GENERAL HOSPITAL AND PSYCHIATRIC HOSPITAL.**

Ambulance doors open showing Arya on the stretcher. IV bag hanging beside her.

Arya is moved from the stretcher to a bed in a hospital room in the psychiatric ward, where her arms and legs are tied to the bed giving her little wiggle room. She **thrashes** her head from side to side gives her a **sedative** to ensure her safety. Arya falls asleep within minutes of receiving the sedative.

PSYCHIATRIC NURSE (MELANIE)

We need to call child protective services. I'll make the call!

PSYCHIATRIC NURSE (MELANIE) looks at PSYCHIATRIC NURSE (CORA) with a look of concern. PSYCHIATRIC NURSE (CORA) shrugs her shoulders as if to infer the situation is a strange one.

PSYCHIATRIC NURSE (CORA)

Can you please contact her parents?

**INT. HIKERS IN THE POLICE STATION**

Meanwhile, the hikers are at the Police Station, waiting to be interrogated.

HIKER ONE - JAKE

We'd like to ask for our parents to be present while we are interrogated. I know we are old enough to give our statement without parental consent. But we would like them to be here.

The hikers wait **nervously** for their parents to arrive.

**CUT TO - INT. CHILD PROTECTIVE SERVICES  
RECEPTIONIST'S OFFICE**

PSYCHIATIRC NURSE (CORA) (O.S)

Hello. I am calling from Mountain View General Hospital and Psychiatric Center.

CHILD PROTECTIVE SERVICE  
RECEPTIONIST

Please give me your I.D. Number.

PSYCHIATRICT NURSE (CORA) (O.S)

ID Number 005723

PSYCHIATIRC NURSE (CORA) gives her I.D. Number to the Child Protective Services Receptionist to ensure all Privacy and Confidentiality Regulations are followed.

Simultaneously, PSYCHIATIRC NURSE (MELANIE) calls Arya's parents. Child Protective Services and Arya's parents arrive at nearly the same time.

**CUT TO - THE LOBBY OF THE PSYCHIATRIC WING OF  
THE HOSPITAL.**

The Police Officers and the Child Protective Services Representative meet Arya's parents in the lobby.

ARYA'S MOTHER - SOPHIA  
KERRINGTON (demanding)

I want to see my daughter! Is she okay?  
Please tell me she's okay!



ARYA'S FATHER - MATTHEW

Where is our daughter?

Sophia crying as Matthew consoles her with a caress.

POLICE OFFICER HARRISON

Your daughter is sedated right now. She was found on the Eagle Loop Trail by two young hikers who thought she needed help.

SOPHIA

Why is she sedated? I want to see her right now!

Sophia heads **with a sense of purpose**, toward the door leading out of the lobby to the rooms in the psychiatric ward.

Police Officer Harrison asked her **politely** to stop.

POLICE OFFICER HARRISON

Mrs. Kerrington. Your daughter needs to rest right now and we need to talk about your daughter's appearance when we reached the trail.

POLICE OFFICE GERARD

Your daughter is lucky to have been found by two young hikers on the Eagle Loop Trail, seven miles up the trail.

MATTHEW

(Questioning)

Are you sure the hikers didn't do something to her?

POLICE OFFICER HARRISON

We believe the boys are the reason she is safe now!

CHILD PROTECTIVE SERVICES  
REPRESENTATIVE

Mr. and Mrs. Kerrington. We need to try to understand why Arya was on that trail by herself. She was disoriented, and covered with blood.

MR. KERRINGTON

(teary eyed)

Was she hurt? Why was she bleeding?

POLICE OFFICE GERARD

That is what we are trying to figure out. She was not bleeding. Her clothing was covered with blood.

MRS. KERRINGTON

Well, what did she say when you asked her what happened?

POLICE OFFICER HARRISON

That's just it! She wasn't able to talk or walk. She had fallen while she was running on the trail and hurt her ankle.

POLICE OFFICE GERARD

We tried to talk to her but she was incoherent and disoriented. **Arya** was moved to the bed in a hospital room in the psychiatric ward. She was thrashing her head from side to side so the psychiatric nurse gave her a sedative to keep her from hurting herself. Arya is asleep now and you can see her when she wakes up.

POLICE OFFICE HARRISON

But right now, we need to ask you some questions.

Sophia, Matthew, the police officers and the child protective services representative **walk calmly** to a clinic intake office.

**INT. INTAKE OFFICE OF PSYCHIATRIC WARD MOUNTAIN VIEW GENERAL HOSPITAL**

CHILD PROTECTIVE SERVICES  
REPRESENTATIVE

Mr. and Mrs. Kerrington. We need to allow the psychiatric nurses, along with the police investigators to remove Arya's clothing as evidence in this case. We have a well-trained female investigator in her room waiting for your consent.

**INT. IN ARYA'S ROOM IN THE PSYCHIATRIC WARD OF  
THE MOUNTAIN VIEW GENERAL HOSPITAL**

CHILD PROTECTIVE SERVICES  
REPRESENTATIVE

Remove her clothing carefully so we don't lose any evidence. Remove the dirt from under her fingernails, and collect her blood for **DNA**.

And make sure you do a **rape kit!**

NURSE

Arya, I am going to wipe your body very carefully for evidence. I will be using a rape kit. It is a standard practice under these circumstances.

The two psychiatric nurses dress Arya in a hospital gown and support stockings covering the **splint** placed on Arya's hurt **ankle**.

The female police investigator stops by the intake room to let the other officers know that Arya is stirring and waking up.

FEMALE POLICE INVESTIGATOR

We have what we need. I am heading back to the precinct with the DNA from the blood on her clothing.

SOPHIA

What's is the DNA for?

FEMALE POLICE INVESTIGATOR

The DNA will help us determine what happened to Arya in the forest. The DNA

might tell us whose blood is on her clothing.

The investigation continues with no conclusive evidence of what Arya was confronted with in the forest. Arya is remanded by court order to a psychiatric center in Little Rock, Arkansas.

**INT. ARYA'S HOSPITAL ROOM**

**Arya's Parents are in her hospital room along with the Court Ordered Advocate.**

The CASA worker (court appointed special advocate) hands Sophia and Matthew a court order from the Mountain View District Court.

The **Court order is shown** and read aloud to Sophia and Matthew.

CASA WORKER

(calmly reading the court order to Arya's parents)

**LITTLE ROCK DISTRICT COURT**

**COURT ORDER**

**ARYA KERRINGTON**

The State of Arkansas hereby orders Arya Kerrington to receive placement at the **Little Rock** General Hospital and Psychiatric Center for a period of three months.

The Court has deemed it necessary for Arya Kerrington to receive mental health treatment as a means of protecting herself from harm.

The Judge orders Arya to receive specific treatment based on what a mental health professional specifies for her.

**EXT. OUTSIDE OF THE BUILDING - LITTLE ROCK GENERAL HOSPITAL AND PSYCHIATRIC CENTER**

The city of Little Rock, Arkansas is revealed in the background, highlighting the words

Little Rock General Hospital and Psychiatric Center.

**INT. CONFERENCE ROOM IN LITTLE ROCK GENERAL HOSPITAL AND PSYCHIATRIC CENTER**

ARYAS' MOTHER-SOPHIA

Arya has spent months in this psychiatric center, and she still doesn't recognize us as her parents. What happened to her in the forest; haven't you figured it out yet?

**EXT. LITTLE ROCK GENERAL HOSPITAL CONFERENCE ROOM**

Psychiatrist discusses Arya's progress with Arya's parents.

**LITTLE ROCK PSYCHIATRIST - DR. BAILEY**

Arya has spent months with us and her multi-disciplinary medical team, have carefully studied her case. This comprehensive team of experts have arrived at a diagnosis, of **Dissociative amnesia**, a disorder characterized by retrospectively reported memory gaps. These gaps involve an inability to recall personal information, usually of a traumatic or stressful nature.

The doctors, as well as her parents, sitting around the conference table reveal that they are at a loss in identifying the antecedent that has caused the trauma. They agree to try hypnosis to try to reveal the trauma.

DR. BAILEY -THE PSYCHATRIST

I'm sure you are aware by now that four of Arya's friends are missing. Arya's subconscious is most likely filled with deep rooted trauma and terror. Arya may have knowledge about what happened to the four girls from her afterschool mindfulness meditation program.

MATTHEW -ARYA'S FATHER

We are aware that the police are still investigating their disappearance. We're working with a church group that has organized teams to help search for the girls. The police have search teams too but they have no conclusive information about their disappearance. Is it possible that she witnessed what happened to the girls?

DR. BAILEY -THE PSYCHIATRIST

Well, we can't be sure of that yet. Arya remains unaware of who she is and still doesn't recognize you as her parents, which tells me she is carrying so much trauma in her subconscious, that she has to disassociate from a life once lived to one unknown to her.

I'm sorry I don't have more answers for you.

There is concern on the faces of Arya's parents.

**INT. CONFERENCE ROOM IN THE PSYCHIATRIC CENTER**

ARYA'S MOTHER

(desperation in her voice)

Isn't there something we can do to uncover what is so traumatic for her? Can a hypnotist get into her subconscious?

Arya's mother begins to **cry** and Arya's father **comforts her** by putting his arms around her; her father's eye tearing up.

DR. BAILEY -THE PSYCHIATRIST

We do have a hypnotist, **Dr. Chelsea** at our center but sometimes what is in the subconscious is better left alone, allowing the memories to come back slowly on their own.

Arya's mother and father, the psychiatrist and other members of the comprehensive team working

with Arya agree to let the hypnotist work with her for, if nothing else, to help her remember, at least her parents.

Dr. Chelsea enters the team meeting. She greets everyone as they introduce themselves to her.

DR. BAILEY -THE PSYCHIATRIST

I'll set that up and call a meeting for you to meet the hypnotist I think might be able to help us all set realistic goals for Arya.

SOPHIA - ARYA'S MOTHER

Can we see her?

DR. BAILEY -THE PSYCHIATRIST

I think it would be better to give her some more time. She doesn't trust anyone right now. She doesn't recognize anyone and feels very alone.

I'd like Dr. Chelsea to join our multi-disciplinary team and have time to review her records.

MATTHEW - ARYA'S FATHER

Thank you.

SOPHIA - ARYA'S MOTHER

Yes, thank you.

**INT. CONFERENCE ROOM IN THE PSYCHIATRIC CENTER**

DR. CHELSEA -THE HYPNOTIST

Let's set realistic goals for Arya. My suggestion is that we focus on stabilizing her first. She is having night terrors and we'll need to stabilize her before we begin to dig further into what is terrorizing her.

Arya remains in the hospital. It is three months later when Arya's medical team, along with her parents, decide it is time to try the hypnosis being considered for Arya. The night terrors have lessened and she no longer needs to be restrained to her bed.





**EPISODE TWO**

**ACT ONE**

**INT. HYPNOSIS SESSIONS**

Several hypnosis sessions take place at the hospital during those subsequent months.

DR. CHELSEA - THE HYPNOTIST

Arya, my name is Dr. Chelsea. I am a forensic hypnotist for **LITTLE ROCK** General Hospital and Psychiatric Center.

Arya, do you know where you are?

ARYA

Yes. I'm in the hospital.

The interview starts with Dr. Chelsea asking Arya what she easily recalls.

DR. CHELSEA

Arya, tell me what you remember about the day you were found on the Eagle Loop Trail.

ARYA

The first thing I remember is when I woke up at the hospital and saw people standing around me that I didn't know.

DR. CHELSEA

I am going to hypnotize you to see if I can help you remember more about that day.

When we get you into a deep state of hypnosis, we're going to take you onto the Eagle Loop Trail. It will be your own private trail. And basically, what it is that you're going to be seeing is a documentary. You're going to be seeing a film of the events that took place on that day. Okay?

I cannot make you divulge secrets or force you to tell the truth. I can't make you do crazy or embarrassing things.

ARYA

Okay.

DR. CHELSEA

It is important to realize the you can lie or make up information because of the highly suggestible state you'll be in, but if it is something you would already be willing to do, truth or lies are under your control. I cannot make you do anything against your will. Hypnosis will make you less inhibited.

False memories can seem so real that you could develop confidence that it's the truth.

I want you to focus and concentrate on the people standing around you. But concentrate just on their heads.

You don't need to look at their faces or their clothing. Can you tell me what their hair looks like? Can you describe anyone's hair?

ARYA

(with a hypnotized voice)

Short. There are two heads. Both have short hair.

DR. CHELSEA

Is their hair short? Are their heads shaved or is their hair neatly cut?

ARYA

(with a hypnotized voice)

There's another person. There are three of them. They are all men.

DR. CHELSEA

Can you see what they are wearing?

ARYA

(with a hypnotized voice)

They are wearing black robes.

DR. CHELSEA

Can you tell how old they are; like your age or older?

ARYA

(with a hypnotized voice)

They are old men.

DR. CHELSEA

That's great Arya. Let's stop for today. When I count to three you will wake up. You may remember some of what we talked about and you may begin to recall other memories. But you will feel rested.

One, two, three

How do you feel Arya?

ARYA

(with a quiet voice)

Fine

DR. CHELSEA

Great job, Arya. Let's start where we left off next week.

Dr. Chelsea contacts Arya's parents to asks about her daily activities; trying to determine why three older men were with her at some time during her walk on the Eagle Loop Trail.

Weeks pass and Arya's next session with Dr. Chelsea reveals some interesting details.

DR. CHELSEA

Arya, are you ready for today's session?

ARYA

Yes.

DR. CHELSEA

Arya, you told me about three older men who were on the trail with you. Can you see the men? Look at their clothing. Do you see any blood on their clothes.

ARYA

(with a hypnotized voice)

No blood.

DR. CHELSEA

Look at your shirt. Arya, do you see any blood on your clothing?

ARYA

(with a hypnotized voice)

Yes, there's blood on my hands, and all over my clothes.

DR. CHELSEA

Can you follow the trail back to a place where there is also blood?

ARYA

(with a hypnotized voice)

Yes, there is blood on my friends too.

DR. CHELSEA

Can you see how many of your friends are with you?

ARYA

(with a hypnotized voice)

There are two standing up and two laying down.

DR. CHELSEA

Can you tell if your friends are girls  
or boys?

ARYA

(with a hypnotized voice)

They are all girls.

DR. CHELSEA

Are the girls laying down sleeping?

ARYA

(with a hypnotized voice)

They look like they are sleeping but  
they will never wake up.

DR. CHELSEA

Why do you think they will never wake  
up?

ARYA

(with a hypnotized voice)

That's what the man said.

DR. CHELSEA

Which man? Was he one of the three  
older men with you?

ARYA

(with a hypnotized voice)

Yes

DR. CHELSEA

The other two girls; what are they  
doing?

ARYA

(with a hypnotized voice)

They are crying.

DR. CHELSEA

Do you know why they are crying?

ARYA

(with a hypnotized voice)

They are yelling that they don't want to die.

DR. CHELSEA

Okay Arya. I am going to bring you back now. Three, two, one.

Weeks pass and Arya's next session with Dr. Chelsea reveals even more disturbing details.

DR. CHELSEA

Arya. Are you remembering any of the things you need help understanding? Let's make some more progress.

ARYA

Okay.

DR. CHELSEA

Let's go back to the girls who are saying they don't want to die. Can you tell why the girls think they are going to die?

ARYA

(with a hypnotized voice)

Because the two girls laying down are dead.

DR. CHELSEA

Do you know how they died? Did the three men do something to them?

ARYA

(with a hypnotized voice)

No. One of the men told me to kill the two girls.

DR. CHELSEA

Did you kill the girls when the man told you to kill them?

ARYA

(with a hypnotized voice)

I don't remember. I just see they are  
dead.

DR. CHELSEA

Can you see where the dead girl's  
bodies are laying?

ARYA

(with a hypnotized voice)

Somewhere dirty.

DR. CHELSEA

Great job Arya. Three, two, one.  
Welcome back Arya.

Weeks pass and Arya's next session with Dr.  
Chelsea reveals disturbing

DR. CHELSEA

Arya. Do you feel okay today. Are you  
ready to rest?

ARYA

Yes.

DR. CHELSEA

Let's go back to the dirty place where  
your two friends are laying. Can you  
walk along the trail a little further?

ARYA

(with a hypnotized voice)

I'm not on the trail.

DR. CHELSEA

Where are you?

Arya

(with a hypnotized voice)

On "THE FARM"

DR. CHELSEA

You are on a farm.

ARYA

(with a hypnotized voice)

No! Not a farm "The Farm."

DR. CHELSEA

What do you do on "The FARM.? Do you work?

ARYA

(with a hypnotized voice)

We think and we pray.

DR. CHELSEA

Oh, you are at a church.

ARYA

(with a hypnotized voice)

We meditate unless we don't believe.

DR. CHELSEA

What happens if you don't believe.

ARYA

(with a hypnotized voice)

They take off your hands so you can't pray anymore. They take off your feet so you can't run anymore. They take off your head so you can't think for yourself and You die.

DR. CHELSEA

Did the two girls laying, betray someone?

ARYA

(with a hypnotized voice)

Yes.



DR. CHELSEA

What about your other two friends. Did they betray too?

ARYA

(with a hypnotized voice)

Are they going to die too.

DR. CHELSEA

Who are they betraying?

ARYA

(with a hypnotized voice)

The leaders.

DR. CHELSEA

Okay, Arya. Let's come back now. Enough for today. Three, two, one.

Dr. Chelsea begins **triangulating** the information that Arya has revealed.

DR. CHELSEA (talking aloud to herself)

Three older men wearing black robes.

The men have short hair.

No blood on the men's clothing.

Blood on Arya's hands and clothes.

Blood on my friends.

There are two friends standing up and two laying down.

They are all girls.

They look like they are sleeping but they will never wake up.

That's what the older man said.

The other two girls are crying. They are yelling that they don't want to die.

The girls think they are going to die because the two girls laying down are dead.

The older men did not do anything to the girls.

One of the men told me to kill the two girls. Did you kill the girls when the man told you to kill them? I don't remember. I just see they are dead. Can you see where the dead girl's bodies are laying? Somewhere dirty.

Not on the trail. On "THE FARM"

Not a farm "The Farm. What do you do on "The FARM? We think and we pray. And meditate unless we don't believe.

You die if you don't believe.

The two dead girls betrayed someone?

The two other friends betrayed too?

They are going to die too.

They are betraying the leaders.

**EPISODE TWO**

**ACT TWO**

**INT. CONFERENCE ROOM IN THE PSYCHIATRIC CENTER**

The **Dr. Bailey** and the **Dr. Chelsea** contact Arya's parents to schedule a meeting to discuss the hypnosis sessions.

**INT. ARYA'S ROOM IN THE TEEN WARD OF THE PSYCHIATRIC CENTER**

Arya is seen looking out of the **window** from her room in the teen psychiatric ward. The sky with a darkening **gray haze** giving a **solemn feeling** tone to the setting.

**INT. CONFERENCE ROOM IN THE PSYCHIATRIC CENTER**

Mr. and Mrs. Kerrington are welcomed and shown to the conference room where the Dr. Chelsea is waiting, already seated, she holds a red folder in her hand.

**DR. BAILEY -THE PSYCHATRIST**

Dr. Bailey has made some progress uncovering some of the trauma she believes Arya has experienced leaving her with her lack of recognition of her life prior to the trauma.

**THE HYPNOTIST- DR. CHELSEA**

I have a few **forms** I'd like us to complete prior to us discussing her session. All the information I share with you must be carefully analyzed. It is common for some of the information gathered to be exaggerated in her thoughts and memories. On the other hand, some of the information not seen as relevant in her thoughts and memories may be much more relevant than is remembered. Trauma can be locked in her subconscious in a variety of ways.

Dr. Bailey moves several forms in front of Arya's parents.

THE HYPNOTIST-DR. CHELSEA

The forms state that the information being discussed was obtained during a hypnosis session requested by you as Arya's parents. The form takes the liability off of the hospital should the information gathered prove at some point to be inaccurate or include some inaccurate facts. By signing these forms, you understand that the hospital cannot be sued if the information gathered should be recounted at a later session.

Arya's parents sign the two forms. They are seen **anxiously waiting** to hear what Dr. Bailey has gleaned from the hypnosis sessions with Arya.

DR. BAILEY -THE PSYCHIATRIST

We have one more item to discuss with you. As you know, medical facilities are considered mandated reporters; meaning that if we suspect a child is in danger, we are mandated to report it to Child Protective Services.

Arya's father pulling his face back and lowering his chin toward his chest.

ARYA'S FATHER-MATTHEW

(ANGRILY)

Just what are you inferring! Are you inferring that we did something to Arya to put her in this condition? We love our daughter and would never do anything to hurt her; I assure you.

Arya's mother crying.

ARYA'S MOTHER-SOPHIA

(HARD TO HEAR DUE TO CRYING)

(ACCUSATORY)

You think we hurt our daughter?

DR. BAILEY -THE PSYCHIATRIST

Please Mr. and Mrs. Kerrington. We are not inferring you had anything to do with the trauma your daughter is exhibiting. However, if a crime is unveiled during a hypnosis session, that information must be shared with the authorities.

ARYA'S FATHER-MATTHEW

Alright already...what did you find when you put Arya under hypnosis?

**INT. INSIDE THE CONFERENCE ROOM**

**Lights slowly dim as a social worker knocks at the door.**

**Dr. Bailey opens** the door and invites the social worker to join the table while introducing her to the Kerrington's.

DR. BAILEY- THE PSYCHIATRIST

I'd like to introduce you to **Dr. Atkins**. She is the **social worker** at the hospital. I've invited her to join the team to provide you with any support you might need as you help with Arya's rehabilitation. Do I have your permission to have her join the team?

Mrs. Kerrington (Sophia) looks over to Mr. Kerrington (Matthew) and shrugs her shoulders.

MRS. KERRINGTON - SOPHIA

What do you think Matthew? Do we need help from a social worker?

MR. KERRINGTON - MATTHEW

I think it's a good idea Sophia. Even though we haven't been told anything yet, it seems the information we are about to hear is pretty intense.

DR. CHELSEA - THE HYPNOTIST

I believe Arya is aware of what happened to the four missing girls from her afterschool mindfulness meditation group. As I got deep into Arya's subconscious, she revealed that the four missing girls were killed by the leaders of her afterschool program.

The **gasps** from Matthew and Sophia were so loud that they **echoed with grief**. Matthew and Sophia covered her mouth and cheeks with her hands with a look of **disbelief and horror**.

DR. CHELSEA - THE HYPNOTIST

Arya described the girls being buried in an isolated area in the farmlands surrounding the neighborhood. She described the girls and cried as she recalled seeing them being killed.

Matthew and Sophia begin to cry, **wrapping** their **arms** around each other.

SOPHIA - ARYA'S MOTHER

(WITH A SHAKY VOICE)

No wonder she doesn't want to remember anything in her life. Our poor daughter, she must be so traumatized.

Dr. Bailey consoles them, **taking Sophia's hands** in hers.

DR. CHELSEA - THE HYPNOTIST

There's more Mr. and Mrs. Kerrington. It appears that Arya didn't only see the four girls being killed, she may be the one who killed them, dismembered them and buried them in an isolated part of the farmlands. As the pieces were put together, the images she described seems to reveal that the afterschool mindfulness meditation group appears to be a cult; a cult that indoctrinated Arya to act on their command to kill the four girls.

The Kerrington's shake their heads in disbelief.

MATTHEW - ARYA'S FATHER

(with disbelief)

No way! The images she described must be something she saw on a television show or online somewhere. The school recommended the after-school program and all the families visited the program.

SOPHIA - ARYA'S MOTHER

The school recommended the group so we all encouraged our daughters to join. I thought it was just a community program. I knew the girls were captivated by the meditation group.

Matthew and Sophia feel **guilt-ridden** for allowing their daughter's involvement and influence by this group.

SOPHIA - ARYA'S MOTHER

How could we not know that the group was a cult! How were we not more aware of the group's messages and allure!

They blame themselves endlessly. **Sophia screams** into Matthew's face.

SOPHIA - ARYA'S MOTHER

(ashamed)

How could we not know! How could we not know!

**EXT. THE NEIGHBORHOOD COMMUNITY CHURCH**

SOPHIA

Matthew, I think we're going to need support from the community preacher, Phillip. Maybe he can help us arrange a church gathering to support the parents of the missing teens before we ask for their help.

MATTHEW

Following the service, we'll ask to speak privately to the parents of the four missing girls.

Sophia feels the pain of the parents **mourning** the loss of the four missing girls.

NEIGHBORS

Please let us know how we can help.

Parents of Missing Girls

Thank you for your support.

Most of the families leave the church for their homes. Sophia says goodbye to many of the neighbors and as she moves among the group. She asks the parents of the four missing teens if she can speak with them privately.

SOPHIA

(speaking softly)

Can I speak to you privately when everyone else leaves?

Arya's parents reveal the truth to the mothers and fathers of the missing teenage girls.

SOPHIA - ARYA'S MOTHER

(nervously)

Thank you for staying. You all know that Arya has been in the hospital for a few months; well really, a psychiatric center. Matthew and I need to ask for your understanding as we share with you, what the doctors at the center explained about Arya's condition.

Sophia holds back the tears as she tries to comfort the parents prior to telling them their daughters were no longer missing, but dead.



SOPHIA ARYA'S MOTHER

Arya has been diagnosed with Dissociative amnesia; a disorder characterized by retrospectively reported memory gaps. These gaps involve an inability to recall personal information, usually of a traumatic or stressful nature.

Arya was with your daughters when they were...

Sophia stops and wipes her tears.

SOPHIA - ARYA'S MOTHER

Arya was there when your daughters went missing. But during her hypnosis sessions, Dr. Chelsea tells us that Arya revealed that she actually killed and dismembered the girls.

The group of parents screaming.

THE GROUPS OF PARENTS

(spontaneous parent screams)

What are you talking about?

SOPHIA ARYA'S MOTHER

The mindfulness meditation group...isn't a meditation group at all. It is a cult disguised as a meditation group.

Sophia stands, her **hands and legs shaking** as she holds onto the chair to maintain her balance. She explains the sequence of events leading to the missing girls, now assumed to be dead.

SOPHIA - ARYA'S MOTHER

At the recommendation of the school, our girls joined and were captivated by the leaders of the mindfulness meditation group. We all encouraged our daughters to take part in this group we thought was a supervised community program.

Sophia gazes around the room and notices the distress on the faces. She takes a deep breath and continues to talk even though her voice was hoarse due to the stress she was feeling.

SOPHIA - ARYA'S MOTHER

(taking a deep breath)

The leaders of the group, with their charismatic nature, became excessive in their control. Remember when they began requiring our kids to sign unwavering devotion to the beliefs and practices of the group? Some of us had our concerns after seeing the requirements and expectations of the leaders. Some parents withdrew their kids from the group.

Sophia stops to take a breath and regain her composure and Matthew takes over.

MATTHEW - ARYA'S FATHER

Sophia, I'll take it from here. I know that we and some of you began to question the beliefs and behaviors the kids were practicing.

Matthew inhales deeply.

MATTHEW - ARYA'S FATHER

(inhaling before speaking)

The leaders were beginning to instill fear of reprisal and punishment in the minds of our kids. The group leaders worked hard to encourage our kids to become dependent on them and they began isolating them from our families. As such, the group began losing members and defecting from the group means breaking the promise of unwavering devotion.

SOPHIA - ARYA'S MOTHER

We should have known something was wrong when the kids and were warned

that if they left the group,  
consequences will follow.

Sophia looks over at Matthew and with a slight nod, suggesting he take over the conversation, Matthew understands. Although unspoken, Sophia's body language says it all.

MATTHEW - ARYA'S FATHER

This youth group was, in fact, a cult disguised as a mindfulness meditation youth group.

The parents watching and listening intently to each word being spoken by Sophia and Matthew.

SOPHIA - ARYA'S MOTHER

From what we understand, youth who are strong minded and demonstrate unwavering devotion to this cult, were indoctrinated and conditioned by the cult leaders to conform to their commands.

Matthew interrupts to alleviate Sophia as he notices her **face** beginning to turn **pale**. He moves closer to Sophia and places one arm around her waist.

MATTHEW - ARYA'S FATHER

Your daughters somewhere along the line decided to leave the group and end their participate. Because of their decision, the were treated as defectors and defection from the group meant betrayal.

There were now pale faces around the room. The parents begin closing in to form a **support circle**, taking the hands of the person next to them, until the circle was complete. Hands were locked together, heads looking down toward the floor waiting in anticipation of what happened to the girls when they defected from the cult.

**EPISODE THREE**

**ACT ONE**

PARENT 1

(pleading)

So be honest with us. What happens to those who betray the cult? What did they do to our children?

The mothers of the missing girls were not ready to ingest the information they were about to hear. **Tears** falling from their faces, **mascara running** down their cheeks and two running to the bathroom to vomit.

MATTHEW- ARYA'S FATHER

As we understand, defection means betrayal and betrayal means punishment, punishment equaling death by command. The cult leaders manipulate and shape the remaining, devoted members commanding them to kill for the cause of betraying their promise.

The **parents** still **holding hands**, linked together, ask the preacher to lead a prayer of strength; strength to digest the information about to be shared.

PARENT TWO

Preacher Phillip, please lead us in silent prayer as we listen to the about what happened to our children.

**CUT TO - PREACHER PHILLIP WALKING UP TO THE PULPIT, KNEELING IN PRAYER**

**The parents drop their linked hands and sit in pairs dispersed through the sanctuary**

PREACHER PHILLIP (TALKING ALOUD TO SELF.)

Grant them, O God, the strength to persevere, the courage to stand firm in their convictions, and the hope to trust in Your unfailing love and grace.

Matthew stands and **walks toward** the front of the sanctuary, positioning himself so he has **direct eye contact** with the pairs of parents sitting in front of him.

MATTHEW - ARYA'S FATHER

We are horrified by what **Dr. Chelsea** said was uncovered while she delved into Arya's deep subconscious. The doctors at the psychiatric center suggested that our daughter Arya was indoctrinated into this cult, and was made to kill your daughters, at the command of the leaders of the meditation group.

Sophia **walks to the front** of the sanctuary to join Matthew, her back now towards the parents. She turns slowly around to face them while wiping the tears running down her cheeks.

SOPHIA - ARYA'S MOTHER

No one has any evidence of such a horrific crime. But out of concern your family, your well-being and Arya's well-being, we are asking for your help. The hospital is going to report their findings to the authorities, most likely remand Arya to court, and charge her with murder.

The parents sit motionless. Their tears disappear, now replaced with anger.

Bursts of anger reverberating, harsh words echoing throughout the sanctuary.

PARENTS (TALKING ALOUD TO SELF)

If you have no evidence, why tell us and inflict this pain on us? The police are still investigating our missing children, the cases are still active.

Other parents nodding in agreement, echoing their anger as they all stand and leave the church.

PARENTS (TALKING ALOUD TO SELF)

They are still investigating. The cases are still open. Our children will be found.

**Sophia** crying loudly as she **falls to the floor** in grief. Matthew gets down on his hands to **comfort** her. He wraps his arms around her neck, gives her a kiss on the forehead and slowly pulls her to her feet.

MATTHEW - ARYA'S FATHER

(caring voice)

Sophia, this was a lot for them to handle. They are going to need time to digest this. With the investigations of their missing children still open, the information we just gave them is devastating. They are going to need time to mourn the idea that their missing children are not coming home. It's a lot to handle.

The Preacher walks over to Matthew and Sophia, stands between them with one arm around Sophia's shoulder and the other around Matthew's shoulder.

PREACHER PHILLIP

(empathetic)

Give them some time. They are good people struggling with the loss of their daughters missing and now presumed dead.

The Preacher walks them to the door in the vestibule, and sends them off with a hug and a prayer.

PREACHER PHILLIP

O God my refuge and strength; in this place of unrelenting light and noise, enfold me in your holy darkness and silence, that I may rest secure under your protection. Amen.

MATTHEW AND SOPHIA (V.0)

Amen.

**EXT. MOUNTAIN VIEW COMMUNITY CENTER**

The parents of the missing girls walk into the Community Center, giving each other hugs as they enter the building. The sky is dark and it begins to rain as the parents walk into the center.

**INT. MOUNTAIN VIEW COMMUNITY CENTER - CAFÉ**

They meet in the café, a location set up prior for their meeting following the revelation by Arya's parents.

**INT. RAIN HITTING THE ROOF TOP, WIND WHISTLING**

The parents of the murdered teens meet to develop a plan of justice for their murdered daughters.

PARENT ONE

(angrily)

We need a plan to get justice for our daughters.

PARENT TWO

(empathetically)

If Arya really killed our daughters at the command of the cult leaders, we can't turn our backs on her or her parents. We are all suffering, but so are they. We are a community and strong communities come together during the hardest times.

PARENT THREE

(firm voice)

I suggest we agree to offer our silence, but I think we should get something out of it. Our silence should come with conditions. Then, if they do not meet conditions, we will turn Arya

into the authorities. We need justice,  
we need "an eye for an eye."

The families of the deceased teens confront  
Matthew and Sophia with plan for vengeance  
against the mindfulness meditation cult.

**INT. MOUNTAIN VIEW COMMUNITY CENTER**

The conditions are outlined and portrayed, as  
some might assert; to be blackmail. The parents  
of the four missing-assumed murdered daughters  
detail a plot to get justice for their  
daughters. They sit together, complete the  
development of their plan as Sophia and Matthew  
sit quietly listening nervously.

PARENT FOUR

(matter of fact)

Arya will be taken secretly from the  
psychiatric center and before the  
hospital has time to contact the  
authorities, we'll hide Arya and he  
parents in a cabin in an isolated area  
deep in the mountains in Arkansas.

PARENT FIVE

(matter of fact)

They will remain in the cabin, until  
the conditions of the silence are  
fulfilled. Arya's parents will keep  
silent, should she begin to remember  
the horrendous acts she committed.

PARENT SIX

(concerned)

We'll have to work to maintain our  
anonymity while we seek justice our  
daughters.

PARENT SEVEN

We'll need to bring a few others on  
board to help us as we take on a  
vigilante course of action against the  
meditation cult. We'll need the  
Preacher Phillip, Buck, a forensic



scientist, and two deacons from the church.

PARENT EIGHT

The "Men of Eight," we should call ourselves. The "Men of Eight," four fathers the neighborhood preacher, a forensic scientist, and two deacons from the neighborhood church, "The Men of Eight."

PARENT ONE

The plan will be kept secretly among the "Men of Eight" and the four mothers?

PARENT FIVE

We, the "Men of Eight" will hold Arya and her parent's hostage until we fulfill our vendetta, "an eye for an eye." Arya is already a murderer so we'll have her kill the influencers and, rescue the community from this evil forever. We are the vigilante underground group protecting our families from this cult and getting justice for our kids. Our motivation is to reach our desired goal: to terminate the cult and neutralize the anguish brought into our community.

PARENT SIX

The timing has to be perfect so Arya will have no memory of what she did. Everything Arya does will only be for the survival of her community and to eliminate the enemy.

The "Men of Eight," and the mothers of the four murdered daughters, begin to write down the plan. They design the plan, listing those who will be involved and their role in the plan. The plan comes together and is mapped for easier viewing on several poster boards. The boards are displayed on the wall. Parent Eight reads each part of the plan from the poster boards.

PARENT EIGHT

(reading the plan)

Buck: Find the bodies of the missing youth. Teach Arya how to dispose of all evidence of a murder.

Phillip: Guide and lead the "gatherings." Preach each service at each "gathering."

Jacob: Assist Buck

Daniel: Responsible for bringing the canoes, tubes and planning the "gathering" social activities

Deacons: Daniel, Jacob. Hold Bible Study groups during all the "gatherings."

Fathers: Maintain the supplies necessary for Matthew, Sophia and Arya to live in the cabin.

Mothers: Supervise the activities at the "gatherings."

There are some questions about the tasks involved in this vendetta. But they talk it through and come to an understanding of the plan. They review the posters and the steps of the plan.

PARENT ONE

What part will Matthew and Sophia's play in the plan?

PARENT EIGHT

Matthew and Sophia will be responsible for gaining Arya's trust and keeping her isolated in the forest until our conditions are met- when all lead cultists and the head of the cult are dead. After our vendetta is achieved, they will leave the isolated cabin and find help for Arya.

PARENT TWO

They will have to help her survive and overcome the brainwashing forced on her and get the treatment she'll need to reduce her stress-related amnesia and trauma so she is able to remember her memories of her life prior to being brainwashed by the cult.

PARENT EIGHT

Do we have agreement among all that we maintain our silence and only disclose, should the authorities try to arrest us for harboring a murderer, that we merely hid Arya and her parents from the mindfulness meditation cult to keep them safe.

PARENT FOUR

What if Arya's parent's defect from the plan?

Sophia and Matthew sitting with the other parents, looking onto each other's eyes in disbelief that the support they asked for from the parents has come to this plan.

PARENT EIGHT

(threatening voice)

I think there should be harsh consequences; paralleling the harsh consequences that our girls endured for defecting from the mindfulness meditation cult. I don't mean that we kill Arya, I just mean that Arya's freedom comes only with the exchange of a life for a life.

**EXT. OUTSIDE OF THE LITTLE ROCK PSYCHIATRIC CENTER**

Arya's parents, threatened, knowing they must follow the commands of the "Men of Eight," conform to their ideals. They are fearful for their daughter's well-being, and work to

maintain her safety from the mindfulness meditation cult, as well as maintaining her safety from the authorities. The "Men of Eight" use Arya in the deployment of their vendetta.

**EXT. OUTSIDE PSYCHIATRIC CENTER OF THE HOSPITAL**

Matthew and Sophia are forced to secretly take Arya from the psychiatric hospital prior to the hospital contacting the authorities. They know that when the authorities become aware that Arya has knowledge of the missing girls, they will want to interrogate her.

**INT. INSIDE THE PSYCHIATRIC WING OF THE HOSPITAL**

Matthew and Sophia go to visit Arya during visiting hours. They wait until the halls are clear and grab a wheelchair sitting in the hallway. They close the door to Arya's room.

MATTHEW

Sophia, grab the wheel-chair sitting in the corner.

Sophia grabs the wheel-chair, looking around to make sure no one is looking at them.

Sophia pushes the wheelchair into Arya's hospital room.

SOPHIA

(fear in voice)

She's still hooked to the blood pressure machine. If we unhook her won't an alarm go off.

MATTHEW

I think I can turn the machine off.

Matthew switches the toggle switch to the blood pressure machine down and waits, his face showing concern that the alarm might go off. No alarm is heard.

Sophia

(pride in her voice)

You did it Matthew. What do we do with  
the I.V. in her arm.

Sophia pulls Arya's hospital gown off her wrist  
to show Matthew the I.V. stuck in Arya's arm.

Matthew

We can take it off the transport hook.  
Just lay the I.V. bag under her gown.

Sophia hides the I.V. bag under Arya's hospital  
gown.

Matthew and Sophia work to get a coat on Arya  
to cover the hospital gown.

Matthew and Sophia check to make sure the door  
is tightly closed and work together to move  
Arya from the bed to the wheelchair, moving the  
I.V. bag onto Arya's lap.

Arya is groggy, still slightly sedated.

Arya

(with a groggy voice)

Wait! Wait!

Matthew and Sophia take Arya into the elevator,  
down to level one where the outpatient exit  
area is located.

They wheel Arya to their car parked  
deliberately in the parking garage nearest to  
outpatient exit. The I.V. bag still under  
Arya's gown and get Arya into the car.

Matthew

(with an expressive voice)

Let's go! We'll be able to get down the  
road a bit before the hospital realizes  
Arya is not in her room.

Sophia

(concerned)

Is it legal to just take her from the hospital?

Matthew

(matter of fact)

She is our daughter! We have parental rights!

Sophia

But isn't the court order for her placement in the psychiatric center still in place?

Sophia opens the glove compartment in the car. She takes out the placement court order. She scans through the document.

Sophia

The court order says the placement order is in effect for three months from the placement date.

Matthew

Well, Arya has been here for more than three months, so we are not defying the court order. We're good to go.

I'll call the hospital in a few minutes to let them know that she is with us.

Sophia

How are you going to explain why we didn't sign her out and get her discharge papers?

Matthew

We'll tell them there wasn't any one at the nurses' station and we had another clinic to get Arya to by morning.

**EPISODE THREE**

**ACT TWO**

**EXT. MATTHEW DRIVING THE CAR**

They drive in the dark of the night. Sophia sitting in the back seat of the car with Arya's her on her lap.

MATTHEW

Sophia, is she asleep?

Sophia leans over to look at Arya's face. Arya's **eyes are closed** and she is still while laying across Sophia's lap.

SOPHIA

I think she is asleep.

Matthew

I'm going to pull over for a minute. I want to get the **first aid kit** out of the trunk of the car.

Let's try to get the I.V. out of her arm.

See if you can gently undo the tape holding the I.V. cord without waking her. I think if you push down on her skin near the I.V. needle, you can pull the bag from the port, then pull the needle from her arm.

SOPHIA

It's out!

MATTHEW

Here, put this band aide where the needle was inserted.

Matthew walks back to the front of the car, placing the first aid kit on the passenger side of the front seat.

**INT. INSIDE THE CAR, MATTHEW DRIVING, SOPHIA IN BACK SEAT, ARYA LAYING ACROSS SOPHIA'S LAP, ASLEEP**

SOPHIA

Won't child services and the police officers wonder where we went?

They said they wanted to talk to Arya, about the investigation when she was feeling better.

MATTHEW

I'm sure they will be looking for us. But our neighbors will tell them we went on a short vacation.

Matthew gets back in the driver's seat, puts the car in drive and drives for an hour into the National Forest in Mountain View, Arkansas.

**EXT. SURROUNDINGS REVEAL THE WOODED AREA, COVERED BY TREES, GROWTH, DIRT, ANIMAL SOUNDS**

**EXT. SMALL CABIN IN AN ISOLATED AREA OF THE NATIONAL FOREST, MOUNTAIN VIEW, ARKANSAS**

**INT. INSIDE THE SMALL CABIN IN THE FOREST**

Arya, still unfamiliar with her parents and, due to her amnesia, believes she is kidnapped by this couple, and is fearful of her captors. Matthew binds her hands, gags her mouth and takes her into the isolated cabin deep in the forest; threatening that *she will be hurt* if she tries to escape. Arya and her parents are hiding in a cabin, in an isolated area deep in the mountains of Arkansas.

Matthew uses the alias of Jonathan, Sophia uses the alias of Gabriella, and Arya is given the alias of Mica to help separate this experience from her real-life experiences.

MATTHEW (JONATHAN)

Mica, please do not fight us. If you struggle and try to run from us you will be hurt.

Matthew infers that someone is out to hurt her. But their lack of defining who will hurt her, allows Arya to believe they, in fact, are threatening her. Contrary to Arya's thought, they work to keep her safe, quiet and still so



no one from the cult or the authorities will know her whereabouts.

JONATHAN -MATTHEW - ARYA'S  
FATHER

We are keeping you here to keep you safe but you need to stay quiet and still. If you try to run or scream, you will be putting yourself in danger.

MICA (TALKING ALOUD TO SELF)

There's no possibility of sneaking out of this cabin today. How am I going to quiet my mind from wandering and find comfort somewhere deep inside of me.

**INT. MICA SEES BEAUTIFUL TREES AND GREENERY FROM A SMALL SLIT BETWEEN THE CURTAIN AND THE WINDOW SILL**

**EXT. A VIEW OF THE BEAUTIFUL TREES AND GREENERY**

From a small slit between the curtain and the window sill. Mica can see the beautiful trees and greenery.

MICA (TALKING ALOUD TO SELF)

I wish I could walk freely outside like those tiny creatures. While they squirm over and under the shrubbery in the morning hours, I'm locked in this cabin.

**EXT. OUTSIDE THE CABIN, A SOMBER CHILL FILLS THE AIR**

**INT. MICA FEELS THE WALLS INSIDE HER ROOM. SHE RESTS HER BACK AGAINST THE WALL**

MICA

I feel the chilliness from outside penetrating through the walls in my room.

**EXT. OUTSIDE THE CABIN THE WIND BLOWS AND THE TREES SWAY BACK AND FORTH**

MICA (TALKING ALOUD TO SELF)

I hope it doesn't rain today.

**EXT. MICA STARES UP AT THE CEILING AND NOTICES  
LOTS OF SMALL HOLES IN THE CEILING**

MICA (TALKING ALOUD TO SELF)

If the rain penetrates through the  
roof, it will splatter on the bed.

Mica prays that it won't rain.

She stares up to the ceiling and sees small  
holes in the roof that will let rain penetrate  
into her room.

Mica was glad to have shelter, but wanted to  
run into the wilderness, away from this  
dreadful existence.

MICA (TALKING ALOUD TO SELF)

My heart aches. I don't have any memory  
of the two people holding me captive in  
this cabin. I don't even know where I  
am, but I think the cabin is deep  
inside the mountainside.

Her heart saddened by the treatment Gabriella  
and were inflicting on her.

MICA (TALKING ALOUD TO SELF)

I know I'm being held prisoner by this  
couple. How can they show such loving  
emotion toward each other, but have no  
kindness toward me?

**INT. INSIDE THE CABIN, GABRIELLA WALKING DOWN  
THE SHORT HALL, UNLOCKING MICA'S BEDROOM DOOR**

GABRIELLA

Come with me, Mica.

**INT. STANDING AT MICA'S ROOM AND WALKING TO A  
LIVING AREA WITH A SMALL FIREPLACE IN THE  
MIDDLE OF THE ROOM, WHERE JONATHAN IS LAYING  
RECLINED ON THE FLOORS BESIDE THE FIREPLACE**

MICA

Is that an engine running outside?

GABRIELLA - SOPHIA - ARYA'S  
MOTHER

Jonathan how much gas is left in the  
generator?

**INT. GABRIELLA LAY BESIDE JONATHAN, LOOKING  
PERFECTLY CONTENT AND OBLIVIOUS TO MICA'S  
PRESENCE IN THE ROOM**

MICA

Gabriella. That is such a beautiful  
name.

MICA (V.O)

Gabriella's appearance is as beautiful  
as her name. Her skin is a pale beige  
color and the texture looks as soft a  
newborn kitten. I just melt when  
Jonathon strokes her cheeks, slowly  
pulls her face closer to his and lays a  
gentle kiss on her tender lips.

MICA (TALKING ALOUD TO SELF)

Why aren't they paying any attention to  
me?

Mica is being excluded from any semblance of  
recognition from Gabriella or Jonathan.

Mica sits motionless on the floor. Gabriella  
glances at her, her mouth slowly opening and  
her lips pronouncing words to Mica.

MICA (TALKING ALOUD TO SELF)

What is she telling me? She's  
whispering something to me but I can't  
understand what she's saying. Mica can  
see concern in Gabriella's eyes for the  
first time.

MICA (TALKING ALOUD TO SELF)

Maybe she's keeping me at a distance to  
protect me from Jonathan.

Mica feels a glimmer of hope.

MICA (TALKING ALOUD TO SELF)

What have I done to be treated like this?

Mica remains silent, fearful that asking questions would aggravate the situation.

MICA (TALKING ALOUD TO SELF)

The warmth I feel from the firepit is worth my silence.

**INT: SMALL KITCHEN AREA WITH A SMALL STOVE RUN BY GENERATOR**

Mica glances around and sees an adjoining room where a pot lay on a small stove.

MICA (TALKING ALOUD TO SELF)

I can hear water boiling in the kitchen area.

Mica watches as Gabriella untangles herself from Jonathan's arms to attend to the boiling water.

Gabriella pours some noodles in the water and within minutes Jonathan gets up from the floor and walks toward Gabriella.

Gabriella motions, using her pointed finger, for Mica to come sit at the table but also motions that Mica come to the table without saying a word; using her finger over her lips in a hushing manner.

The hushing gesture triggers a **memory** of someone singing a song.

MICA (TALKING ALOUD TO SELF)

"Hush little baby don't you cry, mama's going to sing you a lullaby." Maybe my life was normal at one time,

For a moment she was reminded of a sense of normalcy at some time in her life.

**INT. JONATHAN AND MICA JOIN GABRIELLA AT THE TABLE FOR A CUP OF SOUP**

Gabriella softly takes Mica's left arm and walks Mica back to her room.

**INT. GABRIELLA AND MICA WALK QUIETLY DOWN THE SMALL HALLWAY**

Mica notices blankets being used as drapery blocking the clear pieces of plastic in the windows protecting them from the chill outside.

Gabriella hands Mica a book and gestures for Mica to go to her bedroom. Gabriella quietly closes the door to Mica's room and mouths,

GABRIELLA - SOPHIA - ARYA'S  
MOTHER

Read this.

**INT. MICA'S BEDROOM. MICA HOLDS ONTO THE BOOK JUST GIVEN TO HER BY GABRIELLA**

MICA (TALKING ALOUD TO SELF)

This book is describing surroundings around this cabin.

Mica looks outside from the tiny slit between the handmade curtains and the window.

She turns the pages one by one and reads with an uplifted heart.

The words and the descriptions of the morning, the afternoon and the misty cloudy nights gave her a sense of calmness.

MICA (TALKING ALOUD TO SELF)

Look at this panoramic view! The surroundings here are so beautiful. It's a colorful masterpiece of serenity.

**INT. MICA'S ROOM. EMPTY WALLS, ONLY A BED IN THE ROOM**

Mica closes her eyes and tries to imagine how the beauty of this natural environment is dependent on how people use it and respect it.

MICA (TALKING ALOUD TO SELF)

I'm going to read all the pages of this book.

The pages in the book describe rock formations, plant and tree species, rivers and streams and the forests near Aqua Springs.

MICA (TALKING ALOUD TO SELF)

I feel like I'm becoming one with these pages.

Although melancholy about the situation she is in, each page gives her a reservoir of visions.

She images the years and years of changes that took place in this wondrous environment, the multitude of climate changes.

**EXT. THE AQUA SPRINGS CAVERNS YEARS AGO AND THE AQUA SPRINGS CAVERNS TODAY**

The Aqua Springs area reveals its beautiful mountains and breathtaking scenery.

MICA (TALKING ALOUD TO SELF)

I wonder what a life in this wilderness will be like. Maybe its unrealistic to be hopeful that it will be anything better than it is right now.

Although I'm living in isolation, I am with magnificent streams that spray over the rocks below causing showers of listening water.

I think I'll be okay.

**EXT. SURROUNDINGS IN THE FOREST SHOWING SPRAYING STREAMS**

Mica visualizes each drop of water in the spray, magnificent and reflective of the surroundings.

**EXT. SURROUNDINGS SHOWING ROCKS ALONG THE WATER'S EDGE**

MICA (TALKING ALOUD TO SELF)

I can picture myself swimming in the streams, jumping from rock to rock, splashing and singing. I am strong,

like a rock below the water isolated  
but connected to life within the  
stream.

My life is a rock, hard, placed  
haphazardly in a place void of  
independence, living off the land.

Mica closes her eyes to ingest the pictures  
her mind is creating.

She realized that although her mind seems  
mysteriously imperfect, her feelings are  
profoundly interesting.

**EXT. NIGHTFALL IN THE FOREST**

As nightfall arrives, Gabriella walks by  
Mica's room, opens the door and says goodnight  
then closes her door again closes Mica's door.

GABRIELLA

Goodnight Mica.

MICA

Goodnight Gabriella.

The room became dark as if the day was turning  
to night and life was turning to death.

**EPISODE FOUR**

**ACT ONE**

MICA (TALKING ALOUD TO SELF)

I will not be afraid. I'll just focus on the lace frills on Gabriella's dress, and her crimped ponytail that will ease my fears. The beautiful lace will calm me. At least I'm happier than I was earlier today.

**INT. MICA LAY ON HER BED REFLECTING ON THE BEAUTY OF THE NATURE SHE SEES THROUGH HER WINDOW DURING THE MORNING HOURS**

She recalls the birds soaring smoothly through the silent streaked sky, creating sounds of life being carried through the atmosphere by a sweeping current.

She envisions the sun shining brightly on the rocks sitting below the shade trees, but those same shade trees created questionable shadows.

The trees sway and the winding winds whirl.

With her book on her knee, and a glance outside into the darkening nightfall, she watches the disappearance of the clouds and sky close.

MICA (TALKING ALOUD TO SELF)

Well, that was quite a mysterious departure. It's completely dark now so darkness becomes my time to rest.

**INT. SUNRISE-MORNING-JONATHAN WALKING TOWARD MICA'S BEDROOM DOOR**

MICA (TALKING ALOUD TO SELF)

Morning is here already!

She hears the doorknob to her room turning slowly.

MICA (TALKING ALOUD TO SELF.)

Oh no! Another day to fear.

Jonathan opens the door, then pauses finding Mica holding the book Gabriella gave her.



JONATHAN - MATTHEW - ARYA'S  
FATHER

(angrily)

Where did you get that book?

He yells but in a somewhat muffled voice.

MICA

(with a hesitation)

Gabriella gave it to me.

Jonathan calls to Gabriella where she is  
standing in the kitchen

JONATHAN - MATTHEW - ARYA'S  
FATHER

Why did you give her that book? She'll  
learn about the area and run into the  
deep forest.

Mica wishes she hid the book but wished even  
more fervently that Jonathan wouldn't take the  
book from her.

Mica puts her head down as Gabriella's steps  
toward her.

MICA (TALKING ALOUD TO SELF)

Thankyou Gabriella!

Gabriella's movement toward Jonathan gives Mica  
time to calm her heart from fear that Jonathan  
is going to hurt her.

Gabriella puts her hand on Jonathan's  
shoulders.

GABRIELLA - SOPHIA- ARYA'S  
MOTHER

She needs to start knowing about her  
new home.

Gabriella walks into Mica's room and softly  
takes her arm and guides her out of her room,  
past Jonathan, and into the room with the small  
wooden table where Mica ate her soup the prior  
day.

**INT. LIVING AREA WITH SMALL TABLE WHERE SHE ATE  
HER SOUP PRIOR DAY**

Mica is trembling a bit at the idea of another day full of mysterious behavior by Gabriella and Jonathan.

MICA

What am I doing here?"

Mica asks Jonathan with awkward diffidence.

JONATHAN - MATTHEW - ARYA'S  
FATHER

I want you to listen very carefully.

Jonathan seats himself beside Mica.

Jonathan intimidates Mica with a gesture that she better listen and keep quiet while listening to what he has to say.

Jonathan is about thirty or so, a bit older than Gabriella: slender but tall.

He has wholesome looking skin, but not as soft as Gabriella's skin.

His eyes dark, as though worry has been weighing heavily on him.

JONATHAN- MATTHEW - ARYA'S  
FATHER

Gabriella should not have given you that book, but she did because of her delicate nature.

Jonathan slightly turning his head and glances at Gabriella.

Jonathan

Gabriella, you're right. Mica should learn about her surroundings.

MICA (TALKING ALOUD TO HERSELF)

Gabriella can always turn his heart from being harsh to one of understanding. I can feel his affection for Gabriella changing his angry tone.

Jonathan doesn't like me. I can feel it. He just doesn't want Gabriella to be mad at him.

He makes my flesh shrink with fear every time he comes near me.

He hasn't hurt me, at least for now.

JONATHAN (TALKING LOUD TO SELF)

I don't want to ever offend Gabriella. I better not show any hostility toward Mica, at least for now.

Mica doesn't recall Jonathan ever striking her or abusing her in any way, yet Mica fears he will soon unleash his hostility toward her.

Mica's obedience is habitual.

She fears Jonathan and dreads his actions if Gabriella leaves for even a moment.

MICA (TALKING ALOUD TO SELF)

I wonder what disgusting dreadful actions Jonathan might take against me if Gabriella ever leaves.

Gabriella reads that notion in Mica's face.

Gabriella takes Mica's arm in her gentle manner helps Mica regain her equilibrium.

GABRIELLA - SOPHIA- ARYA'S  
MOTHER

It's okay Mica. You're fine.

MICA (V.O)

I'm distracted by Gabriella. She's my image of hope. I hope she'll tell me what is going on. It has to be some kind of deceptive ploy.

Mica's hopefulness is narrowing.

She feels Gabriella's mystical powers of tenderness will soon be lost in the turmoil.

MICA (TALKING ALOUD TO SELF)

I need to find silence in my mind. What is this heaviness I feels? My mind is filled with tons of fragmented thoughts of my existence-or lack of existence. Gabriella seems to walk a path of disregard-offering nothing but shadows of kindness.

MICA (TALKING ALOUD TO SELF)

Is this superficial kindness Gabreilla is showing me?

Mica has a keen understanding of words. She is well beyond her years in using word play to create beautiful poetic prose.

MICA (V.O)

I wonder if I am immersed in the midst of betrayal. Is it possible that Gabriella's actions are only repetitions of a melody only masking truths?

**INT. GABRIELLA WALKS MICA TO HER ROOM AND HANDS HER THE BOOK THAT JONATHAN HAD TAKEN FROM HER EARLIER IN THE DAY**

Fearful, Mica reaches for the book and Gabriella pulls her close to her chest and gives Mica a slight hug.

GABRIELLA - SOPHIA - ARYA'S  
MOTHER

It's okay.

Gabriella whispers to Mica.

GABRIELLA - SOPHIA - ARYA'S  
MOTHER

He is not a wicked or cruel man.

Gabriella closes Mica's door.

**INT. MICA' S BEDROOM**

MICA (V.O)

I envision Jonathan quietly opening my door, grabbing the book from my hand and hurling the book at me.

Mica fears him.

MICA (V.O)

I'm so afraid.

Mica uses her poetic freedom to describe her fear.

MICA (Talking aloud to herself)

The fear brings misery, and the misery is bringing tears to my eyes forming a river in my heart.

Mica stares out the window.

MICA (V.O)

There has to be hope in this darkness.

Mica appears beaten down and her spirit consumed with pain.

MICA (TALKING ALOUD TO SELF.)

I'm only thirteen years old now. I don't know how to pivot on this out-of-control carousel.

I'm spiraling down into a hole with depth beyond the point of return, wondering who will reach out to me and pull me from my captivity.

MICA (TALKING ALOUD TO SELF)

Gabriella is my only hope.

Mica doesn't resist the directions given her by Jonathan or Gabriella.

MICA (TALKING ALOUD TO HERSELF)

I'm so confused by the circumstances. I'm sure that Jonathan will hurt me if Gabriella ever leaves the cabin.

Mica feels resolved, yet desperate to understand the situation in which she finds herself.

**INT. MICA WALKING OUT OF HER BEDROOM. HESDS TOWARD THE KITCHEN WHERE GABRIELLA IS STANDING BY A BOILING POT**

MICA

Do I need to call Jonathan "master?"  
Gabriella laughs.

GABRIELLA - SOPHIA - ARYA'S  
MOTHER

No silly girl.

You are not a servant to Jonathan.

Gabriella calls to Jonathan.

GABRIELLA - SOPHIA - ARYA'S  
MOTHER

Jonathan, did you hear what Mica asked?

That is the first time Mica hears either of them say her name.

MICA

My name is Mica.

That name doesn't mean anything to Mica.

MICA (V.O)

I'm so plagued with heartache. My life is so isolated. I feel loneliness surrounding my empty shell.

MICA (TALKING ALOUD TO HERSELF)

I'm so fearful of showing any expression. I'm trapped.

Mica listens as Gabriella and Jonathan seem to engulf in superficial chatter regarding Mica.

MICA (TALKING ALOUD TO SELF)

I see an opportunity to flee. I wonder what they would do to me if I get caught. I wonder if they would hurt me?

I have to follow their demands, follow their rules, or else.

It's probably better and safer to surrender my fears even though it means a dependent existence.

MICA (TALKING ALOUD TO SELF)

I don't want to accept this as my life but I need to be humble and agreeable to them.

Mica paces back and forth in her room realizing that she wants to get beyond the parameters of the walls of her captors but fears what might be beyond that wall.

MICA (TALKING ALOUD TO SELF)

What if there's a dark pit was waiting for me on the other side?

Gabriella whispers to Mica.

GABRIELLA - SOPHIA - ARYA'S  
MOTHER

Everything we are doing is for your own good.

Gabriella's voice is not harsh like Jonathan's. Her voice is passionate.

JONATHAN- MATTHEW- ARYA'S  
FATHER

If you don't do what we say, you will be killed.

GABRIELLA

Stop scaring her. She is doing everything we ask.

Mica overhears Gabriella and Jonathan making plans to leave the house.

JONATHAN- MATTHEW- ARYA'S FATHER

These are your accommodations for now.

**INT. LIVING AREA WHERE MICA IS TIED TO A CHAIR  
WITH LIGATURES ON HER ARMS**

Jonathan uses rope as ligatures around Mica's ankles as he ties her to the chair.

JONATHAN- MATTHEW- ARYA'S FATHER

(scolding)

Don't try to remove these, Mica.

Jonathan tells Mica in a scolding voice.

Gabriella whispers to Mica.

GABRIELLA - SOPHIA - ARYA'S  
MOTHER

(whispering)

Stay still and quiet until we get back.

Jonathan and Gabriella shut the door locking it behind them.

**EXT. SHOWING SURROUNDINGS AS THEY WALK OUT OF  
THE FRONT DOOR OF THE CABIN**

MICA (TALKING ALOUD TO SELF)

My stomach aches. I'm so hungry.

Mica holds her stomach needing nourishment to battle her thoughts of confusion.

There is a small clock on the table.

She watches the hands of the clock round the bend. Seconds of time are marked by a soft clicking noise. Time passes Mica falls asleep in the chair where she sat bound.

Shortly thereafter, the door opens. Gabriella and Jonathan return with what appears to be flour sacks, or burlap bags.

MICA (V.O)

**INT. THE FRONT DOOR SLOWLY OPENS**

They are back. What are they carrying?

Mica glances outside, noticing them returning. She involuntarily explores the depths of the forest.



It is getting colder and darker but Mica can see glimpses of others working hurriedly to hand off more sacks to Jonathan.

MICA (V.O)

It's useless to try to get anyone's attention. I better not do anything that calls attention to myself. I better do what they expect me to do.

Mica stays quiet and still.

MICA (V.O)

My head aches and there's a piercing vibration pulsating in my heart?

Mica prepares herself for what is to come.

Although nervous, she tries to find comfort in this place.

MICA (V.O)

Why isn't anyone saying anything to Jonathan or Gabriella for holding me hostage?

It's unjust.

Mica's mind is agonizing, instigated some strange escape plans.

Her brain in tumult, my heart in a violent uprising.

MICA (V.O)

I don't trust them.

I am afraid to negotiate with them.

I feel suspicious of them. I know I'm feeling insecure and isolated, vulnerable and defenseless.

She is lost in a body separated by fear and loss.

She still has so many questions with the main one deep, inside.

MICA (TALKING ALOUD TO SELF)

Why?

The door closes and all Mica's hope for escape fades.

Still hungering for nourishment, Mica watches as Jonathan and Gabriella unload the sacks.

**EPISODE FOUR**

**ACT TWO**

**INT. KITCHEN AREA WITH SMALL SHELVES. JONATHAN EMPTYING THE SACKS WHILE GABRIELLA PLACES THEM ON THE FREE-STANDING SHELVES**

Mica notices that the objects from the sacks resemble a survivalist's kit.

Jonathan calls out the items as Gabriella checked the items off a list.

JONATHAN - MATTHEW- ARYA'S  
FATHER

Tools  
Survival knife  
Pliers  
Stainless steel blade  
Tactical pen  
Trekking poles  
Tactical flashlight  
Batteries  
Candles

Gabriella stands quietly and listens as Jonathan continues reading the items from the sacks.

Mica listens as they continue.

JONATHAN - MATTHEW- ARYA'S  
FATHER

Water purification tablets  
Water filtration device  
Duct tape  
Paracord  
Fishing line  
Flint  
Magnesium fire starter

Water resistant matches

Magnifying glass

Tinder

Space blanket

Tarp

Mica's fear begins to escalate.

MICA (V.O)

My heart is pounding so hard I feel like my chest is bursting open. I hear the wind howling outside. I'm so cold. I'm scared.

Mica is panicky. She closes her eyes for a moment and when she opens them, she spots a small mirror on the wall across the room.

Staring into the mirror she tries hard to recall prior years of her life.

MICA (V.O)

I'm thirteen years old, at least I think I'm thirteen but why can't I recall the details of the twelve prior years.

Mica's tears begin to fall as she wonders what wrongs she did.

But she wipes her tears and quiets her sobbing, Mica knows there will not use consolatory gestures. Shaking her head, she tries to regain her composure and sights for a split moment, a bright light gleaming on the wall.

MICA (V.O)

Where is that light coming from? Is this a sign from above, a sign that this nightmare was coming to an end.

My heart is racing. My thoughts are appearing as unique pieces of a puzzle in disarray.

She thinks aloud, letting her poetic prose calm her.

MICA (V.O)

My hesitant gaze drifts onward  
encompassing silhouettes configured  
with distortions.

I feel a calmness and quietness within  
the depths of my essence; now  
unbalanced.

Anxiety is silenced as I attempt to  
realign my core; and I continue  
struggling to find tranquility.

Gabriella is staring at Mica.

MICA (V.O)

She looks like an actress to me, acting  
a part to contain Jonathan's anger  
probably.

Jonathan impatient with Mica's demonstration of  
anguish, tells Gabriella to take her back into  
her room.

JONATHAN - MATTHEW - ARYA'S  
FATHER

Gabriella, take Mica back to her room.

**INT. MICA'S BEDROOM**

Back in her room, Mica listens with her ear  
pressed firmly against the wall adjoined to the  
room in Gabriella and Jonathan are still  
listing the items in the sacks as they unpack.

Mica stands stoically.

MICA (TALKING ALOUD TO SELF)

I'll just memorize the list as they  
unpack them. Band-aids, antiseptic  
wipes, antibiotic ointment, signal  
mirror, whistle. They continued:  
cereal, bread, rice, powdered milk,  
crackers, eggs, beans, tuna.

Exhausted, Mica lays down and tries to  
sleep. Her mind racing with images of  
the items from those sacks.

The next thing she remember is, waking up with a terrible feeling.

MICA (TALKING ALOUD TO SELF)

Was that, a nightmare? I hope it is only a nightmare.

I dreamed of muffled voices, whispering in the background outside my door.

I feel terror confusing my faculties. Maybe my captors are not just Gabriella and Jonathan but a group of people working together, holding me against my will.

At thirteen-year-old, she isn't mature enough to know the depth of sex trafficking.

MICA (TALKING ALOUD TO SELF)

Am I being sex trafficked? I know that children are exploited around the world as form of sexual slavery, forcing young girls into prostitution. But Jonathan, although he's been hostile, he has never touched me inappropriately and the voices from outside never came within the walls where I am being held.

Mica's mind stays in a cloud of bewilderment, detached from the origin of her being. She feels herself trying purposely to disconnect from her thoughts and fears.

Knowing she is cut off from the world, locked away in this house, isolated in the forest; Mica searches her mind for a sacred key that will unlock this barricade.

MICA (TALKING ALOUD TO SELF)

I have no choice but to find acceptance, tolerance, and compassion for Jonathan and Gabriella, or I won't survive.

Mica feels an inexpressible relief, coming to terms with an action plan for her survival.

She scrutinizes her plan, and finds soothing comfort that giving up and giving in, becoming

a member of the family, a daughter of sort; is her shield, her protection.

MICA (TALKING ALOUD TO SELF)

"Stockholm Syndrome" That's how I'll protect myself.

Mica feels the need to defend and even feels sorry for Gabriella, sometimes even for Jonathan.

MICA (TALKING ALOUD TO SELF)

I'll pretend to start loving them so they won't hurt me. I'll just comply with their demands.

Mica develops a fondness for Gabriella and later for Jonathan.

MICA (TALKING ALOUD TO SELF)

I almost feel a sense of pity for them, for this life they are now living. Am I the one imprisoned or are my captors imprisoned?

She becomes sympathetic with them. Mica becomes dependent on Gabriella and Jonathan, partly because of the control they have over her.

MICA (TALKING ALOUD TO SELF)

(poetically)

My perception is altered now and my resolve to escape safety is diminishing Gabriella and Jonathan are treating me humanely. They are interacting with me. Maybe it's a true bond.

Although Mica doesn't know much about "Stockholm Syndrome,"

MICA (TALKING ALOUD TO SELF)

Finally, they are calling me their daughter.

Mica is free to roam the forest, to enjoy the natural surroundings.

**EXT. JONATHAN AND MICA TAKING THEIR FIRST STEPS  
INTO THE MOUTH OF THE FOREST**

MICA

(excited)

Jonathan, it is so isolated here but it  
really is beautiful.

Jonathan's reaches out his hand, as Mica  
reaches out for his hand. They accept each  
other's hand without hesitation. Walking,  
smiling.

JONATHAN - MATTHEW- ARYA'S  
FATHER

What shall we do today?

Mica realizes with one touch of his hand that  
she weathered the storm.

MICA

(excited voice)

Look for beautiful rainbows arching  
over our existence. There are so many  
promises of possibilities.

Jonathan and Mica explore the forest.

MICA

I love the feel of the air and the  
smell of trees. It gives me such a  
refreshing sense of serenity.

They returned to the cabin where  
Gabriella stood waiting at the door.

Gabriella sighs.

GABRIELLA - SOPHIA- ARYA'S  
MOTHER

Did you two have fun?

**INT. KITCHEN AREA WITH SMALL TABLE**

They sit all three of them together at the  
table eating dinner as a family.



MICA

I saw the trees sway and heard the sky  
whispering my name.

Gabriella laughs at Mica's poetic descriptions  
as they finish their dinner.

MICA

Can I go to my room to read now?

GABRIELLA - SOPHIA - ARYA'S  
MOTHER

I found some brochures of the area.

MICA

Thank you, Thank you

Mica wraps her arms around Gabriella and gives  
her a gentle hug.

**INT. MICA'S BEDROOM**

While in her room, Mica hears Gabriella and  
Jonathan whispering together for about half-an-  
hour.

MICA (TALKING ALOUD TO HERSELF)

I wish I could hear what they are  
talking about.

Mica puts her ear to the door to try to hear  
the conversation. She hears them talking about  
visitors.

Mica is curious but lay back down reading about  
the Ozark Mountains, falling asleep, dreaming  
of the beautiful wooded area surrounding her.

**EXT. NEXT DAY. DAWN**

MICA

(with a happy, excited voice))

I'm up and dressed and ready to explore  
and explore and explore!

GABRIELLA - SOPHIA-ARYA'S  
MOTHER

You better take your raincoat in case  
it rains.

Mica feels physically strong and uplifted,  
invincible.

She quietly walks around the wooded area near  
her home.

**EXT. DEEP IN THE MOUNTAINS IN AN OLD CABIN MADE  
OF TIMBERS; HIDDEN IN THE MOUNTAINSIDE**

**Mica thinks back** to the time water soaked  
through the roof allowing rain to fall on her  
during a storm.

**She remembers** the night Gabriella gave her a  
raincoat to wear to bed and remembers what  
Gabriella said to her.

MICA (TALKING ALOUD TO HERSELF)

On a stormy night wear this raincoat.  
It will protect you from catching  
pneumonia from the constant dampness.

Mica shows love for her raincoat, looking at it  
with pride.

It was that day that Mica looked at Gabriella  
with a look of love in her eyes, and asks  
Gabriella a question.

MICA

(with some hesitation)

Gabriella, can I call you mom?

Mica's raincoat isn't new but it was hers and  
it symbolizes an interwoven affection between  
Gabriella and her.

Gabriella smiles, her beautiful soft skin  
stretching a smile that went from ear to ear.

GABRIELLA - SOPHIA-ARYA'S MOTHER

Yes Mica, you can call me mom and  
Jonathan, dad, if you'd like.

MICA

Let's forage through the forest looking for objects left behind or tossed aside by the campers.

The brochures say that "A journey into the wilderness of the mountains is a euphoric experience in finding "self."

Lets' lay back and stare into the sky.

**EXT. DARKNESS BEGINS TO SET IN. THE SUN IS SETTING**

Mica asks Jonathan about the constellations.

MICA

Jonathan, can you name the constellations?

JONATHAN - MATTHEW-ARYA'S FATHER

I can name some of them. I know lots of visitors come to look at the stars from here.

MICA

To me, the forest, with its beautiful mountains, greenery and wildlife, creates a peaceful, content setting.

I read about the mountains sheltering hidden caves, springs and rivers.

I read about fishing, boating, swimming, and families spending time together.

GABRIELLA

The brochure said the land is pristine, covered by lush forests, looming mountains and subterranean caves that are intriguing and mysterious.

MICA

Why do we live as minimalists?

GABRIELLA

Minimalist purposely strive to only use things that serve a purpose. It's about living simply and having only what you need to go about your daily life.

MICA

I get it! You are looking for simplicity, usefulness and clarity in your life.

GABRIELLA

We are pursuing a lifestyle that focuses less on material possessions and more on what we valued in life. But you have to be willing to shift your habits, beliefs, patterns intentionally and consciously.

Mica knows nothing else but this minimalistic lifestyle. She learns to forage for life's necessities and enjoys finding things to use for creative purposes.

**EXT. AQUA SPRINGS, AN AREA LOCATED NEAR MOUNTAIN VIEW, ARKANSAS**

JONATHAN

The Aqua Springs Caverns are spectacular and carefully developed caves. They are "living" caves where glistening formations like stalactites, stalagmites, columns, and flowstones are ever-changing. Look at the crystalline formations forming from minerals deposited by dripping water. "Dripping water.

MICA (V.O)

My raincoat! Is our cabin under one of the caverns?

**EPISODE FIVE**

**ACT ONE**

**INT. INSIDE THE AQUA SPRINGS CAVERNS, MISTY,  
HUMID AIR**

Jonathan and Mica stroll through the large, beautifully lighted rooms in the caverns surrounding the cabin.

MICA

Look, there's handrails and paved trails throughout the cavern. We need climb over rocks, crawl through the small holes between the rocks and slide down through the red clay mud.

Jonathan laughs.

JONATHAN

Wait until we get home and tell Gabriella about our journey through the caverns. She'll listen curiously, until she sees our clothes.

Mica has lived in the forest for a while now and become very versed in navigating the caverns.

**INT. INSIDE THE CABIN**

MICA

I found three levels in the cave; one level has shorter, easier trails to navigate. It will take a lot of energy to walk along the longer trail because it has 700 stairsteps. I think this trail is in the middle level of the caverns.

Mica enthusiastic talking to Gabriella.

MICA

The rock bluffs are like an artists' masterpiece of color. The streams glisten with crystal clear water.

JONATHAN

I can't wait to go fishing. They have trout and smallmouth bass, and hunting. for the in-season game, along the wooded hillsides.

MICA

What a life.

The spring wildflowers, summer greenery, autumn foliage, and winter views bring beauty to every season. It's kind of like our minimalist lifestyle, with wildlife secretly surrounding our little cabin, was a bit secretive.

I'm sure I'll see some spotted deer, beautifully colored butterflies, hear birds humming lullabies and at times I'd laughed when a darting lizard ran into our house. While the visitors enjoyed camping, hiking, fishing, swimming, hunting, and biking; we and enjoyed the simplicity of our lifestyle choice.

GABRIELLA

Can you hear the folk music coming from the Arkansas Heritage Days

Downtown Mountain View, Arkansas was called the "Folk Art Capital of the World."

JONATHAN

Another day you should look for secretive entrances into the caves. They are secretive because they looked like the surrounding surface area.

GABRIELLA

This area was often referred to as the "twilight zone" because there were some shade-loving plants that quietly found

enough penetrating light to maintain their beautiful shade of green.

MICA

I love the areas deep inside the cave. It has a constant temperature no matter the weather conditions on the outside of the cave.

Due to their minimalist lifestyle, Mica learns everything from books that Gabriella and Jonathan have in their possession.

JONATHAN

Mica, let's learn more about the forest and the mountains, about the cave formations, how acid water enters caves by dripping, flowing, seeping, splashing to form the shape of speleothems.

MICA

Can we walk through the dripstone area? It has huge rooms filled with amazing crystalline formations. Can we go see the sparkling flowstone, the towering columns and something called soda straws. The inclines in this area are so steep that dad often had to pull me up and over the inclines.

JONATHAN

We can go tomorrow. It's getting late now.

**EXT. JONATHAN AND MICA HEAD TO THE CAVERNS AS THE SUN COMES UP. THEY COME TO A HALT AS THEY SEE STEEP SLOPES IN FRONT OF THEM**

MICA

I guess we'll have to crawl on our hands and knees when we get to the steep slopes, pass under the low ceilings, and travel through red clay if we want to see the tall spectacular columns.

GABRIELLA (TALKING ALOUD TO  
HERSELF)

I love working in my garden and  
listening to the joyful chatter from  
the craft village at the Folk Center  
nearby.

Mica and Jonathan return to the cabin around  
noon, covered with red clay.

GABRIELLA

Mica, I was waiting for you to get back  
from your exploration with Jonathan.  
Let's walk to the craft village to see  
the artisans demonstrating, creating,  
and selling their handmade items.

They leave for the Folk Center Art and Music  
Show.

Gabriella is excited to show Mica the flame-  
painted copper jewelry and the leather purses,  
baskets, knives, candles, soap, and quilts.

GABRIELLA

Mica, you can choose a few pieces of  
pottery but find a piece that's usable.  
Remember-Minimalism.

They look around the Folk Center Art and Music  
Show. So much to look at, so many artists.

Gabriella and Mica head home with their pieces  
of beautiful art.

**INT. INSIDE THE CABIN A FEW PIECES OF POTTERY  
ARE SET NEAR THE BOILING POT**

GABRIELLA

Mica, do you want to help me in the  
garden?

MICA

Sure!

**EXT. GABRIELLA AND MICA IN THE GARDEN**



MICA

Gabriella, what are you planting? How do you know what goes where in the garden?

GABRIELLA

I have a horticulture background and is able to grow an herb garden with medicinal he, so I know how to plant herbs, medicinal herbs, native plants, and edible herbs.

MICA

Can we go to the Folk festival again tonight?

GABRIELLA

I need to finish these last three rows of the garden.

No music festival tonight. If you listen, you'll hear some of the beautiful music echo in the wind.

**EXT. NIGHTFALL. SUN SETS. FOLK MUSIC ECHOING IN THE BACKGROUND**

JONATHAN

Listen. Let's see if we can name each instrument we hear while we sit here. I hear a fiddle, a banjo, a guitar, a mandolin, a dulcimer, and an autoharp.

Mica listens to the music and listens to Jonathan name the instruments.

MICA

Do we have any more books about the History of Mountain View, Arkansas?

**INT. WALKING INTO THE CABIN**

GABRIELLA

Mica, this is where I store the books in the cabin.

Mica reads day and night when she's not in the forest or in the caverns.

MICA

Gabriella, did you know that Mountain View is the largest city in Stone County, Arkansas. Isn't it intriguing to live in the "Folk Art Capital of the World," Just think how many outdoors recreation opportunities there are within walking distance from our cabin. The caverns we've been walking in are called the Aqua Springs Caverns.

MICA

Jonathan, did you know that Mountain View got its name because it was a valley that was bordered by the Blue Mountain Range of the Ozark Mountains?

Mica finds an interesting article about a well-known trial in 1929.

She reads the article about the Connie Franklin murder case, in which the "victim" testified but keeps the article to herself.

Mica reads aloud to herself.

MICA

After the Civil War, John H. Blanchard, a young veteran who served with the Kentucky Volunteer of the confederate army left his home in Kentucky to search for a place of greater solitude - place which could offer escape from the aftermath of war. He had been wounded at Chickamauga while serving as lieutenant. But Blanchard had been cited for his gallant and meritorious conduct. Aha, I thought, another person seeking a minimalist lifestyle like my parents. This made me proud.

Mica is intrigued by the murder case from 1929 and looks around the cabin to see if there was anything else about the case.

Gabriella asks Mica what she is looking for.

GABRIELLA

Mica, what are you looking for?

MICA

Did you know there was a murder nearby our cabin a long time ago? I'd like to read more about the trial. It was in 1929.

Together they look through the books and brochures on the shelves but couldn't find anything in relation to the murder case.

MICA (TALKING ALOUD TO HERSELF)

I'm not going to ask for any more information about the murder case.

Mica continues to think about the case and stays up at night trying to figure out how she might find information about that case.

With no solution about how to get more information she **makes up** a murder mystery in her head.

MICA (TALKING ALOUD TO HERSELF)

I'll never find out what happened in that murder mystery.

Oh well, I'll just make up my own murder mystery!

**INT. GABRIELLA IN THE KITCHEN BOILING NOODLES IN A POT OF WATER. STEAM IN THE AIR**

Gabriella is in the kitchen. She brings out some noodles from a pot boiling over the firepit. She brings the noodles over toward the table in the brightly painted flowery bowl she bought at the art festival.

MICA

Look how beautiful this bowl is. The bowl reflects the beauty of Arkansas.

GABRIELLA

The wild crocus flower, called Tradescantia long-pipes) is found in the forests of Arkansas, and nowhere else on earth!

It has beautiful colors: magenta, purple, and a purplish-blue.

Jonathan laughs at Mica's admiration for the beautiful bowl.

JONATHAN

It's just a bowl.

But Mica is in awe, admiring the piece of beautiful art.

She **cups her hands** firmly below the bowl almost as if she is unworthy of holding such a magnificent gem.

Mica stands in the kitchen until Gabriella calls her to the table.

GABRIELLA

Aren't you going to eat any of the noodles?

Gabriella asks with a bit of a giggle.

GABRIELLA

Taste these please. I want to make sure the spices I have added make a delicious dish for our visitors.

MICA

What visitors?

MICA (TALKING ALOUD TO HERSELF)

I remember overhearing Gabriella and Jonathan whispering, but I don't remember them talking about visitors.

Mica listens carefully to the narrative of the conversation Gabriella and Jonathan were having as they slowly tasted the noodles Gabriella has doctored up with spices from her herb garden.

Mica discovers in their conversation a vein of interest, gathering facts about people she had never met and who had never been mentioned before.

MICA

Visitors.

Mica wonders with a bit of concern.

MICA (V.O)

Who would be visiting us in a place so isolated, almost hidden beneath the ground in the thickness of the Ozark Forest.

Mica doubts, but thinks maybe one day she'd get to take a long voyage to a world unknown.

MICA (V.O)

I wish I could see other parts of Arkansas, to see cities and towns, communities of people, animals, and houses built on streets with lights that flickered as they captured dawn turning to dusk.

Mica thinks about how beautiful the other parts of Arkansas areas as she brings her mind back to the reality of her current life situation. **She creates visions** that warmed her mind and soul, a place where her silence was guarded, her thoughts cherished, and normality is what she thinks it to be.

MICA (TALKING ALOUD TO SELF)

"Descartes"

**EPISODE FIVE**

**ACT TWO**

**EXT. DINING ROOM AREA IN THE CABIN**

**Mica remembers** Gabriella using his name on occasion when they were talking about being fixated on visions of imaginary spaces where energy comes and goes on free will.

MICA (V.O)

What did Gabriella say about Descartes?

Oh, now I remember. He was a French philosopher who taught us that anything can be seen when we visualize and move the energy field with our minds.

Gabriella acknowledges the visions Mica encounters in her mind.

MICA (V.O)

What did Gabriella tell me? Oh, yeah. She told me that visions occur when I move energy in my mind.

Mica reads a page from a book about Descartes.

MICA (talking aloud to herself)

Descartes was a French philosopher, mathematician and scientist, who argued the theory of innate knowledge. His philosophy rests on innate ideas: I think, therefore I exist, that all humans are born with knowledge through the higher power of God.

MICA (TALKING ALOUD TO SELF)

I remember Gabriella telling me that not all philosophers agreed with Descartes theory. She told me that other philosophers negated Descartes philosophy for one that argued that all knowledge is acquired through experience.

Mica continues reading.

GABRIELLA

Mica, are you still reading Descartes?

MICA

I am!

GABRIELLA

Descartes' proposed that the very act of thinking offers a proof of individual human existence. Because thoughts must have a source, there must be an "I" that exists to do the thinking.

Gabriella catches Mica's attention with her knowledge and attention to the details of the philosophy.

GABRIELLA

Mica, excuse us for a minute.

Gabriella excuses herself from their conversation. Mica watches her **whisper** something into Jonathan's ear. Gabriella leaves the room, and returns with a **book** entitled, "A Discourse on the Method, "a book written by Descartes himself.

MICA

Here Mica. I think you'll enjoy this book.

Mica stands stoic, entranced and surprised, as Gabriella places this precious vessel into Mica's outstretched hand.

GABRIELLA

I'll finish up with the noodles. I'm glad you cautiously enjoyed, the noodles.

Gabriella referring to the taste test she put Mica and Jonathan through so their visitors, whoever they are, would be nourished after their travels.

MICA

Can I be excused?

Mica remembers her manners, remembering their expectations. She hurriedly walks to her room, closes the door, and immerses herself in this book, beyond belief, "A Discourse on Method."

MICA (talking aloud to herself)

I'm entranced by the philosophy, the words are forming a melody of indescribable vibrations, a cadence of a hymn, a ballad; in my mind.

**INT. MICA'S BEDROOM**

Mica reads.

MICA (TALKING ALOUD TO SELF)

Descartes suggested that "our idea of God is of a perfect being, and it is more perfect to exist than not to exist, then there must be a God."

"God," (Mica thinks aloud).

MICA (TALKING ALOUD TO SELF)

I don't have memory of my past and no memory of a God.

Every word she reads is a revelation, dispersing, dissolving Mica's doubts and uncertainties.

MICA TALKING ALOUD TO SELF)

I'll just read on and on, hour by hour. My inner being transposed to the energy of the words; Descartes' words:

MICA (TALKING ALOUD TO SELF)

"All things have an inner essence, and its presence explains the structure of the things as they ordinarily appear."

I need something to write on and something to write with. Words are pouring into my mind and they are



visibly twisting, turning, and changing form.

Mica feels a sense of urgency to **write down** the words that are visibly appearing in her mind and the visions begin to create an out of body experience.

MICA (TALKING ALOUD TO HERSELF)

I feel like I'm floating and words are floating by; my eyes straining to make sense of the words.

My brain seems to be matching words with images and an energy, a physical energy, is combining words into sentences; sentences I feel compelled to write down on paper.

MICA (TALKING ALOUD TO SELF)

"The planks on the bridge are rugged, warped by the harsh exposure to reality."

"Hidden intentions of so many."

"Mind plagued by venomous confusion, seeking the truth."

Exhausted, Mica lay back on the bed, "A Discourse on Method," sprawled across her bosom, as she falls asleep.

**EXT. SUN RISING ON A NEW DAY**

As the sun rises, she wakes to find outside, a group of people, that Gabriella and Jonathan seem to know.

MICA (V.O)

(pausing before speaking)

I wish I could ask some questions. But I'm still a child, so it's difficult to frame questions without being disrespectful to Jonathan and Gabriella.

After a somewhat disturbed pause, Mica stops thinking and joins in the conversation with their guests and their visitors.

MAN 1

Aren't you thankful to live in such a wonderful place?"

The man is standing beside Jonathan.

MICA

Yes

Mica indicating yes with a movement of her head.

MICA (V.O)

There are eight people gathering around. Huh, they are all similar in age, thirtyish.

THE MEN

What is going on with the destruction of this world, poverty, racism, bigotry and intolerance.

Mica scarcely knows what each word is referring to but infers their displeasure with society.

JONATHAN

The conditions of the world are appalling.

Mica wonders how these visitors have gotten to their home. She spots some **four-wheelers** in the yard. The four-wheelers are loaded with sacks, just like the ones she watched Jonathan and Gabriella unpack and mark from a checklist, about a week ago.

The men, along with Jonathan, carry the sacks into the cabin where Gabriella waits with her "spicy noodles."

GABRIELLA

I'm so excited to see all of you. Please have some noodles mixed in herbs from our garden.

The men sit on the sacks they carry into the cabin as the living area in the cabin has only three chairs

While eating Gabriella's noodles, the men engage in what appears to be superficial chitter-chatter.

Jonathan glances over at Mica and nods his head gesturing for Mica to leave the room.

**INT. MICA'S BEDROOM. SHOW DESCARTES BOOK ON HER BED**

MICA (TALKING ALOUD TO SELF)

(whispering under her breath)

Gladly. Descartes is waiting for me!

As Mica reaches her room, she begins to close the door, she hears Jonathan and the eight men talking among themselves.

MICA (TALKING ALOUD TO SELF)

I wonder where Gabriella is? I don't hear Gabriella's voice among the mix.

**INT. LOOKING INTO THE LIVING AREA THROUGH THE SLIT IN MICA'S BEDROOM DOOR**

Mica glances through a slight opening where she leaves her door ajar just enough to hear and see the men gathered in the living room. One man seems more in control of the conversation while the others listen, including Jonathan.

The man leading the conversation seems tall to Mica. Mica is small in stature; his features are large, and the lines on his face are harsh looking.

MICA (TALKING ALOUD TO SELF)

I don't want to listen. I want to get back to my friend "Descartes."

Mica's world is still filled with such contrary opinion. Mica stays silent and listens.

MICA (TALKING ALOUD TO SELF)

Why are they shaking their heads?

Mica notices the men in an expressive hand-shake as if they are in agreement with what the tall gentlemen is saying.

Mica watches the tall man bend from his perpendicular stance, and reaches for the sack on which he is sitting.

Mica steps slightly outside her door to get a better glance, but Jonathan sees her and scolds her.

JONATHAN

Mica, come her!

**INT. MICA WALKING TO THE LIVING AREA**

Mica leaves her room and goes to Jonathan in the room where the men are meeting.

Jonathan places her squarely and straight in front of him, his face, level with Mica's as he sits upright.

JONATHAN

(disappointment in his voice)

Mica, this conversation is private. You do remember our rules, don't you?

Mica deliberates for a moment and casts her eyes down in shame. He stands, plants his two feet firmly on the ground, takes hold of Mica's arm and walks her angrily back to her room. "

**INT. BACK TO MICA'S BEDROOM**

JONATHAN

Go read your book!

Mica responds under her breath.

MICA (V.O)

With pleasure!

Mica wonders the purpose of such a gathering of men. She feels somewhat angry as she thought

that Jonathan's heart had softened as their relationship developed.

MICA (TALKING ALOUD TO SELF)

The heart of stone verses the heart of flesh. Descartes must have something to say about the heart.

Mica lay on her bed searching for words from Descartes' wisdom to ease her heartache. She finds Descartes' passage on the functionality of sensations, appetites, and passion.

Mica reads aloud from Descartes.

MICA (READING ALOUD TO SELF)

Sensations, appetites and passion provide "guides for maneuvering our bodies through the world, and ultimately for preserving the mind-body union that constitutes the human being."

"The mind and body form a genuine union; God, mind, body, union."

Mica in deep thought, intrigued and curious. She continues reading aloud.

MICA (TALKING ALOUD TO HERSELF)

Life is a perpetual journey with freedom to become a creation of self, that creativity integrated with self-knowledge can be massaged into ones' being.

I'll just use my mind to create a new destination with a panoramic view.

I'll design a destination in my mind where the view is so breathtaking, that I'll gasp at the thought a taking the first step into my new journey.

She becomes an arsenal of awareness and marvels at the panoramic picture displayed delicately in her mindful masterpiece.

MICA (TALKING ALOUD TO SELF)

Finally, I feel a sense of peace.

Mica smiles, lay back on the bed, and closes her eyes to enjoy the masterpiece she creates in her mind.

Gabriella opens her door. In a fit of bursting energy, Mica tells her about her revelations.

MICA

Gabriella, you should see the pictures my mind is creating. I created a masterpiece in my mind.

Gabriella laughs.

GABRIELLA

Now don't let anything manipulate your mind so radically, especially just one philosopher.

**INT. HALLWAY NEAR MICA'S ROOM**

Gabriella and Mica stand outside Mica's door. Some minutes pass with giggles and then silence as they see Jonathan heading their way.

For the first time, Mica notices, really notices Jonathan's frame. He is strong-limbed, square shouldered, and solid. He looks polished, his eyes a glistening bluish grey color, his hair dark and thick.

Jonathan expresses his irritation with Mica for eavesdropping on his conversation with the eight men.

JONATHAN

Mica, you need to always stay in your room when we have visitors unless I call for you.

But with a sudden softening of his voice, he talks to Gabriella.

JONATHAN

(soft voice)

Gabriella, let's all go outside and  
journey through the forest.

Jonathan's stares at me with eyes of ice. When  
he looks away Mica stops and eases her frozen  
stance.

**EXT. HEADING OUTSIDE. REVEALS THE BEAUTIFUL  
SURROUNDINGS IN THE FOREST**

They walk through the forest, the trees, the  
leaves, the flowers, the little animals  
scurrying among the fallen branches of the  
crocus trees.

As they walk together as a family, Mica's soul  
begins to expand, to rejoice with a sense of  
freedom, of triumph.

MICA

I feel like I am walking slowly through  
a field of energy; stopped by the  
breeze of the air, evading unknown  
forces; strengthened and supported by  
new truths, new triumphs.

JONATHAN

You have been reading too much  
philosophy. You sound like a poet.  
Where do your words even come from. How  
do you even know so many poetic  
phrases.

GABRIELLA

She is a very smart girl. Mica, you  
should write your thoughts in a journal  
and turn them into poetry. Your  
thoughts are very picturesque.

Mica laughs and starts reciting more of the  
images she is creating in her mind as she walks  
through the forest with Jonathan and Gabriella.

MICA

I hear chirping birds and the trees  
singing lullabies of truth and  
certainty.

Walking through the forest is like  
walking through a door of new  
opportunity.

Jonathan, Gabriella and Mica walk cautiously  
momentarily glancing here and there, up and  
down, in front of and behind them.

GABRIELLA

It is breathtaking out here!

Mica catches a glimpse of a paved road in the  
distance; with pebbles rounding the edges-  
supporting the ground beside the road.



**EPISODE SIX**

**ACT ONE**

**EXT. REVEALING A PAVED PATH AHEAD OF THEM**

MICA

(excited)

Come on, I see a new path ahead.

GABRIELLA

Mica, you are so passionate about the forest.

There is this fierce pleasure in Mica's walk. You can see a **passion accelerating** through her pulses as they walk along the new path.

Mica, twirling in circles as she walks along the path.

MICA

I feel a ridge of lighted energy. I feel alive and inspired.

Mica devours the sights, the smells, the freedom.

The path they are on seems quite sequestered, but they find pleasure in the silent trees, the congealed relics of the season.

Mica starts **chanting words** from her heart as Gabriella and Jonathan stand listening to her in amazement.

MICA

Now I hang on every branch of the trees of life, roots still grounded and although rain falls, the strength of the roots never waiver.

When the seasons change and the leaves no longer green; start falling to the ground; nothing is lost in this beautiful place where the leaves have fallen.

Their new journey nourishes the soil  
and offers an everlasting renewal of  
life.

Gabriella laughs.

GABRIELLA

She's becoming our own Emily Dickenson,  
Gabriella laughs.

Jonathan and Gabriella walk closer to Mica's  
side, Jonathan on the left and Gabriella on the  
right, arm in arm, as they continue their walk  
on this secluded path.

**EXT. SUN IS SETTING**

Dusk is setting in and they left the cabin  
without a flashlight. They are hesitant to  
continue on the path, with night setting in,  
but they notice an entrance to an open area of  
land with a beautiful stream flowing beside it.

Gabriella remarks in a somewhat nervous  
fashion.

GABRIELLA

We're going to get stuck here until  
morning unless we turn back now.

MICA

But, but!

JONATHAN

Tomorrow's another day. We'll come back  
tomorrow morning as the half-moon  
starts setting.

Mica is up half-an-hour before Gabriella and  
Jonathan. Mica dresses by the light of the  
moon, and shouts to Gabriella and Jonathan.

**INT. REVEALS THE SMALL CLOCK ON THE WALL IN THE  
LIVING AREA OF THE CABIN**

MICA

It's almost six o'clock. The sun rays  
are already beginning to shine through  
the windows.

GABRIELLA

We need to eat something before we go on this journey.

Mica isn't interested in eating.

MICA

Who can eat! I'm too excited about this awaited journey.

Gabriella wraps up some bread and our water canteens, and yells to Jonathan to get ready for the journey.

GABRIELLA

Jonathan, get ready. Mica is ready to go!

Jonathan doesn't answer.

Gabriella walks to the room where Jonathan is sleeping and sees that he did hear her, but he has turned toward the wall and has pulled the bedclothing over his head.

GABRIELLA

Come on Jonathan!

Gabriella giggles.

GABRIELLA

I know you can hear us and you're just faking that you are asleep!

Jonathan pulls the bedclothing away from his face.

Gabriella calls Mica laughing.

MICA

Mica, come here!

Mica walks to where Jonathan lay. He is fully clothed, pretending to be sleeping.

GABRIELLA

He was up earlier than we were, excited about the day's journey.

They all laugh then get ready to head out the door to find where the undergrowth in the forest leads to the paved road.

**EXT. SUN RISING**

The sun is beginning to rise, the grass still wet from the dew of the night. There is a chill in the air.

They plow their way through the wooded areas, over fallen tree branches, over the rocks when the words to a song randomly pop into Mica's head.

MICA

"Going on a lion hunt, going catch a big one, I'm not scared. Look, what's up ahead? Mud! Can't go over it. Can't go under it. Can't go around it. Guess we got to go through it. (Slosh, slosh, slosh). "Going on a lion hunt, going to catch a big one, I'm not scared! Look, what's up ahead? Sticks! Can't go under it. Can't go through it. Guess we got to go over it."

GABRIELLA

I remember that song.

Gabriella, Jonathan and Mica sing all the way to the paved road they saw the day prior.

MICA-GABRIELLA-JONATHAN

"Goin on a lion hunt, going catch a big one, I'm not afraid. Look, what's up ahead? Trees! Can't go over it. Can't go under it. Can't go through it. Gotta go over it. "Goin on a lion hunt, going catch a big one, I'm not afraid. Look, what's up ahead? Grass! Can't go over it. Can't go under it. Can't go around it. Gotta go through it.

MICA

Look, what's up ahead? Cave! Can't go over it. Can't go under it. Can't go around it. Gotta go through it.

The song says we should feel along the wall, what's this soft thing on its end, with two sharp things, two big gleaming sharp things! A lion! Run for your life! Run out of the cave! Crawl through the grass! Swim across the river! Jump over the sticks! Slosh through the mud! Run into the house! Close the door! Crawl under the bed!

They all burst out laughing!

MICA

That was so much fun!

Gabriella, with all her knowledge, knew who had written that song.

GABRIELLA

That was written for preschoolers in early 2009, by the Kiboomers. I used to sing that to you...

In the middle of her sentence, **she stops** fearful that Mica might start asking about when Mica was little.

GABRIELLA

Oh, come on. I don't want to spoil the fun with this random information that floats into my head.

Mica begins to feel that she is getting very close to something very special.

As they walk on. Mica hears water splashing against rocks, and within moments, she dimly discerns a beautiful clearing before them.

There was now visible, a beautiful campsite; a clearing ready to be enjoyed by anyone willing to open their mind to new things.

MICA

Being outdoors in the fresh air offers a great time to reflect, to feel more balanced, optimistic, and energized.

This is just the place!

They walk to the stream within a short distance from their position. Mica jumps in the water, a bit colder than she realizes it would be, and her clothes get soaked.

GABRIELLA

You're going to get a chill before we get back.

Jonathan walks around the area, almost in a stalking manner.

JONATHAN

Here's some brush. Let's put some brush in a small pit over there. I have some matches in my pocket. Let's build a small firepit.

Mica stands over the firepit and warms her numb fingers and her wet clothing and looks around.

GABRIELLA

Do you hear the hum of voices? Let's make our way toward the sound.

Look, there's a congregation of families sitting together. They look like they are enjoying time together, eating delicious food and playing games. The children and adults are having the time of their lives.

JONATHAN

Look at all the things they have for fun. They have recreational vehicles, ATV's, canoes sitting along the waterside, paddleboats, kayaks, swimming lifejackets and floating inner tubes sitting around waiting to be used.

ADULTS AT "GATHERING"

That whitewater rafting was amazing.

GABRIELLA

Look down the stream! There's an area with fast, shallow stretches of water, rapids; with a range of choppiness.

Jonathan begins describing the whitewater experience to Gabriella and Mica.

JONATHAN

White-water rapids. That is an adventure with adrenaline pumping through your veins as you crash through the rapids. The spray of the river splashes against your face, and you can only await the sudden feeling in your stomach as the kayak drops over the waterfall.

The whole conversation strikes Mica as frightening, daunting, and terrifying.

JONATHAN

Strong, extreme currents and turbulence in water while trying to maneuver and navigate the raft over rocks, down drops without capsizing the raft.

MICA

It sounds unbelievably fascinating!  
But...

Mica stands staring out at the water, wondering if paddleboarding might prove more appropriate for a beginner like her.

She watches some of the children traveling across the water while standing on long boards.

GABRIELLA

I suppose the purpose is simply to enjoy the experience of traveling over the water by means of some system of self-propulsion.

MICA

But to maintain a standing position on a board that appears to be ten feet long; how and why will that bring enjoyment?

Gabriella shows an almost exhausted expression.

**EXT. REVEALS ALL THE ACTIVITIES, THE PADDLEBORADS, THE CANOES**

GABRIELLA

That must take a high degree of fitness, strength and balance.

Mica stands in awe with her eyes tracing as each paddle moves the boat forward, or backwards, or in an encircling manner.

PEOPLE AT "GATHERING"

We need everyone to come to the shore.

The ATV's (All Terrain Vehicles), roar in from the paved paths beyond where they are standing.

MICA (V.O)

I wonder where the ATVs have been riding. They are covered with mud, and everyone's heads are sweaty from the helmets they are wearing.

Mica and Gabriella **overhear** the ATV riders describe their experience.

TEEN-AGE BOY ONE

Wow! I That was liberating, the adrenaline comes rushing in as you lift dirt, make twisty turns and dodge obstacles.

Another young man unsnaps the strap to his helmet and sighs.

TEEN-AGE BOY TWO

If you like to look at nature and are looking for a thrill, ATV riding is for you. It's a little scary but it totally relieves stress, letting you blow off



steam and rid yourself of worries and anxieties.

Then without expecting, a young girl, Mica's age, takes off her helmet, takes a deep breath and shouts.

TEEN-AGE GIRL 1

What a rush-the wind on my face, the beautiful landscapes; such a feeling of rejuvenation.

Everyone is directed to put away all the forms of recreation they have been using and walk to the campground. A man and a woman shout.

**EXT. SCANS OVER TO THE PREACHER AND CHURCH DEACONS**

MAN AND WOMAN ONE

Quiet everyone! It's time to form our prayer circles. Please form circles in groups of six.

Mica, Gabriella and Jonathan watch as children group together and adults group together, sitting on the ground waiting for direction. No one is holding hands in the circle; they are merely sitting shoulder to shoulder.

A voice yells to Mica, Gabriella and Jonathan.

VOICE 1

Please come join us!

A pause of some seconds take place and are followed by a what appears to be a type of chant.

Mica, Gabriella and Jonathan make their way to the one unlinked circle of three and join the gathering. Business now begins as Bibles are handed out and scripture begins being read.

The scripture reading lasts about an hour and by the time the exercise is complete, Mica is drawn in; ravenous now, but overjoyed when she was asked to join them for a feast.

JONATHAN

Hello. My name is Jonathan and this is my wife, Gabriella. Thank you for inviting us to join your "gathering."

Mica scurries around trying to meet all the kids participating in this joyous outing.

MICA

Hi. My name is Mica.

KI

Hi. I'm Ki and this is my brother Lucah.

Mica devours the scrumptious **food** sitting on tables, careful to only take a small portion out of respect for the hosts.

**EXT. REVEALS THE GROUPS PUTTING UP THEIR TRNTS FOR THE EVENING**

Time passes and nightfall comes. They thank their hosts, their new friends and watch momentarily as they set up tents before the sun sets.

VOICE ONE

Please come join us again. We come as families every month to our little isolated parsonage for a bible retreat to renew our energy, our balance, and praise our lord for the daily bread we receive,

MICA

What is daily bread?

GABRIELLA

It's not really bread but a metaphor for providing for all of our needs.

**EPISODE SIX**

**ACT TWO**

**EXT. DARKNESS SETTING IN, AN ORANGE ORB  
REFLECTING OFF THE WATER**

The darkness sets in as nightfall comes with a reflection of an orange orb flickering along the water's edge.

JONATHAN

Look at orange orb flickering along the water's edge. The orb is dragging away the orange streaks of light as it drowns the horizon.

MICA

Look! It's paving our way for a silent, enchanting night for our walk home.

Mica uses her poetic skills to add onto Jonathan's description.

MICA

The light of the day slithers away leaving only shadows on the terrain. Darkness is creeping in and the orange sky fades into blackness. The air begins to feel empty and the trees begin to tower now in perpetual darkness, adopting mysterious figures.

GABRIELLA

Remember that one, Mica. Write it in you journal when we get back to the cabin.

JONATHAN

Wait! I want to add my poetic sense.

The giant canopy forms a labyrinth, we scamper along the path, stepping on dry branches along the way.

GABRIELLA

Not bad Jonathan!

The surroundings are tranquil.

GABRIELLA

The darkness is obscuring our senses,  
but the fragrance from my wildflower  
garden will guide us back to our cabin.

The next day, back at the cabin, Gabriella and  
Mica eat some breakfast and Gabriella shouts.

GABRIELLA

To the garden!

They each put on a ball cap to hold their hair  
back.

MICA

My cap is too big.

GABRIELLA

Just adjust the snap closure in the  
back of the cap.

Mica notices a logo on the cap brim. The brim  
is made of plastic, and covered with the same  
fabric as the cap crown. The brim, slightly  
curved, and stiff, displays the word; Vigilant.

MICA (TALKING ALOUD TO HERSELF)

The words on that cap are beautifully  
written in script, the letters  
multicolored, a dark blue cap rim on a  
light beige crown. Gabriella's cap is  
exactly the same as mine.

**EXT. GARDEN AREA ENCLOSED WITH WIRE. ROWS AND  
ROWS OF PLANTS**

GABRIELLA

Mica. Let's go to the garden.

They make their way into the open air. The  
garden is a small enclosure with some walls of  
wire high enough to protect the flowers, herbs  
and vegetables they are cultivating.

MICA

Why is the garden divided into  
sections?

GABRIELLA

The garden is divided into sections to create a path between each section. It allows for movement so we care for the individual plants we're cultivating.

There is a dense mist in the air as they work the garden, Gabriella identifies each plant, each herb and each vegetable.

GABRIELLA

Look at the beautiful flowers Mica.

Gabriella touches each plant with a caring hand.

Gabriella states with a sound of pride.

GABRIELLA

(sound of pride)

These are thistle flowers, these, purple coneflowers, and here we have narrow leaf sunflowers, oxeye daisies, Queen Anne's lace and Asiatic dayflowers."

Gabriella giggles.

GABRIELLA

And this is a butterfly weed.

GABRIELLA (V.O)

I'm not sure it's time to really tell her about the butterfly weed and its symbolism to fertility!

Mica isn't quite sure why the butterfly weed makes Gabriella smile, but Mica infers she is just happy being surrounded by such beauty.

GABRIELLA

The thistle is a tall flower with a weak spine and lavender flower heads. The leaves have sharp prickles on the stem and on the flat part of the leaves.

Gabriella, with all her horticulture knowledge, starts rattling off the symbolism of the thistle flower.

GABRIELLA

The thistle symbolizes resilience. In Celtic regions, like Scotland, the thistle flower represents devotion, bravery, determination, strength and is a symbol of protection. The purple coneflower makes a great herbal supplement.

MICA

Herbal supplement? What's that for?"

GABRIELLA

The purple coneflower contains substances that boost immune function, relieve pain, reduce inflammation, and have hormonal, antiviral, and antioxidant effects.

MICA

Are they symbolic of anything, like the thistle.

GABRIELLA

Yes. They are associated with strength and healing.

Mica looks somewhat surprised that flowers hold symbolic meanings, but as she thinks about Descartes, she comments to Gabriella.

MICA

I guess I shouldn't be surprised. Everything in nature seems to have a symbolic meaning.

Mica stands reflecting, as Gabriella continues describing the flowers.

GABRIELLA

Oxeye daisies is the original "she loves me, she loves me not flower. It is called the truth-teller or liar of

the flowery kingdom, and it helps heal respiratory tract problems and has a wound healing purpose.

My mother used the ox-eyed daisy when I had a cold, bronchitis, fever, or sore throat.

MICA

Do you just eat the flower?

GABRIELLA

Plants that have medicinal purposes usually use the young raw leaves and put them in salads raw or boiled. The ox-eyed daisy, whether white or yellow, or pink symbolize cheerfulness and patience.

MICA

How about the Queen Anne's lace flower?

GABRIELLA

The Queen Anne's Lace flower

Gabriella hesitates while she thinks.

GABRIELLA

Legend has it that Queen Anne, the wife of King James 1, was challenged by her friends to create lace as beautiful as a flower. While she was making the lace, she pricked her finger, and it's said that the purple-red flower in the center of the Queen Anne's Lace represents a droplet of her blood.

It symbolizes safety, sanctuary and refuge.

Gabriella thinks to herself and continues...

the seeds of Queen Anne's Lace have been used for contraception for centuries, also as a remedy for

Gabriella thinks about it being a remedy for hangovers, but decides not to share that information with Mica just yet.

MICA

And the Asiatic dayflower?

GABRIELLA

The dayflower is naturally true-blue and good. It represents the importance of doing the right thing and being seen by others as being good.

The flower reminds us that we each have within, a darker side and the importance of understanding that we should acknowledge the good and the dark within. It reminds us that seeing our darker side brings growth, release, and restoration so that we can advance in our personal journey.

The dayflower helps us live in the present moment allowing us to focus on the present and bring clarity to our vision of the future.

Mica leans against the wire that protects the flowers and reflects for a few minutes while Gabriella gathers her gardening tools.

Although undefined and fragmented, Mica reflects on the importance of the flowers but it seems to trigger some pictures in her mind of a past life.

The pictures float in and out of her consciousness, vague and strange, then distance themselves from her mind.

Mica tries to recall the images. Maybe Gabriella can give her an explanation that connects her to each image, as she did with each flower.

**EXT. WALKING TOWARD THE CABIN**

But Mica is unable to import the images. Gabriella and Mica walk to the cabin, Gabriella hums a tune as they walk and Mica ponders the significance of the unknown disappearing images.



Jonathan stands by the door as they arrive at the cabin.

JONATHAN

Did you two have a good day in the garden?

MICA

I loved it! Gabriella told me all about the beautiful flowers, their symbolic messages and their medicinal purposes. I don't know how Gabriella can remember about all those flowers in the garden.

Mica touches a chord of pride in Gabriella, as she digests how substantial, how significant the day in the garden truly was for the two of them.

They walk into the cabin and Jonathan has some type of stew cooking. He used the vegetables from the garden, and rice they received in the sacks some time ago.

MICA

Jonathan, did you use any of the leaves from the flowers in the garden?

Mica wonders if she is about to ingest the symbolic relics Gabriella and she explored in the garden.

MICA (TALKING ALOUD TO HERSELF)

I bet the stew will have a taste of purity, of life, of beauty, safety and protection.

After eating, **Mica thinks** about the day, the flowers, the history and their symbolism. And yes, Descartes' influence spreads through her and she feels the need to write.

MICA (V.O)

I need to get my writing journal.

**INT. MICA'S BEDROOM REVEALING THE JOURNAL SHE USES FOR HER POETRY**

Mica runs to her room, grabs her journal and writes quickly, the words flashing in her mind.

MICA

Traces of disconnectedness flash through my mind. less overwhelmed by the need for protection, I negotiate the roads of the living.

MICA

Can you add to my poem?

GABRIELLA

How about...

Gabriella looks to the left and thinks.

GABRIELLA

No longer separate or disturbed by pre-existing-vulnerabilities of a lost self.

Unable to recall; detached images triggered by my surroundings, but strengthened.

MICA

Jonathan, your turn.

JONATHAN

Able to ward off negative valence of future threats.

Averting danger

MICA

Perceptions of the world changed by the strengthening images of this new world

GABRIELLA

Indelibly etched in the cascading fields of flowers.

MICA

Rebuilding human vitality and energy by transforming life into an artistic

display of greenery and flowers  
flourishing in the misty air.

GABRIELLA

If ever anesthetized by distress, we  
can distance ourselves from pain by  
maneuvering our minds to the flower  
fields and personalized growth.

The flowers give voice to our inner  
self, and translate to inner peace,  
determination and strength.

JONATHAN

Now that's really something! We are  
natural poets!

The next day commences as before, they get up  
and get dressed but today is a journey into the  
deep forest.

**EXT. SURROUNDINGS IN THE FOREST**

MICA

Listen There's a north-east wind  
whistling around the trunks of the  
trees, disturbing the leaves.

The birds are singing. I hear humming  
insects and I can hear the rustle of  
the animals.

GABRIELLA

It smells so good outside. The wind is  
blowing the smell of wildflowers toward  
the cabin.

Can you smell the earthy smell of  
rotted wood, animal scents, damp, wet  
scents? The wind is blowing in the  
smell of wood smoke, wild mint and  
herbs.

As they walk, they see brown, dead fallen  
trees, logs, branches, twigs, and fallen  
leaves.

The underbrush is rustling, the ferns, moss,  
brambles and thickets spread across the paths.

They smell the pine needles and cones. They see insects, birds, squirrels all churring around in the forest.

MICA

Let's stand still and let the wind encircle our bodies.

GABRIELLA

Do you feel the soft vibrations?

Mica places her hand on the rough tree bark, imagining falling leaves as kisses on her cheeks.

The forest purrs with life all around them.

Mica twirls while she gazes at the canopy of trees.

**EPISODE SEVEN**

**ACT ONE**

MICA

The sunlight is breaking through. Look!  
It's lighting up the dirt path ahead of  
us.

A smell of timidness hovers in the air with no  
clues of what lies ahead.

JONATHAN

The wind is picking up.

They all **pause** deliberately for one last smell  
of the deep forest.

MICA

I'm going to inhale, close my eyes, and  
twirl my body around in a circle with  
my arms outstretched to feel the wind  
against my skin.

This is living!

**Mica savors the feeling**, continues to listen,  
to feel, to think as she slowly walks the  
winding pathway back to the cabin in the  
distance. In the course of the day, Mica uses  
every sense of her being; to hear the forest  
sounds, to smell the nature surrounding her, to  
touch the landscape, to see the wildlife and in  
a sense to taste the earthy air.

Mica gets the opportunity to be the spectator  
in this beautiful forest.

MICA (TALKING ALOUD TO HERSELF)

What's this?

Mica steps over the enormous trunks and roots  
on the forest floor.

MICA (TALKING ALOUD TO HERSELF)

Wow, those are enormous trunks and  
roots.

She stops, reaches through the pungent undergrowth to look at the knobby roots underfoot.

Jonathan and Gabriella walking steadily toward the cabin while Mica walks slowly and loses pace with them. She falls behind and continues exploring as she walks.

MICA (TALKING ALOUD TO HERSELF)

These roots are not roots at all, they are bones, some small, some larger.

Mica gathers some of the smaller bones and runs back to the cabin with the bones twisted up in the bottom of my shirt.

MICA

Jonathan, Gabriella! Look what I found along the path. They are some kind of animal bones.

Mica presents these ominous bones to Jonathan and Gabriella.

MICA

What animals do you think they came from?

Jonathan and Gabriella guide her outside.

MICA

Don't bring them in the cabin. They need to be cleaned. They might be covered with bugs or diseased in some way.

Jonathan hands her a large bucket.

JONATHAN

Here Mica. Use this bucket. Put the bones in the bucket.

He pours some type of powder over the bones.

JONATHAN

Put the bucket on the ground. I need to cover them with this powder.

MICA

Jonathan? What does that powder do to the bones?

Jonathan

It's a biological washing powder that has enzymes in it to break down any tissue left on the bones.

JONATHAN

After three or four days of soaking and rinsing the bones with clean water, we'll need to scrub them with an old brush in warm water and add a hydrogen solution.

This will make sure all the skin is off the bones and there is no disease we can catch.

MICA

What does the hydrogen solution do to the bones?

JONATHAN

The hydrogen peroxide solution is the safest and most effective way to whiten the bones. This is a process called maceration; removing soft tissue from bones.

MICA

It seems a bit disgraceful to dissolve the animal skin from the bone.

But Mica is intrigued. She wonders if she is wretchedly defective in wanting to realign the bones to determine what animal died, was devoured or killed along this path in the forest.

Mica explains her rationale to Jonathan and Gabriella hoping they will understand her curiosity.

MICA

How can we preserve the bones so they don't crack?

JONATHAN

We can make a glue bath made of 50% water and 50% glue, paint it on the bones, or dip them into it to give them a protective and slightly glossy coat.

JONATHAN

Gabriella, do you have a rack of some sort where we can lay the bones to dry?

Mica pays close attention to the process Jonathan is describing. She is listening and collecting all he said with diligence.

Mica falls into a dreamlike state as she thinks of all the animals she encounters in the forest.

She wonders what happened to the animal from the bones she finds.

MICA (V.O)

It's just mesmerizing. I will remember, think and promise that I will respect the bones with integrity for the animal life that is lost and I will use conscientiousness in rebuilding the bone structure to determine the animal's legacy.

Jonathan, Gabriella and Mica work to clean the bones and preserve them.

GABRIELLA

Mica, it's time for bed.

**INT. MICA'S BEDROOM**

Mica's heart beats with excitement. She is eager for the bones to dry so she can begin putting the bones together like pieces of a puzzle.

She lay in bed looking at the ceiling in her room.



MICA

Forensics!

She is not sure why that word comes to mind but it sticks in her head throughout the night.

MICA (TALKING ALOUD TO HERSELF)

My heart is filling with joy. The  
puncture wounds I felt in my heart are  
retracting from my spirit.

I am aware that the stars are masked by  
the cloudiness in the sky and I only  
need to wait patiently for the rain (my  
tears, my fears) to stop and wait for  
the rainbow that follows to bring  
colorful thoughts to carry me forward.

Mica wakes up. She feels enlightened by a new  
destination, and has a new panoramic view of  
life.

Mica is about to embark on a new journey that  
will change her life, giving her opportunities  
to create artistic masterpieces that will bring  
the canvas back to the animals that give her  
refuge from her unknowns.

MICA (TALKING ALOUD TO HERSELF)

I will make them known. I will bring  
the animals back to some semblance of  
life, giving them respect and a legacy.

Mica picks up a piece of paper and writes.

MICA (TALKING ALOUD TO HERSELF)

I lay my head on my pillow;

One so filled with feathers that the  
softness resembles the clouds as they  
are whisked through the air

Weightlessness carries off all worries  
of the days prior and unhurriedly blows  
them through a universe so immense.

Released as the burdens as I lay my  
head on my pillow with the knowledge

that all worries will be dispersed and  
will fade into the past.

A new world aboard, predictable and  
fair,

Filled with kindness and consideration  
for truths

I walk down a long spiraling staircase  
surrounded by the innocence in the air

Awakened by the breeze of each step  
taken toward the door of freedom

Inhaling a breath of fresh air,

The door opens to a world of endless  
possibilities

Climb the mountain with concentration  
on the mission.

Challenges gripping and no signs of  
flailing in the forefront.

Your shaft of strength no longer  
threatened by the challenges

No loss of grip shattering the window  
of new opportunities

Miraculous strength seduces the soul  
and releases all sorrow, giving way to  
the gift of complete confidence.

Mica leans outside her bedroom door and shouts  
to Jonathan.

MICA

Jonathan, can you get a message to the  
men who brought us the sacks of food?  
They seem to come each month. Can you  
get them a message to bring some  
reading material on Forensics, animal  
forensics.

I'd like to read, to learn about animal  
bones, animal skeletons and signs of  
animal distress.

Jonathan tells Mica to into the living room.

JONATHAN

Mica, come here.

Jonathan replies with a slight giggle. Then explains wildlife forensics.

JONATHAN

You mean wildlife forensics? Wildlife forensics is the application of science to legal cases involving wildlife, a field that uses scientific procedures to investigate wildlife-related crimes involving exotic pet trade, poaching, other illegal hunting activities, and even oil spills.

MICA

Well, not exactly. I want to know how to care for injured animals.

JONATHAN

Oh! You want to learn more about veterinary forensics where you identify, collect and assess evidence from animals and their environment.

MICA

I want to use veterinary medical knowledge to put together pieces of a puzzle to try to answer the questions about, why the animal died, how it died, it's place in the food chain, whether the animal could have been saved and how to care for sick, hurt animals in the forest.

Gabriella is listening to the conversation with a look of intrigue.

GABRIELLA

Isn't your friend Buck a veterinarian?

MICA

Is Buck one of the men who brings us supplies in those sacks?

JONATHAN

He is. He'll be here tomorrow for the "gathering;" the monthly bible study-fellowship meetings they have each month.

I'll ask him to bring you some books on forensics and maybe he can spend a little time with you explaining more about veterinary forensics.

MICA

Can I go out now?

GABRIELLA

The winds were really harsh last night so the paths might be impassable.

It might be too hard to find more animal bones.

JONATHAN

You can go, but you'll need to wear clothing that covers your arms and legs. You'll need to find sufficient clothing to push beyond the overgrowth and fallen branches.

Mica finds gloves to protect her hands from thorns and boots to protect her feet from whatever lies beneath.

She endures the work of clearing the path. It takes a long time to clear the path as she gains momentum pushing through the brush.

MICA (TALKING ALOUD TO SELF)

My feet feel so sore in my boots, my toes are stiff and swollen.

Mica stops to rest her feet.

**EXT. MICA SITTING ON A LARGE TREE TRUNK ALONG THE PATH SHE IS CLEARING**

MICA (TALKING ALOUD TO HERSELF)

I have to press on. I need more time to uncover more bones.

But I'm so hungry. I need some nourishment. I'll have to head back to the cabin and end today's journey. I'll have to swallow my secret tears. They are really tears of exhaustion forced by my desire to continue the hunt.

**EXT. MICA BACKTRACKS THROUGH THE FOREST, BACK TO THE CABIN EXHAUSTED**

When Mica gets back to the cabin, she is almost paralyzed by the desire to learn more.

She eats some dinner and remembers that there is an evening service in the clearing where they met the groups of tourists the past month.

MICA

Can we go to the night service in the clearing?

You know, that group that meets each month?

JONATHAN

That's what I was talking about. The preacher calls it the "gathering." Buck will be there. You'll know some of the others there too. Some of them are from our neighborhood.

Jonathan stops talking as Gabriella clears her throat to catch Jonathan's attention. Gabriella whispers to Jonathan.

GABRIELLA

Mica probably won't know any of the neighbors due to her amnesia.

GABRIELLA

Jonathan, do the other children at the "gathering" recognize Mica? They are from her school and our neighborhood.

JONATHAN

Mica didn't seem to recognize anyone when they met the group in the clearing last time.

GABRIELLA

What if the other children say something to her or call her by her real name?

JONATHAN

Remember the parents told us that they have reminded their children about Mica's illness and explained that we would be calling her "Mica" instead of "Ayra."

GABRIELLA

I just don't want her to ever remember any of this! She doesn't even recognize us as her parents! What she must think of us! She probably thinks we kidnapped her from the hospital.

JONATHAN

We have treated her well. She seems to have settled into being with us fairly well.

GABRIELLA

But we had to gag her to keep her quiet when we took her from the hospital and we kept her in her room here for a while. She was scared of us when we first came here. Did we traumatize her?

JONATHAN

Gabriella, we really didn't have a choice. Remember we are doing this to protect her. Hopefully she won't remember any of this either!

GABRIELLA

I hope we didn't add to her trauma. I miss my daughter "Arya."

JONATHAN

She's excited about seeing the other kids at the "gathering" so let's get ready to go.

Mica is excited for the opportunity to join others, especially in prayer; more so just to see others as she is living such a desolate existence.

**INT. JONATHAN, GABRIELLA AND MICA GET READY TO GO TO THE "GATHERING"**

MICA (V.O)

The prayer group helps me keep up my spirits so I can march forward toward my new goals. I can't wait to make more friends.

Mica is excited about seeing Buck at the "gathering too.

**EXT. REVEALING THE SURROUNDINGS ON THE PATH TOWARD THE "GATHERING"**

Mica, Gabriella and Jonathan follow the path to the "gathering."

Mica finds solace in listening to the sermon presented although others around her are expressing irrepressible yawns attesting to their weariness. Mica stays alert and realizes that "Buck" is not at the "gathering."

MICA

Jonathan, I don't see your friend Buck. Isn't he supposed to be here?

I'm so disappointed.

Darkness comes. Jonathan, Gabriella and Mica gather and walk the path back to the cabin.

JONATHAN

I'm not sure Mica. He said he usually comes to the "gatherings."

As they walk, Jonathan remembers that some of the men are bringing supplies to the cabin.

MICA

Well, when will the "sack" men be  
coming back?

Mica calls the men who bring them supplies the  
"sack" men.

As they reach the cabin, Mica, still thinking  
about the sermon, and still puzzling over her  
new desire into veterinary forensics,  
recognizes almost instinctively the outline of  
men standing in the main room of the cabin,  
sacks surrounding them.



**EPISODE SEVEN**

**ACT TWO**

**EXT. OUTLINE OF MEN STANDING NEAR THE FRONT OF THE CABIN**

MICA

They are here! I have been waiting for these men and here they are. Wishes do come true!

Mica hears Jonathan call one man by his name. It is Buck!

Buck-the **veterinary forensics** man stands stoic with books in his hands.

Mica wonders how Jonathan got in touch with Buck because Mica knows of no way to reach out to anyone. But Buck is standing at the cabin with five books in his outstretched arms.

BUCK

Here are the books on veterinary forensics Jonathan asked me to bring.

Mica, why don't you read the books and the next time I come we can discuss the details of the process.

Mica pauses, holding back a semblance of her excitement, but her heart is beating faster than ever before.

Mica heads to her room pampering the books. The titles of the books burning images in her mind.

MICA

Necropsy, Necropsy Procedures, Autopsy and Necropsy, How to Perform a Small Animal Post Mortem, Necropsies Solve Mystery an Animal Deaths, and It Starts with a Necropsy.

Mica reads cautiously, pausing periodically to grasp concepts she never contemplated before.

MICA

"Necropsy," means death.

"Autopsy," necropsy refers to a surgical examination of a dead animal.

It is the systematic dissection of an animal to learn something about the cause of death, and the manner of death.

Necropsy gives the veterinarian the ability to directly take internal samples and have them submitted to a pathologist for microscopic evaluation called histopathology.

Mica is fascinated and reads on to understand more about histopathology.

MICA

Histopathology is important when we look at the cellular level to determine between benign or metastatic tumors. Vets also take culture samples for determine if there is any bacterial or fungal growth on the dead animal.

Mica reads pages and pages of information, allowing it to be scattered throughout her mind. The more she reads, the more intrigued she becomes.

MICA

I wonder if animal necropsy is similar to an autopsy of the human body. I wonder if Buck can teach me the procedure so I can perform a necropsy on the animal remains I find in the forest.

Mica craves learning more and more about the differences between autopsy and necropsy. She gathers information and **write notes** related to the necropsy process. Mica talks through the process as she **writes** the information in her forensic notebook.

MICA (TALKING ALOUD TO HERSELF)

Necropsy notes: Tissue

Preserve tissue in the refrigerator or  
in the freezer

Formalin 10:1 ten volumes of formalin  
to one volume of tissue

(A colorless solution of formaldehyde  
in water)

Cut tissue into slices 3-6 mm thick

Lymph nodes or organs with capsules  
should be incised

The whole brain or half brain should  
remain intact

Flame all instruments

Collect samples of the gut or  
intestines last

Collect blood or serum from the heart

Make blood smear, air dry and fix in  
methanol

Collect nasal swabs and skin lesions  
and refrigerate

Open the abdominal and thoracic  
cavities, observe

Collect with a syringe, aseptically of  
any abdominal body fluid

Aseptically collect specimens from the  
lung, heart, liver, kidney, spleen

Remove the tongue, open the pharynx

Remove the trachea, lung, heart

Decapitate the animal, remove the brain  
and collect samples.

Analyze the specimens

A sense of excitement shoots through her heart  
like a dagger. It is an excitement that no

language can describe. Mica experiences an extraordinary sensation.

She is so inspired with a new feeling, boring inside of her

MICA (TALKNG ALOUD TO HERSELF)

I aspired to become one with the animals, one with nature and one with life.

**INT. MAIN LIVING ROOM IN THE CABIN**

Mica ventures into the main room where Gabriella and Jonathan are drinking tea. A bit hesitant but overwhelmed by her excitement and enthusiasm for her new hobby; she begins spewing the information she reads to Joathan and Gabriella. Jonathan listens intently, while Gabriella embraces her knees with her arms and rests her head on them. Gabriella remains silent.

MICA

Jonathan, look at my necropsy notes. Do you think we can get some equipment, solutions, and the other items we need to perform the necropsy analysis?

MICA

Do you think Buck can help us get the equipment and supplies I need to perform a necropsy analysis?

I already know a great location to support my new hobby. Below the main caverns there's another hidden cavern perfect for the privacy I'd need to conduct my research. With a little help and a few items, I can make the area sterile, with a constant temperature to host the specimens.

JONATHAN

Let me talk to Buck and the other men and see if they can bring the items you need to embark on your new adventure.

Jonathan realizes that the plan set up by the "Men of Eight" and their families is beginning to fall into place.

Mica shows some real affection toward Jonathan for helping her with this endeavor.

**INT. MICA'S BEDROOM**

Mica lay in her bed thinking about the design the underground cavern. She plans out the path she will take inside the caverns to ensure the minilab she sets up will be hidden from the outside world.

**MICA (V.O)**

I remember Gabriella telling me about the secret entrances called the "twilight zone." The entrances blend in with the surrounding plants.

Mica thinks about the cavern forensic lab until she falls asleep.

**INT. MICA'S BEDROOM. MICA GETTING DRESSED FOR THE DAY. CLOTHING THAT COVERS HER SRMS AND LEGS**

**EXT. MICA LOOKS FOR THE "TWILIGHT ZONE"**

She looks for dark green plants shaded, away from the sun, covering secret openings into the cave.

**Mica walks around and around the forest for hours, finally finding one secret entrance.**

MICA (SIGHING ALOUD TO HERSELF)

Awe, finally, here it is!

**INT. INSIDE THE SECRET CAVERN**

Mica walks around inside the secret cavern. The temperature will be constant no matter what the weather conditions are like outside of the cave.

Mica is excited about preparing the underground cavern for her new adventure.

Mica recites a mantra she creates her new freedom.

MICA (TALKING ALOUD TO HERSELF)

I feel like I'm in an invisible world,  
a kingdom filled with animal spirits.

I felt protected, guarded and  
surrounded by energy.

I am about to embark on something  
almost godly; separating a spirit from  
its flesh, just as God separates the  
spirit from the flesh and crowns those  
saved with an entrance into his kingdom  
of perfection.

I have found tranquility in releasing  
the spirit of the animals of the forest  
into the kingdom.

**EXT. MICA LEAVES SECRET CAVERN**

**Exhausted** by emotions, Mica leaves the  
intricate passage to the spirit world with a  
new sense of holiness and heads back to the  
cabin.

She realizes that sometimes there's a pain in  
her heart and she can't tell if it is a happy  
pain or a sad pain.

MICA

If I could have a wish, it would be  
that everything, every feeling would  
stay the way it is at this moment.

**INT. MICA'S BEDROOM**

Mica lay her head to rest for the coming day of  
excitement in her newly discovered kingdom.

She feels pure with an ignorant spirit, but now  
is beginning to open her eyes and feel her  
strength.

MICA (TALKING ALOUD TO HERSELF)

I have endured, patient and silent,  
waiting like a speechless ghost,  
questioning the silence. No more  
wandering in the darkness, but now

hypnotized and mesmerized by new opportunities to have a distinct personality. But the self behind myself is still a bit concealed.

Mica rests her head on the pillow staring at the ceiling. As she closes my eyes, she drifts off to sleep.

Mica remembers a conversation she had with herself when graced with Descartes words.

MICA (TALKING ALOUD TO SELF)

We are what we remember but we are prudently what we forget.

Mica eyes open and **she thinks** about the sky above her. The sky looks so close to her. She wishes she could touch it. Mica feels a cleaving in her mind, a split in her brain, corridors of past memories.

MICA (TALKING ALOUD TO SELF)

Am I hallucinating? There are shadows flitting before me. My eyes are flickering, blinking strenuously and searching to unveil the mysterious features of my unknown.

She sleeps.

**INT. DREAM SEQUENCE -MICA'S BEDROOM. MICA SLEEPS. BACKGROUND SHOWS EACH VISION OF THE DREAM**

**INT. INSIDE MICA'S MIND**

I am running frantically from two men dressed in black. The outline of their faces frightens me as I run from their grasp, sweat dripping from my forehead only to find a desolate space. There are hallways closing in on me encompassing my soul with fear, unending fear.

I continue running frantically searching for a way to free myself from the enclosed corridor. Ultimately, a hidden door appears as I am about to give up hope for my survival,

I reach for the door knob and twists it with all my strength but my hands are shaking and

sweating from the fear so they slip from the door knob for what seems to be one hundred times.

A car awaits my exit. As I run closer to the car, I notice how mysterious it appears. The cars length is longer than any car I have ever seen. The color is such a deep black that all I can think of is death. However, the car door opens and I am drawn to look inside. The open door seems to represent safety and my heart pounds faster as I approach the vehicle. In a panic I recognize the faces from which I fled as those now seated in the car.

I realize that I ran into a trap. I double over and collapse from exhaustion. Slowly I wake to find my arms and legs secured with metal clamps to a small wooden board. The board is splintered and feels like sharp pieces of wood protruding into my skin.

Suddenly I am distracted by the smell of aromatic food cooking on a stove. I can feel moisture forming in the corners of my mouth as my hunger for food becomes nearly insatiable. I hunger for anything to put into my mouth. Seeking to find the food, I tilt my head slowly and focuses on every detail of the room. The paint on the walls is chipped while the carpet is old and worn, and has noticeable burn holes. There is little furniture, only a torn couch and a broken arm chair.

As I continue to scan the room, I see an alcove to my right that captures my attention. It is then that I see a mesmerizing presence. A woman standing in the alcove immediately captivates my thoughts and my every emotion. I gaze at her from her outstretched entrapment but the woman's face is unclear. She merely stands there, stirring a pan of stew. I close my eyes tightly, hoping that when I opens them, the vision of this person will disintegrate.

Tiny tears spontaneously ooze from my closed eyes. I allow my eyes to regain their function and refocus on the woman but I am never able to see her face.



Suddenly I see myself in a large room containing a closet located in one corner. A spotless glass window in the room looks out into a darkness so extreme it creates a mysterious beauty. The darkness is both breathtaking and contains what appeared to be an endless road. I search for life, a sign of human existence, but I only experience silence.

As I continue to stare into nothingness, the glass window shatters. I run to the closet I noticed earlier and open the door. I hurry inside and closes the door firmly. The darkness of the closet comforts and shelters me from the intruders. I press myself hard against the inner wall in the closet and hear death screams of others I don't see. I feel as though I am being removed from this world. The only recognition of humanity I remember is the screams, so distant, so ending.

I stand quietly within the confines of the closet and begins to perceive that the walls are closing in on me. My thoughts wander to the bondage I sustained previously. Memories of my release from the shackles are either blurred or non-existent. The concept of time also has been erased.

I am blinded for an instant by a sudden flash that follows an explosion. I crack the closet door cautiously to find the room engulfed in flames. I flee from the closet down the hall through a glass shattered door. Across the street from the flaming house the featureless woman appears. I stare desperately trying to identify the woman. Her diffused image still haunting me.

The street lights are shining and lighting my path as I wander aimlessly down the deserted road. I don't know where I am or where I am going but continues walking. My feet are tired and my legs arm trembling. I try to regain my strength, but my head is hanging low and I feel so alone, so separated from the world. As I struggle to recover and regain my composure, I see an old man sitting quietly on the hillside next to the road. Although his silence offers

little assurance for my safety, somehow his presence reduces my sense of aloneness. He doesn't move or even speak. In time I find a suitable place to rest and lower my aching body next to him onto the cold, dirty ground. My body quivers from the chilly air that surrounds her.

I am physically and emotionally exhausted, and need to close my eyes. I fear that if I sleep, the man may harm me. As my weariness increases, my eyes begin to close and I force them open. I study more carefully the silent man sitting motionless beside me. He never glances at me, not even for a moment.

Moments later, he places his hand on my quivering arm and begins to pull me closer. Although my blistered feet are very painful, I follow him hesitantly down the road to an old abandoned house. Its dilapidated appearance is frightening and appears ready to collapse. As we step onto the porch, every step results in a squeak. Concurrently our moves are accompanied with flashes of lightening dispersed through the streaked sky. Sounds of thunder vibrate and the rain begins erasing our footprints her very presence.

Inside the house I see bodies lying all over the cement floor. It is difficult to distinguish between the men and women. The bodies are lying in a chaotic pattern although there are empty spaces for other bodies. I try to identify where I am and ultimately realize that this dark, nasty little place provides a protective domicile for the lost and homeless. I never lose sight that there is a different agenda for me and that this experience does not represent my eternal destination but is an interim stop. It represents a place to recapture the energy necessary to continue the search for herself.

To her surprise, the bodies on the floor are dead and begin to move. I watch as they turn from one position to another and wait for them to all fall asleep. They are all wrapped in ragged blankets for the night and asleep in

this cold unheated room. I move quietly from the house and creeps down the steps. I find myself once again on the continuous road to nowhere. I can't decide which direction I should go, and stand stiffly for a moment. Everything seems so dreary and motionless. I close my eyes and pray, hoping that when I open my eyes, the surroundings will be more familiar. However, when I open my eyes, I see only roads that appear to lead nowhere.

A light appears suddenly in the distance and appears to be the headlights of a car, so bright, so intense. I immediately begin moving toward the light and become almost hypnotized by a powerful force. When I get near the light, the light slowly moves in the opposite direction. I continue my pace and, in desperation, reach for the light. The light fades and it was beyond my reach, out of my grasp and out of her sight.

I continue walking and turn my head in all directions searching to regain the image of the light. Suddenly I hear voices, children's voices. They are laughing and singing. They sound so cheerful, so alive and are singing. Their laughter gets louder and louder and my heart begins to ache as I tire from walking. I exert all my energy and make a final dash toward the voices only to find myself at a deserted playground. The swings are empty, the sandbox is abandoned and no children are anywhere in sight.

I can feel my body crumbling with exhaustion. I lean gently against the pole that holds the swings and take a deep breath. I stare into the darkness. Within moments the woman, the featureless woman appears. I scream to her again and again asking who she is and what she wants. But she never responds, nor does she acknowledge my questions. She just stands immobile, so silent, so still. I fall to my knees, cover my face with my hands and sob.

Finally, I realize my tears are worthless, and I gain control of my emotions. I wipe my eyes with my torn sleeves and get back on my feet.

As I stand, the woman fades into the darkness. She vanishes, leaving no sign that she had ever existed.

The stench from her clothing troubles me. I search for a pond, a river, a place to wash the disgusting odor from my body. I came to a wooded area and run through rows and rows of trees until I find a secluded area containing a small stream. The stream trickles through the woods. I enjoy the sight of the stream for a moment and plunges into the water. I collect a handful of pebbles from the bottom of the stream and frantically scrapes them up and down and back and forth on my clothing. I remove my shirt and drag it across the bottom of the stream hoping that the sand, the stones and the water will remove the obscene smell emanating from them. I place my shirt flatly on a large rock while I twist and scrub my pants. I begin to feel better as the aura of the natural stream engulfs me and the crisp air provides a refreshing faint mist.

Standing partially nude I begin enjoying the beauty of my surroundings. I cup my hands, so fragile now, and scoop water from the stream. I attempt to quench my thirst as I sip the delicious cold liquid from my hands. Slowly, I bring my hands to my face and enjoys the cool, refreshing feeling as the water splashes against my eyes, my nose and flow into my mouth.

I feel my spirit is being cleansed, that I am given a fresh start. I begin to feel an overconfident strength about myself. I feel elated and energized, better than I've felt in days. The stream brought about a renewal of life. I lower my face to the water and stare into the water. The water is so clear I can see my reflection.

Before donning her clothes, I decide to indulge in this mystical water for one last time. I lower my head toward the stream and my reflection disappears. I stare bewildered and see my reflection turn into the reflection of a faceless ghost. I turn quickly to look behind

myself knowing that water can only mirror what is present. I look away from the water in every direction and see nothing. I begin to wonder if this faceless ghost was in fact myself. I hesitantly look back into the water and again sees this mysterious image. Within minutes the image becomes my own again. I felt so lost in my own world, so trapped within myself.

I finish clothing myself, feeling immensely cleaner but still isolated from the world. My seclusion in this unknown space is beginning to tear me down. I am beginning to crumble. I am so tired and so confused that my head pulsates. I can feel each beat as the pain gets worse and worse. I attempt to find my way out of the woods, and walk until my feet are so swollen that I remove my shoes to alleviate the pain. After many hours I find a road that leads to a house in the distance. My eyes catch the sight of the brick chimney so beautifully stacked. An ounce of hope re-enters my body as I center my efforts on reaching the house. My desperate strides increase as I get closer and closer to the house.

At last, I reach the front door of the house but I lack the energy to knock. I lower myself to my knees and with the side of my hand bang on the bottom of the door. My power is minimal as every ounce of energy is used to reach the house. I raise my hand again and again knowing that I have to continue my effort. The door opens, and my mouth drops as she sees a woman reaching down to her. The woman is the reflection in the water, the woman cooking in the room of my captors.

The woman takes my arm and helps me to my feet and guides me slowly to a couch in a back room where she lowers me onto it. Remaining silent, she begins to clean my face with a warm washrag that seems to nurture my soul. The warmth of the rag soothes my body and I soon relax. I am comforted by her efforts, and allow myself to fade.

My eyes close, my breathing becomes shallow. I breath rhythmically until I feel a sense of calmness.

For the first time in two days, my mind is free of the thoughts that control me. I hear soft gentle voices speaking although the words have little meaning.

I finally wake from this dream. I feel like I have been torn open, my insides hardened like stone.

MICA (TALKING ALOUD TO HERSELF)

Is this dream allowing me to open the blindfolds of my lost memories. Maybe there is more darkness in my life than my mind is able to handle. Or maybe the dream was a lurid intermixture of the darkness from a past life of something very traumatic and the brightness of the new life Gabriella and Jonathan are helping me to discover.

Mica tells Gabriella and Jonathan about the dream. Gabriella and Jonathan wonder if Mica is beginning to remember the trauma of killing the four teens.

One by one Mica confronts the visions from the dream trying to piece them together to form some understanding. She fears uncovering the truth but is obsessed with the details.

MICA

The mysterious people, the distinctive scents and the familiar rooms in the dream are all somehow a part of my life. The puzzle is difficult to complete because each piece is so uniquely formed. I think that when the pieces are arranged in order the picture will make sense to me.

She thinks her thoughts, memories and her feelings are repressed in her subconscious. She has an insatiable need to uncover the truth. The manifestation of her dream becomes necessary for her very survival. Maybe the

dream will finally give her the opportunity to release what she is repressing, what she is hiding what she finds difficult to face. The dream seems to reflect bondage of some kind and her struggle to survive.

MICA (TALKING ALOUD TO HERSELF)

I wonder who the faceless woman is in the dream. Is the faceless woman Gabriella? The woman in the dream seems to portray abandonment at first, then just in time, when I'm in dire need, the woman reaches out to me just as Gabriella has.

**EPISODE EIGHT**

**ACT ONE**

MICA (TALKING ALOUD TO HERSELF)

I'll begin recording every detail I remember. I'll keep a journal of my forensic notes, a journal of forensics on each animal, a journal of the poetry I writes. So, when I wake up in the middle of the night, I can write poetry to reflect my feelings.

But a new day is here and I have an underground cavern to attend to in my new kingdom filled with animal spirits. The tranquility and energy in the caverns remove the darkness of my dreams. My new life and my new hobby promise positive energy to replace the negative energy I feel when I wake up from my dreams.

**EXT. JONATHAN YELLS FROM OUTSIDE WHERE HE HAS BEEN GATHERING FIREWOOD**

JONATHAN

Mica and Gabriella, the church group will "gather" soon again and Buck will be back with the materials for your study of animal forensics.

**EXT. WALKING THE PATH TO THE "GATHERING"**

They walk the path to the "gathering."

PHILLIP-PREACHER

The **prayer service** will begin in ten minutes. After the prayer service we will break out into study groups.

**After several months** of joining the bible study group, Mica forms some friendships; especially with Ki and Lucha. Ki is fifteen and her brother, Lucah seventeen. We were all similar in age. They bonded over time and now became friends.



KI

Hi Mica. Come with us.

Let's join the study group on sin and mind entrancing betrayal.

LUCAH

I think this study group should be intriguing. I bet it will be teaching about people being controlled by others, maybe even how believers become involved with others who try to brainwash them to not believe words in the bible.

MICA

You mean you think we'll learn about how to protect ourselves from falling victim to scams in faith?

The leaders give an overview of the study sessions and tell the participants that they will delve into how people fall into activities that brainwash others to become indoctrinated to holding false beliefs.

JONATHAN

Gabriella, I'm not sure Mica should be in that study group. I think they are going to be studying different types of cults.

GABRIELLA

Why are they introducing that in the bible study group? Are they trying to trigger her memory? I don't want her remembering the trauma.

JONATHAN

I'll get Mica out of the group and talk to the leaders about our fear that the discussion might trigger more trauma.

**EXT. SHOW STUDY GROUPS IN THE "GATHERING"**

The study group begins before Jonathan gets to Preacher Phillip.

The study group releases and fellowship follows with a feast of food. The leisure activities start, some on land and some in the water.

Mica wants to take Ki and Lucah through the secluded forest and show them how she untangles the undergrowth to find animal bones.

MICA

Ki and Lucah, come with me. I want to show you my new hobby-animal forensics.

Ki and Lucah seem pretty awed at all the knowledge Mica shares with them.

They jump onto an ATV and take off into the forest.

KI

Mica, get on the back of mine. I grabbed an extra helmet. I'll drive really slowly.

**EXT. RIDING ON THE ATV'S.**

Mica gives Ki directions to the area where she found the animal bones and they take the ATVs to that spot.

MICA

Let's get off here and look for bones in the underbrush.

They get off of the ATV and start pushing the underbrush aside. Mica finds some bones and calls Ki and Lucah to come over and see the bones she uncovers.

MICA

We don't have gloves or any equipment with us so we can't take the findings back to the camp area.

They hear the whistle from the elders of the church group and head back to the camp.

**EXT. ATV'S HEADING BACK TO "GATHERING"**

When the kids return to the camp area, Mica glances over at Gabriella and Jonathan who are talking to a group of friends.

Mica glances over at the food table and there stands Buck; the veterinarian who gave her the books to read.

MICA

Bye Ki. Bye Lucah.

Mica gives KI and Lucah a hug goodbye and runs over to Jonathan.

**EXT. "GATHERING"**

MICA

Jonathan, there's Buck. Can we go talk to him?

JONATHAN

In a few minutes.

Mica sits on the ground nearby waiting patiently for Jonathan to tell her it is time to go talk to Buck.

MICA

Buck. I loved the books you gave me. I have read most of them and I can't wait to read more.

Mica is so excited. She talks and talks until Buck lay his hand on her shoulder and asks her to take him to the cavern site.

**EXT. MICA LEADING THE WAY TO THE SECRET CABIN  
BUCK FOLLOWS CLOSE BEHIND**

BUCK

Mica, take me to the cavern you are talking about.

Buck is impressed with all Mica learned.

MICA

Buck, I feel so empowered to release the energy and spirit of the animals back into the kingdom of the forest.

BUCK

Mica, you have really learned a great deal. Let me suggest to Jonathan that your passion for animal life might be useful in helping the wounded animals in the forest.

Mica, helping the injured animals in the forest can help the animal kingdom in an even more spiritual way.

Buck is about to train Mica not only in understanding necrosis and bones of the animals but how to help the injured animals.

BUCK

Mica, helping the injured animals doesn't always mean saving them. There will be times where you might need to take the misery and suffering away from the injured animals by sacrificing them.

Are you ready for such an adventure?

MICA

You mean I might have to kill some of the injured animals?

BUCK

It is only right. If an animal cannot be saved, we would have to endure killing them to take away their suffering.

MICA

That's a lot to think about.

But Mica is internally craving the experience.

**EXT. JONATHAN AND GABRIELLA HEAD TO CABIN. MICA AND BUCK HEAD TO SECRET CAVERN**

Jonathan and Gabriella head back home while Buck and Mica head to the cavern.

Mica is excited to show Buck what she set up in the cavern; a pristine lab for dissolving the skin off animal remains.

BUCK

Wow, Mica. I'm really impressed with the location, the set up; but more importantly, the skills you have learned.

Buck walks around and reviews her lab. He looks over the bones she is currently drying and the dissolving system she has in place to remove the remaining animal skin.

BUCK

Let's walk through the forest and search for an injured animal we can help.

As she walks with Buck, he describes how to repair broken bones on different kinds of animals in the forest.

MICA

What do we use for medication for infections. Don't we need medication for the pain the animal might feel? Is there medication to sedate the sick animals?

BUCK

We can use tranquilizers because animals will defend themselves with their teeth, claws; stingers, and all sorts of others things that could be poison to the touch. Some animals might spew poison on their victims.

Although this is scary to Mica, she is intrigued. The thought of the process is making her blood flow with heated excitement.

**EXT. NIGHTFALL. LEAVING THE SECRET CAVERN**

It was getting late and Buck needs to get Mica back to the cabin. When they reach the cabin, Gabriella has some soup ready for them.

Buck and Mica can smell the soup as they get closer to the cabin. When they open the door, the steaming hot soup sits ready for them in bowls already sitting on the table.

Buck leaves shortly after giving Mica a hug and tells her he will be back

BUCK

Mica, I'll be back with samples of pain medications, tranquilizers, splints, and other materials we use to help injured animals. I'll bring some supplies for broken bones, injured wings and other injuries animals might endure while living in the forest.

Before leaving that evening, Buck hands Mica some new books on veterinary medicine and treatments of all sorts of animals.

MICA

Jonathan says you are a veterinarian. Is that the same thing as a forensic specialist?

BUCK

I am a veterinarian but I specialize in forensics.

BUCK

I'll bring you some new books on veterinary medicine, and forensics when I come back.

The word intrigued doesn't even touch the emotions Mica feels. The excitement is causing her heart to race, her mind to wonder and her blood to flow through her veins like hot lava spouting out of an active volcano.

MICA

Gabriella, after I clear the soup bowls from the table can I go to my room to read for the night?

GABRIELLA

Jonathan, is that okay with you?

Jonathan nods his head giving the okay.

**INT. MICA' S BEDROOM**

Mica lay on her bed positioned to accommodate comfortably, her body, as she begins to read the new books Buck leaves in her possession. She feels a pleasurable sensation as she thinks about Buck because he has a manner that sets her at ease.

MICA (TALKING ALOUD TO SELF)

He knows so much about the world. I know he can help me learn all the things that interest me. Buck, satisfies my curiosity. Buck never stifles anything I say or ask. He has a knack for informing, analyzing and seems to be quite entertained by my enthusiasm for forensics.

MICA (TALKING ALOUD TO HERSELF)

These sweet days of liberty, and all I want is to learn more from Buck. I never tire of him or cease to cherish his sentiment of attachment to the area of forensics.

Mica lingers in thought a little longer, putting forth earnest effort to comprehend the conversations she has with Buck.

The night was so pleasant, serene, warm and silent, sending Mica into a dreamlike state of consciousness, then sending her into a trance, thinking about the moonlit sky and floating off to sleep.

**EPISODE EIGHT**

**ACT TWO**

**INT. MICA' S BEDROOM**

Mica sleeps after channeling her energy, meditating and finding her way deep into her unconsciousness. She envisions herself sitting in a rocking chair staring at a large white screen covered with beautiful white lace. When the lace opens, she sees pictures being presented on the screen,

**INT. DREAM SEQUENCE -SCENE PORTRAYED INSIDE MICA' S MIND**

The images are so real and so detailed. Mica sees herself so clearly, sitting in an old rocking chair in front of a small dilapidated house. The house looks like a fishing cabin, with two steps leading to the front porch, a porch with white columns and paint now peeling. The roof is slanted and is made of tin. Mica is sitting in this rocking chair, facing a dirt road that seems to go nowhere. Shortly thereafter, Mica walks into the house each step making a squeaking noise.

Upon entering the inside. She walks slowly around the room gazing at pictures on the walls. The room has very little furniture. A small square wooden table sits in the middle of the floor, with wood that appears splintered in places and is held together with metal clamps. Four wooden chairs are positioned around the table, and a bamboo rocking chair sits in the corner of the room next to a small fireplace. Mica's hands slowly and delicately rub across each picture on the wall. She can see the reflection of emptiness in her eyes from the glass on the picture frames. Nothing familiar appears in the pictures.

A rocking chair is outside positioned to see across the street, at a white house. The house is huge, with large white columns on the outside. Mica looks across the street into this house, through the large oval glass window on the front door. She can see people dancing, and



everyone is dressed in beautiful clothing. Her eyes connect with one woman wearing a beautiful long dress and with one man wearing what appears to be a black tuxedo with a bow tie.

Mica rocks in the chair with tears running down her cheeks, saddened by the image. She wants to be the woman in that house, the one dancing and being held in the arms of the man in the black tuxedo.

Mica watches as the man and woman with whom she feels a connection leave the dance and get into a beautiful pristine car. Mica tearfully watches the car move slowly down the street where it enters a bridged area. Suddenly the bridge collapses, the car falling into the water without anyone noticing.

Still sitting in the rocking chair, Mica looks down the dirt road which appears to lead nowhere. However, a short distance from where Mica is sitting, she sees a little girl with long braids sitting on a wooden board connected to rope, swinging happily from a large oak tree. The little girl holds a Raggedy Anne doll tightly to her chest as the swing moves gracefully through the air.

Mica watches looking directly at the image of a child holding the Raggedy Ann doll in the crease of her right arm as she holds tightly to the rope from which the swing is hanging.

The child is singing, "Here we go loop ti loop, here we go loop ti lie, here we go loop ti loop all on a Saturday night." While singing the child notices a man walking down the dirt road in front of the swing. He is dressed in black and wears black hat.

The man walks ever so slowly and the child jumps off the swing and yells, "hey mister, where are you going?" The child walks beside this man. He tells the little girl that he is waiting for a black car. The child walks with him as he walks slowly down the dirt road.

Another black pristine car is parked further down the dirt road. The child is skipping

alongside the man as he walks toward the car. The Raggedy Ann doll is tight in her arm when the man reaches the parked car. The man she is walking with opens the back door of the car, looks at the child and tells her softly to get into the car. The child is very scared and starts to run but the man grabs her and forces her into the car. She is screaming but no one hears her.

With a forceful gesture, the man pulls the Raggedy Ann doll from her arms and throws it on the dirt road as he pulls the car door shut. She sees dust fling into the air as her doll falls hard to the ground. Her Raggedy Ann doll, now face down in the dirt.

The child sits in the back seat afraid to move. The man turns his head very slowly and aligns his eyes with hers, and tells her that no one is going to hurt her. He tells her that he is taking her to a special place. She sits quietly looking out the window and within moments feels the car come to a stop in front of a beautiful white house, even more beautiful than the one she saw earlier across the street from her swing.

The man opens the door and tells her to get out. He points to the stairs leading to the front door. The front door opens and inside she sees a beautiful staircase in front of her. It has so many steps, and each step has beautiful white lace leading to the next step.

She takes a deep breath and looks up the staircase at the beautiful woman standing on top. The lace bordering each step is from her beautiful white lace veil. The woman stands so still and in a soft voice directs her to walk up the stairs to her. The child begins to walk toward her.

As the child reaches the top of the staircase, the beautiful woman holds out her hands and tells her not to be afraid. They turn and begin to walk down a small hallway. The child looks up and notices that there is no ceiling to the hallway. All she sees is darkness but beautiful

stars shining and lighting up the sky. They get to the middle of the hallway, and a door to the right opens slowly. The beautiful woman gently guides the child into the room. The room is dark and the stars are shining just like the hallway. The beautiful woman begins to turn away telling the child not to be scared.

The beautiful lady softly pulls the door shut, leaving the child standing, looking into the sky. Within moments the child begins hearing children's voices. She looks around the room and into the sky and sees faint images of children's faces. The images appear faintly, disappear and return faintly again. She sees images to the left, to the right, above her and below her. Then she begins to hear the voices again and with each image of a child she hears, "help me, please help me."

Mica wakes from her dream with a sudden jerk, as though someone has shaken her hard to wake her up from her sleep. She opens her eyes to see Jonathan and Gabriella standing over her.

GABRIELLA

You must have had a bad dream. You were moaning and crying in your sleep. Is there anything bothering you that you would like to talk about?

MICA

I just remember that the dream was terrifying.

MICA (TALKING ALOUD TO  
HERSELF)

What if Gabriella and Jonathan are the man and woman in my dream? What did it all mean? I can't get the images out of my head.

MICA

Oh, it was nothing. Just some people trying to hurt some of the animals in the forest.

MICA (TALKING ALOUD TO  
HERSELF)

Maybe I am beginning to remember some  
of the memories of my life before  
Gabriella and Jonathan? Was it a dream?  
So many parts of the dream seem so  
real. But I'm afraid to share too much  
of the specifics with Gabriella and  
Jonathan; because what if...?

Mica **records** in detail the **events** in her dream.  
Still wondering if her dreams are invoking  
memories hidden in the depth of her brain, she  
feels compelled to grab her journal and jot  
down the thoughts racing through her mind.

MICA (TALKING ALOUD TO  
HERSELF)

(MICA WRITES IN JOURNAL)

I try to devour the tears, and begin to  
choke up and have a coughing spell.

Mica coughs loudly waiting to hear if she woke  
Jonathan and Gabriella.

MICA (TALKING ALOUD TO  
HERSELF)

My coughing doesn't wake Gabriella and  
Jonathan, and when the coughing stops, I lay  
down exhausted. I find myself whispering to  
God.

MICA (whispering)

"I believe, I have faith, God will  
protect me." Afterall, someone is  
protecting me from this bondage with  
Gabriella and Jonathan. I am relying  
implicitly on God, his power, his  
goodness and his love for me to  
continue guiding me through whatever  
hell I am facing.

**INT. LIVING AREA OF THE CABIN**

Mica hears an unusual sound, a sound like a  
loud child crying, coming from the other room,  
it rouses her. Mica peeks through her bedroom

door to see Jonathan holding a wounded fawn in his arms.

Buck told Mica about distress calls in the wilderness but she never heard one for herself up this close. Mica is mortified by the sight but quickly regains her composure.

MICA

Jonathan, is that fawn in your arms going to die?

Mica feels the imminent fear of this fawn dying in Jonathan's arms. Mica with her allegiance to the duty of honoring animals, subdues her emotions and takes a disciplined stance.

MICA

Jonathan, we need to get to the cavern.

Mica transforms her mild manner into a professional, thinking through the needed process to help this hurt fawn. Mica breathes rapidly, but as she approaches the cavern, her natural element, she stirs up the strength to find tranquility in the moment.

MICA

(with a professional voice)

Jonathan, we need to examine the fawn. Oh! I see, her left leg is broken, her ear bloodied, and her heart is racing. We need to sedate the fawn so we're sure she won't bite us.

There, she's sedated. Where did you find her?

JONATHAN

I found her lying curled up on her abdomen, flattened on the ground, with her arms extended.

Mica feels distressed seeing the injured fawn.

MICA

Her wounds are clean now. It looks like the fawn's leg is injured but no bone

has broken through the skin. Based on what Buck taught me, the best path forward is, to clean the wound so no infection sets in, wrap the wound and release the fawn after the sedation wears off, allowing the fawn some rest time and then get her back on her feet.

We need to mobilize the fawn until the sedation wears off completely so we're sure the fawn is not at risk of suffering a heart attack, as lactic acid can build up in her system, causing what Buck calls "capture myopathy."

JONATHAN

Mica, you really have become a forensic specialist. Buck will be so proud of you!

Jonathan and Mica work systematically together to sedate, clean and dress the wound, and release the fawn back to the forest hours later, knowing that the broken leg will heal itself.

**EXT. RELEASING THE FAWN INTO THE FOREST**

The succeeding days seem long; as they watch and wonder how the fawn is doing in the forest, afoot on the road to the wilderness. The forest, even more picturesque than the prior days, has a floating breeze of a pleasant autumn day.

MICA

Gabriella, this is my first testimonial to nature. It is such a satisfying feeling when you can make a real difference. I helped my first forest animal.

Mica embraces the thought as she wanders the forest. She hopes Buck will be proud of her and wonders when she will see him again. Jonathan heads home while Mica continues walking through the forest trying to locate the fawn.

**EXT. MICA HEADING HOME**

Mica heads home after walking for hours, trying to see if the fawn is safe. Although she is disappointed that she is unable to locate the fawn, she feels gratitude toward Jonathan and Buck.

JONATHAN

Mica, did you see the fawn?

MICA

No, I didn't see her but I feel a sense of tranquility so I know the fawn is going to be just fine.

MICA (TALKING ALOUD TO  
HERSELF)

It is a strange sensation to feel alone in the world, adrift from connections you recall, uncertain of your past, the present and the future. The charm of this adventure makes the painful sensation much sweeter.

GABRIELLA

Mia, come here! There is someone here waiting to see you.

Mica walks outside to see Buck standing in the yard.

MICA

Buck, no one told me you were coming or that the church group was meeting again near the river.

I'm so excited to see you. I have so much to tell you. Jonathan found an injured fawn.

Mica was so excited to tell Buck about the fawn that she seems to just ramble in the conversation.

**EXT. BUCK AND MICA WALK SIDE BY SIDE DOWN THE  
PATH TO THE CLEARING**

BUCK

Mica, walk with me down the path to the church group.

MICA

Buck, will you be staying awhile after the church study group?

BUCK

I can't stay this time because I need to get back and treat a group of dogs that were found at a compound.

Buck describes the animal compound and Mica's heart sinks as he describes the horrible conditions under which the dogs are kept.

BUCK

Many of the dogs are starving and have been mistreated by people and other animals as well. They have been conditioned to be in "dog-fights."

Mica meets up with her friends from the church group, Ki and Lucah. Mica begins telling them about the fawn, but they are quieted by the group leaders.

After the introductory prayer, Buck is introduced as the speaker for day.

PREACHER PHILLIP

Please welcome Buck. Buck is going to lead the overall discussion today. He's going to tell us about the veterinary charity work he does. Buck and other fellow veterinarians saved sixty mistreated dogs from a compound in Mountain View.

BUCK

Let me start with "Animal Cruelty." Animal Cruelty is against the law. It is against our moral treatment of nature and preservation of peace in the world to purposely hurt animals.



We recently were called to an area in Mountain View where sixty dogs were found locked in kennels while their owners now sit in jail.

The whole thing is very discouraging. There is an Animal Welfare Act that is supposed to protect animals from abuse. The dogs on this compound were training specifically for dogfighting for entertainment and profit.

There is an atrocious, organized business of breeding and conditioning dogs to fight each other until one dog kills the other.

To force dogs to fight to death, is not only cruel and despicable, but a federal crime. Myself and a group of other veterinarians are vigilant in helping Homeland Security Investigations bring justice to those committing those heinous crimes.

The dogs are trained to fight but also injected with steroids to make them stronger. These dogs are taught to kill and if they lose the fight they ultimately die in the end. Luckily, these dogs were found by Homeland Security and sent to animal shelters, humane organizations, veterinarians, and adoptive families to help care for them."

After Buck's talk the large groups break down into smaller groups. Mica gazes leisurely around, and in some small way gets an eerie impression of the surroundings, as though she has been a part of this group, or a similar group some time ago.

**EPISODE NINE**

**ACT ONE**

MICA (TALKING ALOUD TO  
HERSELF)

Something about this feels so familiar to me. Maybe I used to belong to a church group in the life I don't remember. I don't remember much but I can feel my body tensing while sitting, listening to Buck's experience.

Mica feels fatigue and mental anxiety setting in.

Mica walks slowly to the next break out group she is assigned to join. She sits down and listens to the prayer being delivered to the group. The fear Mica feels begins to lift and gratitude fills her heart as prayers give thanks for all they have, all they are, for the future paths of their lives, and for the power of kindness that is offered through Jesus Christ.

PREACHER PHILLIP

Today's lesson is from Genesis; Genesis 9:9-9:13: "I now establish my covenant with you and with your descendants after you and with every living creature that was with you-the birds, the livestock, and all the wild animals, all those that came out of the ark with you-every living creature on earth. I have set my rainbow in the clouds, and it will be the sign of the covenant between you and me and the earth."

Mica remembers those words almost verbatim as though those words had a permanent compartment in her head.

PREACHER PHILLIP

Let's continue with Exodus 19:5 "Now if you obey me fully and keep my covenant, then out of all mine, you will be for

me a kingdom of priests and a holy nation.

Please join me in 1 Corinthians 16:12  
"Submit yourself to the converts who have devoted themselves to the service of the Lord's people and join in their works and labor."

And we'll end our study prayers with Jeremiah 31:31 "The days are coming when I will make a new covenant. It will not be like the covenant I made with your ancestors. I will put my law in their minds and write it on their hearts. I will be their God and they will be my people. No longer will they teach their neighbor, or say to one another, "Know the Lord," because they will all know me from the least of them to the greatest."

As the preacher completes the lesson, there shines a bright light in the bluest sky Mica has ever seen. A rainbow appears as if God created a stained-glass image of the rainbow. Mica's spirits rise at the view. She feels a sudden breeze move swiftly across her face as if flowers and all the pleasures of the world are now at her fingertips. She cannot describe precisely what she feels, but a rush of hope and love fills an emptiness in her heart.

The day's bible study is coming to an end.

MICA (V.O)

I really enjoy fellowship around the food tables. We have fellowship time just as the sun begins to set.

MICA

Ki, it is almost time for me to head home. Do you think you can bring me a bible when you come for the next church outing.

KI

I have several bibles at my house and I think my parents will let me bring one for you to keep.

Mica

Thanks Ki.

Mica is joyful and gives Ki a big hug.

**EXT. JONATHAN, GABRIELLA AND MICA WALK TO THE CSBIN THROUGH ALONG THE FOREST PATH**

Jonathan, Gabriella and Mica leave for the cabin. The evening mist makes the journey through the forest a bit slippery. They stop for a moment, and watch as the rainbow disappears, the clouds disappear and the sun begins its slow movement into darkness.

**EPISODE NINE**

**ACT TWO**

Dinner wasn't necessary this evening because they enjoyed all the food at the church fellowship.

**INT. MICA'S BEDROOM**

MICA

Do I have permission to go to my room to read?

JONATHAN

Sure, Mica. Enjoy!

Mica walks, almost in a meditating manner, applying herself to the words of the bible verses, imitating as closely as possible the words from the verses.

She lay on her bed, her arms outstretched overhead, reciting some of the words she could remember. She felt her eyes slowly closing as her mind wanders among the words.

Mica begins dreaming:

**INT. DREAM SEQUENCE - INSIDE MICA'S HEAD AS SHE DREAMS**

She sees herself breathing deeply, as if she is in some kind of pain. She could see an image of a man standing over her as her hands are tied behind her back. The man just stares at her. Mica feels scared and can feel the tears wanting to release but she is too fearful to even cry.

Mica wakes with a startle. She laughs a bit thinking that she is probably dreaming of forensic things she is doing with animals.

MICA (TALKING ALOUD TO HERSELF)

My mind is probably just playing games with me as though I am one of the animals in someone else's forensic lab. So silly of me!

Mica is accustomed to having nightmares and this is her mind playing games with reality and arranging pieces of random information to fill her mind with peculiarities.

MICA (dreaming)

Mica falls asleep within moments only to find herself in a beautiful room. The carpet a brilliant white without one speck of dirt as though no one has ever walked on it. The walls are a pale blue, the curtains draped perfectly across a large window. The bed is adorned with a soft white blanket that looks as soft as you might expect a cloud to be. This must be God's room, Mica thinks. She feels like she is in a fairy tale, the room is so bright that she squints because she has never seen such a light before. She feels like she is walking on the mantlepiece of life, just waiting for an angel to appear, take her hand and walk her right into God's kingdom, just as the Bible verse promises.

As she investigates the new surroundings, she notices the lofty ceilings, with beautiful molding outlining its immensity. She walks slowly while being mesmerized by the height of the ceiling and finds herself in front of a wide arch embodied by large mirrors. The air begins to feel chilly and within moments the

large mirrors open and the beauty of this room turns to a darkened dungeon, a black vault of sort, uninhabited with imperfect lighting, old furniture, antiquated stools, some type of shrine. Mica awakes with a fearful twist, shaken by the visions, distraught by this shrine. "She wonders if this is her shrine of memory. Although frightened by the visions, she wants to remember. She wants the pieces to fit to give her answers to her lost memories.

This reminds Mica of a prior dream. The dream where she saw outline faces that frightened her. The dream where she was running trying to free herself from men grasping her. She feels sweat dripping from her forehead only to find herself in a desolate space. The hallways begin closing in on her encompassing her soul with fear, unending fear. She continues running frantically searching for a way to free herself from this enclosed corridor. Ultimately, a hidden door appears just as she is about to give up hope for her survival.

The following morning, afraid to share her dream with Gabriella and Jonathan, Mica acts as though everything is as it was the day prior. Gabriella is heading outside to work in the garden, Jonathan is cutting wood for a fire and Mica is trying to piece together the strange visions of her nightmare.

**EXT. DREAMLIKE STATE OF MIND - MICA WALKS MINDLESSLY THROUGH THE FOREST**

Mica heads for the fields and stirs around the overgrowth to find bones she does not recognize. She scoops up the bones, already devoid of skin, and runs to her lab in the caverns.

She recalls thinking.

MICA (TALKING ALOUD TO HERSELF)

Pieces of a puzzle! The bones are pieces of a puzzle I need to recreate. If I can recreate the story of this animal's life and demise, just maybe it will give me some insight into fitting

together the pieces of the puzzle of my  
life and my demise.

Mica gathers the bones and surveys the ground as Buck taught her. The ground is damp, dotted with ancient timber, all paths are visibly overgrown. There is quite a bit of moss on the ground, the trees have lost most of their foliage. It is an autumn day with the horizon promising a blue sky with marbled clouds. The path to the cavern is somewhat overgrown but Mica knows the path well so doesn't linger. She enters the outlet of the cavern and proceeds to the lab area. She paces a bit detailing in her mind what she wants to do with the bones. She has a curious thought, and could hear her brain as though it is talking out loud. She stops, calms herself but her thoughts seem to echo in the cavern. It is a bit haunting, as though her brain is creating circumstances of ghostliness, setting herself up to be scared of herself.

MICA (TALKING ALOUD TO SELF)

How silly.

Who am I really?

I have no great talents, nothing unique about me, just an ordinary kid, or am I?"

I have no memory of my childhood, no understanding of my true character. The only knowledge that I have is that I have made reasonable progress in being committed to staying safe. I have learned to have reasonable but not profound affection for those a bit unknown to me, made every effort to please, and form some degree of attachment sufficient to stay content in this place, now I call home.

Mica cherishes those new in her life, Buck, Ki and Lucah. She is thankful for their kindness and the tranquility they bring her. Jonathan and Gabriella are still kind of a mystery to her, but never mistreat her. They monitor her every move, but they never hurt her in any way.

MICA (TALKING TO HERSELF ALOUD)

The bones! Boy has my mind drifted away from what brought me back to the cavern. I wonder what animal belongs to these bones. I have my biological washing powder ready and I'm ready to wash each bone carefully. I thought that when I'd find an animal skeleton in the forest, that all the bones would be in the right order. I'll gather the bones. There are 170 bones pieces in all. I'm not sure if I have all the bones. The only way to tell is to piece the bones back together.

Mica starts organizing the bones by sorting the bones into the different shapes they resemble.

MICA (TALKING ALOUD TO SELF)

I recognize the bones of the front leg, the back legs, two halves of what appears to be the pelvic area.

A few of the bones have circles through them, so they must be the ribs; probably where the animal was shot in the chest.

I remember reading that when an animal is shot, the entrance wound and the exit wound are different sizes; with the exit wound always being the larger hole.

Let's see what other bones are familiar to me.

Here's the femurs and tibias. One tibia that has a lump on it, as though it has some type of tumor or damage to the bone.

I'm not sure about the paws but there are some small bones that might be the bones that the claw sheath covers.

She recognizes the bones from the books Buck gave her about animal forensics. Mica is totally immersed into her bones analysis when



she realizes that she might actually be looking at the bones of a red fox. She identifies the atlas, the first bone of the spine, next to the skull. The bones look similar to that of a wolf, but much smaller.

MICA (TALKING ALOUD TO HERSELF)

It is getting late. I know I need to get back to the cabin for lunch. This is actually a good stopping point because I can get back to the cabin for lunch, find the forensics books Buck gave me, then get back to the cavern. I should have enough time to continue identifying the bones.

MICA (TALKING ALOUD TO HERSELF)

Finally, back to the cavern!

**EXT. SECRET CAVERN ENTRANCE**

MICA (TALKING ALOUD TO HERSELF)

Where are those forensic pages about the foxes. There it is! I'm so glad that I found the diagram of the bone configuration. Let's see if I can identify, using the diagram, the bones I found. Well, let's see. He's the shoulder blade, nine pairs of ribs, the neck bones (which scientists refer to as cervical vertebrae), and little thin bones I think are probably parts of the tail. Here's the top jaw but not the lower jaw. I don't seem to have any of the teeth but maybe they are still hidden under the brush.

MICA (TALKING ALOUD TO HERSELF)

Tomorrow I'll go back to the spot where I found these bones and search for the missing bones and the teeth.

Mica lays the bones out according to the picture in the book and is amazed to see that she the bones to a fox. She is filled with excitement, her heart palpitating with pride, yet restless and a bit agitated that she did not find all of the bones and she will have to

wait until tomorrow to walk along the path,  
forwards, backwards, looking under the nearby  
brush.

MICA (TALKING ALOUD TO HERSELF)

My sole relief at this time is to walk  
home, safe in silence and solitude,  
allowing my mind to dwell on the bright  
vision of hope that tomorrow I will  
have all the bones to expand the  
structure and give life to the legacy  
of the red fox's life in the forest.

**EXT. MICA LEAVES THE CAVERN**

Mica walks home with her imagination broadened,  
and narrates along the entire trail the bones  
that she needs to find the following day. She  
hopes that Jonathan and Gabriella will be just  
as excited and not damper her curiosity.

The day is long and the intensity of her day is  
an exhausting feat. She eats dinner, and heads  
to bed. She reads for a bit, wanting to  
memorize the layout of the red fox bones  
diagram. She closes her eyes to enhance the  
memory of the picture and falls asleep with the  
book across her chest; knowing she will dream  
of the next exciting day. She dreams but her  
dream has nothing to do with the red fox.

**INT. DREAM SEQUENCE -INSIDE MICA'S MIND AS SHE  
DREAMS**

MICA (dreaming)

Mica dreams a curious dream. She dreams that a  
man approaches her from behind and begins to  
run his hands down the side of her body. He  
runs his hands and fingers along her frame  
tracing the outlining her upper body then  
reaches downward tracing the outline of her  
lower body.

Mica does not move and is afraid to speak or to  
object to his actions. He turns her around and  
begins labeling all the bones of her body, just  
as Mica has done with the red fox. Mica stirs,  
waking herself momentarily. This man begins  
taking off her clothes, her outer skin, as

though he is peeling the skin off her bones. He removes the skin from her neck, her chest, her arms and her legs but the image changes to a man removing her clothes, her shirt, her pants, staring at her as she stands only in her underclothing.

The man leads Mica to a dark room, all the while whispering in her ear that everything will be fine. In a quick movement, he pulls her underclothing from her body leaving her exposed. Mica stands there completely naked, feeling very cold, terrified, and afraid to move.

Mica gasps and wakes terrified. Her work in the cavern is creating strange nightmares. She feels she has humiliated the red fox, intruded on its modesty by removing the bones from the uncovered ground, and thinks her dream is reflecting that on an image of herself; images of being undressed and her modesty being compromised.

But as the dream continues, she feels her legs being placed onto the bed and being told to lie quietly. She feels fingertips slowly rubbing up and down her body. Her eyes close as he inserts something into her body. He raises himself over her body and then lowers himself until his face is even with hers and then kisses her softly on the lips, reminding her continuously that this is just a dream. He moves his hands over her body while admiring the smoothness of her skin. He seems to be in a state of ecstasy similar to how Mica feels touching each bone as she lays the bones in the configuration of the fox's body.

Mica instinctively realizes that she is invading the privacy of the animal while attempting to create a living legacy for the animal. Something is terribly wrong.

She wakes feeling a sense of guilt for invading the fox's privacy. Her mind creating strange images, as if she is the fox having her skin removed.

Jonathan and Gabriella hear Mica groaning again  
in the night.

They go to her room to check on her.

**EPISODE TEN**

**ACT ONE**

GABRIELLA

Mica, Mica, wake up. You are having a nightmare.

Mica wakes to find Jonathan and Gabriella standing over her.

MICA

I keep having disturbing dreams. I wonder if forensic scientists ever have strange dreams as they work to find causes of death for the animals or animal bones they analyze. My dreams are really weird.

Jonathan and Gabriella ask her about the dream and what parts of the dream disturb her.

GABRIELLA

What part of the dream disturbed you the most?

As Mica reflects on the dream, there is a silence in the room. They listen quite intently as she describes the strange moments in her dream.

MICA (TALKING ALOUD TO SELF)

I can tell that Gabriella and Jonathan are reluctant to comment on my dream.

Mica wonders if Gabriella and Jonathan as find her parody somewhat concerning.

The day progresses without much interaction with Gabriella and Jonathan. Mica watches as Gabriella goes to work in the garden and Jonathan works on the generator beside the cabin. Mica walks into the forest along her usual path. It is a fine, calm day, though very cold. Mica gets tired of sitting still and tires of reliving the nightmare she envisioned.

MICA (TALKING ALOUD TO SELF)

I've walked quite a distance, two miles  
or so, the air still, the path lonely.  
I'll walk faster so I can get warm,  
then I'll walk slowly to enjoy and  
analyze the species of trees, plants  
and animals throughout the forest.

She listens and even her breath in the air  
makes no sound.

MICA (TALKING ALOUD TO SELF)

The trees are still. I don't even hear  
rustling of leaves and no animal  
sounds. There is a kind of eeriness in  
the air.

I'll walk along the incline up-hill to  
the top of a peak of the path.

I'll just sit on this rock overlooking  
the largeness of the forest.

Still cold, she shelters one hand within the  
other and listens to the silence. She closes  
her eyes, inhales the brisk air, and allows her  
mind to wander, to wonder, to pray as she  
learned to pray.

She didn't pray for anything specific, just  
recited the Lord's prayer that she learned and  
practiced in the monthly church groups she  
participated in with Ki and Lucah.

MICA (TALKING ALOUD TO SELF)

"Our Father who art in heaven, hallowed  
be they name, thy kingdom come, thy  
will be done on earth as it is in  
heaven"

She finds a pallet of land on which to lay and  
stares up into the sky, and recites,

MICA (TALKING ALOUD TO HERSELF)

"Standby my quivering side and guide  
me. Show me that life is worth living  
and living life has worth. I am  
frightened like a child alone in the  
dark. Yet I know someone can help me."

Mica begins to feel some exhaustion, more emotional exhaustion than physical. She is aware that falling asleep can be dangerous because of the wild animals but her eyes are so heavy, her eyelids begin to lower and she falls asleep right there in the forest.

Mica finds her way home. She gets to the cabin exhausted from contemplating the meaning of her dreams. She asks permission to go to her room.

MICA

Can I go to my room now to rest?

GABRIELLA

Mica, are you okay? You seem out of sorts.

MICA

I can't get my dreams out of my head.

GABRIELLA

Why don't you add to your poetry collection and see if writing your thoughts opens any portal of understanding.

JONATHAN

That sounds like a good idea. When you are ready you can read your poetry to us and we'll work together to make sense of your thoughts and feelings.

MICA

I've written quite a few poems already so I'll just add to them.

GABRIELLA

Mica, can we get a head start and read the poems you have already written?

MICA

Okay, but they are kind of weird.

**INT. MICA WALKS TO HER ROOM TO GATHER HER POETRY JOURNALS**

GABRIELLA

We will read what you have written with  
open minds.

Gabriella and Jonathan share an awkward stare.  
They are a bit hesitant to read Mica's poetry  
in fear that along the way. Mica might be  
remembering some of the details of her past  
trauma, the cult, the killings.

MICA'S JOURNAL ENTRIES

Stand by my quivering side and guide  
me. Show me that life is worth living  
and living life has worth. I am  
frightened like a child alone in the  
dark. Yet I know someone can help me.

Life does not mean living, for living is  
an internal choice; one contemplated  
until the end-at least for some. Life  
becomes a conscious effort just to  
maintain. But we are guided, I have been  
told. It takes our entire strength to  
hold this faith. We tire and we fall but  
we are lifted to our fragile feet again  
and again until we fulfill that which has  
been our final destination.

The sun shines brightly upon the shady  
tree-lined streets but creates  
questionable shadows. The trees sway as  
the winding winds the sky closes. As  
the earth turns slowly and silently,  
light leaves with a mysterious  
departure. Darkness then becomes my  
time of rest.

Thoughts appear as unique pieces of a  
puzzle in disarray; some insignificant,  
some intensified. A hesitant gaze  
drifts onward encompassing silhouettes  
configured with distortion. Gracelessly  
the pieces interlock and images appear



still fairly indistinct. Calmness and  
quietness within the depths of me  
essence; now unbalanced, beget  
upheaval. Silencing the anxiety; Somber  
attempts to realign the formation of my  
core; Struggling to find tranquility.

Acknowledging our mystical being, we hold tightly with unsullied patience; forbidding hope to be dissipated. Challenges confront us, weakening our equilibrium with an undercurrent of anguish; Struggling and clamoring within our own desiccated heart; we overcome obstacles beyond simple; to balance these unforeseen uncertainties with endless possibilities. Understand that my feelings are trapped beneath the ice - formed on a stream where reflections of self were once clearly seen. Watch with a careful eye, my movements; and read with glasses that will magnify the truth. I count on you to break through the ice; knowing each piece broken is unique; and although very cold to the touch, will melt into another form and liquefy into a new presence.

Life was a perceptual journey with a freedom to become a creation of self. Creativity integrated with self-knowledge massaged my being; Moments of beginnings fade, numbing the spirit. Now overcome by solitude and stampeded faith. My life confronted by shifted winds; Only sprinkles of my universe stretch outside the edges of confinement; Time is frozen.

Routines must be a part of my existence. My world reflects puzzling images and doesn't mirror what you see. Changes in my surroundings make me think I'm in a different place. The details I once knew are invisible and the pictures I have drawn and stored in my mind is too hurtful to be retrieved; Preparing myself for the positive changes that will become part of my new world.

Gazing into the sky - visually  
outlining the shape of each cloud  
above; Plaque with heartache in a life  
so isolated; Renouncing internal  
thoughts of dreams filled with imagery;  
leaving only loneliness surrounding an  
empty shell. Expression trapped within  
and emotions inept; No one able to  
release the gifts contained within; A  
creature of sort with sight, with a  
desire to be touched. Detached from the  
origin of my being; Disconnected to the  
thoughts of reality; I live a  
disengaged and isolated existence. Cut  
off from opportunities; Separated from  
possibilities; Searching for the sacred  
key that unlocks this barricade I must  
hurdle.

Uncertainties in my life dwell beneath  
my dormant reflection. Waiting for  
genuine connectedness to gentler  
beings; Vision redefines uncertainties  
and resolves fear of the silent  
unknowns. Vibrant creations enhance  
capacity for the essentials;  
stimulating the flow of one's presence;  
Newness pulsating from the art;  
integrating the known with the  
redefined reality. I am learning how to  
prepare myself for what's to come; I  
demonstrate a nervousness until I'm  
comfortable in this new place. I've  
internalized so much, so many feelings,  
so many needs, so many wants. Reaching  
out is difficult. Complex  
interpretations deciphered with flawed  
consideration. Expressive tenor and  
façade challenging to define. Mere  
suspicion of its genuine meaning.  
Desiring empathy.

What has been lost we must not grieve.  
Others will look to us with eyes of  
defeat. We'll feel alone in a world  
that lacks understanding of the truths;  
But we will weather the storm and find  
everlasting rainbows in the raptures of  
this heavenly design. The black hole of  
nothingness dwells within those, who  
give up and give into the challenges of  
our personal universe. Life-wrenching  
disappointment haunts us, leaving only  
a hollow core; until we immerse our  
souls in something that seemed  
impossible.

Life flows with promises of  
possibilities. The future filled with  
uncertainties; Bringing personal  
discovery from the disorientation. We  
struggle to understand the confusion;  
only to find miraculous growth that  
shows the depth of the struggle.  
Surviving struggle often burdens the  
soul. If we succumb to despair,  
reflecting on each insight revealed  
will make the impossible- possible and  
the despair-hope.

The capacity to survive disrupts the  
equilibrium of self, removing the  
ability to grasp gratitude for what has  
been.

Preoccupation with intrusive memories;  
Elicits intolerance of self; Activating  
the sense of defeat and hopelessness;  
We wander endlessly into a place so  
desolate that possibilities for the  
future become only dismal reminders of  
the past. Darkness & Confinement

Misery brings tears that form a river  
in my heart; I am lifeless; striving to  
find hope and an appreciation of life;  
I am left scarred. Transformation tip-  
toe into existence, and the darkness of  
the struggle turns to the light of  
one's transformed life. Many years of  
struggles and fears battered the soul,  
and left only a thread of early dreams.  
Insecure and beaten down by secrets of  
survival -her spirit consumed; too  
young to know how to pivot on such an  
out-of-control carousel; She spirals  
down into a hole with depth beyond the  
point of return, and extends her reach  
to one who will pull her from her  
captivity.

You hold the secret to the spirituality  
in your heart. This life-changing  
event, so unexplained; will change the  
lives of so many. When we open our eyes  
to the shadows of hope, and the  
whispers of a promising future, we have  
endured with a purity of heart. Every  
moment in this existence is a  
deliberate attempt to strengthen our  
awareness of the fragility of the soul.  
Vulnerabilities reveal the brittleness  
of our being; But the willingness in  
our heart and the tenderness of our  
soul, bring us out of the darkness and  
into the light. Invincible-now  
vulnerable; realizing our obligation to  
our new reality; wounded and fearful of  
our limitations; We reinvent a life so  
carefully planned; Searching for new  
possibilities in our journey.

Chirping birds among the trees, sing a  
lullaby of truth and certainty;  
Returning each year at the same time  
and visiting their natural setting.

The loss is so powerful that my heart  
feels the puncture wounds over and  
over. My blood flows much slower, and  
me pulse only mimics life. Somewhat  
aware that the stars have been masked  
by the cloudiness in the sky, we wait  
patiently knowing rain is on the way;  
But that a rainbow will follow and  
bring colorful thoughts to carry us  
forward. Signs of kind words spoken  
again; Listening carefully and being  
guided.

Challenges now hang on every branch of  
the tree of life. With the roots still  
grounded and rain continuing to fall,  
its strength never waivers. The season  
has changed and the leaves no longer  
green; start falling to the ground.  
Nothing is lost in this new place where  
the leaves have fallen; Their new  
journey nourishes the soil and offers  
an everlasting renewal of life.

Opening the curtains reveals the early  
morning sun reflecting the beauty of  
the day. You stand in the window and  
look beyond the glare, to see the deer  
running through the woods with a  
beautiful stride; carefully scanning  
for safety. Looking beyond the glare in  
the curtains of our eyes; we search for  
the same safety. Safety in a world  
jeopardized by misunderstandings;  
Safety in a world compromised by  
disregard; Disregard for differences;  
Disregard for uniqueness.

The flickering of the lights reflecting  
off the glowing fireplace-creates  
momentary visions of normality.  
Crackling noises fill a room now warmed  
by the burning embers; Entranced by the  
smell of wood burning, I wander to  
another place where silence is guarded,  
thoughts are cherished and normality is  
what it is thought to be.

Chirping birds among the trees, sing a  
lullaby of truth and certainty;  
Returning each year at the same time  
and visiting their natural setting.

Walking through the door of  
opportunity, knowing not what lies  
beyond; We walk cautiously with a  
momentary glance as the door closes  
slowly behind. A glimpse of a newly  
paved road with pebbles rounding the  
edges -supporting the ground below; so  
small, but so meaningful in the  
creation of a new path.

Fear claws the heart-destabilizing my  
consciousness; Reliving the images of  
prior existence; Merging thoughts into  
new combinations. The images shift in  
my mind; Transmitted by complicated  
circuits; Memories of another life; In  
another place, in another body

Unable to rely on bodily sensations;  
Reactions triggered by stress within  
the body and unable to function without  
fear of impending threat. My warning  
system now desensitized by the past;  
jeopardizes my ability to sense  
closeness and intimacy; Forever scarred  
by the throbbing pain infused  
internally. Assumptions of self;

Invulnerable, intrinsically worthy;  
Constructing and reconstructing;  
Attempting to interpret the world as  
orderly and just; Experiences of  
previous life profoundly influencing  
the journey ahead.

Spirituality affected by torment;  
Unable to empathize with others  
enduring pain; Finding strength in  
defeat; Capable but unskilled in  
stretching the limits of the self;  
Exploring and reaching within to depths  
never reached before; Subtle reminders  
of frightened feelings; Change the  
perception of reality; Pain of the past  
forever linked to memories; Unable to  
erase the experiences burned into the  
soul; Empowering self to plunge beyond  
the pain into a pool of positive  
dreams.

Vulnerable and defenseless; responding  
to unknowns; thrown into a fire where  
only ashes remain. Warmth radiates from  
the ashes; as personal growth allows us  
to reassess our values and priorities;  
deriving new meaning by the challenges  
of the experience. Loss of capacity to  
regulate the emotions locked within; No  
key to unlock the mysterious caverns of  
the delusional mind; Allowing self to  
step behind the truths and stand  
distant from thoughts sporadically  
being displayed, in a mirror reflecting  
puzzling images of the unknown;  
Becoming a spectator, now protected  
from the impact of the reality.



Profound discomfort in the ever-present  
confines of the world; shedding the  
emptiness concentrated within, cripples  
the life in front of us.

Distrustful, fearful of intimacy;  
Negotiating trust; Sense of self;  
Suspicious, insecure, and isolated;  
Lost in a body separated by fear and  
loss.

Sunflowers sprout a gift of beauty  
mirroring the sunshine; releasing  
concentrated energy to conquer  
relentless hope; to find all rarities  
of life, and the ripened fruit of  
promises. Anesthetized by distress, we  
distance ourselves from pain by  
maneuvering the mental images from  
awareness; softening the trauma of  
experiences regarded as only illusions.

Devastating traces of my  
disconnectedness from others and  
deadness of the soul; Now competent to  
negotiate the roads of the living; Less  
overwhelmed by the need for protection  
from the past; Perceptions of the outer  
world altered by stress; Fixated on the  
emotions punctuated by the expressions  
of emergency; reactions to the  
conditions of the mind; Realignment of  
expectations; Emotional reminders of  
extreme feelings of anger and  
helplessness; We adjust to  
provocations, realizing the ability to  
affect the outcome of life.

Unable to recall; detached from the surroundings; Assaulted by stress and anxiety; Strengthened - now warding off negative valence of future threats. Averting danger; Perceptions of the world changed by the strengthening images of the mind's memories; indelibly etched in the cascading waterfalls of tears; Lusting for hope earlier abandoned; Desiring to rebuild human vitality and energy; Transformed into an artistic display of rolling hills covered with greenery of growth; Now able to emotionally distance self from the random cruelty of fate. Deadening the temptations of the pain; The emptiness consumes this traveler. So misunderstood and wounded; Unendurable process to resurrect the jig-saw; Springtime will bring colors so vibrant that the artist will paint horizons-giving light to new directions of the heart.

Despair descends upon our spirit, choking the harmony in songs of celebration. Melodic voices seduce the unharmonious; Breaking the rainstorm, shattering the blackness with drums beating triumphantly to the song of hope, granting a glimpse of new dreams.

A voice deep inside, accentuates the unquenchable thirst for springtime. A time to weather the storms and chase the rainbows that direct your heart to the spectacular flowers in the distance; Struggle will wind through the soul, punctuating each new moment with determination to cling to a trophy of triumphs.

Half dead with lifeless energy - the flower wilts. Drops of water fall like tears mourning the epiphany of beauty in front of us. Weeping feverishly, hoping to find concentrated vitamins in the tears to resurrect the spectacular blooms in life's garden of roses. Windows of hope, reflecting the light in our visions; A kaleidoscope of colors; With birds in flight and the beauty of the summer season; Breathing festivity; Singing in perfect harmony; the melody of our sheer existence.

Flickering flames create a beautiful energy; Energy that I see and feel as the heat warms my body systems. Feeling caressed by a serene feeling; I get lost in the moment, and leave this place for a place filled with silence; filled with serenity; and at times find it difficult to return to a place where the energy is diminished.

Thoughtful, truthful, serious and sensitive; Reassured with reason, relationships; Revelations -Prepared for the presence of normalcy; the natural, the ordinary; Excited by the experience and the energy dispersed-dissolving doubts and uncertainties.

The bridge I built led to nothingness; only oblivion, only despair. The planks on the bridge were rugged; Warped by the harsh exposure to reality. The hidden intentions of so many; mind plagued by the venomous confusion running through my mind, as I search for a world full of harmony and peace.

Life does not mean living, for living is an internal choice - one contemplated until the end at least for some. Life becomes a conscious effort just to maintain. But we are guided, I have been told; It takes our entire strength to hold this faith; We tire and we fall, but we are lifted to our fragile feet again and again, until we fulfill that which has been our final destination. Burn the lights so I can envision a time when the darkness of my thoughts didn't create fear, When the light brought warmth to the soul and understanding in the heart; When the brightness softened pain and gave rays of hope.

Sharing silently into the streaked sky;  
Stepping lightly into a limitless life;  
Defeating and defying fear; Moving with momentum; Finding fulfilling promises.

Watching the hands of the clocks round the bend; Seconds of time marked by a soft clicking noise; Time passes and those moments will never be repeated; Unable to return- having one chance to live in that moment -Mistakes never forgotten; Changing the path of the rest of the journey.

Powerless, searching for a delicate balance between compassion and companionship; Seeking knowledge as the vessel and nourishment; As the liberating force escorting moments down the stream; to a destiny of courage, willingness, and absolution.

Walking slowly through a field of energy; Stopped by the breath of the air; Evading the forces of unknown; Strengthened and supported by the truths of the triumphant.

Senseless suspicions shatter the sterility of the soul; Dehumanizing life breaks our spirit; Heavy grayness transcending on the foundation of hope. Polluting the spirit with tragedy and solemn twists; Threatening the creativity of our visions; Plagued by chaos - we reach beyond with a deafened ear to the storms and transform the rain, into a garden of dreams. Seeking an invitation to the vine of humanity; Perspective and wisdom flourish in the image; Stretching thoughts toward an impetus of change; Opening the doorway to an inner dialogue; Gently persuading the departure of struggle- to step into a gateway abounding with love.

Childhood -Lost concept of self and attitude toward my surroundings; Sense of self diminished; No one to trust; No one to love; Alone traveling to a land of unknowns; Where fear lingers in the face of the darkness. Affect constricted; restlessness and irritability consuming all thoughts of a future destination. Startled and confused; Lacking the understanding of the hostile actions of others. Numbness blocking the truths of existence; Numbing the pain, the horror and the grief that exists throughout; flooding the land; No foreseen consequences of the water covering the earth until the water recedes, the land re-emerges, leaving lasting damage in this transitory life episode.

Pieces of the puzzle still mislaid in  
torment of the time; I suffer defeat;  
evading the truths, squandering the  
memories that reveal my presence;  
Fearful of my extinction, as I stroll  
into an invisible existence.

Quiet answers lay dormant within this  
body; plagued by the terror of silence.  
Life becomes a patchwork of the  
fragmented soul; Searching for  
perceptual solace, only to find that  
the pillars of life are torn from their  
foundation. Broken bridges stretch amid  
worlds so different causing fragility  
of my victory.

Animated emotions must be learned as I  
often forget there are others needing  
to see my reactions to the  
conversation, to the story. I have to  
think about your words and remember to  
respond with evidence that I've heard,  
I've listened; It's unnatural for my  
body to react, for my face to  
demonstrate emotional responses.

A new world predictable and fair;  
filled with kindness and consideration  
for truths; I walk down a long  
spiraling staircase surrounded by  
innocence in the air; Awakened by the  
breeze of each step taken toward the  
door of freedom; inhaling a breath of  
fresh air, The door opens to a world of  
endless possibilities. Now you  
understand my world; the actuality of  
the underlying fears; The unspoken  
words needing to be heard and the  
inability to express my thoughts.  
Locked inside a place with a hard-shell  
covering; hoping someone has the tools  
to break through and find my uniqueness  
and worth.

A whimper is heard in the darkness;  
declaring despair and loneliness;  
Hungry for leavened bread to provide  
nourishment to battle thoughts of  
confusion; Clinging to fixtures of  
dignity and inner dialogue; Restraining  
the instincts to stagger back into the  
darkness -aware that gentle persuasion  
mirrors vindictive forces-attempting to  
diminish thoughts of one's permanent  
presence.

Water flows downstream as life surfs on  
the wake of discovery. Turmoil and  
suffering amidst the interruptions of the  
hope for fulfillment of the soul;  
Searching solely to levy wisdom to  
approach the incompleteness; Committed  
to the reality of opposition; my timidity  
and humility waiver, and wisdom enables  
the capacity to rebuild with flawless  
strength.

Scorched by the trauma of the struggle;  
Burdened by the circumstances; Now  
invited to leave this incomplete  
dimension; This darkness, this despair  
has limited all courage. A liberating  
force gravitates through the staggering  
tears, allowing me to hold firmly onto  
a vine of hope, by the roots of  
courage, contentment and a renewed  
richness of life. Often feeling  
battered in body and mind, we feel a  
shameful sense of self; Intimidated by  
the unknowns; Frightened by the truths.  
We walk on struggling for our sanity,  
but finding peace in knowing that us  
spirit has not been depleted.  
Confronting the reality of my own hurt  
and suffering; I have accepted my pain  
and translated that into tolerance and  
compassion for others, Enduring and

confronting the reality of their own  
pain. My personal significance, lost in  
the midst of bodily feelings;  
Traumatized; The meaning lost in the  
storms of undefined affect; Devoid of  
personal meaning.



"PALINDROME"  
"AN EYE FOR AN EYE"  
Netflix Episode Script  
Toni Elitharp

**EPISODE TEN**

**ACT TWO**

Buck joins Jonathan, Gabriella and Mica at their small cabin in the isolated mountainous area in Mountain View, Arkansas. They sit outside around a campfire built by Jonathan. Gabriella brings some tea.

BUCK

Thank you for inviting me to stay after the "gathering."

GABRIELLA

We can't thank you enough for spending so much time with Mica. Mica thinks so much of you. And we can't thank you enough for teaching her all about forensics.

BUCK

She is an excellent student. Her enthusiasm for forensics is quite amazing.

MICA

You are embarrassing me. I just love working with animals knowing that I can make a difference in their lives or in their death when necessary.

JONATHAN

Mica, it's getting late. Why don't you head to bed. But there is so much I need to ask Buck.

BUCK

Mica, we will have plenty of time. I have to head back and take care of the dog situation. But I can come back next

week so we can continue our forensics classes.

MICA

Okay. I guess I'll go to bed then. Well, I mean, I'll go to my room but I'll be reading.

Mica leaves the campfire and heads inside.

JONATHAN

Buck, now that Mica is inside, can we ask you a few questions?

BUCK

Sure!

JONATHAN

How much do you know about the whole story here?

BUCK

I know very little. I was asked by Phillip to join his church group at the "gatherings." Phillip told me I would be a great asset to the bible study groups because of my knowledge of the areas in and around the National Forest.

The Preacher thoughts the parents would feel more at ease holding their "gatherings" where someone could help ensure everyone's safety. There can be lots of danger in the forest if you are not careful. The animals are unpredictable, the water currents can be very dangerous as well. So, I agreed to help monitor the safety of everyone during their monthly "gatherings."

JONATHAN

There's a lot more to the story Buck.

GABRIELLA

Jonathan, can I talk to you in private for a minute. I'm sorry Buck, but I

just thought of something I forgot to ask Jonathan.

Gabriella and Jonathan walk a short distance from the campfire. Gabriella whispers to Jonathan.

GABRIELLA

Are you sure it's okay to share everything with Buck. What if the others find out?

JONATHAN

Buck may already know the story. I just want to check out what he knows. It's fine, Gabriella. Trust me.

GABRIELLA

So sorry Buck, I didn't mean to be rude.

Jonathan prepares to share some of the details of the story that takes them to this isolated area in the forest.

JONATHAN

This story starts when our daughters, Arya was found walking alone in a rural area in our neighborhood about sixty miles from Mountain View, Arkansas.

BUCK

Arya? I thought your daughter's name is Mica!

JONATHAN

Well, we'll get to that part of the story. Arya has amnesia and we are protecting her from some very traumatic memories. We thought that if we called her by a different name, it might help her to leave those memories when she is able to remember that she is really our daughter Arya. She doesn't even remember that we are her parents.

BUCK

Who does she think you are? She thinks that we kidnapped her from the psychiatric hospital.

Buck looks very confused.

BUCK

I'm confused.

JONATHAN

Anyway, she was spotted on an isolated trail by two hikers and they noticed she was disoriented and incoherent. The hikers called 911 to report their concern about Arya. Arya, was taken to the local police station, then transferred to a psychiatric center. She was recognized by one of the nurses and the nurse contacted us.

BUCK

Why was she so disoriented? Did someone hurt her?

GABRIELLA

Arya, spent months in a psychiatric center, and was diagnosed with amnesia due to post-traumatic stress. At first, we didn't know anything about what happened to her to cause her such trauma.

JONATHAN

It was just about that time the community became aware of twists and turns in the disappearance of the four teenage girls from our neighborhood.

BUCK

I do know about the missing girls.

GABRIELLA

Arya underwent several treatments with a hypnotist to see if she could uncover the trauma she experienced.

JONATHAN

Arya's subconscious, most likely filled with deep rooted trauma and terror, holds knowledge that the four girls were actually murdered.

Buck looks stunned and bewildered at the information they are revealing to him.

JONATHAN

The hospital seems to believe that Arya knows something about their disappearance and their deaths.

BUCK

What do you mean their death?

JONATHAN

The hospital believes that the afterschool program the teenage girls in the community were attending was really some kind of cult. The hospital told us that Arya, after being commanded to do so by the leaders of her afterschool program, killed the girls.

BUCK

I know about that after-school group. It's a mindfulness, meditation group.

GABRIELLA

Well, a cult disguised as a mindfulness meditation group!

BUCK

I'm so sorry. I had no idea. I haven't heard anything except that the girls went missing.

JONATHAN

We really didn't know what to believe but we felt the need to share the information we had with the parents of the missing girls before going to the police.

GABRIELL

We were so confused about what to do.  
It's like a palindrome nightmare.

BUCK

Palindrome?

GABRIELLA

Yes, a palindrome is something  
happening forward and also happening  
backwards.

First, moving forward, a dangerous cult  
disguised as a mindfulness meditation  
group for teenage girls formed in our  
community, creating chaos and leading  
to the deaths of four girls.

Then moving backwards, a neighborhood  
group, called the "Men of Eight"  
attempts to blackmail us into helping  
them disband, gain revenge and find  
justice, for the four teenage girls  
killed at the cult leader's hands.

BUCK

Do you mean the "Men of Eight" become a  
vigilante cult themselves in their  
attempt to gain justice for the lives  
lost?

JONATHAN

Out of nowhere there becomes a  
continuum of control, first, by the  
mindfulness meditation cult and  
subsequently by the "Men of Eight."  
With control moving forward and control  
moving backwards, we're not sure which  
group's control is acceptable in the  
realm of justice?

GABRIELLA

You see, it seems that Arya killed the  
four teenage girls at the command of  
the mindfulness meditation cult leaders  
and now the, "Men of Eight" want Arya

to kill the mindfulness meditation cult leaders.

JONATHAN

Arya remains unaware of her murderous behavior, and carries the trauma in her subconscious, disassociating from a life once lived to one unknown to her.

GABRIELLA

We revealed the truth as we knew it to the mothers and fathers of the dead teenage girls, and asked the parents for their understanding; explaining that Arya committed these acts; not as herself, but as a child indoctrinated to kill, when commanded by the leaders of the community mindfulness meditation group; now believed to be a cult.

JONATHAN

Following this revelation, the parents of the murdered teens developed a plan of justice for their murdered daughters. They offered us their silence, but their silence came with conditions.

BUCK

They want Mica, I mean Arya to kill for them. But what if it isn't true? What if Arya saw the murder but didn't commit the murder? The "Men of Eight" want to make a killer out of her?

GABRIELLA

If we don't meet their conditions, they will turn Arya into the authorities. We are being blackmailed. If we defect from the plan, they said there would be harsh consequences; paralleling the harsh consequences their daughters endured.

BUCK

I don't understand. Why would the mindfulness, meditation group want to kill?

JONATHAN

Our understanding is that the girls were killed because they defected from the group, or defected from the cult!

BUCK

I see what you mean about a palindrome. Consequences forward, consequences backward; as the palindrome plays out. Arya's freedom comes only with the exchange of a life for a life.

Buck appears to be in shock as he listens to the horrifying details.

BUCK

So, you took Arya secretly from the psychiatric center, after she was found in a disoriented state by hikers, in the wooded area outside your neighborhood. They think her mind was subconsciously traumatized by the deadly acts she committed.

So, in accordance with the plan created by the parents of the murdered teens, and before the hospital had time to contact the authorities, you hid in this isolated cabin in deep in the mountains? Are you being forced to remain in the cabin, until the conditions of your release and Arya's release are fulfilled?

JONATHAN

We changed her name and she thinks we kidnapped her from the hospital because she doesn't remember who we are.



GABRIELLA

I guess we did kidnap her. She didn't know us and we snuck her out before the authorities were contacted.

JONATHAN

Well, we were forced to kidnap her and hide her by the "Men of Eight."

We have to ensure Arya maintains her silence, should she begin to remember the horrendous acts she committed.

BUCK

It sounds like the parents of the murdered teens, if they were murdered, are working to maintain their anonymity while seeking justice for their murdered daughters, I guess that's why they brought me on board.

I didn't know anything about assisting in a vigilante course of action, when I was asked to be a part of the "Men of Eight."

Phillip told me that the "Men of Eight," included him as the bible study preacher, four families, and two deacons from the neighborhood church, and me. My task was to keep everyone safe.

GABRIELLA

The "Men of Eight" are holding Arya and us hostage until Arya helps them fulfill their vendetta, what they call "an eye for an eye,"

Jonathan and Gabriella hesitate to share the information with Buck, but they need someone to confide it to maintain their sanity.

BUCK

That is such a sad arrangement or derangement!

I'm just here to maintain safety in the forest and the water areas.

BUCK

Arya, I mean Mica just was so interested in learning forensics, and forensics has been my life for years. I am excited to share my knowledge and experience with her.

Jonathan and Gabriella thank Buck for listening.

BUCK

So how will this all end?

**EPISODE ELEVEN**

**ACT ONE**

JONATHAN

We have to maintain Mica's (Arya's) trust and keep her isolated in the forest until the conditions of the "Men of Eight" are met. When all the lead cultists and the head of the cult are dead, they will help us keep our daughter free.

BUCK

Mica is going to need lots of help to survive and overcome the brainwashing forced on her by both groups.

GABRIELLA

She is going to need lots of intense treatment to help with all of this trauma. Hopefully she'll remember us as her parents one day and the doctors can leave the rest of the trauma from this nightmare in her subconscious.

JONATHAN

I think the psychiatric hospital has already contacted authorities about the suspected murders.

Buck

Are the authorities searching for Arya?

Gabriella

There is a manhunt for the suspected murderer. But right now, I think they are looking for member of the cult.

Jonathan

There are some organized search teams circulating in an effort to find the bodies of the murdered teens.

Buck

So, the mindfulness meditation cult moved forward indoctrinating teens, isolating and training them to conform to a life threatened by the command of others.

Then, the "Men of Eight" indoctrinated a neighborhood group, seeking justice by destroying the mindfulness meditation cult.

So why do they need Arya?

JONATHAN

They want Arya to kill for them! They are a cult too!

GABRIELLA

Just like a cult, they are threatening us so Arya will conform to their command to kill for them!

JONATHAN

We are being threatened too. We know that we have to follow the commands of the "Men of Eight," conform to their ideals. We are fearful for our daughter's well-being. We are doing what we need to in order to maintain her safety from the mindfulness meditation cult, as well as maintaining her safety from the authorities. The "Men of Eight" are using Arya in the deployment of their vendetta.

GABRIELLA

The "Men of Eight" and their mothers of the girls think that Arya knows where the girls might be buried. They think that Arya may really have killed and buried the bodies of the murdered girls.

JONATHAN

Based on Arya's passion for the farmland surrounding the neighborhood,

we identified locations where she may have taken the girls bodies if she really killed them.

GABRIELLA

The members of the "Men of Eight" hiked through the places we identified and found the remains of the four missing girls.

JONATHAN

Everyone was aware of all aware of all the risks, but they were undeterred.

They recruited you, a forensics specialist to search the areas we identified.

BUCK

This whole situation is unbelievable. I have been friends with the other men for life, and carry more than one childhood secret with them.

We have a sense of loyalty between us and it's been unwavering since childhood.

JONATHAN

They are going to ask you to go recover the bones, to backtrack to where the bones were found.

They will ask you to make sure that no one is watching when you go to those locations.

They are going to ask you to wrap the remains in your specialized forensic material, travel back to your lab, with four of the other men carry to help you carry the remains inside.

Buck clasps his hands together, leans his elbows on his knees and takes a deep breath.

Buck does not reveal his part in the vendetta to Jonathan or Gabriella at their long conversation around the campfire that night.

Buck lets Phillip know that he located the bodies of the four teens, the dismembered bodies of the four teens.

**EXT. BUCK MEETS WITH THE REST OF THE "MEN OF EIGHT" AT THE COMMUNITY CENTER IN MOUNTAIN VIEW**

FATHER ONE - PATRICK

Buck, when are you going to move the girls to your lab?

Buck

In a few days. I just need to make sure no one sees us.

Once I get them to the lab. I'll remove the skin from the bones and preserve the bones so we can help provide closure for the families at a later time.

I don't think they can handle seeing the girls like they are!

Buck finishes his work with the bones and at the first "gathering" hides the bones in the forest for a future ceremonial burial plan for the families and to ensure the authorities do not find the remains.

BUCK

I'll hide the bones far from where the authorities are looking. I'll bury them on the outskirts of the "gathering" area.

PHILLIP

Thanks Buck, that will be good because at some time, the parents will want to say goodbye to their daughters. We can offer them a ceremonial burial of the bones when all of this is over.

The fathers of the murdered girls, Phillip-the local preacher, Buck-the forensic scientist, and Daniel and Jacob-the two church deacons; ("The Men of Eight,") along with the mothers of the murdered teens, continue planning for justice.

PHILLIP

Does everyone agree, to disclose,  
should the authorities try to arrest us  
for harboring a murderer, that we all  
merely hid Arya and her parents from  
the mindfulness meditation cult to keep  
them safe?

The monthly "gatherings" with the "Men of  
Eight" continue to meet in the mountains in  
preparation for enacting the steps in their  
plan for justice; specifically, the last  
condition of their oath of silence.

**EXT. "GATHERING"**

While the kids enjoy the fellowship activities,  
the parents meet to discuss next steps in their  
plan.

PHILLIP

With the cover of a church organization  
hosting bible study and fellowship  
activities; vigilante justice is our  
plan. The end will be when Arya kills  
the leaders of the mindfulness  
meditation cult in exchange for the  
four teens murdered at the command of  
the cult leaders; "an eye for an eye."

PHILLIP

Only then, will the bones of our  
murdered teens be found.

BUCK

You mean the bones will be hidden again  
after the ceremonial burial of the  
bones for the parents?

PHILLIP

Yes. Once we have the ceremonial burial  
where the parents have the chance to  
say goodbye, then we'll hide the bones  
deep in the forest, away from the  
"gathering" area but close enough to  
some highly active trails. We'll gather  
together some hikers and take them out

for a church hike, and the bones will be discovered in the underbrush by the hikers in our group.

BUCK

So, you want me to plants the evidence again?

PHILLIP

Yes. Then we can call the authorities and reveal the bones have been found by hikers in the forest.

BUCK

Won't the authorities be suspicious. The bones will probably have Mica's DNA.

PHILLIP

Can't you erase the DNA from the bones with some type of solution?

BUCK

I can. But the authorities will wonder why Mica, Jonathan and Gabriella are living in a cabin somewhat near where the hikers find the bones.

PHILLIP

That is why all the members of the "Men of Eight" and the mothers of the murdered girls agreed to disclose that they were hiding Mica, Jonathan and Gabriella in this isolated area the forest.

BUCK

Oh, that's right. We are hiding Mica (Arya) from the cult.

PHILLIP

We'll explain that we were suspicious of the mindfulness meditation group. We suspected that they murdered these innocent girls and we hid Mica (Arya) and her parents to protect Mica (Arya)



from becoming their next victim.

**FORENSIC PARTNERSHIP**

**EXT. SURROUNDINGS AROUND THE ISOLATED CABIN IN THE NATIONAL FOREST, MOUNTAIN VIEW, ARKANSAS**

Arya still believes she is kidnapped by Jonathan and Gabriella, (aliases for Matthew and Sophia). Contrary to Arya's thought, they work to keep her safe, quiet and still so no one from the cult or the authorities will know her whereabouts.

Jonathan and Gabriella, after their long talk with Buck put their trust in him to help Mica (Arya) stay safe.

Buck returns, as promised to work with Mica. Buck knows very well his task in this vendetta, although he has convinced Jonathan and Gabriella that he was unaware of the entire plan.

**EXT. BUCK KNOCKING ON THE CABIN DOOR**

MICA

I'll get it. It must be Buck. We're going to spend time together in the cavern lab.

Mica finally begins relinquishing her fears and relishing in life's sunshine.

**EXT. MICA AND BUCK WALK TO THE SECRET CAVERN**

MICA

Buck, we have a real partnership, don't we. You as my teacher and me as your student.

Although Mica loves spending time with Buck and trusts him, she remains reluctant to share any thoughts about her kidnapping. Her reluctance has nothing to do with Buck, she does not completely trust Jonathan's reaction if finds out she shared her situation with Buck.

**EXT. MICA AND BUCK ENTER THE SECRET ENTRANCE TO THE CAVERN**

BUCK

Let's learn how to clean the animal bones and how to piece the bones together to help identify the animal to whom the bones belong.

MICA

Boy, forensics is so intense! It takes a lot of energy but I'm committing all of my energy and attention to my studies.

Buck reaches out to Mica to gain insight into her interest in learning lifesaving techniques for injured animals.

BUCK

Mica, do you have any interest in learning how to heal the injured animals in the forest?

Buck moves in, using his forensic skills to prepare Mica for a task she'll use in the near future: learning about tranquilizing injured animals.

Mica, energetic to learn, watches as Buck he explains the process, step by step.

MICA

I think I'd like to be called "Dr. Mica," animal forensics assistant. What do you think, Buck?

BUCK

Sure Dr. Mica, animal forensics assistant. But you need to know, Mica, that not all animals can be saved.

Mica is horrified when Buck informs her that not all animals can be saved.

BUCK

Some of the animals will need to be euthanized to allow them to die without prolonged suffering.

Buck, as Mica looks on, skins a deceased animal to provide Mica a visualization of the bone structure, tendons, ligaments, muscles, joints, and organs.

Mica is clearly able to see, and now identify, some of the animal bones she retrieves from the underbrush throughout the forest.

BUCK

Here. Let me demonstrate the procedure for decomposing skin, muscle, organs and (interestingly), the bones, leaving almost no trace of the now-deceased animal.

Mica feels torn. For the first time, she has a difference of opinion with Buck. She wants the bones of the animals to remain as tribute to the animals' spirit life.

MICA

Can't we create a shrine to host the bones of the animals whose lives are lost.

Buck sees clearly that Mica cannot be convinced that this process provides dignity for the animal.

BUCK

Okay Mica. We will build a shrine for them.

**EPISODE ELEVEN**

**ACT TWO**

**EXT. SHRINE - CAVERN**

**INT. MONTHS LATER THE SHRINE IS BUILT. REVEAL THE ESTABLISHED SHRINE. ANIMALS STATUES MADE OUT OF DRIED CLAY FROM THE FOREST GROUNDS OUTLINE THE ENTRANCE TO THE SECRET OPENING TO THE CAVERN.**

**INT. REVEAL A PAIR OF CLAY RABBITS, PICTURES OF THE RED FOX, PICTURES OF FAWNS AND DEER AND BONES MADE OF DRIED CLAY TO DEPICT HONORING OF THE BONES OF THE DECEASED ANIMALS**

**TAKNG THE LEAD**

After months of forensics training, Mica takes the lead. Her secretive behavior in the caverns doesn't trigger concern from Jonathan, Gabriella, Buck or the rest of the "Men of Eight."

Mica explains her artistic nature to Jonathan and Gabriella.

MICA

I love that I get to take such artistic freedom with the bones in my makeshift shrine. I am blending mud and dry underbrush to create a glue of sorts that, when dried, connects the bones to reform the skeleton of the deceased animal.

Now equipped with the knowledge of the bone structures of various animals.

MICA

I'm teaching myself how to reconstruct animal skeletons. Aren't you impressed with my intuitive artwork?

Mica becomes obsessed with gathering all the bones she can find in the surrounding forest.

**TURN OF EVENTS**

In a turn of events, Mica collects bones that are unrecognizable to her.

MICA (TALKING ALOUD TO SELF)

I'm a competent forensic assistant but I can't make sense of the bones I collected on my last hunt.

Mica becomes emotionally incapacitated and frustrated with herself.

Unfortunately, Buck does not come to the monthly outing, and Mica ultimately chooses to solve this mysterious puzzle on her own.

MICA (TALKING ALOUD TO SELF)

Get control of yourself Dr. Mica, forensic assistant. You can do this!

I need to de-escalate my anxiety and plan strategically for this challenge.

Mica finds herself going back to her notes; searching for pictures that resemble the bones she has found.

MICA (TALKING ALOUD TO SELF)

I know I'll find something if I flip through the pages of the animal forensic books Buck gave me.

Mica accidentally drops the forensic book on the cavern floor.

As Mica retrieves the book from the floor, she notices turned pages that appear to show the comparison between animal bones and the bones of the human skeleton.

MICA (TALKING ALOUD TO SELF)

These aren't animal bones! These are human bones!

Mica begins to gag and choke on her own vomit when she realizes that the bones found are not animal bones, but human bones, leaving her to grapple with this realization.

**Things are getting complicated**

Things get complicated.

Mica's secretive behavior leads her to question possible secrets in the forest.

MICA (TALKING ALOUD TO SELF)

What is going on in this forest?  
Something is not right here!

Flashing images of her first days with Jonathan and Gabriella storm her mind.

She becomes horrified by the thought that these might be remains of people reported missing, by their loved ones.

MICA (TALKING ALOUD TO SELF)

Why are there human remains in the forest? Maybe some people were camping here and didn't see animals on the attack. Or maybe!

Mica stops and begins feeling terror consume her.

She has no one to confide in, not Jonathan or Gabriella, not Buck, not any of the other "Men of Eight."

MICA (TALKING ALOUD TO SELF)

Why are there human remains under the brush in this isolated area in the forest? I'm still in danger!

Mica's thoughts begin causing her to lose confidence in the cloudy existence she is living.

Mica, once a frightened girl who laid down her defenses, then an accepting girl, excited about her new life. She begins to feel safe from pieces of memories lost in a world beyond her knowledge until she realizes she may be in danger.

MICA (TALKING ALOUD TO SELF)

Maybe I'm a hostage, waiting to end up like the pile of bones I just found. I

wonder if I have narrowly escaped my own horrific demise.

She barely survives the thoughts.

**Accidental and confidential**

Mica gains her composure, trying to reconnect with her strategic self; regaining the strength she found during her kidnapping ordeal.

MICA (TALKING ALOUD TO HERSELF)

I need to find someone to confide in! I have to work harder to establish a stronger bond with a friend from the "gathering."

She **watches** and **analyzes** each person to determine the friend with whom she feels she can confide. Unfortunately, after several months, the scrutiny of each friend increases.

An accidental series of events leaves Mica with no choice but to **confide in Ki**, a girl from the outings whose father is the preacher of the bible study groups, and sister to Lucah.

Mica did not attend the last "gathering," as she stays busy, strategically spreading out the human bones she finds in an attempt to re-create the skeleton of the person or persons to whom the bones belong.

MICA (TALKING ALOUD TO HERSELF)

Am I in the presence of a cold-blooded killer, or possibly a serial killer?

Things quickly get tricky when Ki appears in the lab that Mica creates in the caverns.

MICA

Ki, what are you doing here?

To disguise her forensic actions, Mica covers the human bones with some animal bones sitting on a side table in the lab.

But Ki, a few years Mica's senior, takes note quickly of Mica's secretive behavior.

KI

You didn't come to the "gathering." I figured you were busy and lost track of the time.

At that moment, Mica decides that she has no choice but to choose Ki as her confidante. Mica feels some relief that this mishap forces her to make such an incredibly delicate decision.

**Don't attract attention**

MICA

Thanks Ki. I did lose track of the time. I get so carried away with all my forensic stuff.

Mica and Ki walk slowly back to the "gathering."

MICA

Ki. We need to make sure we don't attract any attention from the group as we get back to the fellowship area.

Mica whispers to Ki along the way.

MICA (WHISPERING TO KI)

Ki, I need your help. I found some more bones today but I don't think the bones I found are animal bones at all. I think they are human bones, pieces of a human skeleton.

KI

I'm sure they are probably animal bones Mica.

Mica shows Ki the pages of the book she was looking at when she recognized they were human bones.

MICA

We need to devise a plan to determine who the bones and skeletal imprints belong to. Something is really wrong here Ki!



Mica knows she cannot tell Ki the truth about her prior fear of Jonathan and Gabriella, or her thoughts about being kidnapped.

Mica maintains a level of secrecy to disguise her fears that the remains found, may be the remains of others kidnapped by Jonathan and Gabriella.

MICA

Ki? Can you help me find any reports of anyone missing around the forest area?

KI

Ki expresses that she may know where to find that information. She explains there is a hotline that keeps data of reported missing children called the National Center for Missing and Exploited Children.

Ki takes on the task, settling Mica's nerves by expressing her loyalty to the secrecy of the project.

**CUT TO - KI AND LUCAH'S HOME**

**EXT. KI TELEPHONE**

**One week after Mica reveals the human bones to Ki. Ki making phone calls to The National Center for Missing and Exploited Children.**

**INT. INSIDE THE CABIN**

**It's all in the bone structure, and it's a match!**

JONATHAN

Mica, how is everything going in the cavern? Do you have all the supplies you needed to set up your mini lab with Buck?

MICA

I think I have everything I need. Buck will be here in a few days to look it over. He'll tell me if I need anything else.

Mica does not share that she found human bones with anyone but Ki; not with Jonathan, Gabriella, not even Buck.

MICA (TALKING ALOUD TO SELF)

I need to spend every free moment I have piecing together these skeletal models. I need to identify the anatomy, the gender, the height, bone structure - even facial features to identify the ethnicity.

Wait! These bones are from four girls.

There are four pelvic bones here.

She inspects the bones to determine the possible causes of death.

MICA (TALKING ALOUD TO SELF)

I need to search for bullet or knife wounds, even indications of strangulation and other manners of death.

Mica writes detailed notes in her journal. Each skeleton with its own chapter in the journal.

**INT. KI'S HOME SIXTY MILES FROM MICA'S CABIN**

Ki works conscientiously and secretly knowing that her actions could have far-reaching, devastating consequences for Mica if the plan is exposed.

KI (TALKING ALOUD TO SELF)

I wonder what Mica is going to do with the bones she found. I wish she would tell me the plan that she mentioned the other day.

Ki obsesses over knowing the rest of the plan. Ki finds information in the National Center for Missing and Exploited Children and identifies four teen-agers recently reported missing from a Mountain View neighborhood.

**EXT. MICA AND KI MEET UP AT THE "GATHERING"**

KI

Mica, I found reports of missing teens around the area. But they are reported missing from a neighborhood about sixty miles from here.

Ki knowing that the neighborhood she is referring to is Arya's neighborhood. But her promise to her father, Preacher Phillip not to mention anything about Arya's (Mica's) truths sits deeply in her mind.

KI

Can we go to the cavern?

**EXT. SECRET OPENING TO THE MINI LAB IN THE CAVERN**

Mica and Ki run off to the cavern.

Ki gives Mica the pictures she received from the National Center for Missing and Exploited Children.

KI

Here Mica. These are the reports of the four teens. They are female Caucasian, teenagers.

MICA

Let me inspect them closely. Help me compare the bone structures, the eye socket shapes, height, weight, bone deformations - anything and everything we can think of to determine if the skeletons I've recreated have a clear resemblance to the pictures and characteristics identified in the missing person report.

Mica shows Ki how the characteristics match up; the look between them saying it all. The skeletal remains in Mica's makeshift lab are the missing teens.

MICA

Ki! They match!

Ki recognizes the names of the missing girls and has a piece of very bad news; and without

thinking about her promise not to talk about the missing girls, says their names.

KI

Mica, the missing girls you identified from the human remains, are the teen daughters of four of the "Men of Eight."

Mica

I don't understand. What happened to them?

Mica's fears start settling in again. She wonders if she is next to be killed. But Ki doesn't seem to be afraid of the "Men of Eight."

Mica has so many questions.

KI

We need to get back to the "gathering" before people start looking for us.

**EXT. THE "GATHERING" ENDS**

MICA (TALKING ALOUD TO SELF)

It's taken months attaching bones and twisting vines to connect bone-to-joint; to carefully reconstruct the skeletons so I can use my mud-underbrush paste.

I'll have to spread layer after layer of my mud mixture. I'll sculpt, then dry, sculpt and dry, until the skeletons begin to take the form of human beings.

I'll have to mold the paste, using the pictures of the missing children to help me reconfigure and create artificial skin on the skeleton.

**The "Men of Eight"**

Things get even more complicated now.

Mica stares at the remains of the four missing teens, coming to a stark conclusion.

MICA (TALKING ALOUD TO HERSELF)

I am meant to be teen number five.  
Kidnapped, hands bound, taken to a  
cabin in an isolated part of the  
forest, surrounded by caverns, existing  
only because Jonathan and Gabriella  
allow me to live... at least until now.

I am going to save myself and figure  
out what happened to these girls. They  
need justice.

Meanwhile, the "gatherings" continue without a  
trace of what Mica and Ki come to understand.

It is time for Mica to share the truth with Ki,  
to bring some semblance of understanding to the  
bigger picture.

MICA

(with hesitation)

I have to tell you something. I'm  
really scared. I feel like my world is  
closing in on me. The fear is  
distracting me. I'm afraid that  
Jonathan will accidentally see my  
findings and savagely beat me; or  
worse, kill me. I think Jonathan,  
Gabriella are killers, maybe serial  
killers.

Mica's life once again, miserable.

KI

Mica. It's okay. I'll help you.

Ki tries to placate Mica.

KI

I'll do whatever you need me to do to  
stay safe.

They resume their conversation; planning,  
scheming and searching for the next step in  
determining if Jonathan and Gabriella are  
serial killers.

MICA (TALKING ALOUD TO HERSELF)

I'm horrified! Jonathan and Gabriella  
are murderers hiding in this secluded  
area; survivalists living off the land.  
I bet they are! I bet they have  
accomplices; the "Men of Eight!"

She wonders how she will to express her  
thoughts to Ki when Ki's father is the preacher  
of the bible study group and one of the "Men of  
Eight."

**EPISODE TWELVE**

**ACT ONE**

**EXT. THE NEXT MONTHLY "GATHERING"**

**Most Wanted**

KI

"Most Wanted!" Mica, I recently saw some posters at the post office. The poster shows criminals identified as "Most Wanted" by the police and FBI.

If you think Jonathan and Gabriella are involved in the murders of the missing girls, they might be hiding out here.

MICA (V.O.)

I can't tell Ki about my thoughts that the "Men of Eight" might be their accomplices.

KI

Mica let's get help from Lucah; my brother.

Mica, Lucah can help us. He's a high school senior so he can be helpful in creating a cover story that helps us gain access to the "Wanted" pictures in the post office.

MICA

Can we trust Lucah to be a part of our plan?

Do you think he can help us figure out if Jonathan, Gabriella and the "Men of Eight" are serial killers.

KI

Mica, what do you the "Men of Eight?" You never mentioned you thought the "Men of Eight" had anything to do with this?

MICA

Ki, I didn't mean to tell you what I was thinking. I know your dad is one of the "Men of Eight." But - I can't help but to think that everyone is involved!

KI

I don't think so, but; you have a point!

MICA

Are you sure we can trust Lucah?

KI

Mica, Lucah is a very loyal brother and a brother that can be trusted. I have shared many secrets with him and, without fail, he has always maintained his loyalty.

**EXT. MICA, KI AND LUCAH RIDE THEIR ATV'S TOWARD THE CAVERN**

**INT. INSIDE THE CAVERN. KI AND LUCAH LOOKING AT THE ANIMAL SHRINE MICA HAS CREATED**

**It's just a theory**

Lucah, now fully aware of the sensitivity of Mica's murder theory, gets down to business with Mica and Ki, plotting how to gather information.

LUCAH

I can design a school project on profiling criminals by one variable; overall physical characteristics of the "Wanted" criminals. This project will give me a cover story for getting permission to access the "Wanted" posters in the post office. Then we can observe, analyze, and categorize physical characteristics of those on the posters.

The three of them agree on the plan.



MICA

Thank you for helping me but I'm really concerned about involving you two and possibly putting your lives at risk.

KI

Mica, we want to help you.

LUCAH

Mica, Ki and I will be loyalty to you. With your life and the lives of the other children who are present at the "gatherings," on the line, it seems like the right choice.

KI

If Jonathan and Gabrielle are responsible for the murders, who could be next?

Lucah, acts under false pretense and meets with the supervisor at the post office.

LUCAH

I'm working on a project that aims to verify whether wanted criminals can be profiled by specific physical characteristics. In order to do this, I'd like to requests the "Wanted" posters you have up here on your wall for a few days.

Lucah provides a detailed description of the steps he will use to verify the results of his project.

POST OFFICE SUPERVISOR

That's impressive Lucah!

Here are the posters.

Just return them in three days.

You can make copies of them if you'd like.

The post office supervisor removes the "Wanted" posters from the wall; hands the stack of

posters to Lucah and requests their return in three days; giving Lucah the authority to make copies of the posters while in his possession. Lucah is pleased to be able to make copies of the pictures because the next gathering where he and Ki will see Mica again is a few weeks out.

**Spiraling into darkness**

The first step of their plan is in motion.

**INT. KI AND LUCAH IN THE LIBRARY IN THEIR NEIGHBORHOOD**

KI

Lucah, great job getting the pictures. Let's go somewhere where we can be alone, so no one knows where we are; away from our friends and family so we can talk this through.

Ki and Lucah find solace in the library study area.

**INT. INSIDE THE CAVERN**

MICA (TALKING ALOUD TO HERSELF)

I wonder what Ki and Lucah are finding? I don't have any way to communicate with them. I can't start spiraling into darkness. I can't allow fear and trauma to consume me while I wait. I need to maintain my composure here so I don't alert Jonathan to my fears.

Mica lives day by day isolating herself at the caverns for as many hours as possible, limiting the amount of time Jonathan has to contemplate her murder without being suspected by Jonathan and Gabriella.

MICA (TALKING ALOUD TO SELF)

I think the "Men of Eight" are operating under orders from Jonathan.

MICA (TALKING ALOUD TO SELF)

I cannot become unhinged now!

MICA (TALKING ALOUD TO SELF)

I can't afford to act erratic now. I have to maintain my focus. With Ki and Lucah gaining insight through their investigations, I can only wait. The "gathering" will meet again in two days. I have to wait patiently for Ki and Lucah to return.

**INT. MICA'S BEDROOM**

Mica's mind sorts through conflicting thoughts; hoping Jonathan or the "Men of Eight" are on those posters, but fearing if they are, she is in fierce danger.

**EXT. THE NEXT MONTHLY "GATHERING"**

KI

Lucah and I brought the pictures of the most wanted criminals from the post office posters.

MICA

Let's take them to the cavern mini lab.

**EXT. RIDING ATV'S TO THE CAVERN**

**INT. INSIDE THE CAVERN**

They sort through the pictures, taking note of the physical traits.

KI

No one seems to resemble Jonathan or Gabriella or any of the other men from the "gathering."

Mica looks at Ki with surprise that she said something about the "other men" from the "gathering."

KI

Mica, I had to tell Lucah. You can trust him, I promise. We want to know the truth!

However, Mica and Ki feel it is time to share something with Lucah.

KI

Lucah, Mica and I need to tell you something.

LUCAH

What?

KI

The human remains Mica recreated are the remains of the daughters of four of the "Men of Eight."

**Snide remark**

There is a hush throughout the cavern.

Lucah comments with a snide remark.

LUCAH

Maybe the girls are sacrificial tokens, and maybe the "gathering" is really a cult!

A look of terror plasters over the faces of Mica and Ki.

Mica and Ki, knowing little about cults, decide to make information gathering the next step in their plan.

MICA

I don't know much about cults!

KI

I don't know much about cults either. Wasn't one of our bible study groups about cults?

LUCAH

I don't think it was specifically about cuts but something about being influenced by other's beliefs.

KI

Mica, Lucah and I we'll bring some information about cults to read together next time we come.

**INT. KI AND LUCAH AT THE PUBLIC LIBRARY IN  
THEIR NEIGHBORHOOD RESERCHING CULTS**

**EXT. NEXT MONTHLY "GATHERING"**

Ki and Lucah bring several articles about cults. During fellowship time, they head to the cavern to sit and read the information Ki and Lucah got from the library.

KI

I'll read the information. Mica and Lucah, you write down facts we should remember.

*A cult is a small group typically led by a self-appointed leader, who excessively controls its members, requiring unwavering devotion to a set of beliefs and practices. Leaders of cults order the beliefs, behaviors, and customs of all the other members. Questioning beliefs or defecting from the cult brings about reprisal or punishment. Cultism encourages maximum dependency, causing people to feel incapable of living outside the group, working hard to isolate the new members from family and friends. A cult offers something bigger than themselves and encourages them to put down their defenses toward the elements of the new communities; being informed that lack of dedication and devotion can sometimes lead to horrific, even deadly outcomes in extreme circumstances.*

**Deadly outcomes**

The kids create a checklist of the main points to remember about cults.

KI

We need to be open to look carefully at everyone and everything. We need to consider if the "gathering" fits the definition of a cult.

Ki reads each element aloud as Mica and Lucah write down the important traits to remember about cults.

LUCAH

Well, that sums it up!

**EPISODE TWELVE**

**ACT TWO**

INT. CAVERN

Ki finishes reading the elements of a cult.  
Lucah finishes writing the important facts.

KI

Jonathan, Gabriella and the "Men of Eight", the "gathering" does meet the criteria of a cult.

LUCAH

But the families of the "Men of Eight," including our dad, seem unaware of anything happening outside the normal "gathering," bible study, fellowship activities.

There has never been talk of the missing teens. Dad has never said a prayer about the missing girls.

KI

I'm getting scared. Aren't you all getting scared.

Lucah and Ki share a glance. They wonder whether it is time to tell Mica about her life as Arya!

LUCAH (MOUTHS UNDER HIS BREATH TO KI)

No! We can't!

Fear circulates through the group of three even though Ki and Lucah hold back information they know about Arya (Mica). Ki and Lucah know that Jonathan and Gabriella are Mica's real parents but that fact doesn't dismiss them as suspects in these murders.

MICA

We have four missing girls, whose bones I found in the forest. We have Jonathan and Gabriella, then we have the "Men of Eight" four of whom are the fathers of

the missing girls. This all indicates that we may be in serious danger.

KI

We need to remember that one element of questioning beliefs in a cult is "deadly outcomes.

MICA

We need to be very careful about what we say and what we do.

**EXT. SECRET ENTRANCE OF THE CAVERN**

Jonathan and Jacob (One of the teens fathers-one of the "Men of Eight" walk into the secret entrance if the cavern.

As they reach the height of their discovery, Jonathan and Buck walk into the underground laboratory and confiscate their notes.

JONATHAN

What are you all doing in here. Looks like you are studying something with all these scribbled notes.

Jonathan and Jacob pick up a few pieces of paper.

JONATHAN

Let's see what's on these notes, probably Mica's forensic notes!

JACOB

Jonathan, look!

JONATHAN

Cults! What's this! Missing and Exploited Children! Most Wanted!

What are you all doing with all this information you've gathered?

JONATHAN

You three! What are you doing?



Jonathan and Jacob warn them to, "*put down their defenses and accept the "gathering" as their new community,*" a phrase they recall from their cult checklist.

Mica, Ki and Lucah stand completely still. What they feared, just came true!

Jonathan and Jacob pick up all of the notes the kids have written.

JACOB

You all need to get back to the "gathering."

Ki and Lucah get on their ATV's, Mica jumps on the back of Ki's ATV and they head for the "gathering."

**EXT. ATV'S HEADING TO THE "GATHERING."**

**EXT. A MEETING IS CALLED AT THE "GATHERING"**

**EXT. ALL KIDS ARE DIRECTED TO ANOTHER MEETING LED BY THE MOTHERS OF THE MISSING GIRLS. THE MOTHERS LEAD A FELLOWSHIP ACTIVITY INVOLVING SINGING**

THE "MEN OF EIGHT."

We need to discuss the concerns of the kids. The kids are secretly meeting in the caverns. We're not sure why, but we need to find out what is going on with them.

The "Men of Eight" gather together to address the concerns of the kids, including Jonathan now as part of the team; making the group now, the "Men of Eight," plus Jonathan.

The "Men of Eight," along with Jonathan, now know that the kids are secretly meeting in the caverns, but the men are unaware of the information the kids have obtained about cults, the missing girls and "Most Wanted."

The men huddle and carry on a long discussion, but the kids are unable to decipher anything they are saying. Mica, Ki and Lucah are engaged in the singing activities although they are

also trying to figure out what the men are talking about.

**EXT. CANOE**

**The kids participate in water related activities after the singing activity.**

The kids make it appear that they are moving on. They take out the canoe for their own huddled discussion.

MICA

We need to lay low for a while. Who knows what they are thinking. I don't want anyone to become the target of the next sacrificial victim.

**Preparing for the task**

**EXT. TWO MONTH'S LATER AT THE "GATHERING"**

After a few months, the "Men of Eight" determine that enough time has passed.

JACOB

The kids are back under control now. So, let's get going with this plan. It's time to execute the assassinations of those lead cultists members and the cult leader responsible for the deaths of their daughters.

PATRICK

Well, Jonathan, with your commitment and the commitment of the rest of us as the "Men of Eight," it's time for us to be the vigilante group we were created to be.

Buck, is Mica ready?

BUCK

Mica is ready. She is conditioned to follow directions and she has the adept forensic skills she needs to be useful in the scheme.

JACOB

The "gathering" is set to meet in four weeks. will that be enough time to prepare for the first sacrifice?

The "Men of Eight," hold a meeting at this "gathering." They identify their targets and determine the means by which they will capture the individuals to complete their vendetta.

FATHER1 (PATRICK-MEN OF EIGHT)

The captured individuals will soon be extinguished, with Mica's skills as a key factor in our plan.

FATHER2 (ROB-MEN OF EIGHT)

Buck, does Mica have all the skills she needs? Are we prepared for the massacre when we capture the first cultist members?

FATHER3 (KEVIN-MEN OF EIGHT)

So, the cult members will be abducted by Buck and Jacob. Once that is complete, the first part will be considered successful. Then with both captured, Buck and Jacob will bind them, gag them and sedate them into a medical coma so it's easier to get them to the next "gathering."

The vendetta operation begins moving forward under the guise of the monthly "gathering."

FATHER4 (GORDON-MEN OF EIGHT)

If the plan is executed properly, the cult will be dismantled and our community will become peaceful and free from cult control.

FATHER 1 (PATRICK)

So, Buck, Jacob and Patrick will bring the sedated cultist members to the underground lab created by Buck and Mica.

FATHER 2 (ROB)

Yes. They will carry the two cultists, still sedated, and lay them on the operation slab Mica and Buck created on the cavern floor. Then Jonathan, Buck and Patrick will wait for the cult hostages to wake.

FATHER THREE (KEVIN)

They should only be alert just enough to speak.

JONATHAN

I'll stand beside the captives. I'd like to recite a prayer of forgiveness for my daughter before she commits these acts of, what you all are calling a justified murder.

FATHER FOUR (GORDON)

While Jonathan attends to the prayer, Buck, you retrieve Mica from the bible study group.

BUCK

I'll tell her I found two injured animals that I have already tranquilized. She'll want to help me with the injured animals, so she'll eagerly come with me.

BUCK TALKING ALOUD TO HIMSELF)

Although somewhat true, the two severely injured animals to which I'll be referring, in fact will be the lead cultists she will kill according to the plan.

FATHER FOUR (GORDON)

Remember, Mica and Buck will stand outside the cavern entrance as Jonathan threatens to kill the families of the two lead cultists. Jonathan will give them an opportunity to save their families but they will have to agree to command Mica to kill them to get

justice for the teenage girls killed at their hands.

FATHER THREE (KEVIN)

Jonathan, remember to have them repeat the command, "kill, deliver me from evil," five times aloud. Buck will be standing with Mica waiting to notice a change in Mica's expression giving an indication that she has heard the command from the cultists.

BUCK

Once I notice this change, I'll lead Mica into the cavern to carry out the murders.

FATHER TWO (JACOB)

Mica kills the captured cultists by stabbing them repeatedly, then sawing them apart limb-by-limb in preparation for their final removal from our community.

FATHER ONE (PATRICK)

Then Buck will walk Mica out of the cavern, giving her some time to retreat from the command to kill. She'll think she has just sacrificed animals.

**EXT. THE MINDFULNESS MEDITATION GROUP COMPOUND  
LATE AT NIGHT, DARKNESS. NEIGHBORHOOD SIXTY  
MILES AWAY**

The cultists are captured by Buck and Patrick and sedated. They are hidden in the back of Buck's truck and are driven to the "gathering."

All steps are being completed as defined in their plan.

JONATHAN

I'm ready to recite the prayer of forgiveness for my daughter before she commits these acts of, what you all are calling a justified murder.

FATHER FOUR (GORDON)

Buck, go get Mica from the bible study group.

Buck walks to the "gathering" area to get Mica.

BUCK

Mica, I found two injured animals. I have already tranquilized them so we can help them.

MICA

Are they injured fawns?

BUCK

Yes! Let's get to the cavern. Mica, stand here while I check to make sure the fawns are sedated!

Buck enters the cavern to see Jonathan standing over the two sedated cultists.

BUCK

Jonathan, Mica is standing outside waiting for me.

Mica and Buck stand outside the cavern entrance as Jonathan threatens to kill the families of the two lead cultists. Jonathan tells the sedated me that they have the opportunity to save their families but they will have to agree to command Mica to kill them to get justice for the teenage girls killed at their hands.

CULTIST ONE

"Kill, deliver me from evil," "Kill, deliver me from evil," "Kill, deliver me from evil," "Kill, deliver me from evil," "Kill, deliver me from evil."

Buck stands with Mica watching her body language. He's watching her expression for an indication that she has heard the command from the cultists.

Buck notices a change in Mica's expression. He leads her into the cavern to carry out the murders.

Mica kills the captured cultists by stabbing them repeatedly, then sawing them apart limb-by-limb in preparation for their final removal from the community.

Buck walks Mica out of the cavern, giving her some time to retreat from the command she received to kill. She thinks she sacrificed injured animals.

Mica reminds Buck of one last step.

MICA

Buck, I need to prepare a barrel with hydrochloric acid to dispose of all remains.

Luckily Buck and Jonathan have already placed the dismembered parts into barrels and sealed the tops, to assure Mica does not notice that she just killed and mutilated two men, not animals as she had thought. She completes her task, subsequently returning to the bible study "gathering" without knowing or remembering anything that transpires.

### **Contingencies**

The group manages to get away with disposing of the first two lead cultists in their vendetta. Jonathan tells the others how he is feeling.

JONATHAN

The deaths of these two men are weighing heavily on me.

FATHER ONE (PATRICK)

The abductions of the next two lead cultists will be contingent on the first two remaining completely untraced. Let's wait a month between the abductions and continue to utilize the "gathering" for the murders of the other cultists. A month in between will ensure us that there is no increased surveillance at the cult compound.

FATHER THREE (KEVIN)

I'm fairly certain the remaining lead cultists and the cult leader will not initiate investigations by the police or any law enforcement officials, because the compound is already being condemned by the community and by local law enforcement because of the missing teens.

The abductions continue over the course of three months. Two lead cultists are abducted and killed each month for the first two months, and the highest-ranking cult leader abducted and killed in the third month. The abductions and deaths defined by the vendetta are accomplished, with Mica proving to be an adept forensic lab assistant.

Jonathan and Gabriella, Mica's real parents, met the demands of the "Men of Eight," to ensure their oath of silence.

**EXT. MEETING OF THE "MEN OF EIGHT" AT THE "GATHERING." JONATHAN AND GABRIELLA ATTENDING**

JONATHAN

We carried out our commitment to you. Now we want to get Arya (Mica) the helps she needs.

Are you committed to sticking to the cover story we're developing for Arya?

The "Men of Eight" nodding in agreement.

JONATHAN

We will explain that she is suffering from amnesia triggered by the traumatic events related to the four missing girls in her mindfulness meditation group. When the authorities ask why we took her from the psychiatric hospital, we will allege that we took her to an isolated area in the forest to help her relax, to get her away from search teams, news and people talking about the missing girls.



GABRIELLA

It is time for us to get Arya back home. She's going to need time to readjust and hopefully recall a life with us before all of this trauma.

All this has been very stressful to all of us. We know how awful it has been for all of you as well. But she deserves a cult-free new life.

**EXT. "GATHERING" FELLOWSHIP ACTIVITIES**

**EPISODE THIRTEEN**

**ACT ONE**

**EXT. CABIN**

Weeks later, Jonathan, Gabriella and Mica still living in the cabin

Jonathan, Gabriella and Mica weeks before leaving the forest.

GABRIELLA

Mica, let's get some herbs from the garden.

MICA

After we get the herbs, can I go to my secret cavern for a bit?

GABRIELLA

Sure, but come back before the sun sets. It gets pretty cold, pretty quick now.

**EXT. MICA RUNS THROUGH THE FOREST SINGING HAPPILY**

**INT. INSIDE THE CAVERN WHERE THE CULTISTS WERE MURDERED**

MICA (TALKING ALOUD TO HERSELF)

I don't remember putting these barrels in the cavern. Buck must have brought them here for the next thing he's going to teach me. I wonder what's inside the barrels?

Mica tries to open the barrels.

Well, there's nothing in this barrel.

One barrel has become unsealed and Mica is able to open the barrel.

She tries to take the top off the other barrel but she is unable to open it easily. She pries and pries until the barrel opens.

The smell is overwhelming and the barrel appears to have undissolved human remains in it.

MICA (TALKING ALOUD TO HERSELF)

They've done it. They killed another person! And in my lab! Wait until Buck sees this.

Mica needs to get back to the cabin. It is getting dark and cold. She doesn't want Jonathan or Gabriella to wonder where she is and come looking for her.

Mica's fear is internalized again.

**EXT. THE CABIN**

MICA

I'm back.

GABRIELLA

Good, taste the soup. I added in the herbs we picked this morning.

The soup is warm and tastes good to Mica. But as Mica gets a spoonful of soup, the vision of the human remains in the barrel consumed her mind and she begins to gag on the soup.

GABRIELLA

Mica, don't you like the soup?

MICA

I think I have some dirt in my throat from running through the forest to the cavern.

MICA

Jonathan, is Buck coming soon with more supplies?

JONATHAN

Well, he'll be here for the next "gathering" but I don't think we'll need supplies. It's almost time to go back to town. School will be starting again in a few weeks.

GABRIELLA

Mica, we know that you don't remember your neighborhood, your school, or your life back home. But we're going to get you some help and hopefully some of your memories will come back, little by little.

**EXT. THE NEXT MONTHLY "GATHERING"**

MICA

Ki, get Lucah. We need to go to the cavern. Please get Lucah. I need to show you something!

KI

Lucah, Mica needs us to go with her to the cavern.

LUCAH

Well, we are going to have to go now, during fellowship so no one misses us.

**EXT. THE RIDE OFF ON THEIR ATV'S TO THE CAVERN**

MICA

KI and Lucah, I found some undissolved remains in the cavern. They aren't animal remains; they are human remains. Here, look.

Mica takes the top off the barrel containing the human remains.

Ki and Lucah gag and Ki throws up!

MICA

I told you! Jonathan and the "Men of Eight" are killing people. They killed the last one here in my lab.

What do we do?

Lucah

We need to protect ourselves and the others from them.

MICA

Now I know Jonathan and the "Men of Eight" are the cult that killed the four girls and they killed another person here in my lab?

The kids join forces to gather evidence to take to Ki and Lucah's father, the preacher at the "gathering."

Together, they reveal their investigations and findings of the four missing girls, the girl's fathers, being of the "Men of Eight," and the human remains in the cavern.

They confide in Ki and Lucah's father, hoping he will keep them safe and get to the truth. The kids, now frantic with still another sacrifice, are calmed by Ki and Lucah's father.

MICA

We need to do something! There are human remains in my lab in the cavern. If we don't do something, the sacrifices are going to keep happening. Who's next? Probably me!

Phillip, Ki's dad-the preacher, turns on the kids.

PREACHER PHILLIP

There is no truth to that story. You need to stop making false accusations about the people at our "gathering."

It's disgraceful to create false narratives. You all need find a sense of purpose, and try putting your energy in to becoming more connected to the others.

If you connect more, it will prove powerful toward ending these fantasies of yours.

Become more active participants in our bible study meetings.

The kids are depressed, grieving the loss of life in the forest.

KI

Lucah, I think Mica is right. There is no other explanation. I think we need to realize that we, and all the families in the monthly outings, are part of a religious cult hiding its existence in the forest of this mountainous area.

LUCAH

I was joking before when I was talking about the girls being sacrificed. But maybe they were sacrificed by the fathers to show unwavering loyalty to this cult.

The thought sickens the kids - scares them, terrifies them.

The kids think back through their bible study and fellowship interactions.

MICA

Remember when we were reading about the elements of a cult? The "gathering" met all the criteria but I don't recall anything unusual religiously, spiritually or philosophically during our studies. We're not being taught that God is vengeful or demanding of worship, or that we are miserable, worthless sinners.

It makes no sense. The "gathering" meets all the criteria for being considered a cult, but we don't have any conclusive evidence to support us to validate our beliefs.

Phillip feels the need to inform Jonathan about his conversation with the kids.

He walks along the path to call on Jonathan at his cabin that evening, to discuss the concerns shared by the kids.

All the while knowing, and being a part of, the planned vendetta that was carried out.

**EXT. EVENING AS PHILLIP RIDES AN ATV TO THE CABIN TO TALK TO JONATHAN**

PHILLIP

Jonathan, the kids are asking a lot of questions and making accusations. If we don't provide some rationale for their findings, they might try to get help from law enforcement.

JONATHAN

The authorities have been looking for the missing girls for months now. Law enforcement, has been aware of the missing girls and have organized search teams already.

Buck will be here tomorrow and he'll get rid of the barrels before the kids even know they are gone. When the kids take us to the cavern to show us what they have found, there will be no evidence.

This will all be over soon.

The whole case will go cold because there won't be any evidence left. With no remains there will be no proof of Arya's involvement.

**EXT. THE MOTHER'S OF THE MISSING TEENS ALONG WITH GABRIELLA MEET AS A GROUP AT THE "GATHERING"**

GABRIELLA

We will never forgive ourselves for our lack of awareness of our daughter's involvement and influence by the mindfulness meditation cult. They made

our daughter a killer. Who knows what else she was subjected to! She has these terrible dreams, nightmares, night terrors. I think she was sexually assaulted. Her dreams seem to reflect that she was emotionally abused, verbally abused and sexually abused.

**Sacrifice the anger for the better good**

MOTHER ONE

The bones are in their final resting place now. Our poor girls. Their bones have been moved here and there. The ceremony offered us some closure but their bones are now out there for some random hikers to find and turn over to the authorities.

MOTHER TWO

I know. It's just heart-wrenching. The ceremony helped a bit but the plan the men carried out is just as heart-breaking for Arya. That poor child! I can't imagine what she has been through.

MOTHER THREE

Well, we know that Arya's actions were not within her control. While we are saddened by the loss of our children, and horrified that our daughter's friend murdered them, we had to sacrifice our anger, for a price; for the sake of all the other children in the community and for Arya.

MOTHER FOUR

We truly hope Arya will heal from her trauma. We will support you all we can because she most likely will endure intense difficulties throughout her life.

GABRIELLA

We are going to need lots of help reorienting Arya. She thinks of herself



as Mica, and we need to help her know herself as Arya again.

MOTHER FOUR

She's going to need help understanding that Jonathan is really Matthew, her father, and you, Gabriella, Sophia, her real mother.

MOTHER THREE

I'm sure it will take years of therapy for Arya to understand that you did your best to protect her by creating an elaborate shelter for her until you could ensure her safety from the commands of the cult leader and, kept her safe from criminal prosecution.

GABRIELLA

Well, we didn't really have a choice. The whole experience has been a nightmare. I hope Arya never recalls any of this. I'd love for her one day to remember us as her parents. But if keeping us at arms-length away keeps her from remembering the horror of this past year; we'll accept that and move forward from there.

**EXT. EVERYONE SAYING THEIR GOODBYES FOR THE ENDING OF THE MONTHLY "GATHERINGS"**

The cult is disbanded. All the lead cultists and cult leader disappear from the community and the mindfulness meditation program disintegrates with no apparent reason... at least for those unaware of the elaborate vengeance executed by the broken families of the missing girls.

The local police continue the search for the children, and are finally contacted by a group of hikers in the forest who report finding remains.

The parents, at a ceremony at one of the last "gatherings," celebrate the lives of the children lost. This provides them with closure

prior to dispersing the bones in the forest, under the brush, as Buck did prior to Arya finding them.

The police and other law officials acknowledge finding the girls, leaving the missing persons cases solved, now investigating the murders with suspicions about the mindfulness meditation cult.

**Mindfulness meditation Required!**

Matthew and Sophia believe it is about time to reveal to Arya that they along with the "Men of Eight" protected her from the cult that took the missing girls.

Arya (Mica) doesn't believe what they are telling her but has no choice but to go along with their story.

Matthew, Buck, Phillip and the "Men of Eight," work on wrapping up loose ends, covering any proof of their involvement.

Sophia and Matthew tell Arya to listen as they explain the sequence of events leading to her need for protection.

SOPHIA

Arya, at the recommendation of your school, the girls joined and were captivated by a mindfulness meditation group. We and the other parents were aware of the group, and we encouraged you all to take part in, what we thought was a community program.

MATTHEW

Arya, the leaders of the group were charismatic, but in time become excessive in their control and began an requiring the youth members to sign unwavering devotion to their beliefs and practices. Some of the parents became concerned after seeing the requirements and expectations of the leaders.

SOPHIA

As some parents questioned the beliefs and behaviors the kids were practicing, the leaders began instilling fear of reprisal and punishment in the minds of those in the group. The group leaders worked hard to encourage dependency, and isolation from family and friends. And, the group begins losing members.

JONATHAN

Defecting from the group like that, means breaking a promise of unwavering devotion, and the group was warned that consequences would follow.

SOPHIA

Do you understand what we are describing?

ARYA

The mindfulness meditation group was really a cult, wasn't it?

MATTHEW

It was Arya. It was a cult disguised as a mindfulness meditation youth group.

You were one of their strongest members. Your strong mind and unwavering devotion made it easy for them to indoctrinate and condition you to work for them. The cult leaders brainwashed you to conform to their commands.

ARYA

What commands?

Sophia (Gabriella) sighs to get Matthew's (Jonathan's) attention, hoping to stop him from telling Arya the truth about her involvement.

MATTHEW

Well, we don't know for sure what the commands were, but it seems, although

you have no memory of it, that you were with them when four of your friends went missing. Something traumatized you so much that your mind is protecting you from something too painful to remember.

SOPHIA

That's a good thing Arya. You'll remember things, if and when it's time to remember!

Right now, we just want you to feel safe with us. You don't remember us as your parents, and that's okay. But we love you and have loved you since you were born, fourteen years ago.

MATTHEW

There will be plenty of time to remember all the good things about your life. We will show you pictures and remind you of all the fun things we have done over your life.

SOPHIA

We have specialists ready to help you become Arya again. We hope you can forgive us for not being more aware, as your parents, that the mindfulness group was harmful. And we are so sorry that you thought we kidnapped you. We had to get you out of harm and keep you quiet and safe.

**EPISODE THIRTEEN**

**ACT TWO**

**Precipice of truth**

Matthew and Sophia, fearful of the truth surfacing, but acknowledging they and the "Men of Eight" and their families worked to keep Arya safe from the mindfulness meditation cult, place Arya in the psychiatric center again.

**EXT. OUTSIDE OF LITTLE ROCK GENERAL HOSPITAL AND PSYCHIATRIC CENTER**

SOPHIA

Arya is going to need your help right now. We are only interested in you helping her recall memories of our lives together as a family.

MATTHEW

There is no evidence that Arya was involved in the murders of the four missing girls. So please, do not make her recall any memories associated with the cult except her attendance in the group, if even that. We just want to find her some peace of mind and find herself again.

SOPHIA

We have sorted through some of the recurring dreams she has shared with us and we believe she may have not only been emotionally and psychologically violated, but also physically and sexually violated.

The community involved in the revenge plot protects her from the truth as well.

No one reveals that she killed their children, or that she killed and dismembered all of the leaders of the mindfulness meditation cult.

Arya is the serial killer, trained and indoctrinated by the mindfulness meditation cult to brutally attack and kill defectors of the group.

The "Men of Eight" offering an oath of silence with attached conditions used Arya's misfortune and psychological trauma to their advantage.

They didn't sacrifice her life in the physical sense as she feared, but they used her indoctrinated soul for their own deadly purposes.

The hope is to bring Arya back to the time before her indoctrination by the cult.

**INT. PSYCHIATRIC WARD CONFERENCE ROOM**

DR. Reily -PSYCHIATRIST

I believe it is time for Arya's to be released from the center. She has made great progress and has met all the goals we established for her. She recognizes you as her parents and has been able to recall memories of many good experiences she shared with you throughout her life prior to her trauma. The trauma is best left alone right now. She still has a lot of gaps in her memory. She understands why she believes you kidnapped her and understands her isolation in the forest cabin. She has fond memories of the "gatherings," but she still has gaps in those time periods as well.

She speaks well of friends she made at the "gatherings."

But nothing compares to the feelings she has for a young forensic scientist, named Buck.

**EXT. MATTHEW, SOPHIA AND MICA LEAVE THE LITTLE ROCK GENERAL HOSPITAL AND PSYCHIATRIC CENTER**

After leaving the psychiatric center, Arya continues her progress in getting back in touch with memories of her life prior.

SOPHIA

Jonathan, we need to get Arya some help. She can't get rid of the intense

migraines and horrifying  
hallucinations.

MATTHEW

Can you contact the physicians and  
therapists Arya worked with at the last  
Psychiatric Center she was in?

Matthew and Sophia are in constant fear that  
the center is on the precipice of uncovering  
truths no one wants revealed.

They contact the Psychiatric Center to get  
medication.

SOPHIA

Matthew, we need to insist that Arya's  
migraines be addressed with medication  
to, not only, relieve the pain but to  
put a halt to the vivid and terrifying  
hallucinations she is experiencing.

The medication works well, allowing Arya to  
remain at home under her parent's care and  
supervision.

Over time, bits and pieces of memories flash  
through Arya's mind. Hallucinations here and  
there linger.

SOPHIA

Matthew, we're going to have to take it  
upon ourselves to increase the dosage  
levels of Arya's medication. It is only  
time before the medication will lose  
its effect, and the hallucinations will  
reflect this horrifying reality of the  
truth.

Mica is sleeping peacefully, her arms wrapped  
around a fluffy, white pillow although the rain  
is pouring down outside and there are fits of  
thunder and lightning.

Sophia and Matthew so happy to have their  
"Arya" back.

Arya wakes startled by the noise from the  
thunder. She appears to still be asleep as she  
screams, "Buck!" "I need to talk to Buck!"

**EPISODE FOURTEEN**

**ACT ONE**

**EXT. ARYA'S HOME**

**INT. ARYA'S BEDROOM**

Arya wakes from a deep sleep. She calls out for Buck.

ARYA

(with insistence)

I need to talk to Buck. Please get Buck.

Sophia and Matthew look toward each other. They are surprised by Arya's call for Buck.

SOPHIA

Matthew, do you have any idea why Arya is so desperate to talk to Buck?

She's been in hospital for three months and never mentioned him. Why now?

MATTHEW

I'm not sure. I know Arya developed a great friendship with him while we were in the cabin.

SOPHIA

You don't think she's remembering something about activity in the cabin. Do you?

Sophia looks very nervous. Arya never mentioned anything about murders in the caverns.

MATTHEW

Did the hypnotist mention anything from their hypnosis sessions that related to anything other than the missing girls?

Sophia thinking back to everything the hypnotist shared with them from those sessions.



SOPHIA

No. The hypnotist only disclosed information related to the four missing girls.

So, should we contact Buck?

MATTHEW

Let's see if Arya will give us more information about why she needs to see Buck.

Sophia and Matthew don't ask Arya why she needs to see Buck, and Arya doesn't mention it until four weeks later.

Four weeks later

ARYA

Were you able to get in touch with Buck? I really need to talk to him.

GABRIELLA

We didn't contact him. You never mentioned it again. We thought you were still asleep, just dreaming.

ARYA

(agitated)

I need to talk to him. We have some unfinished business.

Sophia looks to Matthew. Matthew shrugs his shoulders wondering himself why Arya needs to talk to Buck after three long months away from the "Gatherings."

However, Matthew has an idea of Arya's need to talk to Buck.

MATTHEW (TALKING ALOUD TO HIMSELF)

She's remembering the cavern barrels and the human remains left in one of the barrels.

MATTHEW (V.O)

Buck and I got rid of the barrel before Arya could show the remains to anyone.

That's probably what she wants to talk to Buck about.

Matthew agrees to get hold of Buck.

MATTHEW

Arya, I'll give him a call and see if he can come for a visit. He moved recently to Kansas.

ARYA

(with a sigh of relief)

Great! Why did he move to Kansas?

SOPHIA

I didn't know he moved to Kansas.

MATTHEW

He was hired to do research in a forensics lab there.

Matthew calls Buck the next day.

INT. TELEPHONE -MATTHEW - BUCK

BUCK

Hello.

MATTHEW

Hey Buck, it's Matthew. Arya is asking to speak to you. She said you and she had unfinished business.

Do you have any idea what that unfinished business is?

BUCK

I think so!

Remember the human remains that were undissolved in the barrel? I took the barrel away so there would be no evidence of the crimes in the cavern.

MATTHEW

She knows you cleaned up the cavern mini lab when we left the cabin. But she was hospitalized right after that, and her mind was pretty fragile.

She's a lot stronger now.

Sophia stands next to Matthew, listening, trying to hear what Buck is saying to Matthew.

BUCK

I can get away next Wednesday.

Will that work for you?

MATTHEW

What will you tell her about the barrel?

BUCK

I'll explain that what she thought she saw was really something else. I'll explain that as we were getting ready for ending the "gatherings," there were some dead animals nearby that needed to pass on with dignity, so I dissolved their remains. I'll explain that we didn't have enough materials to dissolve them completely, so I took the barrel to my lab to finish the process.

MATTHEW

Oh, that sounds reasonable. Thanks Buck. I'll tell Arya you'll be here Wednesday.

Sophia stands by the wall in the kitchen with a look of concern.

SOPHIA

Matthew, do you really think she'll fall for that? She is really intuitive!

MATTHEW

I think Buck can sell everything to her. She really trusts him and respects him.

The next few days are pretty quiet around the house.

SOPHIA

Arya is doing pretty good these days. She isn't having nightmares or night terrors and she's not shouting for Buck.

MATTHEW

When does she go back to the psych center?

SOPHIA

She's going back next week but it's just for medication monitoring.

MATTHEW

No more hypnosis, right?

**EXT. BUCK'S CAR PULLING UP TO ARYA'S HOUSE**

Arya is waiting patiently for Buck.

ARYA

What time will Buck be here?

SOPHIA

He should be here anytime now.

**EXT. DRIVEWAY**

Buck pulls into the driveway. He takes a deep breath to prepare for Arya's questions.

BUCK (TALKING ALOUD TO HIMSELF)

She'll believe anything I say. I'll just take a deep breath and relax.

ARYA

He's here!

Matthew and Sophia walk toward the front door, Arya already opening the door.

ARYA

Buck. I'm so glad to see you. Why did you move to Kansas. I bet you're doing something incredible!

I'll be eighteen in a few years. I hope I can come work with you.

Sophia and Matthew stand back until Arya moves away from Buck. Sophia hugs Buck. Matthew shakes Buck's hand.

SOPHIA

Buck, would you like a drink?

BUCK

Do you have any of that special sweet tea you make?

SOPHIA

Of course! I'll bring you a glass.

Arya, would you like a glass of sweet tea too?

ARYA

Yes. Thanks Mom!

BUCK

(whispering to Gabriella)

She's calling you mom? Wow-she really has made good progress.

ARYA

Dad, can we use your office for a little while. Buck and I have some unfinished forensics to talk about.

MATTHEW

Sure. Just move my papers to the side.

ARYA

Thanks Dad.

Arya takes Buck to Matthew's office down the hall.

**INT. OFFICE**

ARYA

(excitement in her voice)

Buck. It is so good to see you! I have missed you. I was in the hospital for a few months and didn't have access to a private telephone.

BUCK

It seems like you are doing really well.

ARYA

Well, you know, I wasn't just in the hospital, I was in a psychiatric center. They think I'm crazy!

Arya makes fun of the word CRAZY.

ARYA

They don't know how crazy I really am!

BUCK

So, let's talk about why I am supposedly here. Do we have unfinished business?

ARYA

Oh Buck! We have plenty of unfinished business. Let's start with the barrel of human remains.

BUCK

What remains are you talking about?

ARYA

The last time I was in the cavern, well, the time before the last time I

was there, I found human remains in a barrel.

BUCK

A barrel? What was in the barrel?

ARYA

You taught me well Buck. I know the difference between human remains and animal remains.

BUCK

Well, I'll tell you what I told Matthew. I brought the barrel for dissolving animal remains.

You know Arya! When we were cleaning the "gathering" area for the season, I found some animals remains that needed to be dissolved.

Arya

And why weren't they dissolved?

MATTHEW

Matthew told me you had found the barrel and that you wanted to show me what you found.

Matthew asked me to get rid of the barrel. You were at a good place and Matthew didn't want to you to go to the lab in the cavern anymore.

I told him that I didn't want you to be upset because something was still in your lab intruding on the spirits of the animals in your animal shrine.

ARYA

(a sarcastic tone)

Great story Buck. Matthew didn't want me questioning anything. Matthew and Sophia were eager to leave the cabin area.

What did Matthew think was in the barrel?

BUCK

He said, that you thought there were human remains in the barrel.

ARYA

Well, supposedly, the perfect murder was conducted here. The case was very interesting. There would be a lot more murders if people knew how to commit the perfect murder!

BUCK

So, in what way was it the perfect murder?

ARYA

Years ago, there was a murder in the forest right around the area where we "gathered.

The case was called, "The Connie Franklin murder" case in 1929. It was known for the "victim" testifying in his own murder!

Connie Franklin was known as the "Arkansas Ghost."

The murder trial revealed wounds in the community deeper and darker than a hollow.

In November of 1929, a brutal murder was reported. It was said to portray a hillbilly stereotype, vigilante justice, and old feuds.

BUCK

Oh, I think I heard about that case. I don't remember the story, but I guess you'll fill me in!

ARYA

The article referred to it as being a case of vigilante justice. I don't



quite understand why it was referred to as vigilante justice.

BUCK

Well, vigilante justice refers to the actions of a single person or a group of people who claim to enforce the law but lack the legal authority to do so. Revenge of sort.

ARYA

Oh, that makes sense. I think the article referred to the woman claiming she was raped and her boyfriend murdered in revenge for a prior attack against her family.

BUCK

So, it could be called, "The perfect murder vigilante murder!"

ARYA

It's a long case to read but it's so interesting.

But the basics of the story tell about two young lovers who were accosted on the road. The woman was raped, and the man, her fiancé, Connie Franklin was murdered and his body was burned. The news articles talked about the horrible bonfire and the inhumane cruelty against human flesh.

The article I read, "A ghost in the Ozarks" by Tom Dillard in 2012 said the murder was a bunk, that there was no murder. That the story circulated because the people who lived there wanted to create a national sensation.

Two weeks before the trial, Connie Franklin was located alive and well in Arkansas. The defense attorneys claimed that the man claiming to be Connie Frank was an imposter.

The five men on trial for the murder were freed when the jury ruled for them without much deliberation. Evidence was reported and bones fragments were sent to a crime lab for examination. The grand jury immediately issued indictments.

There are still bad memories and grudges in Stone County, Arkansas today.

In the mid 1970's a man claiming to be Connie Franklin appeared in Mountain View, Arkansas with his harmonica, performing at a local Legion Hut.

He became known as the ghost of the Ozarks.

Buck

Vigilante justice makes sense then. The woman took revengeful actions, accusing the men of murdering her fiancé

ARYA

Oh, that makes sense. I think the article referred to the woman claiming she was raped and her boyfriend murdered in revenge for a prior attack against her family.

Id love to write a murder mystery one day.

FADE OUT

**EPISODE FOURTEEN**

**ACT TWO**

**EXT. BUCK'S HOUSE IN KANSAS**

**INT. BUCK'S HOUSE FILLED WITH ARYA'S BOXES.**

Two years later, Arya now eighteen, moves in with Buck.

ARYA

I think my parents knew we would end up together. They really like you!

BUCK

I thought they would be angry because of the age difference.

ARYA

Well, just a twelve-year age difference. Age doesn't really matter.

We have known each other for three years.

BUCK

You're right. We spent a lot of time together in the cavern building your mini lab and studying forensics. Your parents trusted us being alone for that whole year in the forest and at the "gathering,"

ARYA

Well, if I had been a little older, I doubt they would have been so trusting.

So, Buck, is there a place for me in the forensics lab?

BUCK

They have some scholarship internships.

ARYA

Scholarship internships, what's that?

BUCK

That means they pay you for your work with money from a scholarship fund.

But when the money runs out, the internship ends. That scholarship fund ends.

ARYA

Huh, how many internships are being paid from that fund?

BUCK

There are twenty interns in the lab, but there is more than one scholarship fund. I don't think the money will run out. But if it did, I think the lab would let you continue the internship, but it would become an unpaid position.

ARYA

Well, I really want to study animal forensics. A forensic internship would look good on my resume when I start applying to colleges.

Buck and Arya are unpacking Arya's boxes. She is settling into her new home. Their conversation about college continues.

BUCK

What colleges are you thinking about applying to?

ARYA

I was looking at Kansas State University-Animal Science, Kansas State Veterinary Diagnostic Laboratory and College of Veterinary Medicine.

BUCK

Those are all great schools. I got my degree from the College of Veterinary Medicine. It's a great program.

ARYA

Guess who will be writing me a recommendation letter?

BUCK

Who would that be?

ARYA

Well, he's an Alumni of the College of Veterinary Medicine and he's an amazing forensic scientist!

BUCK

So funny, Arya. Yes, I'll write you a glowing recommendation letter!

**INT. BUCK AND ARYA'S BEDROOM IN BUCK'S HOUSE.**

Buck and Arya are hanging clothes in the closet and putting Arya's things in drawers.

**CUT TO** - Buck and Arya hugging, kissing, and beginning to get intimate.

ARYA

I can't believe we made it! We did it!

**INT. ARYA AND BUCK WALK TOWARD THE FRONT DOOR**

Buck and Arya walk down the block in their Kansas neighborhood toward the downtown area.

They stop at a local diner for dinner and have a long conversation about their future together.

**INT. INSIDE THE KA DINER**

Buck and Arya choose a table near the window. They look over the menu reading some of the items on the menu aloud.

ARYA

Burgers, sandwiches, appetizers, drinks, desserts.

Buck, did you know that when you reverse the letters in desserts, it spells stressed? Probably because you

feel stressed for eating so many calories.

BUCK

(laughing)

I never noticed that! Do you want dessert today after your meal?

ARYA

(laughing)

Why, will I be stressed by the time we finish eating?

Arya and Buck order from the menu.

ARYA

I'll have the Southwest Chicken Salad with Chipotle dressing and an unsweet iced tea. Thank you.

BUCK

I'll have the open face turkey dinner with mashed potatoes and gravy, and a sweet iced tea. Thank you.

As Buck and Arya wait on their dinner, the conversation switches to college applications.

ARYA

I'll start applying to colleges as soon as I get settled in. Can you get me an application for the internships at your research company?

BUCK

Sure! How can they not accept you as an intern after having such an amazing teacher. You are my prodigy? Arya, a prodigy of the great Buck Desmond.

ARYA

Maybe you should be saying, Buck is a prodigy of the talented Arya Kerrington.

BUCK

Funny girl. But you are right! You have amazing natural forensic skills.

ARYA

Look at us using our last name.

BUCK

If we ever get married our names will be Arya and Buck Desmond. How does that sound?

ARYA

Oh Buck, you are so funny! If we ever get married, our names will be Arya and Buck Kerrington.

Now, how does that sound?

Buck and Arya sit giggling at their exchange. They toast with their wine glasses.

BUCK

Here's to our everlasting bond, and our unending loyalty to each other.

ARYA

And to the good, the bad and the ugly that awaits us throughout our lives.

BUCK

Life isn't always a bed of roses, but we will always be better together than we are apart. That's from a movie before your time. It came out in 1996.

You were only, what? Uh, when were you born?

ARYA

(laughing)

I was born in 1999, so I guess that's an old, old movie. But I think you have that wrong. It was a quote by Trevor Richardson.

BUCK

Oh, you know that saying? Oh yeah, I forgot. You're the Emily Dickenson of today's generation. Your mom and dad said you write the most amazing prose poetry. I guess you are as good with words as the best poets.

ARYA

Awe, that's a sweet thing to say. I've written so many poems. I write to keep my mind calm and clear. Maybe I'll write a poetry book one day.

BUCK

I thought you wanted to write a perfect murder mystery?

ARYA

Apply to colleges, apply for forensics internship, write poetry book, write a perfect murder mystery.

Buck and Arya finish eating, pay the bill and head out the door.

They walk the same route home as the sky became dark.

Arya looks around and looks up to the sky.

ARYA

It's beautiful here. It reminds me of the forest, the cabin and the "gatherings."

BUCK

Well, I know we'll make some good memories here, together.

Buck and Arya get to the house. Buck opens the door and picks Arya up as if to carry her over the threshold, as though they have just gotten married.



ARYA

Buck, what are you doing? We didn't get married!

BUCK

Well, missy, word smith girl, although the tradition is for married couples, it is relevant to us as well. The tradition dictates that the bride must never trip and fall as she enters her new home or she will have bad luck for all the years to come.

So, you don't want to have bad luck for years to come, do you? So, stop fighting me.

ARYA

(wiggling in Buck's arms)

You're going to hurt your back. I'm too heavy. Put me down.

Buck picks Arya up and steps over the threshold. He puts her on the ground in the hallway of the house. As he puts Arya down, he trips on the bottom of her maxi dress.

BUCK

I'm okay. Well at least you didn't fall.

ARYA

Are you okay? What does the tradition say about men falling when carrying his bride into their new home?

BUCK

Guess I'm in for some back luck!

Buck gets up off the floor holding his back.

ARYA

What time does the mail come? I'm waiting for information from the colleges. I sent for information

applications, and information on grants.

BUCK

The mail comes around 4:00, so the mail is probably already here. I just haven't checked it yet today.

They stop at the mailbox. There are two packets.

ARYA

There's a packet from Kansas State University-Animal Science, and the College of Veterinary Medicine. Nothing from Kansas State Veterinary Diagnostic Laboratory.

BUCK

You'll probably get that one in a few days.

Buck and Arya sit down on the couch and open the information packets.

ARYA

Wow, this application and financial grant information is a bit overwhelming.

BUCK

Oh, you like to be overwhelmed. You work well under stress! That's a compliment even though it didn't come out that way.

ARYA

I'm exhausted. Are you ready for bed?

BUCK

The real question is not am I ready, the real question is are you ready!

**INT. BEDROOM WITH ARYA'S BOXES SITTING AROUND THE ROOM, SOME EMPTIED, SOME STILL FILLED WITH ARYA'S THINGS.**

**CUT IN - BUCK AND ARYA MAKING LOVE.**

ARYA

Don't say it!

BUCK

Now that was good dessert!

ARYA

I knew that was coming!

BUCK

Should I go on? I knew that was coming,  
anyone can play on those words!

**INT. THE ALARM GOES OFF. BUCK AND ARYA GET UP.  
SHOWERING TOGETHER.**

ARYA

(giggling)

I'll wash your back you wash mine.

BUCK

How about, I'll watch your back, you  
watch mine!

**EPISODE FIFTEEN**

**ACT ONE**

**EXT. OUTSIDE-CHECKING THE MAILBOX**

Arya checks the mailbox. She is waiting for the information packet from Kansas State Veterinary Diagnostic Laboratory.

Buck is at work at Kansas Research Center for Animal Forensics.

ARYA

(on telephone with BUCK)

Can you talk for a minute?

BUCK (O.S)

Sure. What's up?

ARYA

The packet from Kansas State Veterinary Diagnostic Laboratory came today. So, I've received all three of the college packets. I'm working on them but can't send any in until I have a recommendation letter.

Will you have time tonight to write tht for me?

BUCK (O.S)

Yeh, I'll be home in about an hour. Let's go eat and I'll work on it when we get home from dinner.

AYRA

Great. Thanks. I'll see you soon. Where would you like to eat tonight?

BUCK

Why don't you choose. I choose the place last time we went out.

ARYA

Okay. Bye

BUCK

Bye.

**INT. SHOWS BOXES IN ROOM**

Arya hangs up and begins unpacking the few boxes she has left to unpack.

ARYA

What's this?

Arya stops and rummages in the box. She finds all the books from the cabin, brochures about the caverns, animal forensic books, and Descartes.

ARYA (TALKING ALOUD TO  
HERSELF)

(determined)

I'm going to do it! I'm going to write my perfect murder mystery! I'll surprise Buck when it's finished!

I'll make an outline first.

ARYA (TALKING ALOUD TO  
HERSELF)

Let's see if I can remember the parts of a story: Characters, Setting, Conflict, Climax, Theme, Exposition, Basic Story Elements, Symbolism, Morals, Plot, Falling Action, Tone, Resolution, Point of View, Perspective.

ARYA (TALKING ALOUD TO  
HERSELF)

I'll need help remembering all the pieces of a story.

Arya gets on her cell phone and looks up each element of a story. She reads aloud to herself, then uses her computer keyboard to write notes to refer to when she begins to write.

ARYA

**Characters:** The people who make the story happen - or to whom the story happens. Can be based on real people. Described in terms of physical, personality, background, and motivations, Static or dynamic (everchanging). Make them, their journey, and lessons along the way real to the reader.

**Setting:** The people who make the story happen - or to whom the story happens. Physical location, point in time in which the plot takes place. Can change from scene to scene. Can provide symbolism and hint at the overall story.

**Conflict:** Lends to the overall plot, a subplot, conflict between characters or even a smaller conflict that is resolved within the scene. Fight between the protagonist and the antagonist. Battle between good and evil. Glue that holds plot, character, and setting together.

**Climax:** The rising action. Moments that lead up to the climax. Choices characters have made and the events happening that are at odds. Sort of a moment of truth. Culmination of everything-the highest point of tension. Heightened tension as a result of the problem in the rising action stage. Peak of tension, plot, and character. The moment the reader is waiting for, should have the most conflict and tension, protagonist succeeds or fails.

**Theme:** Tells us what the story is actually about. Reason why author wrote the story. Message the author communicates through the story. Use advanced elements, point of view, tone

and style. Abstract and complex. Can have one theme or several.

**Exposition:** the story's introduction, where the main characters meet, get a feel for the setting. Introduce the characters, establish the setting, introduction to primary conflict. Gives background information reader needs to jump into the story's world.

**Symbolism:** Clues about the perspectives, use to convey subtle meanings, add additional meaning to the story. Object, place, person or element to represent something other than its literal meaning. Something small can make something a big idea.

**Style:** How things are said. Word choices, sentence structure, dialogue, metaphor, simile, and hyperbole.

**Plot:** Backbone of the story and provides structure and direction for the narrative. The action that takes place in the story.

**Falling Action:** After the climax, where everything calms down. The conflict that arose as a result of the climax can start being resolved. The story begins to slow down and complications begin to resolve. Ties up loose ends. Conflict or character arcs begin resolving.

**Resolution:** Solution to the main conflict. Shows a snapshot of your protagonist's life post-climax. Shows next steps in character's lives.

**Point of View:** the reader is the bystander, observing the actions. The view in which the story is told. Can be protagonist telling the story as she sees the experiences. First person point of view. main character tells story. Pronouns: I, me, myself. Second person-you-not often used.

**Perspective:** frame or filter through which the reader meets the characters, interacts with the setting, and listens to the dialogue. Third person most often used in fiction.

**Third person point of view-** the narrator exists outside the events of the story, and relates the actions of the characters by referring to their names or by third person pronouns-he, she

**CUT TO** - BUCK DRIVING HOME FROM WORK.

Buck pulls into the driveway to see the mailbox still open.

BUCK

Arya? You really were excited to receive that last information packet for the Kansas State Veterinary Diagnostic Laboratory information.

ARYA

Why?

BUCK

You left the mailbox open.

ARYA

Well, I was excited but I thought I closed the mailbox. But I was excited about another kind of box!

Arya walks into their bedroom and walks over to the box with all her books from her time in the cabin.

ARYA

Do these look familiar to you?

Buck shakes his head no, until she pulls out two of the forensic books that he gave her while she lived at the cabin in the forest.



BUCK

You still have those? I thought you got rid of them.

ARYA

Not only did I find them, I'm going to use them to help write the perfect murder mystery.

BUCK

Arya, are you ready to deal with all of that; there's still so much you don't remember. Won't it trigger your post-traumatic stress symptoms?

ARYA

I'm planning on just using the setting for the story. I have all the poetry I wrote while I lived there. I'm sure my poetry is like a journal and will remind me of things I may have forgotten.

BUCK

What about applying to the colleges.

ARYA

You said it once, I like a challenge. Being overwhelmed makes me work that much harder! I can do both.

BUCK

What if you get the internship too. Can you do all three at the same time?

ARYA

Here Buck, just help me get all the books out of this box.

**INT. ARYA AND BUCK EMPTY THE BOX. ARYA FINDS HER POETRY JOURNAL, HER FORENSIC NOTES, THE ANIMAL FORENSIC BOOKS, FORENSIC JOURNAL**

Arya completes her applications for all three colleges. She files all her paperwork for

financial aid, and she completes the application for the internship.

She waits. Five weeks later, she hears from the Universities. She has been accepted to all three universities.

One week later she hears about the internship. She is offered a part-time internship.

Arya chooses to attend Buck's Alma Mater - College of Veterinary Medicine.

Buck

So, what University did you choose?

ARYA

(playful voice)

Well, I don't know! Of course, I chose your Alma Mater! How could I choose anywhere else. I just applied to the others in case I wasn't accepted into the Kansas College of Veterinary Medicine.

BUCK

Well that a great reason to celebrate.

ARYA

Well, there's another reason to celebrate. I got the internship too. It's part-time which is perfect for me. That will give me time to write my murder mystery.

**EXT. POLICE SIRENS GETTING LOUDER**

ARYA

Are those sirens coming this way, Buck?

BUCK

I don't think so!

**EXT. ARYA AND BUCK IN LIVING ROOM**

Arya and Buck stand back away from the window looking through a slit between the window and

the curtain, watching as the police pull into their driveway.

ARYA

Buck, what do they want?

BUCK

I'm not sure.

**EXT. THE PORCH**

A caravan of police cars pulls up around their home with two police cars pulling into their driveway.

POLICE OFFICER HARRISON

Buck Desmond, come out with your hands up.

You are under arrest for the murders of the three lead members of the mindfulness meditation program, and the four teenage girls that went missing from that program.

POLICE OFFICER GERARD

Buck Desmond, you have the right to remain silent and refuse to answer questions. If you give up this right to remain silent, anything you say can and will be used against you in a court of law. You have the right to consult an attorney before speaking to the police and to have an attorney present during questioning now or in the future. If you cannot afford a lawyer, one will be provided for you before any questioning if you wish. If you decide to answer questions now without an attorney present, you will still have the right to stop answering at any time until you talk to an attorney. Knowing and understanding your rights as I have explained them to you, are you willing to answer my questions without an attorney present?

Arya standing near the door starts to panic as she watches Sergeant Gerard handcuff Buck.

ARYA

(panic in her voice)

Buck, what should I do?

BUCK

Call Prescher Phillip. Tell him I need an attorney. He'll know what to do!

ARYA

But, wait, wait!

The Police Officers walk Buck put to the police car, tucking his head as they place Buck in the back seat of the police car.

Arya calls Preacher Phillip.

ARYA

Preacher Phillip, Buck was just arrested by the Mountain View Police for the murder of seven people.

PREACHER PHILLIP

Mountain View Police? Aren't you in Kansas?

ARYA

Yes, but the police said they were taking him back to their jurisdiction. What should I do?

PREACHER PHILLIP

It's okay Arya. I'll call an attorney in Mountain View and have the attorney meet Buck at the Mountain View Police Department.

Preacher Phillips calls Daniel, one of the deacons from the church.

DANIEL

It's Phillip. Buck has been arrested for seven murders in the Mountain View area. Have you heard anything about it?

PREACHER PHILLIP

We better warn everybody of Buck's arrest. Tell everyone to meet at the church at three o'clock.

I'll get in touch with Rob, Patrick and Kevin.

Can you call Gordon and Jacob?

DANIEL

Yes. I'll see you at three!

**EXT. CHURCH**

Preacher Phillip and Daniel meet at the church at three o'clock.

PREACHER PHILLIP

Daniel, did you get in touch with Gordon and Jacob? I couldn't reach anyone!

DANIEL

No! No one is answering their phones!

**EXT. POLICE CARAVAN**

Within minutes of reaching the church, Phillip and Daniel hear police sirens heading their way.

POLICE OFFICER ONE

Phillip Akers, put your hands on your head!

Daniel Donovan, put your hands on your head!

POLICE OFFICER TWO

Phillip Akers. You have the right to remain silent and refuse to answer questions. If you give up this right to

remain silent, anything you say can and will be used against you in a court of law. You have the right to consult an attorney before speaking to the police and to have an attorney present during questioning now or in the future. If you cannot afford a lawyer, one will be provided for you before any questioning if you wish. If you decide to answer questions now without an attorney present, you will still have the right to stop answering at any time until you talk to an attorney. Knowing and understanding your rights as I have explained them to you, are you willing to answer my questions without an attorney present?

POLICE OFFICER ONE

Daniel Donavon. You have the right to remain silent and refuse to answer questions. If you give up this right to remain silent, anything you say can and will be used against you in a court of law. You have the right to consult an attorney before speaking to the police and to have an attorney present during questioning now or in the future. If you cannot afford a lawyer, one will be provided for you before any questioning if you wish. If you decide to answer questions now without an attorney present, you will still have the right to stop answering at any time until you talk to an attorney. Knowing and understanding your rights as I have explained them to you, are you willing to answer my questions without an attorney present?

PREACHER PHILLIP

I want a lawyer.

DANIEL DONOVAN

I want an attorney!

Phillip and Daniel are handcuffed and walked to the police cars and taken to the Mountain View Police Station.

**EXT. POLICE CARS HEADING TO POLICE STATION  
MOUNTAIN VIEW, ARKANSAS**

As Phillip and Daniel enter the Mountain View Police Station, they see Rob, Jacob, Patrick, Kevin and Gordon also handcuffed sitting near the intake desk. There is complete silence between them.

PHILLIP (V.O)

This is not looking good. I wonder where Buck is?

DANIEL

Where's Buck?

PHILLIP

Daniel, don't say anything.

**INT. THE MEN ARE ESCORTED ONE BY ONE DOWN THE  
HALL TO INTERROGATION ROOM**

Meanwhile, Arya calls her parents to tell them about Buck's arrest.

ARYA

(crying hysterically)

Mom, Buck has been arrested and taken to the Mountain View police station.

SOPHIA (MOM)

Why, what did he do?

ARYA

I don't know! Five police cars showed up at our house and arrested him for seven murders in Mountain View.

SOPHIA

Let me get your dad.

Arya's dad takes the phone from Sophia's hands.

MATTHEW (DAD)

Arya, what's going on?

ARYA

It's Buck, dad! He's been arrested for seven murders in Mountain View and is heading to Mountain View with the police. Buck asked me to call Phillip so Phillip could get him an attorney.

I can't get there until tomorrow. Can you go down to the police station? He should be there in about eight hours. The police said they are driving back to the jurisdiction where the murders took place.

MATTHEW

Your mom and I will go to the police station and wait for him. We'll stay with him and let you know what's happening.

Matthew and Sophia head to the police station. When they walk in the front door, they see the mothers of the four murdered teens being walked down the corridor to interrogation rooms.

Sophia looks at Matthew with fear in her eyes.

Sophia whispers to Matthew.

SOPHIA

Are they going to arrest us?

MATTHEW

I don't think so or we'd be handcuffed too.

Matthew walks over to the intake desk and asks if Buck Desmond has arrived, all the while knowing Buck is on his way from Kansas, but hoping they can get some information about the arrest.

INTAKE

I'm sorry, I'll get one of our Officers to talk to you.



INTAKE OFFICER

You are asking about Buck Desmond?

MATTHEW

Yes.

INTAKE OFFICER

Are you family?

SOPHIA

Yes, we are family. Well, he and my daughter live together.

INTAKE OFFICER

I'm sorry. I can only give information to his family.

SOPHIA

Matthew, what should we do?

Before deciding what to do, a police officer greets them and asks if they are the Kerrington's.

POLICE OFFICER

I heard you asking about Buck Desmond. I have tried to get in touch with his fiancé, Arya. Do you know her?

MATTHEW

Arya is our daughter. She is heading in from Kansas. But she won't be here until tomorrow morning.

SOPHIA

Fiancé?

POLICE OFFICER

So, you must be Mr. and Mrs. Kerrington!

Matthew hesitant to answer that question, and Sophia still thinking about the word, fiancé.

MATTHEW

Yes, we are the Kerrington's.

POLICE OFFICER

Well, you saved us a trip. I just sent two of my deputies to your house.

SOPHIA

Are we under arrest?

POLICE OFFICER

No, we just had some questions for you and your daughter.

MATTHEW

Well, our daughter won't be here until the morning.

POLICE OFFICER

Well, why don't you go home and come back in the morning with your daughter.

MATTHEW

I don't understand. What questions do you have for us?

POLICE OFFICER

We have some questions about your time near the Aqua Springs Caverns near Mountain View.

SOPHIA

That was our vacation. We rented a cabin in the National Forest.

MATTHEW

Sophia, that's enough! Do we need an attorney.

POLICE OFFICER

No. You are not under arrest. We just want to talk to you and your daughter.

Please come back in the morning with your daughter.

Matthew and Sophia leave the police station.  
Fear, anxiety and anxiousness sets in on their  
way home.

SOPHIA

We need to call Arya!

Sophia dials Arya's number. Arya answers but is  
in the car driving from Kansas to Mountain  
View, Arkansas.

ARYA

Mom, what's going on? Wait a minute,  
let me pull off the road so I can talk.

Sophia puts Arya on speaker phone so she can  
hear Matthew as he drives toward home.

MATTHEW

Arya, Buck is not the only one  
arrested. The mothers and fathers of  
the four missing girls were arrested.

SOPHIA

(interrupting Matthew)

And Preacher Phillips and the two  
church deacons; Daniel and Jacob have  
been arrested too!

ARYA

What is going on? I'm on my way. I'll  
be getting in late though.

MATTHEW

The police want to speak to us tomorrow  
morning?

ARYA

They want to talk to me too?

SOPHIA

Yes, he said all of us!

MATTHEW

Arya, drive carefully. We'll talk when  
you get here. We'll wait up for you.

**EPISODE FIFTEEN**

**ACT TWO**

Sophia and Matthew reach their house. Exhausted from all the turmoil, they fall asleep on the couch waiting for Arya to get to the house.

**EXT. LATE EVENING DARKNESS**

**INT. ARYA ARRIVES HOME AT MIDNIGHT AND FINDS HER PARENTS ASLEEP ON THE COUCH WAITING FOR HER**

Arya wakes her parents

ARYA

Mom! Dad!

Sophia and Matthew wake up to find Arya standing in front of them. They give Arya a hug.

MATTHEW

Arya, we didn't get to see Buck. I don't think he was at the station when we got there. The police told us to come back in the morning.

SOPHIA

They said they wanted to talk to us about our stay in the forest, near the Aqua Springs Caverns. I told them we rented a cabin there for vacation.

ARYA

The Police Officer that arrested Buck said he was being arrested for seven murders in the National Forest. They think he killed the four teenagers and the leaders of the mindfulness meditation group I attended years ago!

MATTHEW

Arya, let's go to the police station and see what questions they have for us.

Matthew, Sophia and Arya head to the Police Station at eight o'clock in the morning. They

are all questioned separately leaving Sophia and Arya very nervous.

MATTHEW

Arya, just tell the truth. Everything will be fine.

Sophia, just relax and answer to the best of your knowledge.

SERGEANT PEARSON

Arya, please go with Officer Menendez. She has some questions for you.

SERGEANT PEARSON

Mrs. Kerrington, please go with Officer Romas. She will take you to our interview room.

SERGEANT PEARSON

Mr. Kerrington, please come with me.

Arya, Sophia and Matthew go with their assigned Officer for questioning.

OFFICER MENENDEZ

Arya, can you tell me about the "gatherings" you attended this summer?

ARYA

What do you want to know?

OFFICER MENENDEZ

What did you do at these "gatherings?"

ARYA

It was a church group so we had prayer, bible study, and fellowship. We met everyone one day while we were walking through the forest. They invited us to join them, so we did. Then we started joining them once a month.

OFFICER MENENDEZ

So, you didn't know any of them before you started attending the "gathering?"

ARYA

No. I didn't know any of them. I became friends with Ki and Lucah, two of the other teens there.

OFFICER MENENDEZ

Do you recall this being at the "gathering?"

Officer Menendez shows Arya a photo of a barrel.

ARYA

Yes. There were two barrels. One barrel had a keg of water in it and the other was used as a trash container. Why?

OFFICER MENENDEZ

Well, there was some very strange trash in one of the barrels. Did you ever see anyone take the barrel away from the "gathering?"

ARYA

Well, Buck brought the trash barrel into the cavern once.

OFFICER MENENDEZ

Why did he take the barrel into the cavern?

ARYA

Buck is a forensic scientist. He was teaching me about forest animals. I was very interested in helping injured animals and Buck was teaching me. He taught me so much, even how to dissolve the skin off dead animals.

OFFICER MENENDEZ

Dissolve skin off the animals. Why would you want to dissolve the skin off a dead animal?

ARYA

I'm pretty spiritual and I wanted the dead animal to have a legacy so I made a shrine for the bones of the animals we couldn't save.

OFFICER MENENDEZ

Did you clean the barrel every time after dissolving the remains?

ARYA

Yes. Well, wait a minute. At the last "gathering" I noticed the barrel was not completely cleaned out. I told my dad about it and he had Buck take care of it. They thought I was being ridiculous when I told them I thought there were human remains in the barrel.

OFFICER MENENDEZ

Why would you think there were human remains in the barrel. Oh, I was caught up in the murder mystery of Connie Franklin that happened near the "gathering" but in 1929. I sometimes get caught up in in what I'm reading about and project the story into my own life.

Sometimes I get so involved in what I'm thinking that I can't tell the difference between reality and fantasy.

But my dad and Buck told me that as they were cleaning up the area for the end of the season, Buck noticed some animal remains in the barrel. He didn't have enough solution to dissolve it all so he took it to his lab to finish dissolving the remains.

OFFICER MENENDEZ

Oh, I understand. Thank you, Arya.  
Thank you for your time.

As Arya is answering questions asked by Officer Menendez, Officer Romas interviews Sophia and Officer Pearson interviews Matthew.

OFFICER ROMAS

Mrs. Kerrington, my understanding is that you, your daughter and husband spent the summer in a small cabin in the National Forest. Is that correct?

SOPHIA

Yes. We wanted an isolated area to show Arya a minimalist life-style.

OFFICER ROMAS

So how did you live so isolated? Where did you get food, water and supplies?

SOPHIA

We brought supplies with us, and a generator. I even grew an herb garden and a garden with vegetables.

OFFICER ROMAS

But those supplies wouldn't last you through the summer. Well, a group of men we met at the "gathering" offered to bring us supplies when we needed them.

OFFICER ROMAS

It is rumored that you went to this cabin because your daughter had a mental breakdown and you wanted to give her space to recuperate. Is there any truth to that rumor?

SOPHIA

Well, yes. Officers Harrison and Gerard can give you more information about that. They rescued her from the Eagle Loop Trail earlier this year. That's



when she had her breakdown. But she's better now.

OFFICER ROMAS

Did you ever find out what caused her breakdown?

SOPHIA

No, only that something traumatized her so much that she lost her memory for a while. But she's much better now. She had bad migraines for a while and hallucinations but her medication is managing all that now.

OFFICER ROMAS

Oh, that's great. Mrs. Kerrington, is there anything in this picture that looks out of place to you.

SOPHIA

That's a picture from the "gathering." I don't see anything wrong in the picture. Oh wait, where's the garbage barrel? There was always two barrels, one for water and one for trash.

OFFICER ROMAS

Anything else Mrs. Kerrington? Anything on the picture look out of place?

SOPHIA

No. I don't think so!

OFFICER ROMAS

Thank you, Mrs. Kerrington. That's all.

OFFICER PEARSON

Mr. Kerrington, thank you for coming in today.

I have just a few questions about the "gatherings."

Did you know any of the men from the "gathering" before your stay in the National Forest?

MATTHEW

Well, I knew them. They were from our neighborhood.

OFFICER PEARSON

Why would Arya think you had just met them?

MATTHEW

Arya has a mental illness and sometimes loses time. She has gaps in her memory. She is medicated so it's a lot better than it was then.

OFFICER PEARSON

So, when Arya told you she thought she found human remains in a barrel in the cavern, you didn't believe her?

MATTHEW

Well, I figured she was caught up in one of her mysteries. She has trouble sometimes telling the difference between reality and fantasy. You should read the poetry she writes; it's a picture of how her mind takes reality and fantasy and mixes it all together.

Don't get me wrong, her poetry is amazing but shows a jumbled mind.

She's on a high dose of lithium now and that seems to help her stay in reality.

OFFICER PEARSON

I'd like to read her poetry.

MATTHEW

Okay. I'll tell her.

OFFICER PEARSON

Thank you, Mr. Kerrington.

Arya, Sophia and Matthew finish their questioning in time to go to the court room where Buck and the others are waiting for bail hearings.

The mothers and fathers of the murdered teens, Buck, Preacher Phillip, and deacons Daniel and Jacob sit in the court room and waiting for their bail hearing. All sit handcuffed, side by side. As the door to the court room opens, everyone turns to see who is entering the court room.

PREACHER PHILLIP (V.O)

What have they done? They turned on us!

DEACON DANIEL (V.O)

Oath of silence. Sure!

FATHER ONE (PATRICK) (V.O)

Why weren't they arrested?

FATHER TWO (ROB) (V.O)

What the F...

FATHER THREE (KEVIN) (V.O)

Who called the police?

FATHER FOUR (GORDON) (V.O)

They have no proof of anything!

DEACON JACOB (V.O)

Why are the here?

BUCK

(mouthing something to Arya)

Talk to my attorney!

After the bail hearings, court dates were set. Bail was set for each at one hundred thousand dollars. Everyone was released on bail until their court date. The mothers will go to trial together, the fathers will go to trial

together, the Preacher and deacons will go to trial together, but Buck will go to trial by himself.

**INT. ARYA MEETS BUCK AT THE POLICE STATION AFTER BAIL IS MET AND HE IS RELEASED.**

**INT. INSIDE ARYA'S CAR. BUCK AND ARYA INSIDE HEADING TO ARYA'S PARENTS HOUSE.**

ARYA

Buck, are you okay? I was so worried about you. What is going on? Why do they think you had something to do with the girl's murders? You weren't even in Mountain View when the meditation leaders were killed, were you? Why do they think you killed anyone?

BUCK

The barrel!

ARYA

What barrel?

BUCK

The barrel in my office. The police confiscated the barrel from my forensic lab.

ARYA

You mean the barrel where your bear lamp is sitting?

BUCK

Yes, that barrel! It seems it holds some DNA evidence that has something to do with the murders.

ARYA

Well, they must be mistaking the animal remains for human remains. We should explain to them how we dissolve the animals remains in the forest in barrels like that.

I'm sure it's all a mistake!

BUCK

We used the barrel at the "gatherings" in the caverns to dissolve animal remains. But the police are saying that the barrels were used to store human remains of the murdered meditation leaders.

ARYA

Well, I thought that too! Remember me telling you I thought there were human remains in the barrel. You told me they were old animal remains you were cleaning up when you ran out of the powder needed to dissolve the remains so you took the barrel to your office.

Oh, that barrel!

Buck, were there human remains in the barrel?

**INT. MATTHEW AND SOPHIA'S HOUSE**

Matthew and Sophia leave in one car for home. Arya and Buck leave the police station in the other car.

They all arrive at Matthew and Sophia's house and go inside to talk.

**INT. KITCHEN SOPHIA'S HOUSE**

Arya and Sophia stand in the kitchen talking about the day in court.

MATTHEW

Buck, what are the police saying?

BUCK

They confiscated the barrel in my office. But the barrel was cleaned out years ago. I have no idea how they found out anything about the barrel.

MATTHEW

Well, someone at the "gathering" had to know something about the barrel.

Buck whispers to Matthew.

BUCK

Matthew, Arya is the only one who knew that one of the barrels had some remains in it. But I had convinced her that they were animal remains. Remember, that's the barrel I took away when we were cleaning up the area for the end of the season.

MATTHEW

Well, it doesn't make any sense. Why were the others arrested? They had nothing to do with the barrel!

BUCK

Well, remember we were using a barrel for water kegs and one for trash at the "gathering." Everyone's fingerprints must have been on the barrel.

**INT. LIVING ROOM**

Arya and Sophia enter the living room. Matthew and Buck stop talking as Arya and Sophia enter the room.

MATTHEW

This whole thing is a mess. I knew it would never work!

ARYA

What would never work?

SOPHIA

Oh, just maintaining friendships without people blaming each other for stupid things they do!

ARYA

What did they do?

Buck tells Arya that he is tired and wants to get some sleep. Everyone says goodnight and heads off to bed.

When Arya is asleep, Buck, Matthew and Sophia meet in the kitchen.

MATTHEW

Buck, we didn't want to be involved. We were forced to be involved.

SOPHIA

Well, you haven't been arrested yet so no one is accusing you of anything. But it's only time before someone turns on us and pull us into the scheme.

BUCK

I think they are bluffing on the evidence they have. I know I cleaned that barrel so no DNA would ever be found. I cleaned the inside and the outside. Someone has turned on us!

Arya has woken from her sleep and heard noise in the kitchen. She walks quietly toward the kitchen hearing Buck, Matthew and Sophia talking about the murders of the girls and the murder of the cult leaders.

Buck makes a comment that "they got what they deserved!"

Arya wonders what he means by that statement and stays where she is, quietly listening. She decided to record the conversation between Matthew, Buck and Sophia.

BUCK

We'll just have to work in self-defense as the reason for the murders.

The meditation group was really a cult whose leaders killed the girls. Arya and I buried the girls thinking they were killed because they defected from the cult.

We wanted to show our devotion and loyalty to the leaders, so we buried the girls to protect the leaders.

This was before I knew the real reason why the girls were killed. The leaders were sexually abusing the girls, including Arya, and the girls were going to report the abuse.

So, we were all justified in killing them, "An eye for an eye" right?

Arya stood silently listening to their confession of the murders. Her heart was racing and she was having trouble breathing. She raced back to bed, pretending to be asleep when Buck came to bed.

The next morning, Arya excused herself from breakfast, saying she had some medication to pick-up from the pharmacy.

Arya headed straight to the police station.

When she got to the station, she asked to speak to Officer Harrison and Officer Gerard. Both Officers were there and met her in the front office.

ARYA

Officer Harrison and Officer Gerard, I have something you need to hear. I couldn't believe what I was hearing last night. I was able to record it.

Here's the answer to why I had blood on my hands when you rescued me from the Eagle Loop Trail.

Officer Harrison and Officer Gerard thank Arya for helping them solve this case. They thank her for calling their attention to the barrel with human remains.

OFFICER HARRISON

This case is solved because of you. I guess the Murder of Connie Franklin in 1929 isn't the only case where the victim helps solve their own case!



OFFICER GERARD

Thank you for calling in the information about the barrel in Buck's forensic lab.

OFFICER HARRISON

We are so sorry you found out your parent's involvement like this. See, you weren't crazy! You were the only sane one!

Arya heads home taking out prescriptions she already had in her purse, making it look like she had just picked up the prescriptions.

An hour passes and police sirens are heard outside. The sirens get closer and closer. Buck, Matthew and Sophia look out the window to see what is happening. Arya stands with them pretending she was surprised by the police outside of her parent's house.

Two police cars pull up in their driveway.

Officer Harrison and Officer Gerard get out of their police vehicles.

OFFICER HARRISON

Matthew and Sophia Kerrington, come out with your hands up. You are under arrest for the murders of three local leaders.

You have the right to remain silent and refuse to answer questions. If you give up this right to remain silent, anything you say can and will be used against you in a court of law. You have the right to consult an attorney before speaking to the police and to have an attorney present during questioning now or in the future. If you cannot afford a lawyer, one will be provided for you before any questioning if you wish. If you decide to answer questions now without an attorney present, you will still have the right to stop answering at any time until you talk to an

attorney. Knowing and understanding your rights as I have explained them to you, are you willing to answer my questions without an attorney present?

OFFICER GERARD

Buck, we will see you in court next week.

Arya, please come with me. We would like to get a statement from you.

Matthew and Sophia are handcuffed and walked to the police cars and taken to the Mountain View Police Station.

Buck stands by himself, as Matthew and Sophia are taken to the station by Officer Harrison, and Arya taken to the station by Officer Gerard.

The court hears the cases of the murders of the girls and the murdered local leaders. Buck, Matthew, Sophia, Patrick, Rob, Kevin, Gordon, Preacher Phillip, Deacons Daniel and Jacob are all found guilty of murder. Buck is found guilty of killing the four teenage girls and the local leaders. The mothers of the girls are all found guilty of being accomplices. Ki and Lucah are called as witnesses in the cases as is Arya.

Ki and Lucah testify to Arya's expressed concerns about her fears that Matthew and Sophia were serial killers. They give testimony that they all became concerned that the four girls were sacrificed by the "cult."

When asked what cult they were referring to when they used the word "cult," Ki replied, the "gathering," Lucah replied, the "gathering," and Arya, the same, the "gathering."

However, while the parents testify and place blame for their daughter's murders on Arya, as well as the murders of the cult leaders, Arya remains only a witness. The defendants are asked to take the stand for questioning by their defense team and cross-examined by the prosecution.

They remain loyal to their plan to disclose that they were harboring, Arya, a victim, not a murderer. They testified that they were merely keeping Arya and her parent's safe from the mindfulness meditation cult. The prosecution asking each defendant to defend their self-defense plea.

They all testified that it was, "kill or be killed." With their daughter's already murdered, they feared being murdered next.

The defendants begin detailing how the cult leaders had indoctrinated Arya to kill the daughters of the "Men of Eight." They testified that the cult leaders invaded their "gathering," and out of fear, Arya killed them.

When the prosecutors asked what "cult" they were referring to when they used the word "cult." Everyone on trial had the same answer, "the after-school meditation cult."

The prosecution dismisses the meditation leaders as being a cult, as there is no evidence of such, leaving only Buck responsible for the four murdered girls. Arya's involvement in the murder and burial of the girls is dismissed. The suggestion that during a hypnosis session, Arya confessed to the four murders, is dismissed by the prosecution. The hypnosis transcripts are ruled as invalid evidence of the murders.

The prosecutor saying that Arya never confessed to the murders during her hypnosis sessions. Acknowledging that Arya inferred that she had knowledge of the murders, but had no memory of the murders in question.

Arya is freed from the suspicion of murder, first due to lack of evidence and additionally, because the court finds Arya unfit to stand trial. Her psychological diagnosis of dissociative amnesia frees her from blame.

As Arya continues to have gaps in her memories, her testimony about assisting Buck with burying the girls is blocked from her mind.

The court case takes four weeks, with the jury finding all those arrested, guilty of the murders of the three local leaders. Sentencing followed one week later. Everyone on trial for the murders of the three leaders was sentenced to twenty-five years with no parole.

Buck however, was found guilty on all charges; the four teens, and a participant in the murders of the local leaders of meditation group. Buck is sentenced to life without parole.

The emotion in the court room was solemn. Ki, Lucah and Arya sitting together with arms clutched together, shed no tears. After sentencing, they stand without emotion and move in for a group hug. After releasing each other from the hug, they walk out of the court room without speaking to anyone.

Months pass. Arya graduates from Kansas College of Veterinary Medicine and becomes a forensic scientist.

Arya meets the man of her dreams. He, Michael, is also a forensic scientist and a graduate from Kansas College of Veterinary Medicine.

Two years later, Arya and Michael marry and continue living in Kansas. After many years, Arya begins thinking about the book she once wanted to write but decides to write a screenplay instead. She writes a draft of the screenplay and shares it with Michael. Michael agrees to read the male character parts and Arya reads the other parts of the screenplay.

ARYA (TALKING ALOUD TO HERSELF)

Michael, what should I title my screenplay?

I know! I'll call it...

Disclosing the Truths of The Perfect Murder!

MICHAEL

Let me know when you want me to read your draft.

ARYA

I'll get started!

Arya begins writing her screenplay. She gets to a place where she is ready to share the beginning of her screenplay with Michael.

Arya reads the character parts of Michaela and Michael reads the character parts of Nicholas.

**"Disclosing the Truths of The Perfect Murder!"**

**INT. INSIDE AFTER-SCHOOL STUDY GROUP - HOT  
SPRINGS HIGH SCHOOL - ARKANSAS**

MICHAELA (TALKING ALOUD TO  
HERSELF)

These four girls in my after-study  
group have to go!

MICHAELA (V.O)

Nicholas is one of the volunteers in my  
after-school study group. Look at him!  
He catches my eye every time I see him.  
Look how handsome he is with his dark-  
hair, muscular body. Why would a  
college boy offer his time to a study  
group. Maybe it's part of a community  
service program at his college.

MICHAELA (TALKING ALOUD TO  
HERSELF)

Nicholas is so hot!

MICHAELA (V.O)

My heart throbs when I see him. I can't  
help but to stare at Nicholas. I just  
need a reason to call him over to my  
table, just to be near him.

MICHEALA (V.O)

He smells so good, like he just stepped  
out of the shower. As he stands near  
me, all I can do is to sniff his clean  
smell.

I am totally infatuated by Nicholas and  
I dream of spending more and more time  
with him.

MICHAELA ((V.O)

I get so nervous every time he's near  
me. I feel butterflies fluttering in my  
stomach.

Michaela feels affection for him. Nicholas  
gives her the attention she needs to finally

feel something in her heart as it had been hollow for a long time. There is a problem though. There are four girls in the group who suddenly steal Nicholas' attention from her.

MICHAELA (TALKING ALOUD TO HERSELF)

Why are they were flirting with him? And why is he flirting back. They are trying to steal his heart away from me.

I am NOT going to let that happen.

MICHAELA (V.O)

I need to get his attention back. What I feel for him is the only positive feeling and the only positive energy in my life.

No one knows the secret I've lived with since I was six years old. My poetry journal and my dream journal know all about it! I've had so many nightmares about being sexually abused by my father- pedophile, that's what he is! My mother is not much better! Asking her for help was like asking for a million dollars. She could have helped me. She could see that I was becoming so depressed and withdrawn. But she did nothing-pedophile accomplice!

MICHAELA (TALKING ALOUD TO HERSELF)

Maybe if I share my secret with Nicholas, just maybe he'll feel sorry for me and pay more attention to me.

However, there was a little twist in her story.

MICHAELA (V.O)

I just want his attention. If I tell him about the sexual abuse but blame it on the lead teachers of the after-school study group; maybe he'll stay close by to protect me!

MICHAELA (V.O)

I just shared my secret with him the other day and Nicholas is still flirting with the four girls Just look at him! And those girls are flirting back.

Why is he joking with them, and paying more attention to them than to me? Can't he see how hurt I am?

I'm so disgusted!

She is disgusted by the behaviors being exhibited by Nicholas toward the girls, and the girls toward Nicholas.

MICHAELA (V.O)

They are infuriating me! Why do they think they can take his attention away from me? Maybe if I report Nicholas for inappropriate behavior to the lead teachers of the after-school study group, he'll pay attention to me again.

MICHAELA (TALKING ALOUD TO HERSELF)

I need Nicholas to see me, to like me, to spend time with me!

The leaders addressed her concerns with Nicholas, but the only noticeable change is Nicholas' increased attention to the girls. The girls knowing that she reported them, begin bullying her. She can handle being ostracized because she reported them reporting but the girls begin spreading rumors about her and threatening to hurt her.

MICHAELA (TALKING ALOUD TO HERSELF)

Little do they know, that I will never cower to bullies and they have bullied me for the last time!



MICHAELA

You all have bullied me for the last time! Why don't we just fight out our differences.

The prize: You win, I go away, I win, you all go away.

MICHAELA (V.O)

Those wicked girls have to go! I'll keep my eye on the prize; if I win, they go away!

So, they fought out their differences and Michaela won. Nicholas' attention is hers, all hers.

**INT. HIGH SCHOOL REAR PARKING LOT**

MICHAELA (V.O)

I have them beat now! I'll put water bottles on the sidelines. The girls won't know that I put arsenic in the water.

Michael takes on one girl at a time and watches each drop like a fly. After each hits the ground, Michaela stabs each girl in the heart. Michaela watches each girl take her last breath, then works for hours cutting each girl's body into smaller pieces to make burying them easier.

MICHAELA (TALKING ALOUD TO HERSELF)

I need to call Nicholas to come help me.

Nicholas will pay his debt to me now!

**INT. MICHAELA CALLS NICHOLAS FROM HER CELL PHONE**

MICHAELA

Nicholas, I need your help. Those four girls from the study group tried to kill me! Please come help me.

NICHOLAS

Where are you, Michaela?

MICHAELA

I'm at the "Belle Farm."

NICHOLAS

Where is "Belle Farm?"

MICHAELA

It is at the corner of the "Razorback Stop and Go" and "Gina's Diner." You know, that big farm!

NICHOLAS

Okay, I'm on my way. Let me call the police to meet us there.

MICHAELA

No! Nicholas, I need you to come alone, please!

Her call to Nicholas is really the second part of her plan.

MICHAELA (V.O)

I need Nicholas to believe that the girls tried to kill her.

**EXT. NICHOLAS TRAVELING TO "BELLE FARM"**

After she kills the girls, and gives Nicholas her location, she waits for Nicholas to arrive in this isolated place in the farmlands around her house and close to the Owl Loop Trail.

MICHAELA (V.O)

When Nicholas arrives, I'll have to show him the outcome of the girl's attack on me. I'll tell him I overheard the lead teachers encouraging the girls to attack me.

Nicholas arrives and looks shocked.

MICHAELA

You're loyal to the lead teachers,  
right? So, you have to protect them.  
They caused this whole thing!

NICHOLAS

Michaela, what have you done?

MICHAELA

Just help me bury them! You don't want  
anyone to get in trouble, do you?

NICHOLAS

But Michaela... we can't...

MICHAELA

Nicholas, you need to help me now!

Nicholas doesn't agree or disagree, he just  
starts digging holes in the ground with  
Michaela.

MICHAELA

We need to bury the girls now, before  
their bodies start deteriorating.

**EXT. THE "BELLE FARM"**

They both stand with shovel in hand, on the  
loosened dirt on the "Belle Farm."

NICHOLAS

Michaela, what happened?

MICHAELA

The girls attacked me! The two lead  
teachers of the study group encouraged  
them to attack me! I know it!

NICHOLAS

Why would the teachers and the girls  
want to attack you?

MICHAELA

The lead teachers told the girls to get rid of me! The lead teachers were afraid that I was going to report them for sexual harassment!

MICHAELA (V.O)

I know that Nicholas is loyal to the lead teachers, but I have to convince Nicholas, that he needs to cover up the crime perpetrated by the head teachers, carried out by the four girls, and ended by me!

NICHOLAS

We should call the police.

MICHAELA

You really want to do that? You just buried four girls!

NICHOLAS

Well actually, YOU killed them!

MICHAELA

And you are my accomplice! Fine, go ahead and call the police!

With each push of the shovel, Michaela whispers something under her breath.

MICHAELA (V.O)

"Take That Bitch." "No one messes with me and gets away with it!"

MICHAELA (V.O)

My plan is playing out just as I designed. Nicholas unknowingly, just stepped into my web of deceit, my web of justice.

MICHAELA (V.O)

Nicholas is all mine now! No girls to deal with anymore. It can now be just me and Nicholas and we are now linked

by a secret that holds and connects us  
together until it doesn't!

Michaela is still infuriated by the lead  
teachers lack of concern about the behaviors  
she described to them.

MICHAELA (V.O)

Those two lead teachers need to be  
punished for their lack of loyalty to  
helping me! No one ignores me and gets  
away with it!

Nicholas retreats back to his college with this  
blemish now on his resume!

**EXT. NICHOLAS LEAVES "BELLE FARM"**

MICHAELA

The hug he gave me as he left says it  
all; he's mine now, all mine!

MICHAELA (V.O)

Okay, now the next step of my plan. Off  
to Owl Loop Trail. I need to catch the  
attention of hikers on the trail.

She stands firm looking for hikers who she  
thinks will likely call for help when they  
notice her condition: afraid, lost, and  
bloodied.

**EXT. OWL LOOP TRAIL**

MICHAELA (V.O)

My plan is in effect now. I just need  
wait patiently for a pair of hikers to  
reach the mouth of the trail. As they  
prepare to start their hike, I'll get  
on the trail and position myself yards  
between them.

The hikers she spots are a perfect fit for her  
plan. They see her disoriented, dirty, bloody  
and incoherent and they ultimately call 911 to  
report their concern about her.

MICHAELA (V.O)

Time to play my part in the plan.  
Okay, Michaela, pretend to be  
disoriented and incoherent. I'm already  
covered with dirt and blood from  
burying the girl's bodies. I'm good to  
go!

EXT. POLICE CAR TAKES MICHAELA TO THE POLICE  
STATION - THEN PSYCHIATRIC CENTER - HOSPITAL

Her parents are contacted and spends months in  
a psychiatric center.

MICHAELA (V.O)

My acting skills are intact! I've  
convinced them through my actions and  
behaviors that I have a post-traumatic  
stress dissociative disorder that  
caused my amnesia.

DOCTORS

I'm sorry Mr. and Mrs. Kerrington. We  
are at a loss in identifying the cause  
of her stress and amnesia.

MICHAELA (V.O)

I'll let them carry on as they try to  
uncover the trauma that is affecting  
me! My plan continues with its twists  
and turns!

MEDICAL TEAM

We are thinking that the Michaela was  
probably traumatized because of the  
four girls missing from the after-  
school study group.

MR. AND MRS. KERRINGTON

What girls? What happened?

DOCTOR

Michaela was found about the same time  
the girls were reported missing. We  
think Michaela probably saw what

happened to the girls and was lucky to get away.

MICHAELA (V.O)

Well, justice for me! Nicholas won't ignore me anymore! He helped me bury the bodies, now we're connected for life!

While still in the psych center, she works up a deliberate plan to take her vengeance out on the lead teachers. She works to involve Nicholas in the next step of her plan.

**EXT. UNIVERISTY OF ARKANSAS - CONWAY**

Nicholas leaves the University and heads to the psych center to see Michaela.

**INT. HOSPITAL - PSYCH CENTER**

MICHAELA

Nicholas, we need to get even with the teachers now! They are the cause of this twisted life we are now living.

NICHOLAS

I'm not helping you anymore, I'm done.

MICHAELA

Nicholas, you really think this is over?

You are going to help me get the justice I deserve!

NICHOLAS

Michaela, this is nuts! You are never going to get away with this!

MICHAELA

First of all, Nicholas, this not a "ME" problem and "We" are going to get away with this!

You are going to work with your college to offer a volunteer opportunity to work in the community.

NICHOLAS

A volunteer opportunity for doing,  
what, in the community?

MICHAELA

Creating a "neighborhood group,"  
consisting of the parents of the  
missing girls, a forensic scientist, a  
preacher and two deacons from the  
community.

NICHOLAS

Just how am I supposed to do that!

MICHAELA

I'm sure you'll figure it out. After  
all, you are a COLLEGE student, right?

As the police search team look for the  
missing girls, you form a "neighborhood  
group."

You can call them anything you want,  
maybe, "the neighborhood gathering."

NICHOLAS

So, you want me to form a "neighborhood  
group," manipulate the parents and  
church members to carry out your plan  
to kill the lead teachers of the study  
group?

And you want them dead because they  
ignored your concerns and you want the  
justice you think you deserve?

This is crazy!

MICHAELA

Well, the lead teachers didn't listen  
to me, they didn't care about my  
concerns; so yes, they need to go!

Had the lead teachers really instigated the  
girls to attack Michaela? No! Did the lead  
teachers allow sexual harassment during the  
study group? No! Was Michaela angry because  
Nicholas wasn't paying attention to her? Yes!!



But truth being told, her father had sexually abused her while my mother watched early in her life. Yes, she had a plan for them too!

MICHAELA (V.O)

The "Neighborhood Gathering" will help me gain revenge. They are going to help me kill the lead teachers. Again, justice for me!

MICHAELA (V.O)

My plan merely focuses on finding justice for myself. I deserve justice! Time to trap all the others who have hurt me.

But she has amnesia, right? So, she'll remember nothing, right? Nicholas, the "Neighborhood Gathering," and her parents will become accomplices to six murders! And she, well, she will go free. She has amnesia, right? So, she remembers nothing. Now that's justice!

MICHAELA

Nicholas, my plan will help you design the steps for the "Neighborhood Gathering" to become a vigilante group that looks for justice for their murdered daughters.

They will get their justice when they help me kill the lead teachers.

NICHOLAS

Michaela, you have trapped me in your scheme for justice and now you are going to trap the parents of the murdered girls. This isn't right!

MICHAELA

Don't forget my parents and the church leaders!

You are all puppets in my puppet show. Everyone is controlled by someone, that someone is me!

Michaela designs a continuum of control-her control. First, the lead teachers are blamed for the four girls' death, subsequently the lead teachers will be killed at the "Neighborhood Gathering,"

MICHAELA

So sorry, Nicholas, but I control you too!

Everything is under my control.

There is control intersecting in every action I designed.

NICHOLAS

But Michaela, do you really think that this type of control is acceptable in the realm of justice?

You killed the four girls and you're going to trick the "Neighborhood Gathering" into helping you find a place to kill the lead teachers! Isn't that enough justice?

MICHAELA

Well, I still need justice!

I'll keep you safe if you stay silent. Your silence in exchange for my control. What do you say?

NICHOLAS

But everyone is unknowingly being victimized by you!

MICHAELA

Well, of course, I'm the grand-master!

Michaela's plan includes the removal of evidence that can lead back to her. As the evidence is forensically destroyed, she is free from the authorities finding out and ultimately free to serve as a witness against those she is framing for the murders.

Michaela

Nicholas, watch and learn! My walk on the trail will get me known by the Police and Child Protective Services.

The Police and Child Protective Services will get me on the Court docket.

The Court docket will get me a placement in a more intense psychiatric center.

My placement in the psychiatric center will get me a diagnosis of post-traumatic stress amnesia.

My diagnosis of post-traumatic stress amnesia will get me to the hypnotists.

The hypnotist will get to my acknowledged memories.

My acknowledged memories under hypnosis will get me involved in the killing of the four girls.

My involvement in the killing of the four girls will lead to my parent's conditional silence.

My parent's conditional silence will lead to the conditions of me being kidnapped.

The conditions of me being kidnapped will lead to the cabin in the forest and access to the caverns.

The "Neighborhood Gathering" will get the preacher, the deacons, the parents of the murdered girls, the lead teachers and my parents all in the forest, near the caverns.

The caverns will give me a place to kill the lead teachers and blame it on the "Neighborhood Gathering."

Plan accomplished!

NICHOLAS

There is no way you can get away with this! Just stop now, please!

MICHAEL

Arya, I'm getting hungry. Is this a good stopping place in your screenplay?

ARYA

I'm hungry too. What do you think about the screenplay so far?

MICHAEL

Well, it's quite a story!

Arya and Michael take a break from reading the screenplay and head out to dinner.

**INT. KANSAS BBQ CAFE**

ARYA

What are you going to order, Michael?

MICHAEL

I think I'll order the beef brisket sandwich with coleslaw. What are you thinking about ordering?

ARYA

I think I'll get the same thing, but not as a sandwich, just as a platter.

Arya and Michael start talking about the screenplay.

ARYA

So, Michael, let's talk more do you about my screenplay so far?

MICHAEL

I like that you named your main character after me! Michael-Michaela Michaela. Thanks for including me in your story!

ARYA

Of course. I wanted you in my story.

I'm kind of tired of writing right now.  
I can't seem to Recall the next part.

MICHAEL

I think everyone goes through that phase. Don't they call it a writer's block?

Wait, did you say, you can't Recall the next part?

Arya, is this really what happened in Mountain View?

ARYA

I think I'll just stop writing dialogue for awhile and just write some of the main themes.

MICHAEL

Arya, I asked you if this is what really happened in the forest near Mountain View?

Arya simply ignores Michael's question.

MICHAEL

Arya, your parents, the parents of the four missing girls, the preacher and deacons and Buck are all in jail.

Are you saying that you planned the whole thing?

ARYA

Michael, lets go home. We can talk there.

Arya and Michael head out after dinner and head home.

INT. INSIDE CAR - GOING HOME

MICHAEL

Arya?

ARYA

What?

MICHAEL

Can we talk about your screenplay?

ARYA

Not now. I'm tired. I just want to go to bed.

Arya heads to bed. Michael stays up thinking about Arya's screenplay. He picks up the screenplay to reread it.

INT. LIVING ROOM - READING SCREENPLAY

MICHAEL (TALKING ALOUD TO HIMSELF)

"THE PERFECT MURDER!" I think Arya's screenplay is a confession!

What's this?

Michael flips through the screenplay and find some extra pages Arya has added at the end. He finds a page titled, "draft themes." Arya has jotted down themes she wants to include in her screenplay.

Michael gets more anxious as he reads the draft themes that Arya has included in her screenplay.

MICHAEL (TALKING ALOUD TO HIMSELF)

This is sick! What if? What if Arya actually killed all those people in Mountain View a few years back!

Is this screenplay really her confession? I need to take this screenplay to the police!

Michael stays home from work the next day to search the house for anything that might tie Arya to the murders in Mountain View.

MICHAEL

Arya, I'm not feeling well this morning. I'm not going into work today. I'm going to stay home and rest.

ARYA

Okay. I'll check on you later. Call me if you need anything, Michael.

**INT. ARYA PACKS A LUNCH - KITCHEN**

**EXT. ARYA DRIVES AWAY**

Arya leaves for the forensic lab where she works.

MICHAEL (V.O)

I'm going to search this house. I bet there is evidence of Arya's involvement in those murders.

**INT. BEDROOM CLOSET - BEDROOM DRESSER - DRAWERS**

MICHAEL (TALKING ALOUD TO HIMSELF)

What's this?

Oh my God! Arya hid some journals under her sweaters in the dresser drawer.

"Journal of Forensics," "Journal of Poetry," "Journal of Dreams," and "Daily Journal."

MICHAEL (TALKING ALOUD TO HIMSELF)

What the hell? I've got to get these to the police.

Michael grabs Arya's screenplay and the journals and heads to the police station.

Michael notices the names of two police officers in her daily journal while he was flipping through the pages.

**EXT. MICHAEL'S CAR - HEADING TO THE POLICE**

**INT. POLICE STATION - RECEPTIONIST**

MICHAEL

I need to see Sergeant Harrison and  
Sergent Gerard. It's urgent!

RECEPTIONIST

I'll see if they are available. Please  
wait here.

Sergeant Harrison and Sergeant Gerard walk to  
the lobby to greet Michael.

SERGEANT HARRISON

I am Sergeant Harrison and this is  
Sergeant Gerard. How can we help you?

MICHAEL

I saw your names in this journal. It  
belongs to Arya Kerrington.

SERGEANT GERARD

Oh yes, that poor girl!

MICHAEL

You need to read these journals!

Micheal hands all of the journals to Sergeant  
Harrison. He hands the screenplay and the draft  
themes of the screenplay to Sergeant Gerard.

MICHAEL

Arya documented everything that  
happened in the forest in Mountain  
View. I think this is her confession!  
Look at the title: "Disclosing the  
Truths of The Perfect Murder!"

Sergeant Harrison and Sergeant Gerard stand  
with a confused look. Sergeant Harrison skims  
through the journals as Sergeant Gerard skims  
the "Draft Themes."

SERGEANT HARRISON

But she...

**FADE OUT**



**DRAFT THEMES - TRUTHS TO REVEAL**

**Everyone thinks Michaela has no recollection of anything about the murdered teens.**

Her parents seek a hypnotist.

**Although Michaela is never hypnotized, she plays her role well, and pretends to become hypnotized only to leak information she wants others to know.**

**The teenage girls who mysteriously disappear are actually her victims. She kills them to get revenge, to get the justice she thinks she deserves.**

Her parents are concerned about her safety, they seek solace during this difficult time. **She wonders how much solace they need. They abused her without empathy.**

**She knows her parents, but pretends to be unfamiliar with them, due to her amnesia.**

**She does not have amnesia and she is aware that she is not kidnapped.**

**She never feels fearful of them as she is always in control of the situation and her plan.**

**She pretends to accept the couple and, over time, pretends she is affected by the Stockholm Syndrome.**

Nicholas creates monthly "neighborhood gatherings" in the forest at Michaela's demand.

**She creates a safe place to kill the lead teachers with Nicholas as her accomplice.**

**She works her plan to ensure that the "neighborhood gathering" members are all implicated in the murders of the lead teachers and Nicholas is implicated in the murders of the four teens.**

Michaela **pretends to believe she is kidnapped** by strangers and taken to an area deep in the forest in Arkansas.

**She pretends to be forced to remain in the cabin.**

Her parents work to ensure they maintain her silence, if she ever begins to remember the horrendous acts she **supposedly committed**.

Next, the psychiatric hospital contacts authorities about the suspected murders and begin the search for her and her parents.

Her parents, fearful for her well-being; work to maintain her safety from the authorities.

**She uses everyone in the deployment of her scheme.**

Her parents identify a forensic scientist, to find the bodies of the girls to ensure they get rid of all evidence.

Nicholas retrieves their bodies, and uses materials in his lab and destroys the bodies.

The families of the murdered girls, along with the local Preacher; the forensic scientist; and the two church deacons; along with the mothers of the murdered teens, continued planning for "Neighborhood Gatherings," to heal the families. There was an agreement among all, to hide Michaela.

**She pretends to be fearful of her anticipated demise. She is not fearful of her father but she wants revenge against him for molesting her at a young age and revenge against her mother for not believing her when Michaela asks for help.**

**But she is not going to let her parents get away with abusing her.**

**She appears to eventually find strength by taking refuge in some friendships from the "neighborhood gatherings."**

**She knows she needs someone who will believe her lies to be truths.**

**Tia and Lucus, a sister and brother from the "neighborhood gathering" whose father is also the preacher become her friends.**

The preacher is just another person who let her down when she needs help. She confides in him about the abuse she is enduring at the hands of her parents, and he does nothing but say a prayer for her.

**Michaela is still in command and Nicholas serves as her confidant.**

Michaela has the forensic scientist teach her how to destroy dead animals remains. She uses the same technique to destroy all, almost all, of the evidence of the human remains. She purposely leaves some of the human remains in a barrel in the cavern.

With the cover of a church organization hosting bible study, Michaela is able to kill and hide all evidence until she retrieves the evidence she saved, in order to implicate the others.

Michaela calls the police to report what she finds in the cavern.

**In the end Nicholas is arrested for the murder of the four teens. The preacher, deacons and fathers of the four teens are arrested for the murder of the two lead teachers of the afterschool study group. The mothers of the teens and Michaela's parents are arrested for being accomplices to the murders.**

Michaela feels a sense of relief that the girls are dead and Nicholas is all hers; that is until she gets her revenge on him. She wonders why she didn't gag, choke or vomit while killing and dismembering the four girls and the lead teachers.

She realizes that she loves creating secrets in the forest. She closes her eyes and sees flashing images of the girls flirting with Nicholas, the lead teachers pushing her concern aside, and images of sexual abuse by her father and mother. The images storm her mind. She is pleased with her performance in her scheme for justice.

**Michaela lives a tormented life.** She feels she is ignored by everyone that is important to

her. The dreams and poems that she writes in her journals reveal the truth about her traumatic existence, and abuse.

**She feels passionate about murdering those responsible for her pain. Her new adventures work to take away her bad memories. She wonders why it takes her so long to find the strength to fight back.**

She gains her composure, and **tries to rein in her enthusiasm. She has exciting urges to kill the people who hurt her.**

No one betrays Michaela, and gets away with it!

**She did it! She committed the perfect murders. Her amnesia excludes her as a suspect and she gets away with all six murders, implicating the others!**