

**EPISODE 3**

**INT. STEINERT HALL - NIGHT**

ATMO: We join a cacophony of chaos. MILO, ETHAN, ABIGAIL, and NOAH react to a man's leyline demise.

MILO  
What just happened to that guy?!

SFX: FOOTSTEPS (Merc) scurry across the cracked wooden floors. ANOTHER SET OF FOOTSTEPS (Noah) gives chase.

ABIGAIL  
Noah?! What are you doing?!

SFX: A THIRD SET OF FOOTSTEPS (Abigail) joins in. Down halls. 'Round corners. Up stairs. A GUNSHOT rings out.

ABIGAIL (CONT'D)  
Stop! Stop!

SFX: Heavy breathing. More running.

SFX: ANOTHER GUNSHOT. More running.

ABIGAIL (CONT'D)  
Jesus, Noah! Enough!

SFX: The footsteps cease.

ABIGAIL (CONT'D)  
What's wrong with you? You're gonna kill someone!

NOAH  
(out of breath)  
They're gonna send more.

ABIGAIL  
OK, who's "THEY?" What aren't you telling me?  
(waiting for a response that never arrives)  
You said they're military. Do you know these guys? Don't lie to me.

NOAH

No, I don't know them. But I know we gotta get outta here. Now.

ATMO: We join Milo and Ethan mid-conversation.

MILO

I'm never gonna unsee that.

ETHAN

I've never witnessed someone get stretched through a pizza oven and turned into burnt jelly. But now I've witnessed what would happen to someone if they were stretched through a pizza oven and turned into burnt jelly.

MILO

OK, I'm never gonna unthink that.

SFX: Abigail and Noah rush up to them.

NOAH

We gotta shut this down.

MILO

Let's sleep on it before we -

ETHAN

Noah's right.

NOAH

Listen to your brother, Milo.

ETHAN

We need to go to the cops.

NOAH

Huh? No. We can't go to the cops.

MILO

Why not?

NOAH

Because these guys are Special Forces.

MILO

And we just killed one of 'em? That's how people disappear.

ETHAN

Stop it, Milo. That's not helpful.

MILO  
No. But it's a legitimate concern.  
They're gonna kill us.

NOAH  
They don't want us dead.

MILO  
How do you know that?

NOAH  
Because we're still alive.

ABIGAIL  
It's late. We just saw a guy get  
pulled apart like beef jerky. We  
might be enemies of The State.  
Things are escalating a bit too  
quickly for me right now.

MILO  
Let's get some rest. Tomorrow we  
gotta find Dakota Murray.

ABIGAIL  
We should stick together. Everyone  
can crash at my place tonight.  
(no response)  
Don't all thank me at once.

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

ATMO: Morning peace. Coffee dripping into a pot. Some  
shuffling in the apartment.

SFX: KNOCK at a bedroom door.

ABIGAIL  
You up?

ETHAN  
Yup.

SFX: Abigail opens the door.

ABIGAIL  
Mornin'. You guys look terrible.

MILO  
I was up all night waiting for SEAL  
Team 6 to break in and shoot me in  
the face.

ETHAN

I always look terrible.

ABIGAIL

So, I used Wayback Machine to dig up some old videos Dakota Murray made. She might be more obsessed with leylines than your dad. Come take a look.

ATMO: The living room. Noah mills about.

SFX: Abigail places her laptop on the counter, and clicks on a video.

DAKOTA (ON VIDEO)

(30s; a quirky, affected voice; like a mix between Carole Baskin and a QAnon PTA mom)

Hey, Cosmic Adventurers! It's Dakota, your guide to The Guides. Today I wanna talk about the importance of maintaining spiritual balance. That means keeping your mind free of conflict and anxiety, so your journey can be as smooth as possible.

SFX: Abigail clicks on a new video.

DAKOTA (ON VIDEO) (CONT'D)

Anyone else out there naturally attuned? If so, when did you know you were... Different? I was prolly - I dunno, seven?... When I felt that - I guess you could call it a "connection." What about you? Post a comment below.

ABIGAIL

And you gotta see this one.

SFX: Another video.

DAKOTA (ON VIDEO)

I have some exciting news that I can't share right now. But hopefully soon. I'm going to witness a demonstration that may change the way we use leylines forever. I'll report back once I'm able to. So stay tuned! Or should I say, "Stay ah-tuned!"

SFX: Abigail clicks off the video.

ABIGAIL

That was the last video she made.  
Three days before the "incident."

NOAH

You don't think she died, too?  
And they just didn't find her body?

ABIGAIL

That's what we're gonna figure out.

SFX: Abigail hands out papers.

ABIGAIL (CONT'D)

I was able to get contact info on  
some of the people she interacted  
with online. Let's divide 'em up  
and start making calls.

NOAH

Oh, no thanks. I don't like people.

ABIGAIL

Right.

ATMO: Abigail, Ethan, and Milo all start placing calls.  
We float between different conversations, creating an  
ethereal supercut, layering over each other. A mix of our  
heroes, and the folks on the other end of the line.

MILO

Hi. I'm a friend of Dakota Murray.  
I was wondering if you'd -

SFX: Click. Dial tone.

MILO (CONT'D)

Ohhh-K.

ETHAN

Yeah. Dakota Murray.

PARANOID MAN (OVER THE PHONE)

If you find her, how do you even  
know she's the right one?

ETHAN

What do you mean by that?

PARANOID MAN (OVER THE PHONE)

The government clones people all  
the time.

(MORE)

PARANOID MAN (OVER THE PHONE)  
They just need your saliva. That's  
why I don't go to the dentist.

SFX: Click. Call ended.

MILO  
So you know Dakota?

HYSTERICAL WOMAN (OVER THE PHONE)  
She's my cousin. I didn't know she  
was missing. Is she dead?

MILO  
I, uh -

HYSTERICAL WOMAN (OVER THE PHONE)  
Oh my god, she's dead?!  
(yelling to someone)  
Ma?! Why didn't you tell me Dakota  
was dead?!  
(realizing something)  
She still owes me 40 bucks.

ABIGAIL  
I'm wondering if you can help us  
find her.

CRYPTIC GUY (OVER THE PHONE)  
She could be anywhere. The world's  
a lot bigger than we realize.

ABIGAIL  
(insincere)  
Thank you.

SFX: Click. Call ended.

NOAH  
This isn't going well.

ABIGAIL  
Thanks, Noah.  
(a frustrated exhale)  
I have an idea.

SFX: Abigail sends a text. TAP TAP TAP TAP TAP TAP, BLOOP.

ATMO: Ethan and Milo blend into one voice of ever-escalating  
disappointment as they run into never-ending dead ends (**feel  
free to ad-lib some options**):

ETHAN  
Sorry to bother you.

MILO  
You don't have to yell.

ETHAN (CONT'D) MILO (CONT'D)  
 No, I'm not the FBI. I'm not the Illuminati.

ETHAN (CONT'D) MILO (CONT'D)  
 This isn't going well. This isn't going well.

SFX: More of Abigail's texts layer over the boys' conversations. A confusing din.

SFX: Then, a quick beat of silence.

ABIGAIL  
 Good news. Dakota's living with her mom in Lowell. My old hood.

ETHAN  
 That's great. That's only like a half-hour away.

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

ATMO: Tense silence.

SFX: The car crawls to a stop. Parks.

ETHAN  
 This neighborhood's a little...  
*Good Will Hunting.*

ABIGAIL  
 I grew up five minutes from here.

ETHAN  
 My condolences.

NOAH  
 Don't worry. I won't let anything happen to ya.

MILO  
 So her mom knows we're comin', right? You talked to her?

ABIGAIL  
 Not exactly.

MILO  
 Then who'd you talk to?

ABIGAIL  
 I reached out to Cameron McCall.

MILO

Why on Earth would you - ?

ABIGAIL

You heard how much she respects your dad. So I took a chance. Told her what we were doing. She triangulated Dakota's cell phone data.

MILO

Sounds illegal.

ABIGAIL

Desperate times.

ETHAN

You guys wait in the car while Milo and I talk to her. Don't want to completely spook her.

ABIGAIL

We're here when you need us.

SFX: A car door opens.

**EXT. STREETS OF LOWELL/MRS. MURRAY'S HOME - DAY**

ATMO: Some clues of urban blight: a police siren in the distance; maybe a crackhead subtly yelling at a light post.

SFX: Ethan and Milo cautiously approach the home. Footsteps shuffling across cracked pavement. Up an old wooden porch.

SFX: A RAP RAP RAP against the door.

ETHAN

Here goes.

SFX: The door opens.

MRS. MURRAY

(60s; imagine if a Black & Mild Cigar was a person; speaks with a thick Boston accent)

The court already served me my papers. Leave me alone.

MILO

What? No. My name's Milo Harbor. I -

MRS. MURRAY

Unless you're Tom Selleck offering me a mustache ride, I ain't the least bit int'rested in the sounds coming out of your face.

ETHAN

We just need to speak with Dakota.

MRS. MURRAY

Refer to my previous statement.

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

ATMO: Restlessness is in the air.

ABIGAIL

So what kind of maintenance is happening at the base?

NOAH

I'm not sure.

ABIGAIL

And you're just off indefinitely? That seems weird.

NOAH

(irritated)

I don't know what to tell you. It's above my pay grade.

ATMO: The conversation stalls.

ABIGAIL

Doesn't look like it's going well.

SFX: The car door opens.

ABIGAIL (CONT'D)

I'm gonna go help. Stay here.

SFX: The car door slams shut.

NOAH

(to himself)

I'll just... Do nothing.

**EXT. MRS. MURRAY'S HOME - DAY**

SFX: Abigail charges up the stairs.

MRS. MURRAY

What is there, an Asshole  
Convention on my front porch today?  
Who the hell are you?

ABIGAIL

I'm someone who knows your daughter  
was on scene when 12 people died,  
including their dad. We're the only  
ones on the planet who know it, and  
we'd all prefer to keep it that  
way. Provided you let them ask  
Dakota a few questions. And yes, we  
know she's in there. You don't  
wanna know how we know that. And  
you definitely don't wanna know  
what we could find out if you keep  
lying to us.

ATMO: Booty-cheek-clenchin' silence.

MRS. MURRAY

You're an unpleasant person.

DAKOTA (FROM INSIDE THE HOME)

(speaking in her "normal"  
voice)

It's OK, Mom. Let 'em in.

SFX: Mrs. Murray gives a visceral grunt.

MRS. MURRAY

Make it quick. I have a date coming  
over in a few minutes.

MILO

But you're still in your nightgown.

MRS. MURRAY

We don't plan on leavin' the house.

SFX: Mrs. Murray hacks a PHLEGMY COUGH.

ETHAN

(to himself)

Gross.

SFX: Footsteps shuffle inside the home. The door shuts.

**INT. MRS. MURRAY'S HOME - DAY**

ATMO: Everyone settles into the living room.

ETHAN

Do you mind if we have some privacy with Dakota?

MRS. MURRAY

You mind smooching my turd cutter?

DAKOTA

Mom, please. Gimme a few minutes.

MRS. MURRAY

Fine, but I'm still gonna listen through the wall.

DAKOTA

(to the group)

I'm really sorry. About everything. I didn't know what to do. I thought I was in trouble, so I hid.

MILO

We're not here to get you in trouble. We just wanna find our dad.

DAKOTA

He never shoulda messed with that stuff.

ETHAN

Why do you say that?

DAKOTA

Because everything needs to be in balance. The leyline. The person. Everything. I could tell he was in distress before he went through.

ETHAN

So he did go through? Alive?

DAKOTA

It was blurry. But I could see black sand behind him.

ETHAN

I know Hawaii has black sand. Iceland, too. I think Greece...

MILO

Narrows down the search at least.

DAKOTA

There was this horrible screeching.  
I'll never forget that sound. Ever.

SFX: The LEYLINE SCREECHING sound.

MILO

If everyone else died, how'd you  
survive?

DAKOTA

I just closed my eyes and made  
peace with it. After that, I felt  
something pull me in. An energy.  
And I could hear these voices.  
People in the Leyline Community  
call them "The Guides." They don't  
have a physical form, or speak in  
words. But I could still feel what  
they were telling me.

MILO

What'd they tell you?

DAKOTA

That I was going where I was  
supposed to be. And the next thing  
I knew, I ended up behind Paul  
Revere's house. On North Square.

MILO

So the leyline leads to Paul  
Revere's house? But there's not  
black sand -

DAKOTA

No. We went to two different  
places. It's not a simple A-to-B  
thing all the time. The system's  
alive. It reacts to us, just as we  
react to it. Your dad's a smart  
man, but he was trying to redesign  
something that was already perfect.

ETHAN

Did he mention anything else?

DAKOTA

Not really. I mean, he'd always  
talk with me about Scotland. 'Cause  
of my Scottish heritage. Said if I  
ever made my way over there, I need  
to check out the Sheep Heid.\*

(\*pronounced "Heed")

(MORE)

DAKOTA (CONT'D)  
It's a pub. Built in the 1300's.  
Said he's been there a dozen times.

ETHAN  
Scotland?

SFX: Mrs. Murray makes the sound of a clothes dryer buzzer.

MRS. MURRAY  
Time's up. Scram! I gotta go shave.

MILO  
Going. Thank you, Dakota.

DAKOTA  
You're welcome. He's a good man. I  
hope he's still out there.

ETHAN  
Lovely to meet you, Mrs. Murray.

SFX: Mrs. Murray gives another visceral grunt.

**EXT. STREETS OF LOWELL - DAY**

ATMO: Light neighborhood bustle. They walk back to the car.

ETHAN  
We need to get a flight to  
Scotland. ASAP.

ABIGAIL  
Cameron has a private plane. She  
might let us use it.

MILO  
We're not involving Cameron again.

ABIGAIL  
We wouldn't have found Dakota  
without her. If we just skip town  
with no explanation, that'd  
probably be the end of my career at  
McCall Energy.

MILO  
Abigail, we can't -

ABIGAIL  
We have to keep Cameron involved.  
I have to. Please.

ETHAN  
(reluctantly)  
Fine. Give her a call.

SFX: The car's power window goes down.

NOAH  
(leaning out the window)  
What'd Dakota say?

ABIGAIL  
We gotta go to Scotland.

NOAH  
You're joking.  
(beat)  
You're not joking.

**EXT. AIRFIELD - NIGHT**

ATMO: The private plane's ENGINES ROAR in the background.

MILO  
We're really about to hop on a  
billionaire's private jet and fly  
across the Atlantic.

ABIGAIL  
See? Gotta trust me.

MILO  
I do trust you. Just not sure I  
trust her. Don't wanna be in debt  
to the person who wants our dad's  
tech.

ABIGAIL  
Well, she seems to trust me.  
And trust me when I say that's a  
good thing for all of us.

**INT. CAMERON'S PLANE - NIGHT**

ATMO: Everyone climbs aboard.

CAMERON  
Welcome. If you need anything at  
all, just ask Sawyer. He'll be up  
front. He handles security,  
logistics, and pretty much  
everything in between. Sawyer, help  
them to their seats.

SAWYER

(50s; grizzled military  
guy who speaks in a  
southern drawl)  
Absolutely, Miss McCall. Great to  
have you guys aboard.

ABIGAIL

We really appreciate all this.

MILO

Yeah. Thank you.

ETHAN

(half-hearted, in passing)  
Thank you.

NOAH

(quarter-hearted, in  
passing)  
Thanks.

CAMERON

Abigail, why don't you join me in  
the back. I'd love to pick your  
brain on some stuff.

ABIGAIL

Sure. Yeah. That'd be great.

SFX: Abigail sits down with Cameron.

CAMERON

You're nervous. Don't be.

ABIGAIL

(clearly nervous)  
I'm not nervous.

ATMO: We float between two conversations: CAMERON and ABIGAIL  
(speaking normally), and **THE GUYS (practically whispering)**.

ETHAN

So how we gonna find the leyline at  
the Sheep Heid?

MILO

What if we just say, "Our dad  
teleported through a magical energy  
field in your establishment, and  
we'd like to do the same."?

ETHAN  
(sarcastically)  
Yeah, that'll totally work.

NOAH  
I'm sure Cameron has a plan. Right?

ETHAN  
Or at least enough money and  
influence to qualify as a plan.

ATMO: Cameron and Abigail conversation.

CAMERON  
You said you're the first in your  
family to graduate?

ABIGAIL  
Well, technically the second. My  
cousin went to Roxbury Community.

CAMERON  
And somehow you ended up at MIT.  
Graduated with Honors. Then,  
impressed us enough to hire you.

ABIGAIL  
I'm just tryin' to be like you.

CAMERON  
Careful what you wish for. When  
you're the daughter of a famous  
billionaire, you never really get  
the chance to make a name for  
yourself. I mean, I literally have  
my dad's name. And my  
grandfather's.

ABIGAIL  
Not that I'm anybody, but I knew  
about you before you even took over  
McCall Energy. I used your paper on  
quantum entanglement in my thesis.

CAMERON  
Really?

ABIGAIL  
Really.

CAMERON  
I may have inherited someone else's  
dream, but I still have my own  
vision.

(MORE)

CAMERON (CONT'D)

A world where we're no longer burdened by the barriers of distance. Where wars aren't waged over fossil fuels. And where each person has the freedom to explore every corner of this miracle we call Earth. This vision isn't just a possibility. It's my destiny.

ATMO: The guys' hushed conversation.

MILO

What are we gonna do about this whole dead soldier thing? You can't fight the government and win.

ETHAN

Not necessarily.

MILO

What do you mean?

ETHAN

The government isn't some machine. It's controlled by politicians. And who controls the politicians?

NOAH

Satan?

ETHAN

(amused)

You're not wrong.

(beat)

Billionaires control the politicians. And at the moment, we have a billionaire on our side.

ATMO: Cameron and Abigail.

CAMERON

I appreciate you keeping me in the loop on all this stuff. I obviously have a lot of interest in Dr. Harbor's work, and our continued research of it. I could see you having a major role in that effort. If that interests you, of course.

ABIGAIL

That'd be amazing. I don't know what to say. Thank you.

CAMERON

This is how you and I put our names  
in the history books.

MUSIC: **A BAGPIPE HIP-HOP SCORE** plays over:

ATMO/SFX: We pull away from the conversation. Outside the  
plane. It streaks through the sky.

SFX: The landing gear descends.

SFX: Airplane tires bounce on the runway, then screech across  
its surface.

SFX: Feet pound the stairs.

MUSIC: The bagpipe hip-hop score fades low.

**EXT. AIRFIELD - DAY**

ATMO: The group hustles off the plane at a frenzied pace.

CAMERON

Welcome to Edinburgh.

MUSIC: The bagpipe hip-hop score kicks in again.

ATMO/SFX: A car winds its way through the countryside.

SFX: The car comes to a stop.

SFX: The pub door opens.

MUSIC: The bagpipe hip-hop score fades out completely.

**INT. SHEEP HEID INN - DAY**

ATMO: The group sidles up to the bar. The place is pretty  
much empty. It's early in the day. The bartender is MALCOLM  
FERGUSON (an old-school lifer at this place with a thick  
Scottish accent).

CAMERON

You have Laphroaig 25?

MALCOLM

Aye, that we have.

CAMERON

A round, please.

MALCOLM

Right you are.

SFX: Quick soundscape of drink preparations: Glasses slam on the counter. Liquor fills them. Drinks slide across the bar.

CAMERON

Thank you. Hey, uh, quick question.  
Could I speak to the manager?

MALCOLM

Whit about?

CAMERON

An opportunity.

MALCOLM

An opportunity? It's ma lucky day.

CAMERON

(losing patience)  
So, can you get him?

MALCOLM

Yer lookin' at him. The name's  
Malcolm Ferguson, and let me save  
you some time. The Heid is no fer  
sale; we have our own merchandise  
agreements; and we're booked solid  
with events for the next two years.  
The pub is over six hundred years  
old, but it does have a phone. A  
wee call could have saved ye a lot  
of bother.

CAMERON

I think we have a misunderstanding.  
My colleagues and I are from MIT.  
We research resonant frequency in  
historical sites. And we'd love to  
get some readings of your  
establishment. For posterity.

MALCOLM

So yer Ghostbusters now, are ye?

CAMERON

Funny. No. We're scientists.

MALCOLM

Sure ya are. I get a lotta scientists in this place cleanin' out my top-shelf liquor, and wearin' a watch that's worth more than most places I've lived.

CAMERON

We just need to take a few measurements. I can make it worth your time.

MALCOLM

And just how much do you think my time is worth?

CAMERON

Say 10,000 US Dollars?

MALCOLM

How 'bout a million?

CAMERON

Be reasonable. I can probably go as high as 100K.

MALCOLM

Now ye wouldn't be throwin' around that kinda money just for some "measurements." Not to mention, nothin' I could buy would ever be more interesting than what I already got: Over six hundred years wortha history written in the drink and blood stains on those barstools. I wish you safe travels back to yer frequency lab, or whatever story you made up on the car ride over here.

SAWYER

That money was just a courtesy. We're getting access to this place, whether you're conscious for it or not.

MALCOLM

The likes of you will no be threatening me, laddie. I've been in pubs since you were dick high to a billy goat.

SFX: Some aggressive shuffling of bar stools. People jump up.

NOAH

Hey! Let's calm down for a second.

MALCOLM

I know you "scientists" thought you'd impress me with yer big words and yer millions. Or maybe scare me into submission. But at any point, did you ever consider just telling me the truth?

MILO

(blurting out)

Our dad teleported through a magical energy field in your establishment, and we'd like to do the same.

ETHAN

Milo, what are you - ?

MALCOLM

Yer Dr. Harbor's kids? Why didn't ya say so? I haven't seen that old bastard in ages. How's he been?

**INT. SHEEP HEID INN - BASEMENT - DAY**

ATMO: LOUD THUDS on the OLD STAIRS leading to the basement.

MALCOLM

The first time I met yer dad, I was down here tapping a fresh keg, and suddenly he appeared out of thin air. I nearly emptied my bowels down both legs.

ATMO: They reach the bottom of the stairs. Make their way through the basement.

ETHAN

Thank you for not stabbing him.

MALCOLM

You kiddin'? One look at the guy and you know he'd get blown down by a good beer fart.

ETHAN

Yeah, that's Dad.

MALCOLM

He was a good man. We traveled quite a few times together.

MILO

So you two were just zippin' around the world together like some sorta wild buddy comedy?

MALCOLM

Yeah. For years. Then I stopped.

MILO

Why?

MALCOLM

The novelty wore off. Where am I gonna go that's better than where I am already? Yer dad on the other hand? He never found a place he couldn't wait to leave.

ATMO: The group stops.

MALCOLM (CONT'D)

The leyline's right here. You know how to activate it?

SFX: Milo takes a Push Pack out of a backpack.

MILO

Good to go. Thanks, Malcolm.

MALCOLM

Just hit the lights when yer done. Pretty sure we got ghosts down here, and they like to sleep during the day. Tell yer dad I got a cold pint of Tennent's waiting for him at the bar.

ATMO: Malcolm walks off. The group gets situated.

SFX: ACTIVATING THE LEYLINE. It opens.

ETHAN

Who's going through? We only have one Push Pack. Not sure how many can fit.

CAMERON

You all go ahead. Report back with your findings.

ATMO: Ethan, Milo, Abigail, and Noah huddle into the leyline.

SFX: NOAH'S PANICKED BREATH, followed by:

SFX: A HORRIBLE SCREECHING SOUND.

ATMO: Mad scrambling.

NOAH

Owww! I can't do it.

ABIGAIL

Noah, what happened?

NOAH

It's like my entire body's on fire,  
and I have the worst brain-freeze  
of all time.

ABIGAIL

You don't have to go.

NOAH

So we'll just hang back with  
Cameron and Sawyer?

ABIGAIL

I'm still going through, Noah. I'll  
call you when we make it.

NOAH

(if you listen closely,  
you can hear the  
millisecond where his  
heart breaks)

Oh. OK. I can - I'll wait for your  
call.

ATMO: The group loads back in the leyline. It works properly.

SFX: They push through the leyline.

**INT. SECRET LAB - DAY**

ATMO: Ethan, Milo, and Abigail fall to the floor.

ABIGAIL

Where are we?

MILO

It's not the beach. This is another  
basement.

ETHAN

Wait, are we - ?

HOME SECURITY SYSTEM VOICE

Welcome home, Dr. Harbor.

**END OF EPISODE.**