

MIDNIGHT SUN

"Pilot"

Written by

Lisa Zwerling

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Fourth Network Draft

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"Pilot"

TEASER

FADE IN:

INT. MIDNIGHT SUN COMPOUND - BIG HOUSE - DAY

A beautiful four-year-old boy, COLE, wakes up alone in an adult bedroom. He looks around the room-- a photo of a scruffily hot man in his 20s holding a baby boy sits on a desk. A guitar leans against a wall. Moody, bucolic SCORE plays as he carries a well-worn stuffed dinosaur to a large window and SEES a group of people, including a few small CHILDREN, gardening in a lush, organic field. The group also includes his father, the scruffy hot guy from the photo, ALEX ROTH. Alex is gathering flowers with a gorgeous woman in her 20s (DREYA THOMAS, hippie-hot.) Alex slips a flower behind Dreyas ear. She laughs. Alex sees Cole watching and waves.

ALEX

Morning, sleepyhead! I didn't want to wake you up.

DREYA

Come on down, Cole! The orchids are blooming!

Alex, Dreyas, and all the Midnight Sun residents wear distinctive GREEN BRACELETS. Cole's wrists are bare.

INT. MIDNIGHT SUN COMPOUND - BIG HOUSE/KITCHEN - MOMENTS LATER

Cole wanders through the sparkling, wood and glass residential building, carrying his dinosaur. Environmental awards and commendations line the walls of a hallway. Cole stops and studies a large GROUP PHOTO on the wall. It's of the multi-ethnic, mostly young and beautiful residents of Midnight. They are smiling, arms around each other on a BEACH. Everyone wears the same GREEN BRACELETS. A caption at the bottom of the photo reads:

Midnight Sun Center for Innovational Ecology 2012

Cole leans in closer, zeros in on a man standing in front of the group, 40ish and captivating.

INT. MIDNIGHT SUN COMPOUND - KITCHEN - MOMENTS LATER

Cole enters a BUSTLING kitchen. 5-6 residents of Midnight Sun chop vegetables as VANESSA WATSON (gorgeous, late 30s, African American) stirs a huge vat on the stove. Vanessa sees Cole and smiles.

VANESSA

Morning. Just in time to help me
bake Maxwell's birthday cake.

Cole sees a big bowl of CAKE BATTER on a counter. He dips in a finger and is about to lick it off when Vanessa stops him.

VANESSA

Uh, uh. Don't lick that, honey. I
don't want you to get sick.

Vanessa kneels down and wipes off Cole's finger with a towel.

VANESSA

Could you do me a favor and find
Charlie? He said he'd come right
back but it's been an hour. I need
him to pull up some scallions for the
stew.

EXT. MIDNIGHT SUN COMPOUND - MOMENTS LATER

Music continues as Cole WANDERS out into the beautiful GARDEN. It's green and colorful, a fairyland of butterflies and dandelions. He moves through some TALL GRASSES and finds CHARLIE WATSON (17, athletic, Vanessa's son) standing by the property's outer fence, looking out at the road outside. He looks wistful. Longing.

CHARLIE

Why build a road that leads to a
thousand miles of nothing?

COLE

Your mom is looking for you.

CHARLIE

That stew smells like prison to me.
(then)
Sorry. That's the hangover talking.
You know what a hangover is?
(off Cole's blank look)
Nevermind.

Dreya steps up, hands Cole an orchid.

CONTINUED:

DREYA

They only bloom once a year. Can you believe it? On Maxwell's birthday, of all days.

INT. MIDNIGHT SUN COMPOUND - RESEARCH/DEVELOPMENT BLDG - LATER

Carrying the flower, Cole steps into a tricked-out research and development facility that is adjacent to the Big House at Midnight. The room is airy with expansive glass windows looking out at the mountains. The room is designed around communal workstations and high-end computer equipment. If Google had an Alaska office, it might look like this. A slogan is painted on the factory wall:

"MIDNIGHT SUN: MANUFACTURING HOPE"

ARNOLD CREIGHTON (40s, African American) steps out from behind a barrier, carrying a box of equipment.

ARNOLD

Hey, kid. You really shouldn't be in here.

COLE

Have you seen my dad?

ARNOLD

Nope. Nobody's where they're supposed to be. I don't get it. A birthday's just another day.

EXT./INT. MIDNIGHT SUN - GREENHOUSE - MOMENTS LATER

Cole follows a large DOG through the compound to a GREENHOUSE.

INT. MIDNIGHT SUN COMPOUND - GREENHOUSE - CONTINUOUS

Inside the greenhouse is large a SEED MILL. Cole approaches the mill and sees a staircase descending into a basement. Cole heads down the stairs.

INT. MIDNIGHT SUN COMPOUND - UNDERGROUND LAUNDRY - CONTINUOUS

The stairs open into a large underground laundry facility. Industrial washing machines and dryers line the walls. The room is dank and unsettling. Alex is there.

COLE

Dad?

ALEX

Cole, go back up--

CONTINUED:

The 40-ish man from the group photo steps out from the shadows. This is BENNETT MAXWELL, the charismatic leader of Midnight Sun.

MAXWELL

It's okay. He's curious. Like any self-respecting five year old boy.

Maxwell sweeps Cole up into his arms and walks him back up the stairs. He's intoxicating and magnetic. Kevin Spacey crossed with George Clooney. Cole inadvertently drops his dinosaur.

MAXWELL

A basement is irresistible, right? I totally understand.

COLE

Mister Maxwell?

MAXWELL

Please. It's Bennett. You're family.

Cole offers him the orchid.

COLE

Happy birthday.

Maxwell takes the flower with an mesmerizing smile. As Maxwell and Cole CLEAR FRAME, we rack to Alex in the laundry room, standing in front of a big, metal VAULT. The door is open to an DARK HALLWAY, lined with overhead lamps that drop intermittent pools of light, and seem to GO ON FOREVER. Large chemical storage tanks connected by large-bore steel pipes line the walls. Alex slams the vault shut as we--

SMASH TO:

EXT. RURAL HIGHWAY - DAY

Nine Inch Nails' "The Beginning of The End" BLARES over an aerial shot of a rural highway outside Dugan, Alaska. A MAIL TRUCK weaves between green, snow-capped mountains that loom large on all sides. Bright blue glacial water of the Inside Passage runs alongside the road. It's impossibly beautiful.

We gradually ZOOM into the mail truck where a jovial mail carrier named TEDDY MARSH (30s) does his best Trent Reznor.

TEDDY

(singing)

You wait your turn, you'll be last in line! This is the beginning! Get out the way 'cause I'm getting mine!

CONTINUED:

The nerdy mailman gives the song everything he's got as his mail truck zooms along the rural highway. Giant eagles circle overhead. There might even be bears catching fish in the stream. But Teddy's a local, the staggering intensity of his surroundings barely registers. Teddy slows at the gates of the Midnight Sun compound.

EXT. MIDNIGHT SUN COMPOUND - CONTINUOUS

Teddy checks his hair in the rearview mirror and gets out of his car. He leaves the door open and lets music spill out as he approaches a large, locked gate. A sign says "MIDNIGHT SUN - RING BELL FOR ASSISTANCE." Teddy rings an intercom on the gate but there's no response. He holds down the bell again--

INT. MIDNIGHT SUN COMPOUND - BIG HOUSE - DAY

The RING PERMEATES obnoxiously through the compound. In a series of QUICK CUTS, we see:

-- Multiple pairs of fabric slippers lined up by the front door. Some are very small.

-- The deserted kitchen, dishes piled high in the sink.

-- A large, empty dining room where a table has been set for 37 people. Bowls of stew are still on the table, half eaten.

Teddy gives up on the bell. He leans on the gate and... it opens. Strange, it's always locked.

Teddy walks towards the sleek architectural structure that is the hub of Midnight Sun. It is normally abuzz at this hour, but right now, it's quiet. Eerily quiet. Where is everyone? Teddy can tell something's not right. Suddenly, he hears growling and barking. He turns and sees a pack of VICIOUS DOGS, heading toward him, in hot pursuit. Teddy RUNS.

INT. DUGAN POLICE STATION - DAY

CLOSE ON a RAW EGG cracked onto a snowdrift of protein powder. Reveal Lieutenant SAM FULLER (40s) staring down into a blender. Sam is the second-in-command of the Dugan Police Department, a town with a population nearing 1500. He has an easy, open, goofy attractiveness but don't let that fool you. He can shoot a bear without flinching or break up a drunken bar fight without raising his voice. DARIA WERNHAM (23, gorgeous) is the precinct's sexy, half native Tlingit, half-redneck receptionist who's had a crush on Sam for her entire life and suddenly finds herself old enough to do something about it. She steps up as he flips on the blender's motor.

DARIA

I got something for you.

CONTINUED:

Daria pours a packet of green powder into the blender.

SAM

It's green. You just made my shake green.

DARIA

Seaweed powder. From one of those trust fund kids studying egrets. It'll give you a five hour hard on.

SAM

(ignoring her)

I'm going to have you do a Juneau run today. Printer's out of toner and we need some black pens.

DARIA

It works, I tested it. I mean--

SAM

Hey. I knew you when you were a baby.

So? Daria smiles as the precinct phone rings.

DARIA

Dugan PD.

INTERCUT WITH:

EXT. MIDNIGHT SUN COMPOUND - DAY

Teddy stands on the roof of his mail truck, surrounded by barking dogs who leap up against the side of the truck.

TEDDY

It's Teddy Marsh. I'm in trouble here! I'm surrounded!

Daria puts the call on SPEAKER.

DARIA

Where are you, Teddy?

TEDDY

Midnight Sun. Their dogs are out, and they want blood.

SAM

No way. Midnight dogs are all vegan.

Daria laughs.

CONTINUED:

TEDDY

This isn't funny. I'm trapped!

SAM

So get one of the hippies to come out
and deal with them.

TEDDY

I can't. The place is deserted.
They're all gone.

Sam is perplexed. Off this--

INT. SCHOOL BUS - DAY

MIRANDA BAILEY (16, rebellious) rides in the back of a school
bus with OWEN FULLER (16, sporty, wholesome.)

MIRANDA

I'm telling you, something is up.

She holds out her cell to Owen and plays a voicemail on
speakerphone. It's a teenage boy's voice, shaky and emotional.

TEENAGE BOY'S VOICE

Miranda...

There's some static on the message. It's not clear whether a
part of the message has been lost.

TEENAGE BOY'S VOICE

However hard it is to understand,
know that... I love you, okay?

More static, then a CLICK.

MIRANDA

2:45 am.

OWEN

It's called drunk dialing.

MIRANDA

He sounds upset.

OWEN

You always do this.

MIRANDA

Do what?

OWEN

Get sucked in to Charlie's dramatics.
Last night the world was ending.

(MORE)

CONTINUED:

OWEN (CONT'D)

This morning he'll be eating a quinoa muffin at the bus stop and won't even remember his freaky voicemail.

Miranda's not convinced.

EXT. MIDNIGHT SUN COMPOUND - DAY

Sam and Daria pull up in their police jeep. Teddy is still on top of his mail truck, surrounded by barking dogs.

DARIA

I made out with him once, if you can believe it. Terrible kisser.

SAM

Give me the bag.

Sam opens his car door, Teddy is alarmed.

TEDDY

What took you so long?

SAM

We had to make a stop.

As Sam and Daria approach Teddy's truck, Sam WHISTLES to get their attention.

TEDDY

Are you insane?

Sam and Daria CHUCK a bunch of meat scraps into a shallow ravine on the side of the road. The dogs follow the meat.

SAM

Problem solved.

Teddy hops off his car.

TEDDY

They train those dogs to kill. And I'm sure they're extra aggressive since everyone disappeared.

SAM

Why do you keep saying they've disappeared? Maybe they're just out.

DARIA

At a yoga retreat or something.

TEDDY

No. Dreyia is always here.

CONTINUED:

Teddy looks genuinely worried.

TEDDY

She meets me at the gate. Every day.
No matter what.

FLASHBACK TO:

EXT. MIDNIGHT SUN COMPOUND - ONE DAY EARLIER

Dreya Thomas, the hot hippie we met in the opening, smiles at Teddy as she approaches the gate. He grins with his bag of mail. This is the absolute highlight of Teddy's day.

DREYA

Good morning, Teddy.

TEDDY

'Morning.

DREYA

You have something for me?

Teddy hands over a stack of mail and picks up a heavy BOX.

TEDDY

*What's in here? Customs form says
Norway? Weighs like 100 pounds.*

Dreya takes the box without answering, squeezes his hand.

DREYA

Thank you, T. See you Monday.

She smiles at him, then recedes into the compound.

BACK IN THE PRESENT:

EXT. MIDNIGHT SUN COMPOUND - DAY

TEDDY

She said she'd see me Monday. Which means today. So she obviously wasn't planning a trip.

SAM

Plans change. Remember when they all went to that Ashram last year?

TEDDY

They left someone behind to guard the property.

CONTINUED:

SAM

So maybe someone's here.

Sam opens the gate and starts inside.

SAM

I'm going to look around.

DARIA

You sure that's a good idea? I mean, they're weird about outsiders.

SAM

I'm not an outsider, I'm their local cop. Doing my job.

We STAY with Sam as he moves onto the property. He walks into the lush organic garden that defies the harsh climate. A large greenhouse has been painted with a slogan:

"ONE WORLD, ONE CHANCE."

Sam walks up to a deserted children's play structure. An empty swing sways slightly in the wind. It's quiet. Creepy. He heads towards the main house where he suddenly hears VOICES.

INT. MIDNIGHT SUN - BIG HOUSE - CONTINUOUS

Sam opens the front door into a MUD ROOM.

SAM

Hello?

Nobody is there. He follows the sound of the voices into--

INT. MIDNIGHT SUN - BIG HOUSE - MEETING ROOM - CONTINUOUS

The room is empty. Sam sees the source of the voices is a VIDEO being projected onto a pull-down screen. On the video is a close-up of Bennett Maxwell.

MAXWELL

It's not too late.

The video continues, a montage of young, beautiful Midnighters, all wearing the distinctive GREEN BRACELETS:

ALEX

It's not too late.

VANESSA

It's not too late.

CONTINUED:

CHARLIE

It's never too late.

DREYA

For change. For hope.

The loop repeats. Bennett Maxwell's smile is warm, inviting, like your hottest college professor.

MAXWELL (V.O.)

It's not too late.

Off Sam, digesting the cryptic sequence.

EXT. CHIEF'S HOUSE - DAY

GARTH HARRING (50s, weathered, barrel-chested) crouches in the weeds with a shotgun. He's intense, almost angry, as he trains his sights on an unseen target, a clear intent to kill.

GARTH

I'm waiting, you bastard. I'll sit here all day.

His concentration is broken by his wife LANA calling out for him. She's 50, weary from home-schooling six children.

LANA (O.S.)

Garth!

GARTH

(ignoring her)

You are mine now, you piece of sh--

LANA (O.S.) (CONT'D)

GARTH! Daria's on the phone.

GARTH

I'll call her back.

LANA

She says you need to get over to Midnight Sun.

A dark cloud washes over Garth's face.

GARTH

What?

LANA

Midnight Sun. Something's going on.

Garth's gaze is steely and determined as we see a WILD GOOSE wander into his crosshairs. BANG! He SHOOTS the bird dead.

CONTINUED:

The driver accelerates. Miranda looks back to Owen, frantic. The bus pulls away as a beat-up old car approaches.

EXT. MIDNIGHT SUN COMPOUND - DAY

The car screeches to a halt and RORY HARRING (20s) spills out and beelines for Garth. She's distraught and a bit of a mess.

RORY
Mom said they all left.

GARTH
They're off sniffing seaweed or whatever it is that they do.

RORY
Cole was with them.

GARTH
What? What is wrong with you?

RORY
He needs his father and--

GARTH
-- You promised me you'd NEVER let Cole spend the night here.

Garth storms off, angry. Daria tries to console Rory.

DARIA
Don't worry. They couldn't have gone far. All of them, on a boat or in a plane-- someone would have noticed.

EXT. MIDNIGHT SUN - BIG HOUSE - DAY

Sam finds 37 GREEN BRACELETS arranged around a tree. He picks up one of the bracelets, it's been CUT OFF. Inside, there's a NAME and a DATE inscribed on the inner rim. He picks up another-- a different name, a different date. He looks up to see Garth approaching.

SAM
37 people can't just vanish into thin air.

CUT TO BLACK.

END OF TEASER

ACT ONE

INT. DUGAN POLICE STATION - DAY

It's the next morning in Dugan's tiny precinct. The residents of Midnight Sun are still missing and word has gotten around town. Rory is in the precinct, a complete wreck, drinking coffee and pacing. Daria holds a phone to her ear.

DARIA

The Inlet Weekly wants to know if you'll make a statement.

Sam takes the phone and HANGS IT UP with a flourish.

SAM

We all say nothing until there is something to say, understand?

(to Rory)

You think it's a good idea for you to be here? Maybe you should try to distract yourself from all of this.

RORY

Distract myself? My kid's missing. What is it exactly that you propose I do to distract myself?

SAM

Ror, they'll turn up. Remember the meridian thing in Saldovia?

RORY

This is different and you know it. They didn't pack anything. They cut off their bracelets. And they took Cole.

A butcher named MASON SILLETT (20s) walks in with a camera.

MASON

I'm headed out to Midnight. Figured I'd take some photos of the crime scene.

SAM

Mason, thank you, but you're a butcher, not a cop, and this isn't a crime scene. It isn't even an official investigation yet.

Garth steps up to the desk, exasperated.

CONTINUED:

GARTH

Apparently the feds disagree.
They're sending someone up from DC.

SAM

You're kidding. What for?

GARTH

Bennett Maxwell was on some kind of
watch list. Usual lefty stuff, I
imagine. Agent's landing later
tonight.

SAM

Tonight?

Off Sam's irritation--

EXT. DUGAN AIRPORT - NIGHT

**In Alaska, at this time of year, it is light until 2 AM. Most
night scenes (except where indicated), will play in daylight.**

Sam leans against his jeep at the Dugan Airport, a tiny
airstrip with a tollbooth-sized "terminal" where a tiny twelve-
seater prop plane has landed. A 30-ish LANKY MAN in a truck
drives past Sam and nods in his direction as passengers begin
to spill out of the plane: a disgruntled LOGGER, a Native
Tlingit VILLAGER with a SLED DOG, a local SHRIMPER with newly
purchased tackle, a young Amish-like Russian-Orthodox COUPLE.

Suddenly, a woman in black with expensive sunglasses, a
sumptuous cashmere scarf and fabulous high-heeled boots
emerges. This is LEAH KAFKA (30s). Even after hours of
travel, she exudes an effortless, urban cool. She scans the
area and heads over to Sam with purpose.

LEAH

Sam Fuller?

SAM

Yeah.

LEAH

Leah Kafka.

SAM

Obviously.
(amused)
I was worried I wouldn't know how to
recognize you.

He holds out his hand, friendly.

CONTINUED:

SAM

Welcome to Dugan, Agent Kafka. How was your trip?

LEAH

Long.

Leah doesn't have time for small talk. She gets in the jeep and slams the door without another word, leaving her small roller bag for him to deal with. He smiles, slightly amused.

EXT. RURAL HIGHWAY - NIGHT

Leah furiously takes notes on her iPad as Sam drives.

LEAH

How did you hear they were missing?

SAM

I think the real question is, how did you hear they were missing?

LEAH

I've had my eye on Bennett Maxwell for a long time.

SAM

You've got to understand these people. They're weird. Unpredictable. This could all end up being nothing.

LEAH

I do understand these people. And if I thought it was nothing, do you think I'd be here?

(off his look)

How much do you know about Midnight Sun?

SAM

Environmentalists kooks. Living off the grid, trying to change the world-- We have a lot of those up here.

(then)

Should I drop you at the hotel? You probably want to eat something, freshen up before you--

CONTINUED:

LEAH

Officer Fuller, you know as well as I do that every hour that we don't find these people decreases the chances that we ever will. Take me to the compound. Dinner can wait.

Sam's irritated by her suggestion that he's being cavalier.

SAM

Fine.

They drive in a tense silence for a moment. Then--

LEAH

Anyone you can think of that might want to make Midnight Sun disappear?

Sam shakes his head, somewhat amused by her alarmist take.

LEAH

These people are vocal detractors of drilling, mining and logging. Surely they've made enemies in the area.

SAM

Let me explain something about Alaska. We are all about our civil liberties here. Even the biggest right wing nutjobs believe that left wing nutjobs are entitled to live the way they want to.

(then)

Your reasoning is very Lower 48.

She offers a tight-lipped smile.

LEAH

In the Lower 48 we'd have organized a search party by now.

SAM

Already done. We'll mobilize in the morning if they haven't turned up.

LEAH

You've alerted the Canadian border?
Barricaded the road out of town?

Sam's become a little annoyed now with Agent Know-It-All.

CONTINUED: (2)

SAM

No, Agent Kafka. We were waiting for you to get here and tell us what to do.

EXT. MIDNIGHT SUN COMPOUND - NIGHT

Sam and Leah pull up to Midnight Sun. Leah gets out of the car and makes her way towards the gate. Garth turns from his distraught daughter Rory and steps up to greet Leah.

GARTH

Garth Harring.

LEAH

Agent Leah Kafka. What's the status of the investigation, Garth?

GARTH

Sam didn't fill you in?

LEAH

Sam seems to think there's nothing much to worry about. I want to make sure that your department is taking the investigation seriously.

GARTH

My grandson is among the missing. So let me assure you, I'm taking it very seriously.

RORY

Please. You've got to find them.

LEAH

That's why I'm here.

Leah sees the butcher/wannabe-cop Mason, taking photos.

LEAH

Who's that?

SAM

Mason. Not a cop but wishes he was. He's harmless, we let him go through the motions.

A skinny, methy guy named KEVIN TRILLING (30s) approaches Sam.

CONTINUED:

KEVIN

Steak? You fed my dogs steak? Don't you know that stuff is pumped with chemicals, hormones... it will kill them.

SAM

Kev. I couldn't let them eat the mailman, could I?

KEVIN

They've been barfing their guts out since yesterday. If one of those dogs dies... you'll regret it.

Kevin moves off, furious.

SAM

(to Leah)

Kevin Trilling. He's their neighbor, takes care of the dogs.

LEAH

He didn't hear or see anything?

SAM

Nope. But he's wasted half the time, not the most reliable source.

(then)

Want to see inside the house?

He turns to her for her answer but she's already gone.

INT. MIDNIGHT SUN - MEDITATION ROOM - LATER

Leah enters a sunny meditation room. The room is empty, ringed by colorful pillows, incense holders, musical instruments. Outside the plate glass windows is a sparkling view of the Inside Passage. Wind whips over the water. In the distance, a blue-white glacier looms. Leah looks in from the doorway and then suddenly--

Maxwell is there, sitting in the lotus position, facing his followers, who have their backs to Leah. He leads them on a guided visualization. His voice is lilting. Hypnotic.

MAXWELL

We all hold on to falsehoods that hold us back, obscure our true identity. But here, finally, it is time to let down your guard.

Leah is lost in his voice for a moment until--

CONTINUED:

Sam enters the room.

SAM
There you are.

LEAH
This is his nerve center.

SAM
Where they burn incense and pray for
horrible people like us to stop
eating meat.

LEAH
Did you know that commercial
production of one steak creates
greenhouse emissions equivalent to
driving your jeep a hundred miles?

SAM
Oh. You don't look like a
vegetarian.

LEAH
I'm not. But I don't drive.
Justifies the occasional burger.

Leah surveys the room. Along a wall is a row of hand-painted
TILES of the SUN, the MOON and an asymmetric, TWIN-PEAKED
TRIANGLE, some kind of mystical glyph.

LEAH
The key is balance. Equilibrium.
When people live in groups, they lose
it. Judgement gets cloudy. People
become easily manipulated.

SAM
You think Bennett Maxwell was
manipulating them? Because from what
I see, the Midnighters seem pretty
happy to be here.

LEAH
They arrive lost, seeking purpose.
Maxwell gives them something to
believe in.

SAM
Sounds like you've got them all
figured out.

CONTINUED: (2)

LEAH

The FBI recruited me out of grad school to study and monitor cult activity in this country. I've been tracking Maxwell for years.

SAM

Midnight Sun is a cult? Come on. They're granola-heads. Alternative, for sure. But I don't think they qualify as--

LEAH

-- Bennett Maxwell is a charismatic leader with a history of violence. It's a dangerous situation.

Sam has wandered over to some musical instruments and picks up a string instrument leaning against the wall.

SAM

Violence or *violins*?

He laughs at his own goofy joke. Leah stares back at him.

LEAH

That's a lute.

She turns on the heels of her fabulous boots and exits.

INT. MIDNIGHT SUN COMPOUND - CHARLIE'S ROOM - MOMENTS LATER

Miranda checks her phone as Owen ransacks Charlie's room.

OWEN

Will you get off your phone and help?

MIRANDA

Almost 36 hours without a word and you know Charlie normally texts like every five minutes, updating me on every single--

Leah appears in the doorway. Owen effectively covers the fact that he's been searching for something.

LEAH

Every single what?

MIRANDA

None of your business.

CONTINUED:

LEAH
Actually, Charlie Watson is
completely my business.

MIRANDA
You know Charlie? Who are you?

LEAH
I'm an FBI agent leading this
investigation and if you want any
hope of finding Charlie, you'll stop
messing with evidence and tell me
what you're doing here.
(then)
Let's start with your names.

OWEN
Owen Ful-

MIRANDA
-- We don't have to tell her crap.

Miranda shoots Leah a look as she and Owen go.

INT. MIDNIGHT SUN COMPOUND - GREENHOUSE - MOMENTS LATER

Sam and Garth debrief as Leah approaches.

SAM
Wouldn't the FBI warn us if they
thought Bennett Maxwell was
dangerous?

GARTH
It's Washington. Subcommittee X has
to approve Document Y before anyone
can wipe their ass.

Leah steps up.

LEAH
Do you guys understand how to lock
down a crime scene? You've got fake
cops and moody teenagers roaming all
over the compound.

SAM
Oh. That would be my son Owen and
his friend Miranda. They're worried
about Charlie. Charlie is a--

LEAH
I know who Charlie Watson is.

CONTINUED:

SAM

Right. Well, he's Owen's best friend
and Miranda's boyfriend. Or maybe
you already knew that too?

GARTH

Alright, enough. It's late. Agent
Kafka's had a long day. And we all
need to be up early with the search
tomorrow.

(to Leah)

Come, I'll drop you at your hotel.

LEAH

No thanks.

(with a look to Sam)

I like to walk.

Leah starts to walk away when she notices the stairs leading
down to the basement. She goes over to investigate.

INT. MIDNIGHT SUN COMPOUND - LAUNDRY ROOM - MOMENTS LATER

Sam, Garth and Leah stand in the dank laundry room. Where the
metal vault leading to the passageway once was, the surface
has been plastered over and now is a nondescript wall with a
row of industrial washing machines in front of it.

GARTH

It's a laundry room.

LEAH

Under their greenhouse?

SAM

(shrugs)

Maybe they wash their clothes with
run off from the plants.

Garth picks up a stuffed DINOSAUR from the floor.

GARTH

This is Cole's. He takes it
everywhere.

Off Garth's grave concern--

EXT. FOGHORN HOTEL - NIGHT

Leah walks up to a three-story wooden hotel-- it looks like
something out of the Old West. It's eerily big, bigger than a
town like Dugan would need. Leah walks with her bag up the
front steps as the LANKY MAN in his 30s walks out. He holds
the door open for her.

CONTINUED:

LEAH

Thank you.

Leah steps into--

INT. FOGHORN HOTEL - MOMENTS LATER

Leah walks in to the front desk where MAVIS, a bird-like woman in her 50s uses a needle and black ink to scrimshaw some kind of BONE. Mavis puts the bone and her needle down and smiles.

MAVIS

You must be Agent Kafka.

LEAH

I, um... yeah. How did you--

MAVIS

Not everyday we get an FBI agent way out here.

Mavis smiles, it's creepy. Leah looks unsettled.

MAVIS

I'm kidding. You're our only reservation tonight.

(hands Leah a key)

Here you go, Room 317. You must be exhausted.

Leah looks at a clock behind the desk. It's almost 10 PM. Sunlight is still blaring into the window. It's disorienting.

MAVIS

Take the stairs, elevator's on the fritz.

Leah takes the key, stealing a look at the bone as she goes. The scrimshaw drawing is of a creature who is half woman, half squid. The creature's mouth is contorted into a SCREAM.

INT. FOGHORN HOTEL - LEAH'S ROOM - NIGHT

Light streams through cracks in the curtains as Leah tosses and turns in the spartan hotel room, unable to sleep. She wraps a black pashmina around her eyes, pulls the covers over her head, it's no use. She sits up and looks at the clock-- 11:48 PM. Still light out. She flops back down on the bed and grabs her phone from the night stand. She scrolls through multiple missed calls from someone named WILLIAM. Suddenly, faintly, she hears a group of people HUMMING outside.

Leah BOLTS upright and listens as the humming gets LOUDER. Leah looks concerned, her heart pounding.

CONTINUED:

She listens, unsure of her next move. She reaches for her GUN, then cautiously moves to the WINDOW.

She hesitates at the window, listening to the advancing sounds. The humming grows still LOUDER, advancing. It sounds like it's emanating from right under her window. She takes a breath and FLINGS the window OPEN. The instant she does this, the humming STOPS. She sticks her head out into the fresh air and looks around. Nothing. No singers. The street is quiet. WTF? Off Leah's breathless disorientation.

CUT TO BLACK.

END OF ACT ONE

ACT TWO

EXT. DUGAN POLICE STATION - DAY

Garth addresses the assembled VOLUNTEER SEARCH PARTY as Leah and Sam look on. Owen and Miranda are there as is Garth's wife Lana, Teddy the mail man, unemployed MILL WORKERS, TEENS, elderly SHRIMPERS, TRUST FUND ENVIRONMENTALISTS and SUMI KANG (30s), the owner of the local bar who escaped from North Korea as a child. There are also some TLINGIT VILLAGERS standing at the ready, including AKIRA YACHAK (30s), an earthy and beautiful Native healer. Everyone, including children, has their own SHOTGUN. Garth turns to a 40-something Mill Worker.

GARTH

Tim, I'm going to have you and three others cover the mud road area.

(to four other teenagers)

You four, bring snow machines and head up by Talkeenak Pond.

(to Sumi)

Sumi, grab a couple of partners and take downtown. Let's make sure they are not hiding right under our nose.

Leah's CELL BUZZES. She discretely looks at the ID-- the caller is WILLIAM. Leah silences the phone.

SUMI

We're gonna find little Cole, Chief.

TEDDY

We're going to find all of them.

GARTH

Thank you, everyone. We're counting on you.

SAM

There's no record of them leaving via air, sea or the Yukon highway. But they could be anywhere in the wilderness on the peninsula. Odds are they got wherever they're going on foot.

Leah looks out at all the children carrying shot guns.

LEAH

(sotto, to Daria)

All the kids have guns.

CONTINUED:

DARIA

(dry)

There could be a bear on the way to school.

Leah hands a stack of gridded maps to Daria.

LEAH

Could you pass these around please?

Daria does not appreciate this but does what she's told.

LEAH

(addressing crowd)

Daria is going to give each of you a map divided into quarter mile squares. Please shade the square after you've thoroughly searched it.

Sam and Garth exchange a look.

GARTH

Agent Kafka, we know how to conduct a search and rescue mission here. We do it all the time.

Leah is unfazed. She turns back to the group.

LEAH

Bennett Maxwell is an expert at what we call coercive persuasion. He gets a sick thrill out of manipulating people. At this point, he and the members of Midnight Sun should be considered dangerous. If you find them, don't approach. Call us and wait for back up.

Sam intervenes, not wanting to alarm the volunteers.

SAM

(to the group)

If you see them, trust your gut, you'll know what to do.

(then)

I wanna see everyone back here at seven, the night shift will take over.

SUMI

Free drinks for volunteers after we find 'em.

The crowd disperses. Akira steps up to Sam.

CONTINUED: (2)

AKIRA

Sam.

SAM

I'm surprised to see you here.

AKIRA

I want to help.

(after a beat)

And I need to talk to you.

SAM

Akira, it's really not a good time.

AKIRA

It's not about what you think--

SAM

-- Please. You need to stay with your group.

Sam turns back toward Leah and Garth.

GARTH

Agent Kafka, it doesn't help anyone to have you publicly second guessing our approach.

SAM

And enough about Midnight being dangerous. You're scaring people.

LEAH

This isn't a scavenger hunt, it's a human search. All I am asking is that we be cautious and systematic.

GARTH

You either work with us and respect the way we do things or you can leave. And I'm not asking.

Garth moves off. Leah turns to Sam as Daria steps up.

LEAH

You guys really don't know anything about what we're dealing with, do you?

(off their looks)

For fifteen years, Maxwell and his followers were on an FBI hotlist for acts of eco-terrorism. But since he moved to Alaska four years ago, nothing.

CONTINUED: (3)

SAM

Which is my point. Biggest complaint was when they donated some mushy apples to the school lunch program.

DARIA

They installed solar panels at the station and fire department and didn't even charge us.

LEAH

My concern is that Maxwell's flying under the radar up here while he plans some kind of big move.

SAM

"Some kind of big move." That's it? That's all you got?

LEAH

Have you ever wondered where all their money comes from?

DARIA

They sell what they make there, right? The solar stuff. Wind turbines. Tidal energy thingies.

LEAH

And you think that generates enough income for that house and that factory? No way. People from all over the world send Maxwell money every day. Why? Because he asks them to. He has a way of making people obey him, even when they don't fully understand what he's asking them to do.

DARIA

He was in line in front of me at the Roastery once. Paid for my latte, just to be nice. I remember he smelled like pumpkin pie.

SAM

(to Leah, pointed)

At least he tries to get along with the locals.

Off Leah, wheels turning.

INT. MARKET - DAY

Leah stands in the liquor aisle in a small Dugan market. She surveys the wine-- not many choices that aren't in boxes. As she grabs a bottle of red, she notices a GAUNT ELDERLY TLINGIT MAN staring at her. His gaze is piercing. Two TEENAGE GIRLS are whispering as they move past. They both glance furtively at Leah. Are they whispering about her or is it in her head? Leah looks over to a male CASHIER in his 20s, who looks away after brief eye contact. Leah suddenly feels uneasy, exposed. Suddenly, a JARRING, PIERCING, METALLIC GRIND startles her. She drops the bottle and it SHATTERS. She turns to see the sound emanating from a huge meat slicer behind the butcher's counter. The slicer is manned by none other than Mason the wannabe cop. Everyone stares at her and the red wine spreading on the white floor.

MASON

Sorry, Agent Kafka. Didn't mean to startle you.

Off Leah's discomfort--

EXT. RURAL HIGHWAY - LATER

Leah walks down a rural road carrying a new bottle of the same wine. The road is beautiful but desolate. In the distance we hear some DOGS BARK. Leah HEARS the rumble of an approaching car. She tenses slightly, moves closer to the shoulder. A PICK UP TRUCK passes her on the road, then SLOWS and STOPS about 100 feet ahead. Leah stops, looks around. The road is deserted. There's nowhere to go. The truck slowly BACKS UP towards her. She stares straight ahead as the truck STOPS right by her and the passenger window lowers. The driver is the LANKY MAN, the same guy she saw at the hotel. Leah avoids eye contact. She's nervous although not sure why.

LANKY MAN

Excuse me. Where are you going?

Leah keeps walking. The truck rolls along with her.

LANKY MAN

I was wondering if you'd like a ride.

LEAH

No thanks.

LANKY MAN

(cheerful)

Alright. Suit yourself.

The Lanky Man drives off. Leah finally lets herself breathe.

EXT. GARTH/RORY'S HOUSE - DAY

Leah knocks on the door of Rory's house. It's also Garth's house because she lives with her parents at age 27. Rory answers, not exactly thrilled to see Leah.

RORY
Can I help you?

LEAH
Hi. I came by to just... to see how you're doing. And to give you this.

She hands Rory the wine bottle.

LEAH
I'm sure it's been a hard couple of days.

RORY
You could say that.

Leah smiles, sympathetic.

INT. GARTH/RORY'S HOUSE - KITCHEN - A WHILE LATER

Rory opens the bottle of wine.

RORY
I know it's early but I've got no sense of time right now.

LEAH
Me either. Wine sounds great.

Rory pours. They sit at a kitchen table next to a huge window with an incredible view of the mountains.

RORY
I meant to join the search this morning but I couldn't face anyone.
(then)
This is all my fault.

LEAH
No it's not, Rory. Trust me.

RORY
Me and Alex-- Cole's dad-- we were doing so well. I thought we were finally working things out.

LEAH
How'd you meet?

CONTINUED:

RORY

He was woofing at Midnight Sun.

LEAH

Woofing?

RORY

Volunteering on their farm. He was supposed to stay for a month but never left. He said it was the first time he ever felt like he had a family. Like he belonged somewhere.

LEAH

Yeah. That's what happens. That's how they draw you in.

RORY

He fell in love with the mission, the community. Midnight always seemed to come first. Before me. Before Cole.

She refills her wine glass.

RORY

But then lately, he changed. Things were better.

FLASHBACK TO:

INT. MIDNIGHT SUN - ALEX'S ROOM - DAY

It's early morning. Rory stirs in Alex's futon. She opens her eyes and sees Alex, naked and beautiful, smiling at her, stroking her hair.

ALEX

I'm happy. Are you happy?

Rory revels in the moment, in the fact that her life has finally started to make some sense.

RORY

... Yes.

They kiss. Suddenly she HEARS the sound of a YOUNG BOY'S LAUGHTER outside. She sits upright and looks across the room to COLE'S BED that's been set up on the floor. It's empty.

RORY

Where's Cole?

CONTINUED:

She hears the laughter again and goes to the window. OUTSIDE, she sees four-year-old Cole frolicking with Maxwell in the snow. WTF? What is he doing with her kid? Rory tries to open the window but it won't open. She tries YELLING for him through the glass.

RORY

Cole!

She pulls at the window again. It won't open. Cole can't hear her.

RORY

Cole!

ALEX

Shh. Come back to bed.

RORY

What the hell is he doing with my kid?

Rory is about to get dressed and go down to him when Alex comes up behind her, nuzzles her neck.

ALEX

Let them be. This is a good thing.

RORY

It is?

ALEX

Um-hm. It is.

He pulls her back down to the bed, seductive, distracting her from her concern.

BACK IN THE PRESENT:

Rory finishes her wine.

RORY

Alex said he wanted me and Cole to move onto the compound permanently. To be a real family. And if that was going to happen Maxwell had to get to know Cole first. He had to approve.

LEAH

Approve of what?

CONTINUED: (2)

RORY

Cole is a special kid. Too smart for his own good. I guess he freaks some people out.

Off Leah, considering this.

INT. GARTH/RORY'S HOUSE - HALLWAY/COLE'S ROOM - DAY

Rory carries her wine glass as they walk down a hallway.

RORY

You must think I'm a loser, living with my parents at this age.

LEAH

No. I think you're lucky to have a supportive family.

Rory opens a door, they push into a little boy's bedroom: A Yoda bedspread, a giant poster of the Hindenburg burning, a collection of transformers on a bookshelf.

RORY (O.S.)

It's only temporary, I'm saving up to go back to school.

Leah notices an entire wall is covered with drawings of an asymmetric, TWIN-PEAKED TRIANGLE, the SAME symbol Leah saw in the meditation room at Midnight Sun. The drawing is repeated over and over in different colors.

LEAH

Rory... what is this?

RORY

He wouldn't say. But that's Cole. He could get obsessive about things.

Leah takes a drawing off the wall and studies it as Garth enters.

GARTH

What is going on here?

LEAH

I came to ask Rory a few questions --

Garth sees the glass in Rory's hand.

GARTH

You're *drinking*?

CONTINUED:

RORY
It's only wine.

He SLAPS the glass out of her hand, it SHATTERS on the floor.

LEAH
Garth!

GARTH
Did you bring this? You must have.
Because no one in town will sell
booze to my alcoholic daughter.

LEAH
I'm sorry, I--

Garth GRABS Leah by the arm and hauls her out into the hallway where he PINS her against a wall. He's forboding and scary.

GARTH
How *dare* you?
(then)
You don't know us, you don't
understand what life is like here.

LEAH
Let go--

GARTH
-- Midnight Sun is our problem. So
please-- do whatever it is you came
here to do and go home.

Garth releases his grip. Leah, rattled, moves off, stealthily pocketing Cole's drawing that she swiped from his room as she goes.

CUT TO BLACK.

END OF ACT TWO

ACT THREE

EXT. MIDNIGHT SUN COMPOUND - NIGHT

Leah walks through the gates of the compound, passes wanna-be cop Mason who's "patrolling" the entrance. He tips his head in her direction.

MASON

Evening, Agent Kafka.

LEAH

It's evening?

The sun is still high in the sky. She looks at her watch. It's 8 PM. Shit, this is weird.

LEAH

It's evening.

MASON

People will tell you you'll get used to it, but that's a lie. Nobody sleeps in the summer. It's a hormonal thing. Circadian rhythms are off, everyone goes a little crazy. Then again, it's nothing compared to winter. You don't want to be here in winter. I mean, it gets dark here, in every sense of the word.

Leah takes out Cole's drawing, shows it to Mason.

LEAH

Mason, does this drawing mean anything to you?

MASON

No. Should it?

EXT. MIDNIGHT SUN COMPOUND - MARSH - DAY

Holding Cole's drawing, Leah moves through a beautiful marsh by the water. The grasses are tall and flowering. As she walks, images and sounds of Maxwell that we've seen INTRUDE into her head.

*MAXWELL**It's not too late...*

Leah walks faster, as if trying to run away from the images.

CONTINUED:

MAXWELL

We all cling to falsehoods....

Leah picks up her pace, her heels sticking in the dirt.

MAXWELL

I enjoy a challenge, don't you?

Leah runs her hands through her hair, upset for reasons even she doesn't clearly understand. She reaches the shore of the Inlet, watches the gentle waves lap ashore and then notices something. BLOOD. There are tracks of BLOOD across the white seaside rocks. As if a body had been dragged. Leah follows the tracks away from the water and finds herself approaching--

EXT. KEVIN'S TRAILER - MOMENTS LATER

As she gets closer to the trailer, she hears the violent sounds of a VICIOUS GUARD DOG engaged in a fierce battle with a WOLVERINE. The wolverine is bleeding profusely, clearly the source of the blood trail. It's scary. Kevin appears.

KEVIN

I'd get out of their way if I were you.

LEAH

Can't you stop this?

KEVIN

Nope. It's the natural order. In their DNA.

(then)

You really should get away from there.

Leah seizes the opportunity.

LEAH

Alright. Are you going to invite me in?

INT. KEVIN'S TRAILER - MOMENTS LATER

Leah and Kevin step in to his cluttered and dirty trailer.

KEVIN

Drink?

LEAH

Why not.

Leah watches as Kevin rinses two dirty mugs from the sink and pours some very expensive whisky. Leah notices the bottle.

CONTINUED:

KEVIN

How'd you get put on Alaska duty?
You piss someone off somewhere?

LEAH

Undoubtedly.

Leah accepts the mangy mug and takes a big swallow.

LEAH

But Bennett Maxwell is my territory.
He's what brought me here.

She takes out Cole's drawing and shows him.

LEAH

Does this image mean anything to you?

KEVIN

No.

We HEAR the sounds of the dog/wolverine fight continuing.

LEAH

Why did Maxwell need guard dogs here?
What was he afraid of?

KEVIN

I don't know. Oil companies. Mining
companies. Feds like you.

LEAH

Do I look dangerous?

KEVIN

Maybe. Yeah.

She leans forward, smiles.

LEAH

Good.

(then)

Did Maxwell ever talk about moving
the compound? He has land in
California, Bucks County... if he
didn't feel safe here, he could have
moved the whole operation.

KEVIN

No. He said Alaska was the end of
the line for him.

LEAH

The end of the line?

CONTINUED: (2)

There's a COMMOTION outside. A dog's loud WHIMPERING. Kevin GRABS his gun and RUNS out of the trailer, firing into the air. Leah watches through his window.

KEVIN

That's enough, Susannah!

Kevin starts tending to the dog. He looks up to Leah.

KEVIN

Brutality is a necessary part of life. It can be beautiful, actually. Bennett Maxwell understands that. It's why we got along so well.

INT. MIDNIGHT SUN COMPOUND - BIG HOUSE - LATER

Leah holds the drawing as she moves through the main rooms-- a kitchen with dishes stacked in the sink and a handwritten list of everyone's birthdays stuck with a magnet to the refrigerator. She moves from the kitchen down a hallway to--

INT. MIDNIGHT SUN COMPOUND - DORMITORY - MOMENTS LATER

Leah walks down a row of dormitory-like bedrooms. Suddenly, she hears a NOISE emanating from one of the rooms. She cautiously advances down the hallway, gun drawn.

LEAH

Anybody in there?

No answer. She creeps in to the room.

LEAH

Hello?

Leah looks under the bed. Behind the door. Nothing. Then, she opens the closet and finds Miranda staring at her.

LEAH

You again.

Miranda rolls her eyes, steps out of the closet.

MIRANDA

Can we get this part over with?

LEAH

What part?

MIRANDA

You get mad and say I'm messing with evidence, I say I'm sorry and we go on our way.

CONTINUED:

LEAH

I'm not mad.

MIRANDA

You're not?

LEAH

I'm curious. About what might be so important in Charlie's bedroom that you're willing to get in big trouble trying to get it.

MIRANDA

Don't you get it? I don't give a fuck about getting in trouble.

LEAH

I see.

Leah sees that Miranda is hiding a small VIDEO CAMERA.

LEAH

What's on the camera?

Miranda doesn't answer.

LEAH

Look. This sucks. Your boyfriend is missing and you're trying to take some control of the situation the only way you can. I know how you feel but you've also--

MIRANDA

-- You don't know how I feel. Everyone thinks I'm all broken up about him but guess what? I'm mad. We were supposed to all leave this shithole together. He wasn't supposed to go first. He wasn't supposed to leave without me.

Off this we--

INT. SAM'S HOUSE - DINING ROOM - SAME

Sam and Owen eat pasta in their simple ranch house. Owen is quiet, hard to engage.

SAM

How are you doing?

Owen chews, avoiding eye contact.

CONTINUED:

SAM

The search party's looking for them all day and night, you know. Three shifts a day.

OWEN

Good.

SAM

I'm curious as to why you haven't volunteered.

OWEN

I don't know.

SAM

You don't know? Charlie's your best friend.

OWEN

Why are you so worried about Charlie? You don't even like him.

SAM

That's not true, Owen. I didn't like you hanging around at Midnight Sun, that's all. It had nothing to do with Charlie.

Off Owen, avoiding his father's gaze.

INT. MIDNIGHT SUN COMPOUND - DORMITORY/CHARLIE'S ROOM - SAME

Leah sits with Miranda.

LEAH

I know what it's like to feel trapped in your life. To spend your teenage years plotting an escape. It was that way for me too.

MIRANDA

You obviously got out.

LEAH

I did. And so will you, with or without Charlie.

(then)

Do you think he knew he was leaving?

MIRANDA

I don't know.

CONTINUED:

LEAH

Don't you think if he knew he would have said something? He wouldn't just leave his girlfriend and his best friend without saying goodbye.

MIRANDA

There were some things he said the other night...

LEAH

What night?

Miranda hesitates, then decides she has no other choice than to show Leah the video.

MIRANDA

We made a video here with him Saturday night. Before they disappeared.

LEAH

Here? You were here that night? How come you haven't said anything?

MIRANDA

We wanted to but... it's complicated.

She hits PLAY on the video and WE SEE Charlie and Owen dancing maniacally around the room. We ZOOM IN TO THE VIDEO--

INT. MIDNIGHT SUN - CHARLIE'S BEDROOM - TWO NIGHTS EARLIER

Charlie takes a necklace from around his neck and loops it around Miranda's neck as she films.

MIRANDA

Hey. You're blocking my shot.

CHARLIE

I want you to have this.

MIRANDA

What? It was your dad's.

CHARLIE

So? A material thing is but a symbol. You want it not for itself but to content the spirit.

OWEN

Did Maxwell say that?

CONTINUED:

CHARLIE

No, dummy. Mark Twain. Tonight I am unloading.

OWEN

You seem pretty loaded to me.

Miranda laughs as she films.

CHARLIE

No. Just happy. Really happy.

Charlie throws an arm around Owen's waist, pulls him to him.

CHARLIE

No need for symbols when I've got the real thing.

He pulls Owen closer into a KISS. It's a real kiss, not a drunken experiment. These two are in love.

MIRANDA

*(from behind camera lens)
Blech, guys, get a room.*

Miranda turns her camera off and then we are--

BACK IN CHARLIE'S ROOM

MIRANDA

We didn't know how to tell you about the video without Sam finding out.

Off this--

INT. SAM'S HOUSE - NIGHT

The awkward father-son dinner continues.

SAM

How's Miranda doing?

OWEN

Okay, I guess.

SAM

Really? Because with her mom out on the rig, you and Charlie are the closest thing she has to a family.

OWEN

Yeah, well, she's fine, alright? She's fine because she believes-- she knows-- that he's coming back.

(MORE)

CONTINUED:

OWEN (CONT'D)

He has to. Because if something happened to Charlie... I don't know what she would do.

He trails off, trying desperately to keep emotions in check.

SAM

She'll be alright. Miranda's always been a tough girl.

OWEN

Yeah. Real tough.

Owen leaves. Off Sam, finishing his pasta alone.

INT. FOGHORN HOTEL - NIGHT

It's nearly midnight and still not dark yet. Leah tries again to sleep, but it's useless. As she lies on her back she hears the SOUNDS of the elevator. Strange. Wasn't it broken? On the ceiling, for a split second, she thinks she sees a BABY MOBILE dangling over her bed. She blinks and it's gone. Leah gives up on sleep and picks up her cell phone and hits WILLIAM on her speed dial.

LEAH (INTO PHONE)

Hey there. It's me.

We don't hear the other side of the conversation.

LEAH (INTO PHONE)

Every single other person has family coming? I doubt that.

She picks up a bottle of blue-black nail polish, shakes it.

LEAH (INTO PHONE)

William, I'm sorry. I know it's hard for you when I'm working. But I'm in Alaska.

(after a beat)

I don't know how long.

We can't make out what William is saying but it's clear that he's mad on the other end of the line.

LEAH (INTO PHONE)

It's late. I wish I could be there but I know you can do it without me.

The yelling continues. Leah knows she has to end the call.

LEAH

I'm proud of you, okay? Good night.

CONTINUED:

Leah hangs up, frustrated and pained. Her gaze lands on COLE'S DRAWING. She picks it up again, wheels turning.

INT. DUGAN POLICE STATION - NIGHT

It's almost 2 AM, finally getting dark. Leah bursts in to the station and is surprised to find Sam at his desk.

LEAH

Oh. Hey. I wasn't expecting-

SAM

Can't sleep.

LEAH

Me either.

SAM

I know every single face in this town. You can't get in a bar fight or drive a car over the speed limit or burn your toast without me knowing about it. So how is it that 37 people vanish without a trace and I don't have a single lead?

Leah comes closer, notices a PHOTO on Sam's desk of Sam, Owen and a WOMAN.

LEAH

Is that Owen's mom?

The question is jarring and off point. Sam's irritated.

SAM

Yes, that's Owen's mom. She died. Did you come here at one AM to look at my desk photos?

LEAH

Actually, I, um... I want to show you something.

She hands him the paper with Cole's drawing.

LEAH

I found this in Cole's room. He was obsessively drawing this shape the week before the disappearance. There are similar images on the wall in Midnight Sun. Does it mean anything to you?

Sam takes the paper, studies it.

CONTINUED:

SAM

No.

Sam shrugs, hands the paper back to her.

LEAH

I came here to scan it into the Neisis database.

Sam laughs.

SAM

Internet isn't working.

LEAH

What?

SAM

Satellite goes out when the wind picks up. We should have it back tomorrow sometime.

LEAH

There must be some kind of back up. A land line?

SAM

Welcome to Dugan.

Leah steps outside, frustrated.

EXT. DUGAN POLICE STATION - NIGHT

Leah takes a breath, frustrated by her lack of resources and inability to get along with these people. After a beat, Sam follows her out.

SAM

It's a far cry from Quantico, I know.

LEAH

How can you stand being a cop in such a small town?

SAM

It's what I know. How I grew up. I tried doing this job in Anchorage for a few years after the police academy but I hated it. In a big city, it's all about catching anonymous bad guys. I got cynical. But being here, being part of things... humanity stays in the equation, even when someone is screwing up.

CONTINUED:

It's a nice sentiment but nonetheless--

LEAH
You still need the fucking internet.

Sam laughs.

LEAH
I'm sorry about your wife.

Sam looks out at the horizon for a beat.

SAM
Yeah.
(then)
What about you? Husband? Kids?

LEAH
I have a little brother. Fourteen
years younger. I pretty much raised
him, so I figure I get a pass on that
motherhood thing.
(after a beat)
He was in a cult for a while.

SAM
A cult? Does that mean he joined
Greenpeace or something? Because
you're pretty loose with that term.

Leah smiles at his attempt to lighten the moment.

LEAH
I wish.
(distant)
This was a twisted, horrible place
where people were abused and
manipulated and hurt.

SAM
How did you get him out?

LEAH
I literally carried him out the door,
kicking and screaming.
(then)
He's doing better now.

SAM
And you became a cult-hunter.

LEAH
There you go. That's my story.

CONTINUED: (2)

Sam looks out at the horizon, enjoying the hint of intimacy between them. The mountains are black against a sky that's brightened by a dense array of stars. Suddenly--

SAM

Let me see that drawing again.

Leah gives it to him. He holds it out in front of him.

LEAH

What are you doing?

Sam turns the paper sideways.

SAM

Look at this.

LEAH

Look at what?

SAM

The Glacier. Makinak Glacier.

And then Leah sees it. The shape Cole has been drawing follows the contours of the glacier-- exactly. As the realization lands on them we--

SMASH TO BLACK.

END OF ACT THREE

ACT FOUR

INT. DUGAN POLICE STATION - DAY

The next morning. Leah steps up to Garth at a coffee maker.

LEAH
Good morning.

GARTH
(cold)
Morning.

LEAH
I want to apologize for bringing wine to Rory. I have addiction in my family and I know how hard it is. I also know you're out of your mind with worry over your missing grandson.

Garth pours a mug of coffee for Leah.

GARTH
Caffinate. It's going to be a long day.

They move together into the main area of the precinct where Sam is hanging up a phone.

LEAH
Any word about the snow machine the searchers found on the Skagway Loop?

GARTH
Dead end. Rented to tourists last week who abandoned it after crashing into a tree.

SAM
(hanging up phone)
Plane's being serviced, they can't get us to the glacier until tomorrow.

LEAH
Tomorrow's too late.

GARTH
I don't know why you don't just ask the coastguard to fly over for you.

LEAH
They don't know what they're looking for.

CONTINUED:

GARTH

And you do?

LEAH

Sam, help me out here.

SAM

Garth's right. The coastguard has the planes and personnel and it's what they're here for.

LEAH

This is my case.

SAM

Your case?

LEAH

Our case. We need to be the ones to go.

Daria calls out from the reception desk.

DARIA

Amy Wakeland is doing a milk run through the passage. She'll fly you over the glacier if you meet her in Nalcheet in an hour.

LEAH

Where?

SAM

It's a Tlingit village down the inlet.

DARIA

(suggestive smile)

Sam knows the way.

EXT. CHILKOOT INLET - DAY

Sam steers the boat as he and Leah CRUISE along the bright blue water of the inlet. Huge mountains loom on all sides. It's amazing.

LEAH

So everyone in Alaska carries a gun, drives a boat... what else?

SAM

Sounds like the set up for a dirty joke.

CONTINUED:

SAM

Nalcheet is only three miles from Dugan but you can only get there by boat. It's a parallel universe.

Sam offers the wheel to Leah.

SAM

Wanna drive?

Leah steps up and immediately PUSHES the throttle as they speed off. The boat bounces with the surf, Leah whoops.

INT. TLINGIT VILLAGE - DOCK

Sam ties the boat off as a bunch of NATIVE TLINGIT CHILDREN excitedly approach.

ELEVEN YEAR OLD BOY

Did you bring gummy worms?

SAM

Nope.

NINE YEAR OLD GIRL

Twizzlers?

SAM

Nope. Something better.

Sam takes out a bag of brown mushrooms from his coat.

SAM

Mushrooms! Wild morels. Found 'em right near my house.

The kids look at him like he's completely lost his mind.

SAM

Well, nevermind. More for me.

He sticks the mushrooms back in his coat pocket.

SAM

Wait. What's this?

He pulls out a handful of chocolate kisses, passes them around to the happy kids. Leah smiles, seeing this.

SAM

One for Frankie, Kalnaa, Gina, Georgie and last but not least, Keegan.

CONTINUED:

Akira, who we saw at the search party, steps up. Akira is the village healer whose warm smile doesn't detract from her ability to wield authority. She addresses the kids in their native Tlingit language. **(Will be subtitled.)**

AKIRA

(good natured)

This hustler will give you all diabetes.

SAM

Hustler, huh?

AKIRA

You've been studying your Tlingit.

(then)

You never called me back.

SAM

I'm sorry, there's been a lot going on. This is Leah Kafka. She's with the FBI.

Leah picks up on the strange vibe between them.

LEAH

Hello.

AKIRA

I think you'll both be interested in what I have to say.

SAM

Not now. We're trying to hitch on Amy's milk run and you know how she is. She'll leave without us if we aren't standing on the runway.

AKIRA

It's about Midnight Sun.

Leah and Sam exchange a look.

INT. AKIRA'S HOUSE - DAY

Leah, Sam and Akira sit in Akira's living room. Leah sees a few health education posters on the walls.

LEAH

You're a doctor?

CONTINUED:

AKIRA

I work for the Native Tribal Health Consortium. Last week, Vanessa came to see me in the middle of the night.

LEAH

Vanessa Watson? From Midnight Sun?

Akira nods.

AKIRA

She's a friend. And she brought someone else from Midnight with her. He had chemical burns on his arms.

FLASHBACK TO:

INT. AKIRA'S HOUSE - EXAM ROOM - DAY - ONE WEEK AGO

Arnold Creighton (who we met in the Teaser) is pissed off as Akira attempts to apply an herbal salve to his wounds. Vanessa Watson is there with him.

ARNOLD

I don't want a witch doctor, I want a goddamn hospital!

VANESSA

Arnold, calm down. Akira knows what she's doing.

ARNOLD

I'll calm down when you tell me why we have a 55 gallon drum of thioglycolic acid in our supply room. You explain that and I'll calm down.

VANESSA

Maxwell said it was a holdover from a prior experiment.

ARNOLD

What kind of experiment has a greenie mecca using one of the most toxic chemicals around?

(to Akira)

I mean we don't even use dish soap and we've got enough thioglycolic acid sitting in the closet to dissolve your house.

Akira wraps a gauze bandage around Arnold's arm.

CONTINUED:

ARNOLD

You know the crazy thing is, I don't give a shit about "the cause." I just needed a job.

AKIRA

A job?

ARNOLD

Laid off after 16 years as a chemical engineer at Ford. I looked for a year, nothing. Then I saw the listing at Midnight. I thought hell, Alaska can't be that bad.

Arnold hesitates. His tone darkens.

ARNOLD

But I didn't realize--

VANESSA

-- Arnold. We need to get back.

AKIRA

Is there something you two want to tell me?

ARNOLD

No. Vanessa's right. We should go.

Arnold opens the exam room door to find MAXWELL standing there. Arnold and Vanessa both look startled.

VANESSA

How did you--

MAXWELL

-- Thank you, Akira. All of us at Midnight Sun are grateful for your care. And your discretion.

BACK IN THE PRESENT:

AKIRA

Vanessa made me promise I wouldn't tell anyone. But now... I'm worried about her.

LEAH

(writing)

Thioglycolic acid. Do you know what it is?

CONTINUED: (2)

AKIRA

No. All I know is that they were
hiding something.

SAM

We better go.

AKIRA

Any luck with the search?

SAM

Not yet. But they're out there
somewhere. We'll find them.

(squeezes her hand)

Thanks, Akira.

EXT. NALCHEET AIRSTRIP - DAY

Leah and Sam wait on the tarmac as a PROP PLANE approaches.

LEAH

What's the deal with you and Akira?

The plane is coming closer-- Sam pretends that the sound of
the plane is overpowering Leah's voice.

SAM

What?

LEAH

You and Akira. Some kind of history
there?

SAM

Huh?

Leah gives up as the plane LANDS. AMY, a teenaged pilot,
rolls down her window.

AMY

Hop in!

LEAH

(to Sam)

How old is our pilot?

SAM

She looks fifteen, I know. But don't
worry. She's nineteen.

LEAH

Nineteen?

Leah climbs in and the plane takes off.

INT. PROP PLANE - DAY

The four-seater floats over the incredible blue glacial ice. Leah stares out across the breathtaking icescape.

SAM
Amazing, right?

LEAH
Like flying over the moon.

SAM
A flowing, breathing, living
mountain. Impossible but there it
is.

Suddenly, Leah sees a FLASH of light on the SNOW BELOW.

LEAH
Sam! Did you see that?

SAM
See what?

LEAH
It was a flash. Some kind of light
source down there.

AMY
Probably just a reflection.

Then it happens again. It's bigger, brighter this time.

LEAH
There! That was it--

BANG! A disturbing sound comes from the engines.

SAM
Everything okay?

AMY
I'm losing pressure in the main gear
but I think I can--

The plane LURCHES and loses some altitude.

SAM
Amy, what's happening?

AMY
The instruments are all freezing up!

CONTINUED:

LEAH
Is it wind?

AMY
No, it's--

The plane TILTS. Metal GROANS.

AMY (CONT'D)
Hold on!

Sam instinctively reaches out to brace Leah. She lets him.

The control panel COMES ALIVE with WARNING LIGHTS. A shrill ALARM starts to blare as the plane starts to dive.

AMY (CONT'D)
Throttle's jammed! What the eff,
those goddamn idiot mechanics--

SAM
Let me try it!

He tries to help steady the plane. But a disturbing vibration begins to consume the craft-- THUNKA THUNKA THUNKA--

LEAH
What's that noise?

-- It's growing LOUDER. THUNKA! THUNKA! THUNKA! Amy's eyes stay locked on the altimeter, begging it to stabilize.

AMY
C'mon! C'mon!

Leah stares at the glacier below, pitching side to side, rapidly growing closer.

AMY (CONT'D)
BRACE!

SAM
Hold on, tight as you can!

Sam TIGHTENS his grip around Leah. She closes her eyes as the plane SLAMS into the ICE! Propeller blades COLLIDE with the ground. The rotors BREAK APART like a giant grenade, jolting the craft UP and OVER as metal shards go flying as we--

CUT TO BLACK.

END OF ACT FOUR

ACT FIVE

ON BLACK.

Then a FLUTTER OF LIGHT and reveal--

INT. COAST GUARD STATION - DAY

We are in Leah's POV as she looks around a first aid area of a Coast Guard Station. Leah is under a warming blanket. Sam is at her bedside along with Lieutenant ETHAN DAVIES, aka the LANKY MAN that Leah has been seeing all over town. He's in his 30s, attractive, his hair is long for a military guy. He sees her stir.

ETHAN
There she is.

LEAH
(groggy)
How long have I... Where's Sam?

Sam steps up. He's got a gash on his forehead but otherwise looks intact.

SAM
Right here.

LEAH
Am I...

She looks at her arms and legs, tries to sit up.

ETHAN
You're fine. Amazingly, you all are.

SAM
Amy managed to get the nose up at the last minute.

LEAH
How did we get here?

SAM
We lucked out. Coast Guard was patrolling the area. Ethan heard the crash and picked us up within minutes.

Wow. That IS lucky. Maybe too lucky.

LEAH
Really? And I've been unconscious this whole time?

CONTINUED:

Ethan and Sam exchange a look.

SAM

Uh, no. You were awake after the crash but you were pretty upset.

ETHAN

Screaming. I had to give you something to calm you down.

LEAH

How come I don't remember any of this?

ETHAN

You hit your head pretty hard. And the midazolam we gave you can cause anterograde amnesia.

(then)

What's the last thing you remember?

LEAH

The plane going down-- this weird flashing-- Sam, we have to go find it. There was something out there.

SAM

Find what?

LEAH

That light! You didn't see it?

SAM

Leah, our plane was crashing. I didn't look very hard.

Leah looks at Sam-- he really doesn't remember? Leah looks around the strange clinic, suddenly suspicious of the Coast Guard, the drugs, the entire situation. She wants to trust Sam... but can she trust any of them? Garth enters, concerned and relieved.

GARTH

Only Sam Fuller can emerge from a plane crash with hardly a scratch.

SAM

I figure I've still got five or six lives left.

Garth gives Sam's shoulder a paternal squeeze.

CONTINUED: (2)

GARTH

You had me worried there.

(to Leah)

And you? You're okay?

LEAH

Looks that way.

GARTH

Good.

(good-naturedly)

Because you owe the township a hundred and fifty thousand dollars for a new plane.

(to Ethan)

Take good care of them, Lieutenant.

ETHAN

You got it, Chief.

GARTH

I should get back.

SAM

I'm right behind you.

GARTH

Don't be stupid, Sam. Take the night off. Both of you. You've had quite a day.

Garth heads off. We STAY WITH HIM until he's safely out of earshot, then he makes a CALL. His expression darkens.

GARTH

My grandson is missing and now I nearly lost my deputy.

(then)

This is messy. It was never supposed to be messy.

Off Garth's growing anxiety--

EXT. FOGHORN HOTEL - NIGHT

Leah and Sam pull up in his truck.

SAM

Try to get some rest, okay?

Leah looks out to the blaring sun, scoffs.

CONTINUED:

LEAH

Let's see. Our plane mysteriously crashes and we are somehow rescued from a hundred mile glacier in a matter of minutes. I don't remember any of this because I was drugged and, by the way, 37 people are still missing.

(then)

I'm supposed to sleep? Right.

SAM

Search and rescue is looking 24/7. Engineers are going over the plane with a fine tooth comb. Honestly, there's not much more you can do right now.

(then)

You haven't slept in three days. Lay down before you start hallucinating.

INT. FOGHORN HOTEL - NIGHT

A series of shots:

-- Leah tosses in the bed, sleep evading her, yet again. She looks at the clock-- 9:46 PM. She hears the GROAN of the elevator that is supposedly not working.

-- Leah lies on her back as she flips through photos on her phone of a 20-something MAN. She scrolls to the name WILLIAM on her speed dial but thinks better of it and hangs up before the call connects. She hears a distant BABY CRYING and looks at the clock: 10:22. She throws a pillow over her head to muffle the sounds.

-- Leah splashes water on her face. It's 11:18, still light, sleep is out of the question. She puts on her coat and stands at her window, looking out at the sparkling water of the Inside Passage. The HUMMING starts again, soon joined by the BABY'S CRIES. The CACOPHONY carries us as the camera PUSHES OUT onto the open water.

EXT. INSIDE PASSAGE - DAY

Two NATIVE TLINGIT FISHERMEN sip tea in their dinghy as they wait for a fish to bite. Suddenly, the tension increases on one of their lines. **(The following will be in their native language with subtitles.)**

FISHERMAN ONE

Whoa.

CONTINUED:

Fisherman One LURCHES forward. Whatever he's got, it's big.

FISHERMAN ONE

Help me out, here!

Fisherman Two excitedly helps reel in the catch. As it gets closer to the surface, we SEE it's a DEAD BODY, face down.

FISHERMAN TWO

Holy shit.

They pull the body up on to the boat and turn it over. It's ARNOLD CREIGHTON. Dead.

EXT. MIDNIGHT SUN COMPOUND - NIGHT

12:47 AM. Twilight. Quiet. Leah slips through the taped-off gates at Midnight Sun.

INT. MIDNIGHT SUN - BIG HOUSE - MAXWELL'S OFFICE - NIGHT

Leah enters Maxwell's office. It's sleek, modern and tidy. On his desk there's a boxing nun puppet. A framed photo of residents of Midnight Sun, all wearing their distinctive GREEN BRACELETS. Another photo of Maxwell at an environmental summit. There's a wall of books about environmental decay including a few that he wrote. We PUSH IN on Leah--

INTERCUT FLASHBACK:

INT. VICTORIAN HOUSE - 1989 - NIGHT

We see Leah, age 13, winding a musical mobile over a crib. Through an open window, we hear the sounds of a group singing outside. Looking down into the crib, we see a four-month-old BABY. The baby is crying, hard. Leah runs over to a loose floorboard and pries it up, taking out an old, worn teddy bear. She gives it to the baby, but it has little effect.

LEAH

Shh, Billy. Shhh...

The wind blows a curtain, it billows into the room. The scene is impressionistic and creepy.

INT. MIDNIGHT SUN - BIG HOUSE - MAXWELL'S OFFICE - NIGHT

Leah opens the drawers of Maxwell's desk. The inside of the drawers are sparse: A stapler. A box of paper clips.

INT. VICTORIAN HOUSE - 1989 - NIGHT

We are back in the creepy bedroom with the crib. We hear the SINGING and CHANTING continuing outside.

CONTINUED:

We are on Leah's back as she rocks the baby, quieting him as she faces the window. The baby is quieting down. The camera MOVES to the front of Leah and we SEE that she's holding the baby to her breast, nursing him. This baby isn't her brother. It's her son.

The chanting grows in intensity outside. We don't see what Leah sees out there, but whatever it is, it scares her.

INT. MIDNIGHT SUN - BIG HOUSE - MAXWELL'S OFFICE - NIGHT

Leah walks along the wall of Maxwell's office, at a loss. She walks to the window and notices the CREAK of a FLOORBOARD.

EXT. VICTORIAN HOUSE - 1989 - NIGHT

Leah approaches a ring of chanting adults. The chanters are absorbed in a ritual of some kind; they don't notice Leah join them. Leah pokes her head into the circle and sees a woman in the center of the circle being BURIED ALIVE as part of a twisted rebirthing ceremony. Leah tries to scream but the participants are caught up in the momentum, nobody hears.

INT. MIDNIGHT SUN - BIG HOUSE - MAXWELL'S OFFICE - NIGHT

Leah PRIES OPEN the loose floorboard. Inside is a SINGLE GREEN BRACELET, the kind all the Midnighters wear.

EXT. VICTORIAN HOUSE - 1989 - NIGHT

The buried woman's cries are fading as the chanters throw dirt into the pit. Leah looks across the circle and sees a young BENNETT MAXWELL (in his 20s) staring at her. He smiles. It's terrifying. Leah RUNS back toward the house.

INT. VICTORIAN HOUSE - 1989 - NIGHT

Leah SCOOPS the BABY out of the crib and RUNS out the door.

INT. MIDNIGHT SUN - MAXWELL'S OFFICE - NIGHT

Leah turns the GREEN BRACELET over in her hand, looks at the name inscribed inside:

LEAH KAFKA

Leah drops the bracelet in horror just as WHAM! She's hit over the head and BLACKS OUT.

CUT TO BLACK.

END OF PILOT