

AGATHA

by

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AGATHA

ACT ONE

INT. SOUNDSTAGE -- GOOD MORNING AMERICA -- NYC -- 6:53 AM

PAs and TECHNICIANS dart back and forth. A SEGMENT PRODUCER (28, female) scurries on. She leads ANCHOR ROBIN ROBERTS to where FBI AGENT BOB HIBBERT (40s, portly) is being fitted with a lapel mic.

ROBIN ROBERTS
Special Agent Hibbert, sorry we're
running late. Where's Agatha?

Hibbert shrugs. The Segment Producer looks worried, radios.

SEGMENT PRODUCER
Who has Agatha? Copy.

PRODUCTION ASSISTANTS AROUND THE STATION relay on radio:

PRODUCTION ASSISTANTS
Who has Agatha? Eyes on Agatha?

CUT TO:

INT. STUCK ELEVATOR -- TWO FLOORS BELOW

A GUM-CHEWING MAKEUP GIRL and a SEEN-IT-ALL HAIR STYLIST fuss over AGATHA MCAULIFFE (32), somehow managing to be pretty in spite of curlers, makeup smock and a whole lot of claustrophobia.

AGATHA
You're sure it's stuck?

GUM-CHEWING MAKEUP GIRL
Always happens with this elevator.

AGATHA
Are you aware that five to seven
percent of the world's population
suffers from claustrophobia?
Research suggests it could be
genetically predisposed. And I've
never been on TV before so I'm a
little --

The elevator KER-CHUNGS back on, resuming its ascent.

AGATHA (CONT'D)
Thank God.

INT. SOUNDSTAGE -- MOMENT LATER

The Segment Producer hurries Agatha, still being fussed over, to where Robin Roberts stands with Special Agent Hibbert.

ROBIN ROBERTS

Agatha, great, you're here, I just wanted to go over some questions I'll ask on air.

Agatha nods, ready, as her curlers are pulled out.

ROBIN ROBERTS (CONT'D)

Great. As one of the country's leading criminologists, you helped the FBI -

SPECIAL AGENT HIBBERT

(cutting in)

The Bureau wants to make sure *they* are represented in the lead here.

Agatha tries to protest but she's being powdered.

ROBIN ROBERTS

Okay, then Agatha, you *assisted* the FBI in apprehending Sonny "Waffles" Martin, who'd been on the lam for --

SPECIAL AGENT HIBBERT

The FBI prefers to state Ms. McAuliffe periodically lent her opinion.

Agatha attempts to speak but Make-Up Girl is doing her lipstick. Robin Roberts and the Segment Producer trade looks.

SEGMENT PRODUCER

But Agent Hibbert, this segment is about how closely you both collaborated.

SPECIAL AGENT HIBBERT

With all due respect to Ms. McAuliffe, *I* cracked the case.

AGATHA

(her mouth finally free)

With all due respect to Agent Hibbert, the case was stalled until I came in.

(CONTINUED)

CONTINUED:

SPECIAL AGENT HIBBERT
Ms. McAuliffe, I don't need help
hunting criminals.

AGATHA
Perhaps that's why you don't want
to give me credit. A criminologist
doesn't "hunt criminals." We
observe *people*. Their behavior,
environment, the places they choose
to commit crimes, the sorts of
individuals they target.

Robin is intrigued.

AGATHA (CONT'D)
So-called "criminals" can even *be*
law enforcement, Robin. The fact
that Agent Hibbert works for the
FBI doesn't keep him from being
addicted to hiring prostitutes from
online websites.

Robin raises an eyebrow. Hibbert's face darkens.

AGATHA (CONT'D)
Working with Agent Hibbert I
observed an addiction that drains
money. When I met him he had a
Rolex and a Mercedes. He now has a
Timex and a Ford Focus.

Robin notes HIBBERT'S TIMEX. Hibbert's eyes narrow.

AGATHA (CONT'D)
Physiologically, I noticed his
pinky finger twitches in a way
consistent with a kind of carpal
tunnel that affects someone
obsessively engaged in online
activity.

Robin clocks HIBBERT'S TWITCHING PINKY.

AGATHA (CONT'D)
This could be a result of shopping
on Amazon, but Agent Hibbert is
constantly dodging phone calls from
India. A few inquiries revealed
these to be telemarketers calling
about Viagra refills.

Hibbert's eyes bulge.

(CONTINUED)

CONTINUED: (2)

AGATHA (CONT'D)

Finally, data tells us men who solicit online prostitutes tend to have esteem issues, especially when working with women who have more skills than they do. This threatens a supremacy that can be restored by soliciting prostitutes online who can't see how portly or homely the client is before agreeing to satisfy their sexual needs.

Robin notes Hibbert is both portly *and* homely. Hibbert glares at Agatha, removes his mic and exits the soundstage. Robin Roberts seems very happy about this.

ROBIN ROBERTS

Looks like this segment is all yours, Agatha.

Agatha's makeup smock is removed, and she's immaculately put together: Tom Ford glasses, Tory Burch sheath, Ferragamo pumps.

AGATHA

As it should be, Robin.

Agatha smiles, ready for her close-up.

EXT. STAGE DOOR -- GMA STUDIOS -- 7:23 AM

DAWN explodes over Manhattan as Agatha emerges onto the street. The name JIMMY MCAULIFFE flashes on her cell phone. She smiles, connects.

AGATHA

Did I once again sully the family name? No? Good! Philly... why?

As she listens, her face grows grave.

CUT TO:

INT. PHILADELPHIA MAJOR CRIMES PRECINCT -- SAME

REPORTERS clamor as CAPTAIN BENJAMIN COOPER (40s) an imposing silver fox, holds a press conference.

(CONTINUED)

CONTINUED:

COOPER

At 6:28 this morning, the parents of twelve-year-old Ellie Robinson discovered their daughter missing from her bedroom. We ask the media for help in getting out the word.

AGATHA'S NAME pulses on his cell phone. He picks up.

INT. APARTMENT BUILDING LOBBY - GRAMERCY PARK -- 7:40 AM

Agatha enters, talking on her cell.

AGATHA

Captain Cooper, this is Agatha McAuliffe. I'd like to volunteer my services in the Robinson case. I can be there in two hours.

She boards an elevator; it closes.

INT. SAME -- AGATHA'S APARTMENT -- 7:45 AM

A Vuitton roller bag sits open on Agatha's bed. It's packed like a bento box -- every item fitting like the piece of a puzzle. Agatha stands above it, lost in thought. When she hears someone at the door, she pulls herself together. A STRIKINGLY HANDSOME MAN enters, using a key. He totes a picnic basket brimming with goodies. This is REY CORDOBA (35), impeccable as Agatha. He sees the roller bag, frowns.

REY

I thought I was going to Central Park to have wine and cheese with my girlfriend, America's new TV star.

AGATHA

I'd love that, Rey. Especially the daytime drinking. But a girl is missing in Philadelphia. The same age as my sister was when she disappeared. Which was twenty years ago this month.

He knows what this means. He goes to her.

REY

Will you be okay? Philly? Your family?

(CONTINUED)

CONTINUED:

AGATHA

I don't know. But I have to go.
So please don't propose right now,
because there's a lot on my mind.

REY

Propose -- ?

AGATHA

I've never seen that shirt on you
and you only buy new shirts for
special occasions. I once
mentioned a movie where a girl is
proposed to in Central Park, and
you remember everything I say. And
you thought I was asleep three
weeks ago when you measured my ring
finger with a piece of string.

(off his sheepish look)

It doesn't take a criminologist.

He produces a RING BOX. Opens it. A GORGEOUS DIAMOND RING
sparkles within.

REY

Just think about it. I love you,
you know.

She holds him close.

AGATHA

I love you too. But I have to go.

REY

I'll water your plants and walk
your dog.

AGATHA

I don't have plants or a dog.

REY

You will when you marry me.

This gets a smile. And a kiss. Then she's off.

INT. EXPRESS TRAIN -- APPROACHING PHILADELPHIA -- 9:11 AM

Agatha spots an LED BILLBOARD FLASHING ELLIE ROBINSON'S FACE.
A crawl reads "*If you have any information, please contact
Philadelphia Police at..*" ELLIE'S EYES BECOME LARGER as the
train approaches. Agatha is mesmerized.

INT. 30TH STREET STATION -- PHILADELPHIA -- 9:20 AM

Agatha arrives and is approached by a YOUNG POLICEMAN.

YOUNG POLICEMAN
Ms. McAuliffe, you're under arrest.

AGATHA
For being the worst big sister
ever?

YOUNG POLICEMAN
You don't text, you don't
Facebook...

The cop is her beloved kid brother OFFICER JIMMY MCAULIFFE
(27). They share a quick hug, and off they go.

INT. POLICE PATROL CAR -- DRIVING THROUGH PHILLY -- 9:33 AM

Agatha takes in the city as Jimmy drives. ROWS OF RED BRICK
HOUSES cast an elegaic glow in the morning sun.

AGATHA
Are they keeping anything from the
press?

JIMMY
Not that they'd tell a beat cop.

AGATHA
You still living over the garage?

JIMMY
My salary, you bet.

AGATHA
Jimmy, approximately 25,000 gay men
live in Philadelphia. Any of the
ones with a uniform fetish would be
thrilled to have a roommate like
you. But I'm thinking you still
haven't told Dad you're gay.

(off his look)
You're gripping the wheel so hard
your knuckles are white.

JIMMY
It's just a little tricky, okay?

AGATHA
When it comes to Dad, I'm sure it
is.

(CONTINUED)

CONTINUED:

They share knowing smiles, then arrive at --

EXT. MAJOR CRIMES PRECINCT -- 9:40 AM

Jimmy gets Agatha's bags as CAPTAIN COOPER greets her.

COOPER

Agatha, good to see you after all these years.

AGATHA

You too, Captain. Let's get started.

Jimmy watches proudly as his sister charges in.

INT. PRECINCT -- ROOM ON TOP FLOOR -- MOMENT LATER

Cooper leads Agatha takes in what looks like an old storage space. Through a window she sees the ICONIC STATUE OF BILLY PENN PERCHED HIGH ATOP CITY HALL.

COOPER

Best we could do on short notice.

AGATHA

I love a repurposed broom closet.
(off his look)
It's fine.

Agatha undoes the clasp on a fastidiously packed Fendi briefcase, inside of which is her laptop, iPad and FRAMED PHOTO OF REY. She arranges all on the office's desk.

COOPER

You should know there's been no activity on Ellie's phone or email, neither friends nor family have seen her, the house's alarm was on but not tripped, and she doesn't appear on surveillance cameras in the neighborhood.

AGATHA

(a vow)
We'll find her.

COOPER

I hope so. Meet me downstairs when you're ready. I'll want to introduce you to everyone as soon as possible.

(CONTINUED)

CONTINUED:

He exits. She sees a FOLDER on the desk labelled "ROBINSON." Inside are ELLIE'S BIO, PHOTOS and, strangely, a RAP SHEET -- with AGATHA'S NAME on it. COPS SNICKER in the hallway outside.

INT. HALLWAY -- CONTINUOUS

Agatha strides out of her office, rap sheet in hand, brushing past the COPS.

INT. COMMON AREA -- CONTINUOUS

She moves down the stairs that lead to the BULLPEN. 40 or so POLICE DETECTIVES (different ages, races) clamor as they go over the facts of the case. Agatha CLEARS HER THROAT.

AGATHA

Excuse me. Excuse me...?

But the din continues. She spots a POLICE WHISTLE on a desk, picks it up, BLASTS IT. The Cops quiet.

AGATHA (CONT'D)

My name is Dr. Agatha McAuliffe. I have a PhD in criminology from Stanford University, and I consult with various law enforcement organizations around the country.

Cooper enters. Sees the dubious cops.

COOPER

Ms. McAuliffe will be advising on the Robinson case. You are to give her your complete cooperation.

The Cops look her up and down: a blast of flawlessly tailored color in the midst of their drab blue. Jimmy enters, wondering what he's missed.

AGATHA

Some of you might be familiar with me from my early years in Philadelphia. But for those of you who aren't, allow my record to speak for itself.

(reads from the rap sheet)

Convictions for Shoplifting, Petty Theft, Burglary, Burglary, Burglary -- which is hard to say three times in a row -- and three years in the state correctional facility for Grand Theft Auto.

(CONTINUED)

CONTINUED:

Jimmy glances around nervously. The Cops are shooting each other looks. But Cooper has Agatha's back --

COOPER

Ms. McAuliffe's early life in crime is what paved the way for her accomplished career in criminology.

AGATHA

There are reasons I went so far off the rails as a teenager, but no time to go into them as Ellie Robinson is missing. And statistics tell us we have less than 24 hours to find her alive.

DETECTIVE IN CROWD

We don't need statistics, we need evidence.

Everyone turns. The DETECTIVE who's challenged her is muscled, taut, cool (early 50s). The Cops behold him with reverence. Agatha smiles patiently.

AGATHA

It's always good to hear another opinion, Dad.

TITLE CARD: AGATHA

Cooper, not happy, approaches the Detective, who is in fact Agatha's father -- DETECTIVE HANK MCAULIFFE.

COOPER

My office.

Cooper nods for Agatha to follow.

INT. COOPER'S OFFICE -- CONTINUOUS

Agatha and Hank file in behind Cooper, avoiding each other's eyes.

AGATHA

The fact is, statistics can lead to evidence.

HANK

Good old fashioned *police work* leads to evidence.

(CONTINUED)

CONTINUED:

AGATHA
(explaining)
My father and I haven't been on the
best terms since I went to jail.

HANK
Cops and convicts generally aren't
on good terms.

Cooper calls out to the hallway.

COOPER
Jimmy, get in here!
(to Agatha and Hank)
Okay. We have a few things to get
straight.

Jimmy enters to find his family called on the carpet. Cooper
thinks of how he'll say what he needs to say. Then --

COOPER (CONT'D)
I realize this case might bring up
feelings because of what happened
to Maria.

This is really the heart of the matter. And Agatha and Hank
a silent a moment before --

HANK
I'm a cop, what happened to
my daughter --

AGATHA
I'm a criminologist, what
happened to my sister --

COOPER (CONT'D)
Let me finish. The fact that it's
been twenty years since she went
missing must be a source of
tremendous grief.

Jimmy looks at his sister and father. Grief does in fact
flash in their eyes.

COOPER (CONT'D)
But if you can channel those
feelings, you make a team uniquely
equipped to find Ellie Robinson.

Agatha and Hank hear this. Hank sets his terms:

HANK
I'm lead on this case. She stays
on the sidelines.

(CONTINUED)

CONTINUED: (2)

AGATHA

As it should be. I understand there's a clear demarcation between the kind of evidence gathering police do, and the multi-disciplinary perspectives I'll offer to steer them in the right direction. A criminologist must keep a cool distance. On the sidelines, detached.

HANK

I'll need to know her whereabouts at every turn.

AGATHA

Fine, I'll inform my father of my whereabouts at every turn.

This is slightly sarcastic, but Cooper is satisfied.

COOPER

Good. Now find Ellie Robinson.

They begin to file out. Cooper stops Jimmy before he goes.

COOPER (CONT'D)

Keep the peace between them, okay?

JIMMY

It's only what I've been trying to do my entire life.

INT. HALLWAY -- CONTINUOUS

Agatha catches up to Hank.

AGATHA

As I see it the first order of business is to --

HANK

Meet with Ellie's parents to go over everything one more time.

AGATHA

Exactly right. We'll want to ask --

HANK

Me not you. I need their trust. That won't happen with some "criminologist" hovering.

(CONTINUED)

CONTINUED:

AGATHA

But --

HANK

No "buts," Agatha. "On the sidelines, detached."

He turns into HIS OFFICE. Agatha catches a glimpse of ELLIE'S PARENTS before Hank shuts the door.

INT. HANK'S OFFICE -- CONTINUOUS

Hank approaches MARK and KAREN ROBINSON (30s), good looking, middle class, stunned.

MARK ROBINSON

The whole house was locked. There were no behavioral problems. We knew everyone in her life. Checked her emails, texts. How did this happen?

HANK

We'll find out. And when we do, we'll bring her home.

KAREN ROBINSON

But Detective, you more than anyone know that doesn't always happen.

This cuts right into Hank.

INT. HALLWAY OUTSIDE

Agatha listens at the door. Parsing everything she hears. She moves off.

INT. AGATHA'S MAKESHIFT OFFICE -- CONTINUOUS

Agatha enters, once again diving into the "Ellie Robinson" folder. ROOKIE COP CHELSEA CHEN (25), chubby, cheerful, enters with --

CHELSEA

Office provisions, precinct map, phone extensions, router.

(but Agatha is engrossed)

I gotta say, I think you're the shiz, pardon my French. And I know a couple of the other cops who don't think you're just a snooty bitch throwing around five dollar words.

(CONTINUED)

CONTINUED:

AGATHA

Thank you. I think.

CHELSEA

And it's pretty cool you used to be a crook.

(offers her hand)

Name's Chelsea Chen, but everyone calls me C2. Cooper made me your point person. Whatever you need.

AGATHA

I need to know the back way out.

Chelsea thinks this is strange, but points the way.

INT. PRECINCT'S BACK EXIT -- CONTINUOUS

Agatha is almost to the door when Jimmy appears behind her.

JIMMY

Where you going?

AGATHA

Out. Somewhere. The crime scene.

She moves past him, exiting. He calls after her.

JIMMY

You told Dad, right...? Agatha!

Off Jimmy's exasperation we TIME CUT TO:

INT. JIMMY'S PATROL CAR -- DRIVING THROUGH PHILLY -- 10:34 AM

Jimmy finds the courage to tell Agatha --

JIMMY

Maybe reading your rap sheet in front of him wasn't such a great idea.

AGATHA

Don't think of it as me "reading my rap sheet." Think of it as me reminiscing.

(off Jimmy's smile)

Is he still drinking?

JIMMY

Not for a year or so.

(CONTINUED)

CONTINUED:

AGATHA

Besides, I wasn't reading it for *his* benefit. I read it to acknowledge my past and get down to work.

JIMMY

Just go easy, Ag. This is bringing up a lot for him.

AGATHA

(suddenly emotional)

What about me? Us? We haven't talked about it, Jimmy. None of us. For twenty years. Don't you think it's time?

She's ventured into very sensitive territory. Jimmy grows quiet. She gets the message. They arrive at --

EXT/INT. THE ROBINSON HOUSE

An ON DUTY COP lets Agatha and Jimmy into the LIVING ROOM where FRIENDS AND FAMILY are gathered. BRIAN MORGAN (54), shaken, sleepless, offers Agatha his hand.

BRIAN MORGAN

Brian Morgan. My wife, June --

JUNE MORGAN (52), maternal, distraught, moves to Agatha.

JUNE MORGAN

I'm Ellie's godmother. We've been praying. Do you know anything yet?

AGATHA

Agatha McAuliffe. We don't. But the minute we do, you will too.

Jimmy leads Agatha upstairs. The ON DUTY COP eyes Agatha.

CUT TO:

INT. MAJOR CRIMES PRECINCT -- HALLWAY -- SAME

Hank catches up to Cooper.

HANK

I'd just like to know the thinking that goes into hiring an ex-con to help with this case.

(CONTINUED)

CONTINUED:

COOPER

Jesus, Hank, she's your daughter -

HANK

Who did three years in jail.

COOPER

Who happens to be the best
criminologist working today! And
she *volunteered*. You don't turn
that down.

HANK

Yes, you turn that down when I am
perfectly able to solve this case.
I've got a hundred cops with
sniffer dogs, Amber Alerts, tips
coming in --

COOPER

Hank, we have ZERO leads and we
need all the help we can get. Now
I want you two working on this --
together. End of discussion.

Cooper goes off. Hank's radio signals.

HANK

(answering)

McAuliffe.

(listens, darkens)

She's *where*?

CUT BACK TO:

INT. ROBINSON HOUSE -- ELLIE'S BEDROOM

Agatha stops short as she enters. ONE DIRECTION POSTERS.
GIRLS BASKETBALL TROPHIES. STUFFED ANIMALS. A HUNDRED GLOW-
IN-THE DARK STARS glued to the ceiling. She's overcome.

AGATHA

It looks just like Maria's room.

JIMMY

I guess twelve-year-old girls
haven't changed that much.

Agatha nods, fighting her feelings. Jimmy checks his watch.

JIMMY (CONT'D)

We'd better be getting back.

(CONTINUED)

CONTINUED:

AGATHA

(pulling herself together)

Great. We'll begin by looking into
Brian Morgan downstairs. For a
multiplicity of reasons, he's our
first suspect.

Agatha marches out. Off Jimmy's astonishment we --

END ACT ONE

(CONTINUED)

CONTINUED: (2)

ACT TWO

INT. AGATHA'S OFFICE -- 11:27 AM

Chelsea looks up from a makeshift desk as Hank enters.

CHELSEA
She's in with Cooper.

Hank glares, goes out.

INT. COOPER'S OFFICE -- CONTINUOUS

Agatha is conferring with Cooper. Hank enters.

HANK
Ok, she went to the crime scene --

COOPER
Good you're here, Hank.

HANK
With one of your officers --

COOPER
Hank, listen.

HANK
Her kid brother --

AGATHA
Dad --

HANK
Who idolizes her, which she took
advantage of. Not so "detached" as
she'd promised.

COOPER
Hank, *she's got something.*

Hank's brow furrows. Agatha dives in.

AGATHA
There were two ways in and out of
Ellie's room. The window and door.
The window was locked, so she went -
- or was taken -- through the
house.

(MORE)

(CONTINUED)

CONTINUED:

AGATHA (CONT'D)

But the security cameras on the house's front and back door show nothing. And no part of the alarm system was tripped.

HANK

We know all this.

AGATHA

That doesn't mean the system wasn't turned off for a period long enough for Ellie to go out -- or be taken out -- without being noticed.

HANK

We checked with the alarm company, there was no interruption in service.

AGATHA

But there was interruption on the home phone, which some alarms run through. The phone had a signal drop at 2:25 AM for a brief moment, causing the alarm system to be suspended for 2 minutes. Long enough for someone to lure Ellie out of the house without alerting her parents. Someone she trusted. As the house's alarm had no backup, the alarm company was unaware of this drop.

HANK

How do you know so much about house alarms?

AGATHA

I used to break into people's houses.

HANK

Yes, I know. We all heard your rap sheet.

AGATHA

(ignoring him)

Others who might have such knowledge include contractors like Brian Morgan.

(CONTINUED)

CONTINUED: (2)

HANK

We ran that guy, he's not a contractor.

AGATHA

Not professionally at the moment, no. But he was wearing Carhartt and Timberland, the uniform of those in the building trade. And when I shook his hand, it was calloused in the way of someone who regularly works with power tools.

We FLASH ON BRIAN MORGAN shaking Agatha's hand.

AGATHA (CONT'D)

I ran his name against the Contractors License Board. He's been inactive for the last two years. But when he was active he specialized in home security systems.

Agatha shows Hank a document proving this.

AGATHA (CONT'D)

He's also within the statistical range of men who abduct girls: Caucasian, middle-aged, heterosexual.

HANK

So is Cooper.

Cooper doesn't like this joke.

AGATHA

He also unconsciously exhibited classic symptoms of someone with something to hide. He moved behind his wife as we spoke, creating a barrier between us.

We FLASH ON Brian Morgan doing just this.

AGATHA (CONT'D)

And because adrenaline rushes to capillaries in the nose when people are being disingenuous, he touched his nose repeatedly.

We FLASH ON Brian Morgan scratching his nose.

(CONTINUED)

CONTINUED: (3)

AGATHA (CONT'D)

Finally, the Robinsons state that Ellie and Brian were very close. Which means she'd trust him -- even if he showed up in the middle of the night.

HANK

This isn't evidence, it's circumstantial nonsense.

COOPER

It's a lot more than anyone's come up with so far.

HANK

It's not right. I can feel it.

COOPER

Look. We're at five hours since Ellie was reported missing. And *nine* hours if she was taken during the signal drop. I don't need to tell you what that means.

Agatha looks at her father.

COOPER (CONT'D)

Talk to Brian Morgan. *Both of you.*

Agatha goes out.

HANK

You want *me* to follow *her* lead?

COOPER

Now, Detective.

Cooper means business. Hank heads out, all balled up.

EXT. PRECINCT -- SIDEWALK IN FRONT -- 11:46 AM

Agatha waits for her father, looking at her watch.

VOICE

Someone running late?

Agatha looks up. It's STACY SOTO (32), a tough ass Latina from South Philly, dressed for success. Agatha takes her in.

AGATHA

Well, look who it is. The Devil wears Talbots.

(CONTINUED)

CONTINUED:

STACY

I much prefer "Chief Witness for the Prosecution in the State's case against Agatha McAuliffe."

AGATHA

Aw. Remember when we were friends, Stacy. Back when you used to be a real person?

STACY

I remember when you were a stoned gangbanger hanging out with thugs.

AGATHA

Truly lovely catching up, Stacy. Let's hope it's fifteen more years before we do it again.

STACY

I'm a DA now. In and out of this building all the time. So as long as you're gracing Philly with your supposedly cleaned-up presence, you won't get your wish.

Stacy spins off. Agatha takes a deep breath. Hank finally emerges and gestures to his UNMARKED CAR at the curb.

HANK

Get in.

TIME CUT TO:

EXT. HANK'S UNMARKED CAR -- THROUGH PHILLY -- 12:41 PM

Hank drives. They sit in silence. Years of strife and misunderstanding between them. Agatha finally speaks.

AGATHA

Look, I couldn't just sit there while you interviewed the Robinsons.

Hank sucks his teeth.

AGATHA (CONT'D)

I'm used to doing things my own way. I've developed a methodology over the years that's proven quite successful.

Hank doesn't respond.

(CONTINUED)

CONTINUED:

AGATHA (CONT'D)

In fact, I've become a known and respected brand.

Hank doesn't take the bait. But Agatha feels certain she can make a connection.

AGATHA (CONT'D)

I like my work, Dad. And I have a good life. I'm seeing this great guy, named Rey. He's an entrepreneur. Which sounds glamorous but he's really very --

HANK

You know --

AGATHA

(hopefully)

Yes?

HANK

The next time you cross the line, you're off the case.

Agatha's face falls. Hank pulls over at --

EXT. ROBINSON HOUSE -- CONTINUOUS

A modest twin in a decent part of town. Agatha and Hank approach the front door, Hank knocks. After a moment, June Morgan opens it. She looks stricken, steps onto the stoop.

JUNE MORGAN

Is this bad news?

HANK

No, ma'am. May we come in?

June opens the door to them.

INT. SAME -- LIVING ROOM -- CONTINUOUS

Agatha and Hank enter. Mark and Karen Robinson, more desolate by the moment, sit on the couch with Brian Morgan.

JUNE MORGAN

We were just looking at photos.

She shows Agatha a PHOTO OF ELLIE ON A BASKETBALL TEAM.

(CONTINUED)

CONTINUED:

JUNE MORGAN (CONT'D)

Brian coaches Ellie's team at the middle school. He used to coach boys, but when Ellie wanted to play I told him he should switch.

Agatha glances at Hank.

HANK

We're sorry for the intrusion. We just have a few more questions.

The Robinsons look weary -- and Brian is agitated.

BRIAN MORGAN

Does it have to be right now?

JUNE MORGAN

Brian, please.

BRIAN MORGAN

It's just been a lot, okay?

Brian goes into another room. June wrings her hands, follows.

KAREN ROBINSON

This hasn't been easy on them either.

MARK ROBINSON

They had a daughter who died in a car accident.

KAREN ROBINSON

And Brian's always treated Ellie like his own.

Agatha shoots another glance at Hank. Then she turns her attention to the Robinsons, sitting at their side.

AGATHA

We'll do everything we can to bring her home. We don't know each other, but I know what she means to you.

KAREN ROBINSON

How can you?

(CONTINUED)

CONTINUED: (2)

AGATHA

I see it in the photo frames darkened by finger oil from having been taken off the walls countless times to show people how proud you are of her. The notches on the living room door jam charting how tall she's becoming, when most families would hide them away in the kitchen, or basement. The glow-in-the-dark stars plastered over her bed courtesy of parents more concerned about their child's sense of wonder than any damage to the ceiling. I grew up in such a house. Where the children were *everything*.

Agatha gulps down her emotion. Hank looks away. Karen reaches for Agatha's hand. Hank's RADIO SIGNALS. He steps outside.

EXT. FRONT WALK -- CONTINUOUS

Hank talks to COOPER on radio.

COOPER'S VOICE

Agatha has a colleague at the NCIC who just called. He was able to access a conviction for Brian Morgan when he was 17.

HANK

What is it?

COOPER'S VOICE

Trafficking in child porn. Pre-internet. He pled out, so it had been expunged from his record -- but remained sealed in the system. Not enough to charge, but enough to bring him in.

Hank wipes his face with his hand. Something about this still doesn't feel right.

TIME CUT TO:

INT. PRECINCT -- OBSERVATION/INTERROGATION ROOM -- 1:56 PM

Agatha and Cooper watch from behind a TWO-WAY MIRROR as Hank questions Brian.

(CONTINUED)

CONTINUED:

BRIAN MORGAN

I told you -- I have insomnia. I said goodnight to my wife at 10:30 and went to McDonald's about 2 AM.

HANK

I'd have insomnia if I were you. Coaching girls basketball, with your record?

BRIAN MORGAN

(scared)

It's not a record. It was supposed to be expunged. A judge ruled that.

HANK

Judges rule all kinds of things.

BRIAN MORGAN

A friend gave me two magazines! How was I supposed to know the ages of the girls in them?

HANK

I bet you know them now.

BRIAN MORGAN

I know this looks bad. But I don't know what happened to Ellie.

Jimmy enters the OBSERVATION ROOM. Agatha and Cooper turn.

COOPER

What is it?

JIMMY

That bodega near the Robinson's with the cam on the fritz? Tech was able to pull three seconds of video from it. Ellie's on it.

Agatha's eyes light up.

JIMMY (CONT'D)

And it's time stamped 2:27.

AGATHA

Exactly right! That's two minutes after the signal drop. Which matches the time frame I've established for when Brian Morgan lured Ellie from her house.

(MORE)

(CONTINUED)

CONTINUED: (2)

AGATHA (CONT'D)

He knows this, which is why he's
trying to create an alibi.

JIMMY

There's a man in the video but --

He hands them a SCREEN GRAB. It shows ELLIE ROBINSON just
exiting the right foreground. Entering the top left corner
of the grab is a HEAVY SET WHITE MAN (60s).

COOPER

It's not Brian Morgan.

Agatha stares, incredulous, at the screen grab.

JIMMY

And two cashiers at McDonald's
identify Brian Morgan as present in
a corner booth for an hour starting
at 2:15 AM.

Agatha shakes her head; it doesn't compute. Hank steps in
from the interrogation room.

HANK

Morgan might be a former creep, but
I still don't think he's our guy.
(off their faces)
What is it?

COOPER

He's not. Let him walk.

AGATHA

(completely mystified)
I was wrong.

Off Agatha we --

END ACT TWO

(CONTINUED)

CONTINUED: (3)

ACT THREE

EXT. AROUND PHILADELPHIA -- 6:42 PM -- AS THE SUN SETS

MORE LED AMBER ALERTS CRAWL. MORE SNIFFER DOGS SET OFF.
MORE VOLUNTEERS HAND OUT LEAFLETS SHOWING ELLIE'S FACE.

INT. MAJOR CRIMES PRECINCT -- HALLWAY

Agatha chases down Hank, who's heading toward the BULLPEN
with the SCREEN GRAB in hand.

AGATHA

Look, I was mistaken. Which
doesn't usually happen. But I
never said my methodology was
perfect.

Hank doesn't respond. He moves into --

INT. BULLPEN -- CONTINUOUS

Agatha follows him in. COPS, including Jimmy and Chelsea
Chen, look up as he holds the screen grab over his head.

HANK

Okay, sixteen hours and fifteen
minutes have passed since *what we*
now know is the last time Ellie
Robinson was seen. But we're
catching a break, because of good
old fashioned police work.

He nods at Jimmy. Agatha takes note.

HANK (CONT'D)

And we are in the process of
enhancing this image to match it to
existing databases. Once we do,
you hit the bricks to find this
man. *A valid suspect*. The first
real piece of evidence we've had.

Agatha raises her hand. Hank ignores it.

HANK (CONT'D)

And my gut tells me it's a good
one. If anyone has any input, I'm
willing to hear it.

Agatha still has her hand in the air, but Hank looks past it.

(CONTINUED)

CONTINUED:

HANK (CONT'D)

In that case, let's get moving.

The Cops start to leave, but Agatha stands, undeterred.

AGATHA

Excuse me, even a rudimentary assessment of the surveillance video doesn't fundamentally prove the figure in it and Ellie are part of the same narrative.

HANK

Not applicable, end of meeting.

Jimmy shakes his head. Hank exits. Agatha fumes, exits in the opposite direction. Chelsea sighs, heads after her.

INT. AGATHA'S OFFICE -- CONTINUOUS

Agatha enters, so coiled with frustration that she doesn't notice SEVERAL COPIES OF HER TEENAGE MUG SHOT blown up and taped to the wall behind her desk. Her 18-year-old eyes ringed in liner, her chopped hair a mess, her t-shirt torn. Courtney Love circa 1996. The gangbanger that Stacy Soto remembers. Chelsea enters, takes in the mug shots. Agatha does now too.

CHELSEA

I see the welcome wagon is still at it.

AGATHA

I didn't come back to Philadelphia to win a popularity contest. I came back to find Ellie Robinson.

Chelsea sees how Agatha is struggling.

CHELSEA

You gotta understand these cops. They love your dad. They're just trying to tell you who's side they're on.

AGATHA

Why do there have to be sides?

CHELSEA

Cops like sides, that's why they're cops!

(MORE)

(CONTINUED)

CONTINUED:

CHELSEA (CONT'D)

And you come in here looking like
you walked off a fashion runway and
talking all that criminology talk --

AGATHA

(blowing)

I'm just trying to find my sister!

She blushes deeply, realizing what she's just said.

AGATHA (CONT'D)

I mean Ellie. Obviously it's all a
little confused in my head. Which
is why I'm worried I -- I don't
know if I'm able to do this.

CHELSEA

Listen to me. You're Agatha
McAuliffe. If you can find Waffles
Martin, you can find Ellie
Robinson. You want your dad and
those mooks out there to take you
serious? You gotta make your rap
more *Philly*.

AGATHA

(shaking her head)

But I spent years getting rid of my
Philly rap. I got out of jail and
worked three jobs to study
criminology *to get rid of my Philly
rap*. I did everything in my power
to signal to myself and the world I
was no longer some "stoned
gangbanger hanging out with thugs"
and the first order of business was
getting rid of my Philly rap!

CHELSEA

Well if you want them to listen to
you, you'd better get some of that
Philly rap back.

(whispering on her way
out)

A little more of that girl in the
mug shot...

Agatha absorbs this, contemplates her TEENAGE MUG SHOT.

INT. HANK'S OFFICE -- CONTINUOUS

Jimmy enters with other COPS. Hank looks up. Jimmy hands
him a flash drive.

(CONTINUED)

CONTINUED:

JIMMY

They've blown it up as much as they
can and are running it to see if
there's a match.

Hank plugs the drive into his desktop. Jimmy gets behind
him. A MOVING IMAGE of the screen grab plays. It's grainy,
and the MALE FIGURE seems even older and heavier than he did
in the screen grab. But it does look like he's going after
Ellie. Agatha enters with Chelsea, who gives her an
encouraging wink. The Cops look up.

AGATHA

I'd just like to say, if there's
been any perceived haughtiness on
my part --

(correcting her language)

I'm not trying to come off like a
big shot. Every collaboration has
its distinct --

(trying to find her
"Philly")

Working with people you don't know
is hard. But I want to help.

The Cops look at each other. Jimmy smiles at his sister's
attempts to be real. He turns to his father. Hank gives in.

HANK

Have a look.

Agatha sits at his side. He plays the video from the
beginning.

AGATHA

Ellie doesn't seem fearful. Or
even aware of him. In fact she's
focused on something *in front of*
her. Like she's moving *toward*
something -- or someone.

Jimmy and Chelsea see Hank's patience evaporating.

HANK

He's darting after her.

AGATHA

He doesn't look agile enough to
dart after anyone.

HANK

You don't think this guy's behaving
suspiciously?

(CONTINUED)

CONTINUED: (2)

AGATHA

I think if you're smart enough to
disable an alarm system you're
smart enough to avoid security
cameras.

Hank glowers, embarrassed to have her past once again brought
up in front of the Cops. Jimmy sweats it. A COP enters.

COP

Tech matched the face.

He hands a folder to Hank. Hank looks inside. A RAP SHEET
shows a photo of one BILLY KELLER (59). Hank reads down the
sheet, increasingly disquieted.

HANK

Northern Liberties part of town.

He's got Agatha's attention with this. His alarm grows as he
reads further down Keller's rap sheet.

AGATHA

What is it?

HANK

He used to run with the K&A.

Agatha tugs at her blouse. CLOSE ON HER WRIST: she's trying
to cover a SMALL TATTOO with the initials "K&A." Jimmy
notices this.

HANK (CONT'D)

Okay, everybody out.

Everyone but Agatha files out, Jimmy giving her a backward
glance as he goes. Hank's jaw sets as he asks:

HANK (CONT'D)

You ever come across him back in
the day?

He shows Agatha the rap sheet. She studies KELLER'S PHOTO.

AGATHA

Not much, he was older. A dealer
and loan shark. It's unlikely such
a person would be involved in child
abduction.

HANK

(reading further)
History of break-ins.
(MORE)

(CONTINUED)

CONTINUED: (3)

HANK (CONT'D)

Conviction for holding a woman
against her consent.

AGATHA

That's domestic abuse. *Entirely*
different from child abduction.
Besides, tech is wrong here, the
facial structure in these photos
simply doesn't jibe.

HANK

I think it's a pretty good match.

AGATHA

You want to think it's a pretty
good match so you see it as such.

HANK

You know what else I see? This
dirtbag's last known address. A
mile from Ellie's.

AGATHA

But so are a lot of people's with
criminal backgrounds.

HANK

You steering me away from him
because he used to run with the
K&As?

AGATHA

I hardly knew him!

HANK

You knew Zane Leaveau.

Hank points to the name ZANE LEAVEAU under KELLER'S KNOWN
ASSOCIATES. Agatha takes the file. Sure enough, the name is
there -- and it registers with her. Big time.

HANK (CONT'D)

Okay, I don't want you going
anywhere near this. You hear me?
No one with the K&A. *Especially*
Zane Leaveau.

AGATHA

Dad, I have connections to these
people. You'll recall I did time
with several of them.

Hank's eyes narrow.

(CONTINUED)

CONTINUED: (4)

HANK

I mean it, Agatha. You stay clear.
"On the sidelines, detached."

He goes out. Agatha immediately gets on her iPad and Googles two words: THE GRIFFIN. Google kicks out a link to a BAR in the Northern Liberties neighborhood. ZANE LEAVEAU'S PHOTO appears under "Owner." He's Agatha's age, seriously delicious, with a wicked smile. Agatha notes the BAR'S ADDRESS -- then exits.

EXT. PRECINCT'S BACK EXIT -- CONTINUOUS

Agatha bangs out -- with Jimmy hot on her heels.

JIMMY

Oh, no you don't.

AGATHA

So now you're following me?

JIMMY

Ag, do not tangle with the K&A people.

AGATHA

I'm not tangling with anyone, I'm trying to find Ellie Robinson.

JIMMY

And I'm trying to keep you from being kicked off this case by our father!

AGATHA

Who has abused his parental power over you so much that you can't actually tell him who you really are!

JIMMY

Jesus Christ, Ag, you were supposed to come back and help, not tell me how to run my life!

AGATHA

God, Jimmy, I don't need you shouting at me too! You're my only friend here!

JIMMY

Which is why I'm shouting! Look, you gotta pull it together, Ag.

(CONTINUED)

CONTINUED:

AGATHA

(never more serious)

Don't tell me to pull it together.
I am the most pulled together
person you or anyone knows. Do you
know why? Because the truth is I'm
ashamed of who I used to be. And I
would take it all back if I could.
The K&As, jail, all of it. If it
would make Dad see what I've
become. Or even just treat me like
a *person*. But I can't take it
back. Not any of it. So let me
point out that one of the benefits
of my being an ex-con is *my access*
to other ex-cons.

With this, Agatha turns and heads to the street.

TIME CUT TO:

INT. TAXI -- DRIVING THROUGH NORTHERN LIBERTIES -- 8:01 PM

Agatha looks out a neighborhood trying its hardest to
gentrify, but still with a lot of the DIVES she remembers.
She finds her compact in her bag, checks herself. Returning
it, she sees the RING BOX Rey had given her. She takes it
out, opens it, beholds the ring -- then slips it on her
finger. The taxi slows to stop in front of a WINDOW-LESS
FACADE. A small neon sign over the door reads "THE GRIFFIN."

CUT TO:

INT. HEAD SHOP -- SAME NEIGHBORHOOD

Hank slides BILLY KELLER'S PHOTO to the CASHIER (50s, male,
fried). Waits for his reaction.

CASHIER

K&A? I stay clear a them.

HANK

And yet you and Keller went down
together three years back for
assault.

CASHIER

(withering)

What's in it for me?

(CONTINUED)

CONTINUED:

HANK

I don't pull you in for owning this front, then run your name to see exactly what parole you're currently violating.

CASHIER

Okay, fine. I know where his old lady lives.

CUT TO:

INT. THE GRIFFIN -- BAR

Agatha steps in. It's another world inside. MUSIC THUMPS. BODIES SWEAT. LAUGHTER EXPLODES. She makes her way to the bar. Once there, she hangs back in the shadows, unbuttons a button on her blouse. Then another. The BARTENDER catches her eye. She nods in the direction of PABST BLUE RIBBON over the bar. He brings her a bottle. She sips from it, looking out at the sea of people crammed into the place. As she does, we see how another version of Agatha fits right in here.

And then she spots him. Across the room. ZANE LEAVEAU (34, Haitian descent). And instantly he sees her too. He pulls away from the people he's talking to. Gliding through bodies as he heads to her. She takes in the brown, soulful eyes she's never forgotten. The tattoos snaking down his sinewy arms. The wicked grin spreading across his face as he gets closer. And then he arrives. Inches from her. The air crackles between them.

ZANE

The last time I saw you, you were wearing an orange jumpsuit.

AGATHA

You don't like the new look?

ZANE

I do. It just might be a little too clean for this place.

AGATHA

Don't worry, it's not as clean as it looks.

His wicked smile grows wider. She tries not to linger over his tight torso, busting through his t-shirt.

AGATHA (CONT'D)

So this place is yours?

(CONTINUED)

CONTINUED:

ZANE

Don't tell me you haven't Googled
me over the years. I've certainly
Googled you.

He's managed to make even that sound sexual. She fights her
attraction mightily, folding her arms so he can notice her
ring. He doesn't seem to.

AGATHA

We can catch up later, Zane. Right
now I'm looking for Billy Keller.

The smile leaves Zane's face.

CUT TO:

INT. BUSTED APARTMENT -- SAME NEIGHBORHOOD

Hank speaks with KELLER'S GIRLFRIEND, a haunted looking woman
(40s) watching TV, sipping beer.

KELLER'S GIRLFRIEND

Haven't seen him in a week.

HANK

You know where he was headed?

KELLER'S GIRLFRIEND

He's got these guys over the bridge
he runs with. Camden, Atlantic
City, down the shore.

HANK

You can't be more specific?

KELLER'S GIRLFRIEND

Take it from me. You do not ask
Billy Keller where he's going.

CUT BACK TO:

INT. THE GRIFFIN

Agatha waits for Zane's answer about Billy Keller.

ZANE

That's privileged information.

AGATHA

Even to me?

(CONTINUED)

CONTINUED:

ZANE

Why do you want to know?

She doesn't answer. Zane searches her eyes, then takes her to an ALCOVE where they can speak confidentially.

ZANE (CONT'D)

The K&As find out you were in here asking questions about Keller, and one of us will owe them.

AGATHA

I'm prepared to take that risk.

ZANE

What about me?

AGATHA

I think you'd do it for me.

Man, does she know how to work him. Zane decides...

ZANE

Billy's name's come up lately. Except he was using "Willy Gardner."

AGATHA

Was?

ZANE

He was stabbed to death. Doing business last week in Atlantic City.

AGATHA

Thanks, Zane. Can you excuse me a minute?

CUT TO:

INT. BUSTED APARTMENT -- WEST PHILLY

AGATHA'S NAME buzzes on Hank's phone. He connects.

HANK

What is it?

CUT BACK TO:

INT. THE GRIFFIN

Agatha holds her ear against the din. WE CUT BACK AND FORTH.

(CONTINUED)

CONTINUED:

AGATHA

(on phone)

I have it on good authority that Keller was killed in Jersey last week. Using the name "Willy Gardner." So he can't be the guy on the surveillance video.

HANK

(suspicious)

Who's your "good authority?"

She looks across the bar at Zane, who hasn't taken his eyes off her.

AGATHA

Sorry, you're cutting out.

She disconnects. Zane approaches with a bottle of scotch and two glasses. And that smile again.

ZANE

Now how about a real drink and we catch up like we should?

AGATHA

I'd love to but I don't have time. Give me a lift back to Center City?

CUT TO:

INT. MAJOR CRIMES PRECINT -- HANK'S OFFICE -- MOMENT LATER

Jimmy types into Hank's computer as he talks to him on radio.

JIMMY

Yes, Jersey ME records show a "Willy Gardner" deceased. Stabbed to death last week.

A PHOTO OF WILLY GARDNER UPLOADS on the monitor.

JIMMY (CONT'D)

And it's Keller.

HANK'S VOICE ON RADIO

Dammit!

CUT TO:

INT. ZANE'S ESCALADE -- DRIVING -- 8:46 PM

Zane drives Agatha. Her phone TRILLS. She sees REY'S FACE FLASHING. She ponders it, bites her lip, presses DECLINE.

ZANE

Look, I need to say something. I think about what happened with us every day. I never should have brought you along.

AGATHA

Zane, it's ancient --

ZANE

No, listen. It was my idea to boost that car. And when you didn't give them my name, I was a punk for letting you take the fall.

AGATHA

Zane, I wanted to boost that car as much as you did. After my sister was gone I couldn't feel anything. Unless I was doing something bad. And then I felt *amazing*.

(she collects herself)

But things have changed. I'm a good girl now.

ZANE

You sure about that?

His lips curl up. His eyes burn into her. They slow to a RED LIGHT. He drops his hand on her thigh. She lets it happen, her face going flush -- then grabs it as if she will yank it away. But she can't. She just can't. That's when he sees her ring.

ZANE (CONT'D)

What's that?

Before she can answer, SOMETHING draws her attention in the next lane. A UNMARKED COP CAR. With HANK at the wheel. He looks over. Their eyes connect. He sees Zane at her side. She opens her mouth as if to explain, the light changes to GREEN -- and Hank guns it.

END OF ACT THREE

(CONTINUED)

CONTINUED:

ACT FOUR

INT. PRECINCT -- HANK'S OFFICE -- 9:17 PM

Agatha rushes in. Jimmy's there.

JIMMY
You really did it now.

AGATHA
Where is he?

JIMMY
I'm out of this, Ag.

She goes off to --

INT. HER OFFICE -- CONTINUOUS

Chelsea looks up as Agatha enters.

AGATHA
Do you know where my father is?

CHELSEA
Out front. Not happy.

Agatha heads out to --

INT. PRECINCT LOBBY -- CONTINUOUS

Her phone TRILLS with a text. She glances down at it. It's from ZANE. "No diamond ring can stop what's between us." She shudders, deletes the text and powers out to --

EXT. PRECINCT FRONT STEPS -- CONTINUOUS

Agatha bursts through the precinct's doors, looking up and down the STREET for her father. She finally spots him ACROSS THE STREET. And she's knocked breathless by who he's standing with: HER OLD ENEMY STACY SOTO. Hank is touching Stacy's face. Tucking her hair behind her ear.

Agatha blinks, trying to comprehend what she's seeing. Hank kisses Stacy goodbye, boards his car, pulls out. Agatha locks eyes with Stacy, *who it seems is dating her father*. Agatha finally snaps out of it, runs toward a TAXI.

EXT. ROW HOUSE -- SPRING GARDEN NEIGHBORHOOD -- 9:51 PM

HANK'S CAR is parked outside. A TAXI bearing Agatha pulls up and she gets out. Stopping short as she sees THE HOUSE WHERE SHE GREW UP. Where everything fell apart. Where she hasn't been in fifteen years. Its small yard, its broken stoop. She takes a breath, enters.

INT. SAME -- CONTINUOUS

The door is ajar. She steps into the LIVING ROOM, preserved as she remembers: modest, homey. She calls out.

AGATHA

Dad?

No answer. She heads to the KITCHEN. On the table she sees an EMPTY BOTTLE OF SCOTCH. Hank *is* drinking again.

AGATHA (CONT'D)

Dad...?

Still no response. She gathers her courage and turns to the stairs that lead to the second floor.

INT. UPSTAIRS -- CONTINUOUS

Agatha moves down the second floor hallway, at the very end of which is a DOOR. A CHILD'S LICENSE PLATE affixed to it reads MARIA. Agatha's heart pounds as she reaches for the knob. She turns it, opens the door into --

INT. MARIA'S ROOM -- CONTINUOUS

Preserved exactly it was the day twelve-year-old Maria went missing. Agatha peers into the hallowed space. A 1996 version of Ellie Robinson's bedroom. POSTERS OF BACKSTREET BOYS AND RICKY MARTIN. TROPHIES and STUFFED ANIMALS. Even GLOW-IN-THE DARK STARS on the ceiling. Agatha clutches the doorknob to steady herself.

CUT TO:

EXT. ALLEY BEHIND THE HOUSE -- SAME

JIMMY'S PATROL CAR parks against the GARAGE. He steps out and heads toward his apartment.

CUT BACK TO:

INT. MARIA'S BEDROOM -- SAME

Agatha finally steps inside. And the moment she does, memories rush. MARIA LAUGHING. THE TWO OF THEM RUNNING. AGATHA FINDING MARIA'S BED EMPTY THE NIGHT SHE VANISHED. Hank appears in the doorway, startling her.

HANK

What are you doing?

AGATHA

Looking for you.

HANK

We have nothing to say.

AGATHA

We have a case to solve.

HANK

Don't you tell me --

AGATHA

Listen, you're mad because I stepped over the line again. And that means I'm the same kid who made your life miserable. Who became the absolute worst thing a cop's kid can be -- a criminal. But right now you and I need to put aside everything --

HANK

But you were with Zane. Who got you into all the trouble in the first place.

AGATHA

Dad, I was getting the information on Keller.

HANK

I don't trust people who break rules.

AGATHA

We don't have time for rules!

HANK

Rules are how we get through life!

(CONTINUED)

CONTINUED:

AGATHA

(escaping her mouth)
Like the rule about dating the
woman who turned your daughter into
the cops!

HANK

Dammit, Agatha, Stacy had nothing
to do with it! *I was the one who
turned you into the cops.*

Agatha reels as she takes this in.

HANK (CONT'D)

It's time you knew. You were out
of control. You obviously still
are.

Jimmy enters.

JIMMY

What's going on?

AGATHA

Wait, stop, we can't do this.
You have to trust me, Dad.

HANK

(dumbfounded)
Trust you?

Jimmy senses with horror what's coming.

JIMMY

Dad, stop it.

HANK

Trust YOU?

JIMMY

Dad, don't.

HANK

You were babysitting the night
Maria went missing...

Agatha's eyes widen. Hank seems possessed.

JIMMY

Stop it, Dad!

HANK

You were in charge and you blew it.

(CONTINUED)

CONTINUED: (2)

AGATHA
(reeling)
What...?

HANK
YOU FELL DOWN ON THE JOB!

JIMMY
Dad, no!

HANK
THAT'S WHY I'LL NEVER TRUST YOU!

Agatha is leveled. Speechless for the first time since we've met her. The real reason they've been estranged all these years has finally been uttered. Hank looks shattered from even saying it. He slowly sits on Maria's bed. Puts his head in his hands.

HANK (CONT'D)
And then everything changed. And you went off the rails. And your mother didn't make it...

Agatha closes her eyes against the memory.

JIMMY
(begging)
Dad...please.

AGATHA
(as if in a trance)
No. Mom didn't make it.

JIMMY
Stop it, both of you...

AGATHA
But it's the truth. She didn't.
And -- my God...

Something's occurring to Agatha. Something big.

AGATHA (CONT'D)
My God. My God.

JIMMY
What is it?

AGATHA
I was looking in the right direction, but at the wrong person.

(CONTINUED)

CONTINUED: (3)

HANK

What are you talking about?

AGATHA

We've been so focused on the
87% of child abductors who are male
-- *but 13% are female.* Who take
kids out of some thwarted maternal
desire.

JIMMY

You think Ellie's mom -- ?

AGATHA

No, her *godmother.* June Morgan.
(off their looks)
Who lost a daughter. Which created
a void that needed filling. It was
June who could have engaged her
contractor husband about how alarm
systems might be bypassed. Who got
him to start coaching girls
basketball because of Ellie. Whom
Ellie would have trusted to follow
in the middle of the night. And
whose alibi was never looked into
because I was so convinced her
husband was the guilty party...

HANK

(seeing what she sees)
Because he was behaving
suspiciously because he knows
something about his wife.

AGATHA

Or suspects something. Ellie
didn't look fearful in that video
because she *was* following someone
she trusted.

HANK

A woman whose husband leaves the
house when he's got insomnia.

AGATHA

Leaving her free to do and go where
she pleases without his being aware
of her actions or whereabouts.

JIMMY

Dad?

(CONTINUED)

CONTINUED: (4)

HANK
(considering all)
I don't know... Hold on...

AGATHA
The good news is whenever women
abduct children, the children
hardly ever come to harm. Which
means Ellie is very likely alive.
We need to visit the Morgans.

Agatha can see it in Hank's eyes: he feels what she does.

AGATHA (CONT'D)
Come on, Dad. What does your gut
say?

HANK
It says we need to visit the
Morgans.

Agatha and Hank go out, united. Jimmy follows, leaving the
door to Maria's room open for the first time in years...

SMASH TO:

INT. MORGAN'S HOUSE -- 10:23 PM

Brian Morgan, a look of panic on his face, lets Agatha and
Hank inside.

BRIAN MORGAN
Thank God you're here.

AGATHA
What is it?

BRIAN MORGAN
My wife.

HANK
Where is she?

BRIAN MORGAN
I don't know.

He shows them his hand: it's wrapped in a BLOODY BANDAGE.

BRIAN MORGAN (CONT'D)
She came at me with a knife. I
always knew she was -- was a little
-- but lately -- something's been
very wrong.

(CONTINUED)

CONTINUED:

AGATHA

How long has she been gone?

BRIAN MORGAN

About 20 minutes. She took the car. She's involved in this, isn't she?

HANK

Why do you say that?

BRIAN MORGAN

Because the truth is...before I left the house last night, I went to check on her. She wasn't in bed. She wasn't anywhere in the house.

We go off Agatha and --

END ACT FOUR

(CONTINUED)

CONTINUED: (2)

ACT FIVE

EXT. MORGAN'S HOUSE -- FRONT YARD -- 11:27 PM

DETECTIVES swarm the house, which is now alive with LIGHT and CRIME SCENE TAPE and CURIOUS NEIGHBORS being held back by PATROL COPS. Agatha and Hank move away from Brian, whose wound is being tended by PARAMEDICS. Jimmy approaches them with a stack of PHOTO ALBUMS.

JIMMY

I found these in June's sewing cupboard.

Agatha and Hank page through them. They contain COLLAGES OF ELLIE'S FACE and that of ANOTHER GIRL.

AGATHA

This June's daughter?

Jimmy nods. Cooper approaches.

COOPER

What is it?

AGATHA

Handmade memorials. Characteristic of those who suffer from Prolonged Grief Disorder. Ellie turned twelve this year. The same age June's daughter was when she died. This likely triggered a psychotic episode.

HANK

Great, she's out of her mind so she could be anywhere.

AGATHA

Possibly. But even those experiencing psychotic episodes can strategize. And if I may speak as someone who was once on the run --

Cooper seems intrigued. Agatha looks at Hank. He nods his approval.

AGATHA (CONT'D)

She's likely ditched her own car and stolen another.

(MORE)

(CONTINUED)

CONTINUED:

AGATHA (CONT'D)

This is most easily accomplished at fast food restaurants at highway rest stops where distracted tourists leave their car keys within easy reach.

COOPER

Ok, check all rest stops an hour and a half out of the city.

HANK

(to Agatha)

We can use the MDT in my car.

She and Hank move to his car.

INT. HANK'S CAR -- CONTINUOUS

As they step in, Hank accesses the MOBILE DATA TRANSFER COMPUTER on his dashboard.

HANK

Seven rest stops within that range. You got anything else?

AGATHA

She's heading to wherever she's holding Ellie. She needs provisions so they can stay off grid. Check all large department stores near those rest stops. And cross-check any churches.

(off Hank's look)

When June introduced herself, she said she was praying. And right now she'd *really* want to talk to God.

Hank punches all this info into the MDT. THREE RED DOTS appear on a MAP. Hank reads off the coordinates:

HANK

The Jefferson Rest Stop, a Walmart in Milford and a St. Stephen's church -- all within two miles of each other an hour away.

(impressed)

I'll download Cooper.

He gets out of the car, moves to Cooper. Jimmy approaches.

AGATHA

He's drinking again.

(CONTINUED)

CONTINUED:

JIMMY

That's why he said those things.
He shouldn't have. You were just a
kid. *Fourteen.*

AGATHA

And in the basement having my first
beer. Trying to seem cool for some
boy who only wanted to get in my
pants. I didn't check on her,
Jimmy. He's right to blame me.

Jimmy struggles with what to say.

JIMMY

Does it help to know we might find
Ellie?

AGATHA

That's the only thing that could
help. And maybe a giant joint
after all this is over.

(off his look)

Okay, so I'm not completely
rehabilitated.

Jimmy smiles.

AGATHA (CONT'D)

And you think you could have told
me he was dating the Wicked Witch
of South Philly?

JIMMY

Are you kidding? I was not about
to touch that one.

Hank returns.

HANK

A car was just stolen at the
Jefferson Rest Stop -- and June's
car was found nearby. Troopers are
heading to St. Stephen's. Let's
go.

SMASH TO:

EXT. ST. STEPHEN'S CHURCH -- JUST OUTSIDE PHILLY -- 12:17 AM

TROOPERS have surrounded the church. SHARPSHOOTERS are
getting into place. Agatha, Hank, Jimmy and Cooper watch
from outside the perimeter.

(CONTINUED)

CONTINUED:

Nearby, Karen and Brian Morgan wait anxiously in the back of a 4X4. Cooper nods at Hank, who draws his gun and slowly approaches the FRONT DOORS of the church. COPS cover him from all angles. And just as he reaches the CHURCH'S STEPS, June emerges. With a rifle. Aimed at him. Her eyes dead, flat. The Shooters find their target. Agatha looks to Jimmy, who nods his assurance. Hank maintains his composure as he continues to slowly move toward June.

HANK

Put the gun down, June.

She doesn't.

HANK (CONT'D)

Where is Ellie?

JUNE

Where she belongs.

She cocks the rifle. Hank keeps steady.

HANK

Put the gun down. You're already looking a Kidnapping, Child Transport, Obstructing an Investigation. That's fifty years right there. Fifty years without anything you know or anyone you love -- and that includes Ellie.

June stares through Hank, silent.

HANK (CONT'D)

Tell us where she is!

Hank's anger gets the best of him. June withdraws into the church. Cooper signals Agatha. She approaches her father. Hank looks at her, irked.

HANK (CONT'D)

I'm doing fine.

He looks at Jimmy for support.

JIMMY

You are, Dad.

AGATHA

But you have to talk about Maria.

Hank looks horrified. Jimmy does too.

(CONTINUED)

CONTINUED: (2)

AGATHA (CONT'D)

About the loss. Your grief.
That's the only thing June knows.
It's what you know too. She'll end
this if you do. She'll give us
Ellie. I know it.

Off Hank, wondering how he can possibly do this --

INT. CHURCH -- SAME

ELLIE MORGAN (12) sits in a pew, crying softly to herself. She's dirty and dazed but looks unharmed. June shakes her head, obviously unhinged.

JUNE

Don't do that, sweetie. Everything
will be like I said. The two of
us. Starting over. Don't you want
that?

Ellie's eyes light up as she sees Hank enter the church behind June. June turns, raises her rifle. Hank puts his hands in the air. Gives Ellie a reassuring look.

HANK

I'm not armed, June. I want us to
speak as people. As parents.
Because I am one too. And I know
how you feel. My daughter.
(he stops a moment)
My daughter -- I have two. *Had*
two. Now I just have one.

A flicker passes over June's eyes. Hank presses on.

HANK (CONT'D)

Because the little one, someone
took her and she never came back.

June softens her grip on the rifle. Hank struggles mightily to continue.

HANK (CONT'D)

And it destroyed me. And it
destroyed my -- my --

But he's too choked up to continue. Agatha steps from the shadows behind him. June, her eyes ablaze, swivels her gun in Agatha's direction. SHARPSHOOTERS creep into the church. Agatha speaks calmly.

(CONTINUED)

CONTINUED:

AGATHA

It destroyed our family, June.
Which was the worst thing to
happen. Because we loved each
other very much. But when my
sister was taken, we all thought
that God or the universe or
whatever was out there -- *got*
something very wrong.

June nods. Agatha knows she's reaching her, but she's
beginning to struggle herself as she takes in ELLIE'S
PLEADING EYES.

AGATHA (CONT'D)

And when she didn't come back, it
was like all the lights in the
world went out. And we stopped
being a family. And we were
alone...

Hank struggles against tears. Agatha drives it home.

AGATHA (CONT'D)

Let Ellie go. Back to her family.
Which you are a part of. And
always will be.

June's lip trembles...and then she speaks.

JUNE MORGAN

I just wanted to start over, you
know? When it's all too awful and
everything is bad, and you just
want to go back?

Agatha and Hank catch each other's eyes. They do know. June
drops the rifle. COPS are on her in seconds. Ellie bolts
from the church.

EXT. CHURCH -- CONTINUOUS

The Robinsons, seeing Ellie emerge, rush to her. When Ellie
spots them she CRIES OUT. Everyone watches in awe as Ellie
and her parents race into each other's arms, holding on for
dear life.

Agatha and Hank come from the church just as this happens.
And realize they've done it. What they'd set out to do.
What didn't happen for them, but did happen -- mercifully --
for another family. The tears they've both been holding in
finally fall.

EXT. PRECINCT -- LOBBY -- AS MORNING BREAKS

Agatha and Hank step inside to the APPLAUSE OF THE ENTIRE PRECINCT. Cooper comes forward to shake their hands, and the applauds becomes WHOOPS and HOLLERS. Jimmy stands off, awash in emotion. It's a beautiful scene -- until Stacy Soto appears at Agatha's side.

STACY

Looks like I'll be prosecuting this one. So you're going to be State's Witness this time. Isn't life full of little ironies?

But Agatha's too happy to let even Stacy ruin it. And as the crowd disperses, her heart leaps even higher. REY is revealed in a far corner, holding flowers. His sweet smile erupting as they move to each other.

REY

Jimmy called and said you might need a visit.

AGATHA

He was right.

He stops short, beaming.

REY

You're wearing the ring...

AGATHA

(nods, glowing)
I am. Let's do it.

And as Rey gathers Agatha in his arms, she catches sight of the K&A TATTOO on her wrist. And ZANE LEAVEAU FLASHES BEFORE HER. HIS WICKED SMILE. HIS SOULFUL EYES. She blinks the image away -- and sees Hank looking on. She brings Rey to meet him.

AGATHA (CONT'D)

Dad, this is Rey. Who I told you about.

REY

Mr. McAuliffe, a pleasure.

Hank quickly shakes Rey's hand, then moves out the front doors. Agatha signals to Rey she'll be right back.

EXT. PRECINCT -- FRONT STEPS -- CONTINUOUS

Hank's unwrapping a GIANT PHILLY CHEESE STEAK as Agatha comes out.

AGATHA

We did it.

HANK

We did, yeah.
(the cheese steak)
Want half?

AGATHA

No, thank you.

The melted cheese runs down his fingers.

AGATHA (CONT'D)

You're really going to eat that?

HANK

No, I'm going to wear it like a hat.

He takes a huge bite.

AGATHA

You should look into the statistics around white men in your income bracket with elevated cholesterol levels. As well as psychological reasons for eating as compensation for things lacking in life. And how such food puts you at risk of falling into a category of men in their 50s with chronic stomach disorders.

HANK

(mouth full)
Shut up.

AGATHA

(a small smile)
Just one question. How is Cooper a Captain and you're not at least a Lieutenant by now?

HANK

Simple. As a Detective I talk to people on the street. Someone might say something to me someday.

(MORE)

(CONTINUED)

CONTINUED:

HANK (CONT'D)

That could help me find out what happened to Maria. If I'm behind a desk all day that won't happen.

Agatha is deeply touched.

HANK (CONT'D)

Listen. I've got a trunk in the basement. I've been collecting over the years. Any lead, any bit of information on what could have happened to your sister. It's time I solved it. But the truth is, I haven't been able to do it on my own. And you're good. And we make a good team. When we aren't at each other's throats.

Agatha is floored. Her father's just told her *she's good*. Her mind flashes with all that his offer means. But it only takes a second for her to decide.

AGATHA

I'd need to be on the ground here in Philadelphia.

HANK

You would. That possible?

AGATHA

I can consult from anywhere, I can base myself anywhere.

HANK

What about Rey?

AGATHA

We love each other. I can figure it out.

Then, as the SUN RISES over the PHILADELPHIA SKYLINE --

AGATHA (CONT'D)

I can figure anything out. I'm Agatha McAuliffe.

She smiles. He smiles.

FADE OUT.

*