

EPISODE 6

INT. MCCALL ENERGY CAMPUS - PRIVATE OFFICE - PRESENT - DAY

ATMO: Dull voices in conversation outside a closed door.

SFX: AN ANALOG TAPE RECORDER scrubs in reverse. Playback starts. A voice we don't recognize (ELLIE at 35).

ELLIE (V.O.)

June 21, 2008. If you find this, things didn't go as planned... and I'm gone. And if that's true then I'm so deeply sorry.

(holding back tears)

I'm leaving this behind so you'll know the truth if I'm... not there to tell it. Your mom loved you until the ends of the Earth and beyond, my boys.

Recording stops.

CAMERON

Where did you find this?

SAWYER

Ebay.

Cameron sighs. Laypeople.

CAMERON

Not the recorder. The tape.

SAWYER

Oh. In the false bottom of a jewelry box when we tossed the house.

CAMERON

It took you two weeks to locate a tape recorder?

SAWYER

We got outbid a few times.

CAMERON

I'm a billionaire.

SAWYER

Yeah, we finally bid five grand just to be safe.

CAMERON

I can't tell if you're joking.

SAWYER

So... Noah's locked in the boiler room with four guys watching him. Should be secure. And I'm working on his "ultimate conclusion" in the meantime.

CAMERON

Great. Check the footage from the lab. You should be able to zoom in on the push pack settings.

SAWYER

To find the brothers? Then what?

CAMERON

Keep them from compromising our work.

SAWYER

Temporarily or...

CAMERON

Permanently. Now let me enjoy my five thousand dollar tape recorder before I dock you for it.

Sawyer starts to leave, then pauses.

SAWYER

I bet your dad would be happy to see you in his old office. Lotta good memories in this room.

CAMERON

(mumbled, bitterly)  
Yeah. Half my childhood.

SFX: Voices in the office outside rise as Sawyer opens the door, and mute as he shuts it behind him.

Cameron hits play on the recorder.

ELLIE (V.O.)

When I was seven, I found a cave...

**EXT. WOODS - FLASHBACK - DAY**

ATMO: A bright, sunny fall day in the woods of Massachusetts.

SFX: Child-sized footsteps stomp through crunchy, fallen leaves. CHILD ELLIE (7) walks and talks to herself.

CHILD ELLIE  
 Hello, trees! Hello, leaves! I'm  
 Ellie! Nice to meet you! I made  
 you a song! Wanna hear?  
 (singing, a meandering  
 melody she made up)  
 If I were a butterfly, I'd fly so  
 high in the sky and... eat lots of  
 pie and--

She stops short.

CHILD ELLIE (CONT'D)  
 Hello, Cave! Is Darya home?

**INT. CAVE - FLASHBACK - DAY**

ATMOS: Womblike and still.

SFX: Echoes of Ellie's footsteps reverberate off the stone walls. Ellie calls:

CHILD ELLIE  
 Daryaaaaaa!

Then, the SOUND OF A NATURAL LEYLINE OPENING. And a small girl's voice (DARYA, 8):

DARYA  
 (in Russian)  
*Ellieska!*

CHILD ELLIE  
 Do you want to play in your woods  
 or mine? I think mine.

ELLIE'S MOM (O.S.)  
 (from the woods outside  
 the cave)  
 Ellie? Where are you?

CHILD ELLIE  
 (to Darya)  
 It's my mom! You want to meet her?

DARYA  
 (in Russian)  
*Sure!*

SFX: We follow the girls' echoey footsteps out of the cave.

**EXT. WOODS - FLASHBACK - DAY**

SFX: Echoes turn to crunchy leaves, birds chirping etc.

ELLIE'S MOM

There you are! Who's your friend?  
Is she from school?

CHILD ELLIE

She goes to a different school.  
Her name is Darya, and she lives by  
the ice lake.

ELLIE'S MOM

Oh? Where's that?

CHILD ELLIE

Through the Glitter Gate in the  
cave. You walk inside and it's  
warm and there's buzzing, then a  
whoosh, and then sparkles and  
you're there.

ELLIE'S MOM

(laughing)  
What do you call that game?

CHILD ELLIE

Siberia.

**INT. MCCALL ENERGY CAMPUS - PRIVATE OFFICE - PRESENT - DAY**

SFX: On the tape recorder, Ellie also chuckles.

ELLIE (V.O.)

My mom said I had an active  
imagination. But I was fluent in  
Russian by middle school.

SFX: A knock on the office door. Cameron groans irritably.

CAMERON

Who is it?

ABIGAIL

Abigail.

CAMERON

Come in.

SFX: Door opens. Abigail enters.

ABIGAIL

Sorry, I was looking for you in the pit-- wow, nice office. Is that leather?

CAMERON

Vegan leather.

ABIGAIL

It looks so real... anyway, I talked to Milo. He seemed open to signing, but now I can't find him. Have you seen him?

CAMERON

Nope.

ABIGAIL

Okay, cause I was wondering-- you said the plan was to help him find his dad first.

CAMERON

Correct.

ABIGAIL

But wouldn't Dr. Harbor keep his rights if he's alive? Then Milo's contract would be invalid.

CAMERON

The lawyers will figure it out, I'm sure.

ABIGAIL

But you don't believe in property ownership.

CAMERON

Is that a question?

Awkward pause.

CAMERON (CONT'D)

I almost forgot-- I set a meeting for you with HR to start selecting your Leylines Initiative team.

ABIGAIL

Oh, wow, thank you! I guess, if you see Milo before I do, we'll talk this through before he signs?

CAMERON

Yep! No problem! See you later!

SFX: Door sounds as Abigail leaves.

Cameron sighs, irritated, and hits a speaker.

CAMERON (CONT'D)

Mariam, take Abigail Fuller to HR.  
Tell them I'll email them the  
details.

She hits play again and types (a short directive to HR).

ELLIE (V.O.)

And now I have a confession, my  
loves. It breaks my heart when  
your father chooses his work over  
time with our family. I see how  
much it hurts you, and it kills me  
because... it's my fault. If I  
hadn't lost my temper-- maybe none  
of this would have happened.

**INT. OLD HARBOR HOME - BEDROOM - FLASHBACK - NIGHT**

SFX: BEDROOM DOOR SLAMS. Emphatic, whisper-fighting ensues:

ELLIE

Anthony, please don't slam the  
door! You'll wake the boys!

DR. HARBOR

I'm not arguing tonight, Ellie.

ELLIE

Loud sounds are loud. Where's the  
argument?

Still she can't help it.

ELLIE (CONT'D)

But you *could* spend a little more  
time with them...

DR. HARBOR

*There* it is.

ELLIE

Ethan's five-- he notices you're  
not around.

DR. HARBOR  
Lots of parents work.

ELLIE  
There's a difference between full  
time and *all* the time.

DR. HARBOR  
I'm on the cusp of a major  
breakthrough. Cameron McCall Jr.  
has been asking about my research.  
He's a billionaire! I just need a  
little more time.

ELLIE  
To what? Bury us in debt?

Silence.

ELLIE (CONT'D)  
The bank called.

A pause as he doesn't defend himself.

ELLIE (CONT'D)  
You mortgaged the house? This is  
my childhood home! And you're  
going to lose it, for your  
"research"!

DR. HARBOR  
(correcting her)  
For our *family*--

ELLIE  
No! Stop pretending this is for us.  
You are selfish and near-sighted.  
You think you'll change the world?!  
You barely understand it!

DR. HARBOR  
Insulting me is beneath you, El.

ELLIE  
(on a fierce tear)  
Your science is black and white and  
driven by hubris. You barely see a  
fraction of what's there, but you  
think you know everything. There's  
a portal to Russia in the cave out  
back. How do your fancy science  
degrees explain that?

DR. HARBOR  
There's a... what?

Silence. Ellie reconsiders.

ELLIE  
You're right, I was being  
insulting. I'm sorry.

DR. HARBOR  
What do you mean a portal?

ELLIE  
Nothing--

DR. HARBOR  
Show me.

ELLIE  
No.

DR. HARBOR  
Fine, I'll go alone.

SFX: RUSTLING as he throws boots and a coat on and exits.

ELLIE  
Anthony!

**EXT. WOODS - FLASHBACK - NIGHT**

ATMO: Night sounds in the woods.

SFX: Ellie pursues Dr. Harbor through crunchy leaves.

ELLIE  
Please stop! We can't interfere--

DR. HARBOR  
I'm a scientist. I don't  
interfere. I *observe*.

And into the cave they go.

**INT. CAVE - FLASHBACK - NIGHT**

ATMO: Established cave sounds.

SFX: Footsteps on wet ground and then, getting closer...

SOUNDS OF A HEALTHY NATURAL LEYLINE.

ELLIE  
Don't get too close to it.

DR. HARBOR  
What will happen?

He approaches and

SFX: The Leyline frequency changes as he nears, WARPING, OUT OF BALANCE.

DR. HARBOR (CONT'D)  
What's it doing?

ELLIE  
I don't know. It's never done that--  
- don't touch it!

SFX: A ZAP. Dr. Harbors YELPS.

DR. HARBOR  
Fascinating...

SFX: Another ZAP. He screams.

ELLIE  
Please. Let's go home. Your hand  
is bleeding!

DR. HARBOR  
A couple stitches, I'll be fine.  
There's a way to enter it, isn't  
there? You've been through? Tell  
me how, I need to know--

**INT. MCCALL ENERGY CAMPUS - PRIVATE OFFICE - PRESENT - DAY**

ATMO: Established office sounds.

ELLIE (V.O.)  
(on tape)  
That night was the beginning of the  
end for our family. Your Dad had  
always obsessed over work, but the  
Leylines were more than work. They  
were like his nemesis, something to  
be conquered. He ran countless  
experiments but could never enter.  
The Leyline rejected him every  
time. So he came up with the idea  
for a device that creates a  
protective field.

(MORE)

ELLIE (V.O.) (CONT'D)  
 Your father thinks that I can help  
 him calibrate his machine, because  
 I've traveled naturally before.  
 But what he doesn't understand is--

SFX: A DOOR OPENS ON TAPE.

ETHAN AT 13 (V.O.)  
 (on tape, upset)  
 Mom?

ELLIE (V.O.)  
 Ethan, honey, what's the matter?

ETHAN AT 13 (V.O.)  
 Dad was supposed to fix my iPod. I  
 need it to fall asleep.

Ellie sighs.

ELLIE (V.O.)  
 Here. You can borrow my radio and  
 I'll fix your iPod tomorrow.

ETHAN AT 13 (V.O.)  
 Your radio's ancient. And none of  
 my songs are on there.

ELLIE (V.O.)  
 It's just one night, honey. Maybe  
 you'll find some new songs that you  
 like.

ETHAN AT 13 (V.O.)  
 You promise about the iPod?

Her voice wavers, but she holds it steady.

ELLIE (V.O.)  
 I promise. Tomorrow.

ETHAN AT 13 (V.O.)  
 Okay.

ELLIE (V.O.)  
 I love y--

SFX: Ethan shuts the door, cutting her off. A pause as Ellie  
 tries not to cry. To herself:

ELLIE (V.O.)  
 I can't do this.

Then, with resolve:

ELLIE

No, this is why. This is why I'm entering the Leyline one last time-- to bring balance to our family. He's promised, once his device is working, he'll stop. I would give anything to be all the love you boys need, but you want your dad and you deserve him--

SFX: Door opens again.

DR. HARBOR (V.O.)

Are you ready?

ELLIE (V.O.)

I think so.

Her nerves boil up.

ELLIE (V.O.)

I just want to kiss the boys good night--

DR. HARBOR (V.O.)

They're asleep.

ELLIE (V.O.)

Already? Ethan just--

DR. HARBOR (V.O.)

Come. We'll be back before you know it.

**INT. CAVE - FLASHBACK - NIGHT**

SFX: Ellie and Dr. Harbor's footsteps echo.

ELLIE

(nervous)

And this is the end of it? You promise?

DR. HARBOR

As soon as I get the push pack to work, I'll take a break--

ELLIE

You'll stop.

DR. HARBOR  
 Fine. I'll stop.  
 (an uncertain beat)  
 I promise.

SFX: they approach the LEYLINE. It sounds healthy again, unlike previously.

SFX: Sounds of velcro straps and science machines being added to Ellie.

DR. HARBOR (CONT'D)  
 These will track your cellular vibrations. This tracks the frequencies you encounter in the Leyline. And this monitors your vital signs for any anomalies.

Ellie takes a few steadying breaths.

DR. HARBOR (CONT'D)  
 You'll be okay, El. You've done it before.

ELLIE  
 Years ago.

DR. HARBOR  
 Just go slow. Start with a hand--

She puts her hand in. The Leyline wobbles slightly and stabilizes. Ecstatic:

DR. HARBOR (CONT'D)  
 I knew this would work! See? I couldn't do that! Keep going.

Ellie enters further. A larger wobble, but still the Leyline corrects itself, sounding healthy.

DR. HARBOR (CONT'D)  
 And now the rest of the way. You can do it.

Ellie takes a deep breath and WE ENTER THE LEYLINE WITH HER.

LIKE STEPPING INTO THICK GEL, maybe rubbery. The Leyline wobbles again and this time... the wobble amplifies. Off kilter, unstable, compounding upon itself.

ELLIE  
 (within the Leyline)  
 Something's wrong. It feels off--

SFX: WHIRRING, BEEPING, DIALS SPINNING as the Push Pack calibrates.

DR. HARBOR  
*(on the outside)*  
*Just a little longer.*

ELLIE  
 I can't hear you. It hurts...

DR. HARBOR  
*What? I can't hear you, El. Are you okay?*

ELLIE  
 Something's happening. Help!

DR. HARBOR  
*Damn it! El? Take my hand--*

SFX: He tries to reach in and is ZAPPED. He yelps.

From within the Leyline an UNSTABLE SOUND grows closer... like sonic quicksand pulling Ellie into a void.

And closer...

ELLIE  
 No. No! Anthony! Help me!

And closer... it's inevitable--

ELLIE (CONT'D)  
 Oh God! Tell the boys I--

IMPLOSION/FLWORMP. The Leyline collapses inward.

**EXT. WOODS - FLASHBACK - NIGHT**

SFX: A STRANGE BOOM in the night woods. BIRD SCATTER. And a sunken, echoey shout from within the cave:

DR. HARBOR (O.S.)  
 Ellie!

SILENCE.

**INT. OLD HARBOR HOME - KITCHEN - FLASHBACK - MORNING**

ATMO: Bacon sizzles in a griddle. A toaster dings. Sounds of breakfast. A RADIO plays in the background.

SFX: Two sets of kid footsteps (Milo at 11 and Ethan at 13) rush down the steps.

ETHAN AT 13 (O.S.)  
Mom, mom! You were right! I heard  
this song last night--

The boys stop short.

ETHAN AT 13 (CONT'D)  
What are you doing?

MILO AT 11  
He's cooking breakfast! This is  
awesome!

DR. HARBOR  
Hope you like your bacon crispy.

MILO AT 11  
I love bacon all ways.

DR. HARBOR  
Grab a seat. We also have eggs,  
fresh juice, and pancakes.

The boys sit at the table.

ETHAN AT 13  
What about Mom? Isn't she eating?

DR. HARBOR  
Mom needed a break.

ETHAN AT 13  
A break? From what?

MILO AT 11  
(mouth full)  
These are so good, Dad. Wow.

DR. HARBOR  
She'll be back soon.

ETHAN AT 13  
Where did she go?

DR. HARBOR  
Do you want more, Milo?

MILO AT 11  
(still mouth full)  
Yes, please, thank you, Dad.

ETHAN AT 13  
Hello? Where is she?

DR. HARBOR  
I don't know, Ethan. She left.  
And she'll be back. What time does  
school start?

ETHAN AT 13  
Twenty minutes ago.

DR. HARBOR  
Why didn't you say something?  
Quick, get dressed.

**INT. ABIGAIL'S CAR - DAY**

ATMO: Car at a high speed.

ABIGAIL  
Vegan leather... you mean plastic?!  
Freaking phony environmentalist.  
Also that was real leather. I  
could smell it!  
(to her phone)  
Call Milo.

Straight to voicemail:

MILO (V.O.)  
(in a robot voice)  
Don't scrape my voice to train AI.  
BEEEEEEEEEP.

ABIGAIL  
Milo... that voicemail is just--  
(redirects)  
Where are you guys? I'm heading to  
your house to check something out--  
meet me there. And don't give  
Cameron the schematics yet, okay?  
Also... Noah and I are on a break  
so don't bring him. Not that you  
would I guess. Bye.

**EXT. HARBOR HOUSE - DRIVEWAY - DAY**

SFX: Abigail's car pulls up onto the gravel. She gets out.  
Tries Ethan. Straight to voicemail:

ETHAN (V.O.)  
 You've reached Ethan. Please leave  
 your name and number and I'll  
 return your call.

ABIGAIL  
 Ethan, Milo's not picking up  
 either. Meet me at your house!  
 And don't talk to Cameron. I think  
 she's dangerous.

SFX: door opens/closes.

**INT. HARBOR HOUSE - LIVING ROOM - DAY**

SFX: Abigail walks down the hall, frustrated.  
 She groans to herself and dials. Again, voicemail.

NOAH (V.O.)  
 Leave a message.

A LAPTOP hits the table. Computer keys clacking.

ABIGAIL  
 Hey, ba--  
 (correcting herself)  
 -- Noah, I'm sorry to bug you. I'm  
 worried about Ethan and Milo if you  
 know where they are? I was  
 thinking-- whoever trashed the  
 Harbors' security cameras must have  
 done it for a reason. I think I  
 can salvage the data, and I have a  
 feeling the footage will point to  
 Cameron. Also... I'm sorry about  
 what I said. I want to talk. If  
 you want to. Call me back.

She hangs up. More keys clacking.

Computer whirring, data scrolling. And...

ABIGAIL (CONT'D)  
 Ha! Backup drive, dummies.  
 September, September...

She double clicks.

ABIGAIL (CONT'D)  
 Gotcha.

SFX: TWO GUYS IN BLACK ON CAMERA TOSS THE HOUSE, slamming things around and making a mess.

MASKED GUY 2  
(on TV, via vocoder)  
We should try the bedroom. Safes  
are always in the bedroom.

MASKED GUY 1  
(same as MG2)  
Just keep looking.

Masked Man 1's phone rings.

MASKED GUY 2  
Is that Cameron?

MASKED GUY 1  
(chastising)  
No names!

He answers.

MASKED GUY 1 (CONT'D)  
We're at the house now, yeah.

Abigail stops the tape.

ABIGAIL  
She freaking played me. Not smart,  
McCall. Messing with a girl from  
Lowell...

SFX: Abigail calls Milo. Straight to voicemail:

MILO (V.O.)  
(in a robot voice)  
Don't scrape my voice to train AI.  
BEEEEEEEEEP.

ABIGAIL  
Damn it, Milo, where are you? DO  
NOT sign anything okay? You were  
right. Cameron's--

Abigails phone BEEPS with an incoming call.

ABIGAIL (CONT'D)  
Shit.

Abigail answers. Puts on her nice voice:

ABIGAIL (CONT'D)  
Cameron. Hi.

CAMERON (V.O.)  
 (on phone, delightfully  
 cheery)  
 Hell-o! Question for ya. So the  
 push pack value range is plus or  
 minus forty megahertz right?

ABIGAIL  
 Correct.

CAMERON (V.O.)  
 And if you set it to less than  
 that... say, thirty-six *kilohertz*?

ABIGAIL  
 It'd be a short push, but sure.  
 It'd work.

CAMERON (V.O.)  
 What about higher values?

ABIGAIL  
 How high are we talking?

CAMERON (V.O.)  
 Twenty-nine terahertz.

A pregnant pause.

CAMERON (V.O.)  
 Are you there?

ABIGAIL  
 Yeah. Um... there's a fail-safe,  
 because, you know-- terahertz would  
 probably vaporize someone, so the  
 push pack down-converts settings  
 outside the safe range and would  
 read that as twenty-nine megahertz.

CAMERON (V.O.)  
 Twenty-nine megahertz. Got it.

SFX: Typing on the other.

ABIGAIL  
 Is the origin point McCall?

Abigail types too.

CAMERON (V.O.)  
 Oh... yeah, but it's just  
 hypothetical. So twenty-nine  
 megahertz from campus would be...

ABIGAIL  
Indonesia.

CAMERON (V.O.)  
Indonesia.

ABIGAIL (CONT'D)  
You haven't seen Milo yet, have  
you?

Cameron hangs up.

ABIGAIL (CONT'D)  
(piecing it together,  
panic mode)  
A fail safe that down-converts!  
Brilliant, Abigail! Too bad you  
didn't think of that *before* you  
possibly vaporized your friend...

More typing.

ABIGAIL (CONT'D)  
Twenty-nine terahertz is  
impossible. Even with the prototype  
battery, the push pack would fry.  
*Everything* would fry. Right? Right.  
But if it didn't that would put  
them in...

She hits a last keystroke. Data scrolls, computer gears whir  
and BING! Abigail gasps.

ABIGAIL (CONT'D)  
Holy shit.

**END OF EPISODE.**