

# CRAIGSHAVEN

Written by

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Bellevue  
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DARKNESS.

We hear the tumultuous THRASHING of the WAVES. A buoy bell CLANGS faintly. The HORN of a tugboat sounds.

The beam from a lighthouse sweeps the screen...

EXT. OFF THE COAST OF CRAIGSHAVEN - NIGHT

...and we find ourselves in the middle of a violent Great Lake storm.

**CHYRON: LAKE MICHIGAN, 1985**

A small tugboat struggles to navigate the waves. On its bow, we see the words "CRAIGSHAVEN COASTGUARD." JACK (30s) braces himself against the railing, calling out into the storm.

JACK  
DANI?! DANIELLE KELLER!

His voice is swallowed by the wind.

INT. TUGBOAT CABIN - SAME

Inside, HANK (40s) tries to keep control of the wheel as the storm picks up. The radio crackles with static.

RADIO (V.O.)  
Come in Mariner One. Mariner One,  
do you copy?

HANK  
(breathless)  
This is Mariner One.

RADIO (V.O.)  
Christ. Hank, please tell me you've  
found her.

A violent wave lurches the boat off kilter. Hank struggles to keep control.

HANK  
Negative, Chief... no sign of her.

RADIO (V.O.)  
Hank... You have to come in. The  
storm is getting worse.

HANK  
No can do.

RADIO (V.O.)  
Mary is having a breakdown. Return  
to dock. That's an order.

Rain batters against the window. Deep THUNDER RUMBLES  
overhead. Hank throws his whole body weight into the wheel.

HANK  
I... just need a bit more... TIME.

JACK (O.S.)  
HANK!!

HANK  
(into radio)  
Hang on!

EXT. TUGBOAT - CONTINUOUS

Rain sheets down as Hank runs onto the deck. Jack points out  
into the darkness. Hank looks down into the water, but slowly  
we follow his gaze upward.

His eyes open wide in... terror? Amazement?

A FLASH OF LIGHTNING.

EXT. UNDERWATER - SAME

Hank and Jack plunge into the water as their ship capsizes.  
Their silhouettes emphasized by the flickering storm.

The dark water CHURNS violently, suddenly making way to...

EXT. OFF THE COAST OF CRAIGSHAVEN - DAWN

...soft light flickering through the now calm waters. We rise  
up out of the water to see the lake at dawn.

**CHYRON: 1993...EIGHT YEARS LATER**

Gentle gray waves toss and turn under a turbulent sky. Small  
fishing boats push off from rickety docks. The air is cold  
and damp. Geese fly overhead.

Suddenly, a rock breaks the surface of the water.

## EXT. LIGHTHOUSE CLIFF - SAME

From behind, we see a GIRL standing on the cliff next to the lighthouse. Lake Michigan stretches out before her with a vastness that might as well be an ocean.

She clenches her fists as her windbreaker flaps in the wind. The name HALBECK is printed across the jacket's back.

A faded bruise runs along the girl's left cheekbone - the skin flushed from the cold.

This is RILEY HALBECK (15) and this is her story.

Riley reaches down into the grass and picks up another rock. With a swift, angry motion, she chuck's the rock into the air. It slaps the surface with a soft *THWUMP*.

With a huff, she sits down in the long, rippling grass. An antique RING, much too big for her fingers, hangs from a chain necklace.

Nearby, a STATUE OF A WOMAN holds a lantern out towards the lake. Riley follows its forlorn gaze towards an island a mile out. She gently touches the ring, lost in thought.

## EXT. VARIOUS - MOMENTS LATER

## MONTAGE AS RILEY RIDES HER BIKE:

-- From above, we see the vibrant fall colors of the Door County Peninsula. Gray waves lap at its rocky shores.

-- Riley weaves down a twisting coastal road flanked by brilliant orange maples and yellow birches.

-- She passes a quaint sign: "CRAIGSHAVEN, WISCONSIN. POPULATION: 1,035."

-- A MAN flips his shop sign to "OPEN" as Riley cruises by.

The street lights along Main Street turn off one by one as the sun continues to rise on the sleepy lakeside village.

Riley rides past the street's whitewashed shops. A church steeple peaks through the trees on the hill. Rickety shacks along the shore promise "Ghost Tours!" Every stoop, every window, is decorated in anticipation of Halloween.

## EXT. HALBECK HOUSE - DAY

Riley's bike grinds to a halt outside a small, rustic house. It needs a new paint job and has its fair share of weeds, but still, it feels like home.

A **FOR SALE** sign swings in the breeze. Riley glares at it.

She rolls her bike to the side of the house. She eyes the window on the second story. The roof of the garage peaks just below it.

## INT. RILEY AND EMMA'S ROOM - MOMENTS LATER

Riley jimmies the window open and pulls herself in. Careful not to make a sound, she lands on the carpeted floor. Her little sister EMMA (10) is still asleep in her bed.

Riley begins to close the window when, suddenly, the creaking wood betrays her with a loud *SQUEEEAK!*

She grimaces as Emma rustles in her bed. The younger sister flops onto her side, wide awake and not in the least bit surprised to see Riley sneaking in.

EMMA

Oh. You came back.

Riley rolls her eyes at the comment.

FOOTSTEPS can be heard climbing the stairs. Emma looks at the door, expectantly. Riley raises a pleading finger to her lips. Emma frowns.

RILEY

(begging)

*Emma.*

(beat)

I'll take you to the movies.

Emma gives her a look.

RILEY (CONT'D)

Ice cream?

Emma shakes her head.

THE STEPS GROW CLOSER.

EMMA

Trick-or-treating.

RILEY  
No! No way.

Emma crosses her arms, firm on her terms.

RILEY (CONT'D)  
UGH. *FINE!*

The younger sister's eyes light up.

EMMA  
Promise?

RILEY  
(hissing)  
Yes!

Emma rolls over and pretends to be asleep. Riley exhales.

A soft KNOCK raps on the door.

ANNIE (O.S.)  
Girls, are you up?

Even behind the door, the voice is kind and warm.

Riley quickly pulls off her shoes and kicks them under her bed. She tries to take off her windbreaker but gets stuck in her haste.

The door opens and in peeks Aunt ANNIE (40s). She's a small, sturdy woman who looks like she has survived more than her fair share of tough Wisconsin winters. She sees Riley with her jacket halfway over her head.

RILEY  
(a little too jovial)  
Ah! Aunt Annie! Good morning!

ANNIE  
Oh! Riley, honey, do you need help?

RILEY  
What? Oh, no no I'm -  
(beat, struggling)  
Yes, please.

Annie helps Riley detangle herself. She pulls the windbreaker down for her - as if Riley was putting it on, not taking it off. She smooths out the crushed fabric.

Annie notices the ring hanging around Riley's neck.

ANNIE  
(softly)  
She'd be glad to know you still  
have this.

RILEY  
It's three years tomorrow...

Annie avoid's Riley's eyes as she fusses with Riley's jacket, unsure of what to say. They stand there in silence.

Finally, Annie moves her hand to Riley's bruised face.

ANNIE  
How's it feeling?

Riley shifts uneasily – *embarrassed*.

RILEY  
It's fine...

ANNIE  
Well, it looks better.  
(beat)  
Come on, breakfast is getting cold.  
Don't want you to be late for your  
first day back. Emma, you too, up  
and at 'em!

Annie takes Riley's hands in hers.

ANNIE (CONT'D)  
*Please, try to have an uneventful  
day.*

Annie turns to leave. She hesitates just a moment, but thinks better of it. She shuts the door behind her.

Right on cue, Emma sits up and stretches.

EMMA  
Where were you this time?

RILEY  
None of your beeswax.

Riley tosses a t-shirt at Emma. It lands squarely on her face. Emma rips it off and blows a raspberry at Riley.

INT. HALBECK HOUSE: FOYER - LATER

Riley makes her way down the stairs. She picks up her backpack from its resting place in the foyer. As she turns to go, she sees Annie disappear behind two OAK DOORS.

There is something mysterious about these doors. We, like Riley, are drawn to them. She takes a step towards them. Her hand reaching out to touch the handle.

We hear the DOORS LOCK. Riley's face darkens.

EXT. CRAIGSHAVEN HIGH SCHOOL - MORNING

The sky has now grown into a deeper shade of gray. The purr of distant THUNDER hangs in the air.

Riley chains her bike up to the rack. Around her, she sees KIDS getting dropped off by FAMILY MEMBERS. A look of longing crosses her face.

Riley looks up at the looming building before her. She takes a deep breath.

Rain begins to fall.

INT. HAWKIN'S OFFICE - MOMENTS LATER

Riley sits across from COACH HAWKINS (40s) at his desk. He's a stocky, imposing sort of man with a thick mustache to match. He's flanked by soccer trophies and other sporting awards.

HAWKINS

Didn't think it was supposed to  
rain today.

RILEY

It always rains around Halloween.

HAWKINS

Huh. I wonder why?

She shrugs. He shuffles some papers on his desk. Riley looks impatiently from him to the clock on the wall.

RILEY

Coach, I have Kaminsky's class  
first period.

HAWKINS

I'm aware.

He keeps shuffling items on his desk. He looks at her, waiting for her to talk. She fidgets in her chair. Finally -

RILEY

Look, I know I messed up -

HAWKINS

Five tardies, three detentions, and now a suspension. This was not a singular mess up, Halbeck. This is a habit.

Riley can feel herself growing flushed. She turns her attention to the growing storm outside.

HAWKINS (CONT'D)

You and I both know that neither of us wants to be having this conversation right now.

RILEY

Cool. Well, great talk, Coach. Glad it's over. See you later.

HAWKINS

It doesn't work that way, kid. One more toe out of line and I'll have no choice but to cut you.

RILEY

But that's not fair!

HAWKINS

Look, I know she said some stuff about your mom.

Riley's eyes flash at the mention.

HAWKINS (CONT'D)

And that would get me riled up too, but -

RILEY

I've been on varsity for two years!

HAWKINS

Riley -

RILEY

I've never missed a practice. I keep my grades up.

HAWKINS

So you do.

RILEY  
It's my last season here.

HAWKINS  
Riley, you punched Lizzie Parker.  
In the face, I might add.

Riley's face turns bright red. She stares at the floor.

HAWKINS (CONT'D)  
Now, I don't know what's gotten  
into you but I suggest you take a  
long hard look in the mirror and  
figure it out. The state final is  
next week. Get your head in the  
game.

They sit in silence.

HAWKINS (CONT'D)  
(softer)  
When do you leave?

RILEY  
After Thanksgiving.  
(beat, defensive)  
May I go?

Hawkins flicks his hand in defeat.

HAWKINS  
Dismissed.

She gets up to go but before she reaches the door —

HAWKINS (CONT'D)  
My door is always open — if you  
want to talk.

Riley stares at him for a moment and then leaves.

INT. SCHOOL HALLWAY — DAY

Riley navigates the crowded hallway. A few STUDENTS whisper as she walks past. She touches her bruise — still hurts.

She pauses in front of the large gymnasium doors.

CLOSE ON: "DANIELLE KELLER MEMOIRAL ARENA"

Danielle Keller's senior portrait, class of '86, is framed next to the entrance. She smiles sweetly out from the photo, blissfully unaware of her fate.

ASH (O.S.)  
Riles!

She whips around and sees her best friend ASHLEY "ASH" TAKAHASHI (15) down the hall with their teammate JENNY SINGH (14). Jenny gives Riley a cold glare and peels off.

Ash runs to Riley and the two friends throw themselves into a huge hug.

RILEY  
Oh my god, you have no idea how glad I am to see you.

They pull out of the hug. Ash is tall, athletic, and amused by everything. She is decked out in a University of Wisconsin Soccer crewneck. She wears her ambitions on her sleeve.

ASH  
Dude, what the hell? I called your house like a billion times.

RILEY  
Ahh. I know... I -

We see a flicker of hurt cross Ash's face but she recovers, playfully punching Riley on the shoulder.

ASH  
It's fine. I get it.

RILEY  
What's up with Jenny?

Ash looks behind her, just now realizing that Jenny didn't follow her.

ASH  
Oh. Um. Don't worry about her. Just the stress of the state tourney... We could have used you against Sturgeon Bay.

Riley feels the sting of guilt in the pit of her stomach. Ash clocks it and throws her arm around her.

ASH (CONT'D)  
But live to fight another day, right? Besides, we will be celebrating our status as State Champs with unlimited milkshakes at Jimmy's soon enough.

Riley can't help but laugh.

ASH (CONT'D)

Come on, Wyatt's saving us a seat.  
We can't miss Craigshaven's most  
sacred Halloween tradition.

Riley groans as Ash pulls her along. But we linger on the photo of Danielle Keller and her frozen smile.

MRS. KAMINSKY (PRE-LAP)

When they came across its  
treacherous waters, they only had  
one name for it...

INT. MRS. KAMINSKY'S CLASSROOM - DAY

In a dark classroom, STUDENTS lean forward as MRS. KAMINSKY (60s) tells her tale at the front of the room. An overhead projector at her side casts an eerie glow.

MRS. KAMINSKY

Porte des Morts... Death's Door...  
The French had come in search of  
trade and furs but what they found  
was a deadly corridor where the  
wind and weather could change in an  
instant.

In the back of the room, Riley and Ash sit alongside their friend WYATT BAILEY (16, lanky) who is listening with bated breath. His eyes wide behind his glasses. Wheels turning.

Riley rolls her eyes, but smiles. Enjoying the theatrics.

MRS. KAMINSKY (CONT'D)

Where shoals and currents were  
ready to sweep men off to a watery  
doom. Nathaniel Craig himself  
believed that the waters were  
cursed... and perhaps he was right.

(beat)

There are some who say that there's  
a reason the waters around  
Craigshaven are so deadly... *Why so*  
*many people vanish without a*  
*trace...*

The smile slowly fades from Riley's face.

MRS. KAMINSKY (CONT'D)

They say that if, one night, you  
should find yourself unlucky enough  
to be alone on those waters...  
*you'll see it.* A ghostly ship...  
(MORE)

MRS. KAMINSKY (CONT'D)  
Its hull ripped asunder. Its  
decaying masts fluttering in the  
breeze... *coming for you and your  
mortal soul!*

The period bell RINGS, right on cue, startling some students.

MRS. KAMINSKY (CONT'D)  
(gleeful)  
Happy Halloween!

EXT. MAIN STREET - LATER

The rain has let up for now, but a blanket of clouds still  
lingers overhead. Our trio makes their way down Main Street,  
Wyatt enthusiastically holding court.

RILEY  
Please tell me you're joking!

WYATT  
What do you mean?

RILEY  
(laughing)  
Ok, for one thing, it's stupid -  
not to mention, dangerous.

ASH  
She has a point.

WYATT  
Jeez, thank you for your  
contribution, Ashley.  
(beat)  
Oh come on, what else are we going  
to do tomorrow? Besides, it's the  
perfect Halloween plan! My folks  
are out of town. We borrow my dad's  
boat and set sail for La Salle  
Island -

Wyatt pushes his wireframe glasses up the bridge of his nose  
and smiles at Riley conspiratorially.

WYATT (CONT'D)  
- the last known earthbound  
location of one Danielle Keller.

ASH  
Don't be an ass, Wyatt.

WYATT

What?! Kenny Torres *swears* that his brother saw the ship the night Danielle Keller vanished.

Riley scoffs.

RILEY

Sure he did.

WYATT

You heard what Kaminsky said – what if the stories are true?

ASH

(laughing)

Everyone heard that story in kindergarten.

WYATT

Well I wasn't here for kindergarten! We didn't have stuff like this in Chicago, let me have this!

RILEY

It's a myth. Kaminsky doesn't even believe it.

ASH

She's just dramatic.

WYATT

You two are no fun. It will be spooky! Don't you want to see a ghost?

Riley sighs.

RILEY

(matter of fact)

It's just a story people around here made up to explain away all the bad stuff.

We get the sense Riley's learned this the hard way. She turns away from them, looking out at the lake. Ash punches Wyatt in the arm – *look what you've done*.

WYATT

Shit, Riles... I'm an idiot.

She shakes her head and gives him a half-hearted smile.

RILEY

My mom hated the lake. Never in a million years would she have been out there...

(beat)

Look, even if I wanted to go, I promised Emma I would take her trick-or-treating. Plus, I already have Hawkins on my case.

ASH

Oh god.

RILEY

Yeup. We had a little "chat" this morning.

(imitating Hawkins)

Young lady, this is becoming a habit.

Ash and Wyatt snicker.

ASH

Wait wait.

She holds her finger over her lip, evoking Hawkins' mustache.

ASH (CONT'D)

(her best Hawkins voice)

Halbeck, please get your head out of your ass.

RILEY

(mock offended)

Hey!

WYATT

That is spot on!

Ash playfully bows to them. Riley smiles to herself – *finally, a moment of normalcy.*

But that moment is cut short as they approach the bike rack. Blood rushes to Riley's face as she sees that someone has poured HOT CHOCOLATE all over her bike.

WYATT (CONT'D)

What the hell?

She stands there frozen as SNICKERING can be heard. Ash looks down the street.

ASH  
 Glad to see Lizzie is in good  
 spirits.

Riley turns and sees a GIRL in a nose splint watching from afar, laughing into her friend's shoulder. The skin beneath her eyes is puffy and bruised. This is LIZZIE PARKER (17).

We stay on Riley's face as she grits her teeth.

WYATT  
 Jesus, she looks terrible.

RILEY  
 (sharp)  
 Yep.

WYATT  
 I mean, you really clobbered her.

ASH  
 Oh my god, shut up.

WYATT  
 What?  
 (sotto)  
 She deserved it. Clearly.

Riley, face burning, stares at the dripping, brown liquid pooling on the pavement.

SMASH CUT TO:

INT. RILEY AND EMMA'S ROOM - LATER

Riley slams her backpack to the floor and furiously punches her pillow. Rage building and releasing with each blow. She YELLS into it, its feathers muffling her frustration.

Exhausted, she slumps to the floor. She turns and sees Emma standing in the doorway. Calmly, Riley gets up and shuts the door in Emma's face.

INT. HALBECK HOUSE: KITCHEN - LATER

Riley, Emma, and Annie gather around a humble kitchen table. Silverware clinks as they eat in silence. The kind of silence that sets in when no one has anything to say to each other. Rain batters against the window.

Annie looks between the two girls, who just stare at a boxy TV in the living room.

On screen, CHIEF KOENIG (40s, would rather be asleep) speaks into the camera. We might recognize his voice from the radio in the opening scene.

COENIG (TV)  
We're just asking people to be  
smart you know? It's all fun and  
games until we gotta send out the  
coast guard.

Annie gets up and turns off the TV.

ANNIE

On her way back, Annie's foot knocks into Emma's backpack. Books and papers scatter.

ANNIE (CONT'D)  
Em, how many times do I have to  
tell you to not leave your bag in  
the middle of the floor?

EMMA  
Sorry...

Riley picks up one of the books: MADELINE CRAIG AND THE FOUNDING OF CRAIGSHAVEN. The 17th century portrait of MADELINE CRAIG (30s here) stares out from the book's cover.

## EMMA (CONT'D)

RILEY  
So you picked Madeline Craig?

EMMA  
She's interesting!

Riley scoffs.

ANNIE

RILEY  
No thanks.

Silence falls once more. Annie looks between the two girls, both avoiding eye contact.

ANNIE

Your grandparents called this morning. They're excited to see you.

No reaction from the girls.

ANNIE (CONT'D)

I think this will be good for us. A fresh start, you know? New town. New place. Away from all the sad memories.

RILEY

You mean memories of Mom.

Riley finally looks up, staring Annie directly in the eye. Anger bubbling up in her chest. Annie, for her part, looks like the wind has been knocked out of her.

Emma's eyes dart between the two, casserole falling from her fork, forgotten.

ANNIE

(carefully)

I miss your mom more than anything in the world. But she's gone. Staying here won't bring her back.

RILEY

Neither will leaving.

ANNIE

Riley...

RILEY

If we leave, we're no better than Dad.

Just then, the phone RINGS. Annie quickly removes herself to answer it, leaving Riley's statement hanging in the air.

EMMA

(quietly)

Do you think we'll like Sheboygan?

RILEY

Who cares?

EXT. LAKE MICHIGAN - NIGHT

Dark waves crash onto the shore, illuminated by flickering lightning.

The waves grow LARGER -- VIOLENT -- SWALLOWING -- when a deep CRACK of THUNDER ripples across the sky.

INT. RILEY AND EMMA'S ROOM - NIGHT

Riley bolts upright in bed.

Disoriented, she frantically looks around the room, trying to get her bearings.

Slowly her heartbeat returns to normal. She looks over at Emma's bed - *it's empty.*

RILEY

Em?

INT. HALBECK HOUSE: FOYER - CONTINUOUS

Lightning illuminates the foyer in bright, eerie intervals. Riley tenses and reaches for a wooden baseball bat tucked next to the stairs - *just in case.*

Suddenly, the loud CREAK of a door SHRIEKS from down the hall. Riley nearly jumps out of her skin. She wheels around, clutching the bat.

Down the hall, she sees Emma slipping into Annie's study, which glows warmly. Riley lets out a sigh of relief and returns the bat to its resting place.

ANNIE (O.S.)

Emma! You scared the living daylights out of me. What are you doing up?

EMMA (O.S.)

I can't sleep in storms.

Riley smirks at Emma's dramatics. She sits down against the wall, listening. Behind her, we can see down the hall, where the double doors of the study reside.

We hear SHUFFLING from within. With Riley still hidden against the wall, we see Annie guide Emma out of the room.

ANNIE

I know, but you can't just wander in here.

Emma stares at her feet.

EMMA

Was that Mom? In the photo you were looking at?

ANNIE

Yes. Yes it was.

EMMA

She looked happy.

A look of longing shines in Riley's eyes.

EMMA (CONT'D)

What happened to her, Annie?

ANNIE

I don't know, honey. I wish I did.

Riley's face darkens at Annie's words.

ANNIE (CONT'D)

It's late. Let's go to bed.

Emma and Annie walk towards the foyer, passing Riley, who is still hidden in the dark. Emma makes her way up the stairs, while Annie lingers behind.

EMMA

Goodnight.

ANNIE

Goodnight, sweetheart. Dream of better things.

Annie watches Emma go. She stands there a moment... the weight of Emma's question on her shoulders. Finally, Annie turns and is startled to see Riley hidden in the shadows.

ANNIE (CONT'D)

Jesus! You girls have got to stop sneaking up on me.

Riley doesn't look at her.

ANNIE (CONT'D)

Riley? What is it?

RILEY

Lizzie... Lizzie's mom told her you kept poking around the police station. Demanding to talk to Chief Koenig... Asking strange questions...

(MORE)

RILEY (CONT'D)

(beat)

What aren't you telling us, Annie?

ANNIE

Riley -

Riley stands up, pulling her robe tight to her.

RILEY

One day Mom was here and the next  
she was just... *missing*. It's been  
three years. I deserve to know what  
happened.

ANNIE

We've been over this -

RILEY

(ignoring her)

You can't keep locking yourself  
away in that study to avoid it. I'm  
almost sixteen. I'm not a child  
anymore. You don't want to tell  
Emma? Fine. But tell *me*. Please.

A pregnant pause hangs between them. Tears well in Annie's eyes - loss and love mixing over her face.

ANNIE

(quietly)

You remind me of her so much  
sometimes. Do you know that?

RILEY

No. I don't. I never got the chance  
to know that.

Riley's words hang in the air. Lightning flickering over  
their faces. Annie turns away from her.

ANNIE

You can believe what you want to  
believe. But your mom is **gone**,  
sweetheart. She's gone.

RILEY

Annie -

ANNIE

Goodnight.

With that, Annie disappears upstairs, leaving Riley alone in  
the dark foyer. Riley stares into nothing, a storm raging  
inside of her.

Riley looks down and sees a warm sliver of light at her feet. She turns and sees its source:

*The study door, forgotten by Annie and left ajar, beckoning her.*

Riley glances up, over her shoulder as Annie disappears into her room upstairs.

INT. ANNIE'S STUDY - CONTINUOUS

The door slowly creaks open as Riley slips inside.

Riley takes in the simple, almost sad room before her. *How many lonely hours has Annie spent in here?*

Her fingers trace the familiar grooves of the bookshelves as she makes her way to the desk in the center of the room.

Her eyes fall on the photo Annie was looking at before Emma came in.

CLOSE ON a picture of THREE GIRLS - YOUNG HELEN (14) and YOUNG ANNIE (16). The other, we will later learn, is PENNY HALL (14).

Riley lightly touches Young Helen's face - *her mother's face.* She sets the photo down, alone with her thoughts.

She pulls the desk drawer open. It's empty besides a few pens and a COMPASS. Picking up the compass, she sees that the back has been engraved with *her mother's name.*

Riley's about to close the drawer when she notices a leather strap along the drawer's edge. Her brow furrows. ***This is strange.***

Her eyes flicker to the door. But the house is quiet.

Riley's fingers wrap around the strap, hesitating. Then -

***CLICK!***

Holding her breath, she lifts the drawer's false bottom up. Beneath is a MAP and a cluster of yellowing NEWSPAPER CLIPPINGS.

Curious, Riley unfolds the map, revealing:

RILEY  
La Salle...?

**Red Xs** mark various points along the coast. Each X has two letters and a two digit number next to them. **Initials. Years.**

*Thunder rumbles outside. The light flickers.*

Pulse quickening, she riffles through the newspaper clippings. We catch a few headlines and years:

1963 - *TEEN LOST IN THE NIGHT OFF THE COAST OF LA SALLE.*

1945 - *EGG HARBOR TEACHER DISAPPEARS ON THE LAKE - NO FOUL PLAY SUSPECTED.*

1985 - *CRAIGSHAVEN HIGH SCHOOL JUNIOR VANISHES DURING STORM.* We see a glimpse of Danielle Keller's photo.

1990 - *AREA WOMAN MISSING SINCE HALLOWEEN - POLICE CALL OFF SEARCH.*

Riley, hands trembling, stops on this one. As the name under the photograph tells us, **this is HELEN HALBECK (30s), Riley's mother as she knew her.**

Her eyes drift down to the item that was hidden away beneath the papers -

A VIDEO CASSETTE labeled "1987."

Off Riley's face -

INT. ANNIE'S STUDY - MOMENTS LATER

CLOSE ON: A rounded TV MONITOR hums to life.

A dark grainy image appears on the screen. It's Helen, bundled up against the rain. She beams at the camcorder.

Riley, bathed in the cool glow of the screen, watches intently. She scarcely dares to breathe.

HELEN (TV)  
We're here on La Salle Island. It's  
about... 11:59pm.

Riley frowns - *what is her mom doing on La Salle?*

HELEN (TV) (CONT'D)  
So far no sighting and the wind is  
picking up.

The tape JUMPS abruptly. We now see Helen farther away from us. Suddenly, she stops. She pulls something out of her pocket.

HELEN (TV) (CONT'D)  
Annie! Look at this!

The camera rushes toward her. Helen holds out her hand. Her COMPASS SPINS WILDLY. Helen smiles at the camera, an excited laugh escapes her.

Riley moves closer to the screen.

SUDDENLY a LIGHT and NOISE beyond the frame catch their attention. The camcorder whips towards the lake right as —

THE TAPE CUTS. A white screen.

Riley slaps the TV.

RILEY  
COME ON!!

Just then, a small face pops into the white screen. It comes into focus — it's LITTLE RILEY (8).

Our Riley's breath catches in her chest.

Back on screen, Little Riley fiddles with the camera.

HELEN (O.S TV)  
Riley, is that a fresh tape?

A wave of doubt rolls over Little Riley's face.

LITTLE RILEY (TV)  
(nope)  
... Yes!!

Little Riley bustles out of frame. We hear the CLICK of a boombox. Bruce Springsteen's "DANCING IN THE DARK" seeps into the video. Little Riley hops back into frame, doing her best to dance along to the song.

HELEN (TV)  
(laughing)  
Honey, what are you doing?

Helen inquisitively steps into frame.

Our Riley's eyes light up at the sight of her. She puts a hand on the screen.

LITTLE RILEY (TV)  
Mom! I'm trying to DANCE.

Little Riley grabs Helen's hands. Together they playfully bounce and swing to the music. Pure love. Total happiness.

A child's CRY rings out over Springsteen. Helen stops on a dime.

HELEN (TV)  
Emma! Hang on honey!

She runs out. Little Riley watches her go. She gives one or two half hearted dance moves and sadly turns the camera off.

THE TAPE ENDS.

Riley sits there in silence. Shell shocked. A single tear cascades down her cheek. A long forgotten memory brought back into focus.

She looks at the map by her feet. Her eyes zeroing in on the X marked "H.H. '90." The meaning of the Xs coming into focus – **disappearances**. Her eyes flicker with decision.

Off her determined look —

EXT. CRAIGSHAVEN NEIGHBOORHOOD STREETS – VARIOUS

A DOORBELL RINGS. The door swings open and a LOCAL DAD dressed as a 17th century SAILOR is greeted by a gaggle of CHILDREN in a classical array of costumes.

GAGGLE OF CHILDREN  
Trick-or-treat!

FURTHER DOWN THE STREET

Jack-o'-lanterns glow in windows while other ghoulish decorations litter the yards.

CHILDREN dressed as wizards, ghosts, and mummies chase each other down the sidewalk, leaves crunching as they run. Their laughter fills the chilly air. PARENTS trail behind.

As the fading evening light glows across the pavement, one thing is clear: Halloween has come at last.

INT. HALBECK HOUSE: FOYER – EVENING

Emma sits quietly on the stairs. She's dressed as a ghost of the white bedsheet variety.

Annie makes her way down the stairs. She carries a pillowcase with pumpkins sewn into it.

ANNIE  
Here's your candy bag, Em.

EMMA

Thanks.

ANNIE

Oh! I need to get my camera...  
Where's Riley?

Emma, beneath her ghoulish sheet, shrugs.

We follow Annie down the hall.

ANNIE (CONT'D)

Riley?

She heads into the kitchen but we peel off into the study, whose doors still stand ajar.

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

Riley?!

Making our way to the desk we see that the drawer has been left opened.

WYATT (PRE-LAP)

Wow.

EXT. WYATT'S BACKYARD - NIGHT

The map of La Salle Island and all the red Xs. We pull back and see our trio of friends standing around the map, which has carefully been spread out over a stump.

WYATT (CONT'D)

This is... so Goonies.

RILEY

It's not a treasure map.

WYATT

Or is it? X marks the spot, right?

Riley rolls her eyes. Ash takes in the map's Xs.

ASH

What are they?

RILEY

I think they're disappearances.

She points to an X marked "D.K. '85."

RILEY (CONT'D)

There's Danielle Keller... Annie  
has stacks of papers, articles. All  
people who have gone missing.

WYATT

Look at the north end of the  
island...

Wyatt lets out a low whistle. We see the northern part of the  
island is littered with Xs.

WYATT (CONT'D)

Whaddya think happened there?

Ash's gaze falls on the X marked "H.H. '90." She glances up  
at Riley, their eyes meeting.

ASH

Riley... Is this your mom?

RILEY

It has to be... I ... I think she  
went looking for the ship.

ASH

Why on earth would she do that?

RILEY

I have no idea...

WYATT

So it's all true then? All the  
stories?

A silence falls over them, shivering in the cool night air.

RILEY

Only one way to find out.

Riley rolls up the map, ready to set out. Ash and Wyatt  
exchange a glance, less certain.

RILEY (CONT'D)

You guys wanted spooky. This is  
spooky.

ASH

I guess.

WYATT

It sure is.

Now very aware of the dark, Wyatt fiddles with the  
flashlight. He tries to click it on - *nothing*.

WYATT (CONT'D)  
Christ. These are new batteries!

ASH  
5 bucks says the bulb is dead.

WYATT  
Hang on...

He clicks the switch - On and off. On and off. On and off.

RILEY  
Oh my god - HERE.

Riley grabs the flashlight and gives it a good THWACK. Just like that, the light sputters on.

WYATT  
AH-HA!

ASH  
(unimpressed)  
Incredible.

Riley shines the beam around the yard, illuminating the dense forest along its perimeter. There's a dirt path leading off into the woods, towards the lake.

WYATT  
Ah. Hmm. Ok. Slightly creepier than anticipated but....

He looks at the others and they raise their eyebrows at him.

Ash snatches the flashlight from Riley and walks ahead. Riley follows suit, leaving Wyatt alone in the murky yard.

WYATT (CONT'D)  
Right. Ok.

He takes one last look at the safety of his house and hightails it after them.

EXT. PRIVATE DOCK - MOMENTS LATER

Our trio makes their way carefully down an old wooden dock. Waves lap at their ankles as they go. Wyatt pulls a tarp off the top of a charming little tiller motor boat.

Wyatt hops in and helps Ash climb into the boat. He turns to Riley. She hesitates. Her gaze lingers across the black waters, towards the shadow in the distance. LA SALLE ISLAND... *and the answers it might hold.*

WYATT  
Riles?

The boat rocks back and forth in the slapping waves. His extended hand hangs in the air.

She snaps out of it and takes his hand. Wyatt starts the motor. The boat begins to pull away from the shore.

Riley turns. Behind them, the lights of Craigshaven sparkle against the inky black water.

RILEY  
I never realized.

ASH  
What?

RILEY  
How small it is.

The two friends look back as the town begins to shrink into the horizon.

EXT. LA SALLE ISLAND - LATER

The bow of the boat glides up onto the sand of a beach. Our trio hops out and they find themselves before a dense, misty forest. Wyatt beams at the woods.

WYATT  
Spooky.

EXT. LA SALLE ISLAND: WOODS - MOMENTS LATER

We watch from afar as the three friends make their way through the dense evergreens. Crickets CHIRP in the underbrush and nocturnal creatures creep in places unseen. All the while, the flashlight's beam cuts through the fog.

Something RUSTLES close by.

WYATT  
Did you guys hear that?

Riley freezes. Her eyes quickly scanning the woods.

ASH  
I didn't hear anything.

A TWIG SNAPS!

RILEY

Wait, I hear it too.

WYATT

This was a bad idea.

ASH

This was *your* idea!

The three friends instinctively group together. A chilling WIND RIPS through the forest. Riley holds her breath – *is this it?*

Just then a BARN OWL SWOOPS DOWN OVER THEIR HEADS. Wyatt SCREAMS. The bird snatches a squirrel and vanishes into the dark of a CAVE.

Ash peels Wyatt off of her.

ASH (CONT'D)

(deadpan)

Terrifying.

Riley sweeps the flashlight across the path. The beam falls upon an old tree stump. WORDS are carved in French upon it.

She steps closer. The marks are faded. Ancient.

RILEY

Ash.

Ash steps closer taking the light from Riley.

RILEY (CONT'D)

How's your French?

ASH

B+ with extra credit.

(translating)

"A marker... to those..." uh... "To

those who vanished in the waves.

May God have pity on them."

RILEY

Let's keep moving.

They continue on through the dark.

EXT. LA SALLE ISLAND: NORTHERLY POINT – MOMENTS LATER

The woods give way, and our heroes find themselves on a cold, rocky beach. It's still. Empty. Anticlimactic.

WYATT  
This is it?

Riley checks the map.

RILEY  
Yep.

WYATT  
There's nothing here...

ASH  
There's a PBR can.

Ash casually kicks the beer can away.

RILEY  
What did you expect?

ASH  
Floating ghosts. Bats. Thunder and lightning. Old ladies on brooms.

WYATT  
(yes)  
No...

Riley's eyes scan the black waters. Nothing.

ASH  
So what now?

WYATT  
Maybe we should check the other side? Or, uh, go home.

Riley rolls her eyes and plops down in the sand.

RILEY  
You saw the map. If we're going to see anything, it will be here.

She stares out toward the horizon. Resigned. Waiting.

EXT. CRAIGSHAVEN - VARIOUS

-- The last few TRICK-OR-TREATERS skip home with their sacks full of goodies.

-- One by one, the houses in Craigshaven go dark. The festivities have come to a close.

-- Emma sits on her bed, still in her ghost costume. Her candy bag is next to her - *empty*.

-- Annie sits alone on the front porch. Her rocking chair sways back and forth. She wrings her hands. All the while her gaze never leaves the driveway. Their lights stay on.

EXT. LA SALLE ISLAND: NORTHERLY POINT - LATER

Riley, Wyatt, and Ash sit around a fire. Wyatt is reading from a book called "MYSTERIES OF DOOR COUNTY."

WYATT

"The Lighthouse Keeper moved slowly up the spiral stairs. The rain battered against the brick and mortar. As he rounded a corner, he saw the faintest of blue lights."

(beat)

"Hello?" said the old man."

Ash arches an eyebrow.

WYATT (CONT'D)

"Suddenly, horrible, dreadful cries sounded above him. 'Is someone there?' The Lighthouse Keeper asked. The cries only continued. 'Hello?' He reached the top of the stairs. He put his hands on the door handle, waiting... waiting... Then -"

(beat)

ARGHHHHHHHH!!!

Riley playfully kicks him.

RILEY

Shhh!!

WYATT

You can't silence the *DRAMA*, Riles!

Ash snorts at this.

WYATT (CONT'D)

'The Lady of the Lighthouse' is GREAT.

ASH

(laughing)

I'm not disagreeing!

RILEY  
It's spooky.

WYATT  
Exactly!

The laughter flows easily between the three. They settle into silence. Only the CRACKLING fire disturbs the stillness.

Ash's wristwatch suddenly begins CHIRPING angrily.

ASH  
Whoops.

RILEY  
What time is it?

ASH  
Midnight.

WYATT  
Halloween no more.

RILEY  
I am so in for it when I get home.

WYATT  
If anyone asks, we were all at my place watching a scary movie or something. Nothing happened.

Riley's smile fades as she realizes –

RILEY  
Nothing happened...

She gets up and walks towards the water. Ash and Wyatt exchange a glance.

Riley stares out into the darkness of the waves. Her eyes shimmer with disappointment.

She fidgets with the ring around her neck. She pulls too hard and the chain releases. The ring plunges into the sand as a wave washes over it.

RILEY (CONT'D)  
Shit shit shit.

Riley grabs the ring just before it's swept off into the lake. She holds the ring close, tears threatening to spill over. She turns her forlorn gaze back to the empty waves.

Ash appears next to her.

ASH  
Riles?

Riley hastily wipes her nose.

RILEY  
I can't believe I actually thought  
that maybe... Sorry... this is  
stupid.

ASH  
Hey. I don't think it's stupid.

Riley laughs. One of those laughs you do to keep from crying. Ash leans her head on Riley's shoulder. They both stare out into the darkness.

SUDDENLY **STREAKS OF GREEN AND PINK LIGHT RIPPLE ACROSS THE SKY.**

Riley and Ash's jaws drop.

RILEY  
Oh my gosh.

Wyatt rushes over.

WYATT  
Whoa.

They stare up, wide eyed, as the ribbons of light dance amongst the stars. Truly a wondrous sight to behold.

ASH  
The Northern Lights... I didn't  
think you could see them this far  
south.

The friends beam at each other, unable to believe their eyes.

Wyatt watches as the girls take in this magical sight, but something behind them catches his attention -

Just then a WHIRRING sound comes from Riley's pocket. She pulls out the COMPASS. **Its needle spins furiously.**

RILEY  
Holy sh--

A RUMBLE OF THUNDER.

WYATT  
GUYS.

Riley spins around and sees what Wyatt is looking at -

***The body of a GIRL washed up, face down, on the shore.***

ASH

Oh my god.

Ash and Wyatt rush over to the body. Riley stands, paralyzed, rooted to the spot.

Ash carefully flips the body over and we see -

ASH (CONT'D)

**Jesus! Jesus.** It's Danielle Keller.

Riley's world careens into disorienting slow motion. Wyatt checks for signs of life. Ash administers CPR.

**DANIELLE'S EYES FLICKER OPEN. SHE'S ALIVE.**

A distinctive CUT runs down her left cheek.

OUT IN THE WATER. It's dark. It's misty.

**But there's SOMETHING out there.**

Riley's breath sticks in her chest.

Wyatt and Ash yell out to her, but she can't hear them. She finds herself feeling something she has scarcely allowed herself to feel -

**Hope.**

As the wind whips around them, we look to the sky where the aurora borealis glows on high. We tilt down to -

EXT. LAKESIDE HOUSE - LATER

- Lizzie sitting on a porch swing, looking up at the lights, which shine in her eyes. Fascinated, she stands, mouth agape. She follows the sight towards the water's edge.

Behind her, in the distance, we see a pair of HEADLIGHTS cruise along the road.

INT/EXT. WYATT'S TRUCK - SAME

Wyatt's truck barrels down the dark, deserted road. With Wyatt at the wheel, Riley holds on to an unconscious Danielle, while Ash hangs on for dear life in the truck bed.

WYATT

Holy shit. Holy shit. Holy shit.

ASH

Wyatt, if you don't slow down, I'm  
going to murder you!

He doesn't slow down. If anything, he speeds up.

RILEY

(in shock)

There was something out there.

WYATT

What?

RILEY

Did you see it?

WYATT

I was too busy looking at the BODY.  
ON. THE. BEACH.

ASH

WYATT!!!

WYATT

What are we going to do?!

RILEY

We have to take her to the  
hospital!

WYATT

Nope. Nope. What do we say? 'Oh hey  
there, doctors. You know the girl  
who vanished eight years ago  
without a trace? Well, whaddya know  
- we found her! On a mystical  
island!'

RILEY

YES.

WYATT

That was a joke! CHRIST. This is  
NOT what I meant when I said I  
wanted spooky!!

Wyatt wildly hangs a left.

ASH

WYATT!!

Suddenly, Wyatt's headlights flash on FIGURES in the road.

RILEY  
Wyatt slow down.

WYATT  
Jesus, this town is weird -

RILEY  
STOP!

She kicks his legs out of the way and slams on the breaks.  
They skid to a halt. Ash THUDS against the cabin.

In front of them is a MOTHER DEER and a FAWN. Their eyes  
flash in the headlights, frightened. They scamper off into  
the dark as quickly as they appeared.

WYATT  
I think I'm having a nervous  
breakdown.

Ash opens the truck door.

ASH  
I'm driving.

SMASH CUT TO:

INT. COUNTY HOSPITAL: EMERGENCY ROOM - NIGHT

Automatic doors part. Ash and Wyatt rush in, Danielle  
supported between the two of them. Riley runs ahead to the  
front desk. NURSE WINNIE (50s) looks up in alarm.

WINNIE  
What happened?

RILEY  
We found her like this - it's a  
long story.

Winnie springs into action, barking out orders to her team.  
The three kids stand there, bewildered by the situation.

WINNIE  
Get this girl on a gurney stat.  
She's like ice. What's her name?

ASH  
Danielle Keller.

Winnie freezes.

WINNIE  
Is this some sort of joke?

WYATT  
No, Ma'am.

WINNIE  
Janie, get Chief Koenig on the line.

The three friends exchange a glance – the reality of the situation sinking in.

KOENIG (PRE-LAP)  
I assure you we are on top of it.

INT. SHERIFF'S STATION – DAWN

Our trio sits across from an exasperated Chief Koenig who is engrossed in a phone call.

KOENIG  
Mhmm. Yes. Don't worry, Mrs. Clifford.

Koenig gestures – "just a second." Riley and Ash exchange a look.

KOENIG (CONT'D)  
We'll find Waggles. Yes, I know he's a golden retriever. Yes you did already mention that. Yes. Ok. Bye bye now.

He hangs up.

KOENIG (CONT'D)  
Right. Where were we?

He flips through his notes. Riley shifts uncomfortably.

KOENIG (CONT'D)  
Ah right. Mystical lights. Spooky island. Ghost ship.

WYATT  
Well, I wouldn't use those exact words –

KOENIG  
But that's the gist though, right?

Wyatt flounders.

KOENIG (CONT'D)

Do you know how many people have drowned in the lake this year?  
Eight. And we've been lucky.  
There's nothing out there but rocks and riptides.

RILEY

But we saw it. You have to believe us.

Koenig takes a big swig of bitter coffee, studying Riley. Suddenly, he laughs, shaking his finger at her.

KOENIG

You're Fred and Helen's kid.

Riley freezes. The blood drains from her face.

RILEY

(quietly)

Yes.

KOENIG

I see what this is about.

(beat)

Annie put you up to this?

BUTTERLEY

What?

Riley pales. The true scope of Annie's secrecy hitting her.

RILEY (CONT'D)

She told you about this?

KOENTG

'Course she did. Annie and your mother were always chasing that damn boat after what happened with Penny Hall.

RILEY

## Who's Penny Hall?

He waves his hand, brushing her question aside.

KOENIG

Look... I know the stories about the ship as well as the next guy. They're fun, they're creepy. But that's all they are - stories. That woman is searching for something that doesn't exist.

(MORE)

KOENIG (CONT'D)

(beat)

Now, I'm real glad Ms. Keller has been found and I'm awfully sorry about what happened to your mother, but you kids are old enough to know these kinds of stories only make the hurt last for folks. So for the last time - what *really* happened?

Ash thinks quickly.

ASH

We found her by on the beach...  
below the lighthouse.

WYATT

What -

RILEY

What?

Ash kicks them both under the table.

Koenig raises an eyebrow.

ASH

We needed to get some air after a scary movie and ... and we saw her wandering the beach. And she just sort of collapsed.

(beat)

We're sorry to waste your time... I guess we just let our imagination get the better of us.

KOENIG

There we go! Not so hard was it?

Riley glares at Koenig. She abruptly stands up and leaves. Ash smiles sheepishly.

ASH

Excuse us.

EXT. SHERIFF'S STATION PARKING LOT - DAWN

Riley sits alone on the curb in front of the station. Her face is a storm of emotions. Behind her, Ash bursts through the station doors. Wyatt hustles after her.

WYATT

Did you just lie to the police?!

ASH

Shut up, Wyatt.

WYATT

Right.

Riley doesn't react. Ash sits down next to her.

RILEY

He wasn't going to believe us, was he?

ASH

Would you?

RILEY

No.

Riley, eyes burning, stares into the horizon.

RILEY (CONT'D)

All this time, Annie knew. Annie knew... and she didn't...

(beat, gathering herself)  
I'm going to find her, Ash.

Ash looks up at Wyatt. He nods.

ASH

Well then, we're coming with you.

Riley looks from Ash to Wyatt. The determination clear on their faces.

INT. HALBECK HOUSE: FOYER - DAWN

Riley pushes the door open. Morning light floods in.

RILEY

Annie!

But Annie's not in the foyer. She moves towards the kitchen.

INT. HALBECK HOUSE: KITCHEN - CONTINUOUS

RILEY

Annie?! Annie, we need to tal-

Riley comes to a stop as she finds Annie sitting silently at the kitchen table.

ANNIE

Your sister is sleeping.

Annie looks up at Riley, dark circles under her tired eyes.

ANNIE (CONT'D)  
She waited for you, you know.  
Insisted on it. On Halloween!

RILEY  
I know – I know you're mad but  
please just listen –

ANNIE  
Little Emma just sitting there,  
waiting.

RILEY  
Annie!

ANNIE  
You of all people should know that  
you can't just vanish without a  
note!

It's a low blow. They both know it. Annie discretely wipes  
away a tear.

Riley grits her teeth, her guilt and frustration bubbling up  
into anger. Her eyes shimmer, fighting back tears.

RILEY  
Forget it.

Riley storms out of the room, pushing back into the foyer.

INT. HALBECK HOUSE: STAIRS/FOYER – CONTINUOUS

Riley marches up the stairs past Emma, clearly *not* asleep,  
who sits on the landing. Riley doesn't stop, but we do.

Emma's little face stares out through the spindles. The look  
on her face says it all – she heard the whole argument.

EXT. ROOF – MOMENTS LATER

Riley hoists herself onto the roof. A thick mist hangs in the  
air. Clouds keep the morning sun hidden. Geese honk overhead.

**NOTE: From here on out, the sun will always be hidden behind  
thick storm clouds.**

She shivers in the cold, her anger radiating off of her.  
Riley stares off into the distance, towards La Salle, draped  
in fog.

INT. SCHOOL HALLWAY - DAY

STUDENTS watch as JANITORS take down Danielle's portrait outside of the gymnasium.

PRINCIPAL (V.O.)  
Good morning, students.

EXT. SOCCER PRACTICE FIELD - AFTERNOON

Riley, Ash, and their other TEAMMATES explode off the sideline. Cleats dig into the wet, muddy grass as they sprint toward the other side of the field.

PRINCIPAL (V.O.)  
As some of you already know, former CHS student Danielle Keller was found early Sunday morning.

Hawkins hypes the girls up as they go.

HAWKINS  
Last practice before State, ladies.  
Let's go, let's go, let's go!

Riley pushes her body forward as a few of her teammates pull ahead of her.

INT. HALBECK HOUSE: KITCHEN - SAME

Annie dries a plate in the kitchen while the news plays on TV. She looks up as Danielle's portrait comes onto the screen.

PRINCIPAL (V.O.)  
Danielle's absence these four years left a hole in our community and we are happy that this trying time is over.

The plate falls from Annie's grasp, shattering on the floor.

EXT. SOCCER PRACTICE FIELD - SAME

Riley digs deep, willing her legs to push her forward. With a few yards to go, she powers to the front.

PRINCIPAL (V.O.)  
While we all have questions, we ask that you respect the family's privacy and avoid speculation.

Riley blows past Hawkins and his stopwatch.

RILEY (PRE-LAP)  
Runaway?

INT. LIBRARY: STUDY HALL - DAY

Riley, Ash and Wyatt sit at a long table, littered with stacks of books. The morning paper is spread out in front of them. Danielle Keller's senior portrait is smiling up from the page. "RUNAWAY TEEN FOUND."

RILEY  
Is that what they're saying  
happened?

WYATT  
That's what *she's* saying.

ASH  
What?

WYATT  
(reading)  
"Ms. Keller, in a statement to the Chronicle, said that she decided to come home after running out of money."

RILEY  
But that's not true!

A STRESSED STUDENT nearby shh's them. Riley shoots them a dirty look. The trio huddles in close together.

WYATT  
Well we don't know... It... It could be.

RILEY  
No. We SAW it. We saw the ship.

WYATT  
It was dark and... There was a lot going on.... I didn't see it.

Riley looks to Ash, but she shakes her head - *no*.

Ash snatches the paper from Wyatt.

ASH

"Ms. Keller reportedly hitchhiked to Craigshaven but then collapsed around Grayson Beach from exhaustion. It was there that she was discovered by three local kids." Well there. We know that's false.

STRESSED STUDENT

Guys come on.

RILEY

God shut up, Tommy!

ASH

We all know you're going to pass trig, so take a chill pill.

TOMMY (Stressed Student) shrinks back from them and returns to his books.

Riley grabs the newspaper. Her eyes fall on a candid photo included in the article. THE SAME DISTINCTIVE CUT IS ON DANIELLE'S CHEEK.

RILEY

Look at this...

ASH

That cut hasn't healed in eight years.

WYATT

She should be what - 26 by now?

ASH

But she hasn't aged a day.

The three friends stare at each other. The mystery growing.

RILEY

I want to talk to her.

INT. SHERIFF'S STATION - SAME

Annie bursts through the doors of the Sheriff's Station, beelining to the front desk, where Lizzie's mother DOLORES PARKER (40s) sits.

DOLORES

(not looking up)

Hello, Annie.

ANNIE  
I need to speak to Koenig.

DOLORES  
Chief's not in.

ANNIE  
This is important.

DOLORES  
I'm sure it is.

ANNIE  
Can I just speak to *someone*?

Dolores sighs and gets up, heading into the back, leaving Annie alone in the reception area. Annie tightly crosses her arms, a coil of energy. Her eyes are fixed on the TV, still reporting on the reappearance of Danielle Keller.

An OFFICER (40s) steps into the room. He looks terrible, puffy circles under his eyes. Five o'clock shadow. Badge on crooked. *Hungover*.

OFFICER  
Can I help y—

Annie turns, instantly bristling when she recognizes the man. FRED HALBECK, her brother-in-law. He pales.

FRED  
Annie —

ANNIE  
You are unbelievable.

FRED  
Just wait a minute —

ANNIE  
You are absolutely unbelievable!  
Were you even going to tell anyone  
you were back?

FRED  
I was going to call! Jesus, I just  
got back last night.

ANNIE  
And you think you can just *waltz*  
back into town? After everything  
you put Riley and Emma through?  
After everything you put me  
through?

(MORE)

ANNIE (CONT'D)  
 Do you have any idea what the last  
 three years have been like?

Fred drags his hand through his hair. The guilt heavy on his shoulders. Eyes bloodshot.

FRED  
 ...She was my wife, Annie.

ANNIE  
 She was my baby sister.  
 (beat)  
 Not all of us had the luxury of  
 running off on a bender when things  
 became too much.

They stand there in silence, at an impasse. He takes a hard sip of something we suspect isn't just coffee.

ANNIE (CONT'D)  
 Glad your old pal Koenig gave you  
 your job back. 'Bout time you had  
 one.

FRED  
 (quietly)  
 I'm trying, Annie.

Annie's fury softens, ever so slightly. She takes in his haggard, disheveled appearance with sympathy.

ANNIE  
 (a confession)  
 You're too late, Fred. We're  
 leaving.

The news knocks Fred off balance.

FRED  
 What?

ANNIE  
 I'm sorry.

FRED  
 No... no - I'll make things right.  
 This time is different, I promise.

ANNIE  
 (sadly)  
 I don't believe you, Fred. I wish I  
 did.  
 (beat)  
 (MORE)

ANNIE (CONT'D)  
 And unless you actually mean it  
 this time, I don't want you  
 anywhere near those girls. They've  
 been through enough. Riley  
 especially.

FRED  
 I just want to see my kids.

ANNIE  
 They stopped being your kids the  
 minute you walked out that door.  
 (beat)  
 Tell Koenig to call me.

She gathers herself, heading towards the door.

FRED  
 I know what you're looking for,  
 Annie. But it's a fairytale. Always  
 has been.

She stops, looking back at him.

FRED (CONT'D)  
 Danielle Keller's just a runaway  
 who decided to come home.

ANNIE  
 Who found her?

He shrugs.

FRED  
 Dunno, Koenig's not here. But you  
 saw the news, it was just some  
 kids.

Off Annie's face —

EXT. KELLER HOUSE - AFTERNOON

A HAND KNOCKS on the front door. FOOTSTEPS sound within. A tired looking WOMAN opens the door and sees our trio waiting on the other side. This is MRS. MARY KELLER (50s).

MRS. KELLER  
 Yes?

Riley's voice catches in her throat.

WYATT

Uh, hi, Mrs. Keller. Sorry to  
bother you but —

ASH

Is Dani home? We were hoping to  
speak to her.

Mrs. Keller's eyes search the kids' faces.

MRS. KELLER

I'm sorry... Dani's not really up  
for visitors right now. Have a good  
night.

She goes to close the door.

RILEY

(quickly)

We were the ones who found her.

Mrs. Keller stops. Warmth spreads over her tired face. Words  
seem to escape her.

Off her look —

INT. KELLER HOUSE: LIVING ROOM - MOMENTS LATER

We find ourselves in the living room. Its walls and shelves  
are covered with photos of Danielle. It's almost shrine like.

Riley sits next to her friends. Her heart banging in her  
chest, she holds Ash's sleeve. She can hardly believe that  
Danielle Keller is sitting across from her.

MRS. KELLER

Apologies for being so short. The  
local papers have been here non-  
stop, haven't they, Dani?

DANIELLE

Yes.

Mrs. Keller hands Riley a mug of hot chocolate.

MRS. KELLER

We owe you kids a lot. I don't want  
to think about what would have  
happened if... Well we're very  
thankful. And happy to have her  
home.

Riley musters a sheepish smile for her.

DANIELLE  
*Mom.*

A wave of understanding and hurt rolls over Mrs. Keller's face.

MRS. KELLER  
 Oh. Yes of course. I'll be upstairs if you need me.

She smiles and quietly removes herself from the room. Wyatt points to a few ribbons on display.

WYATT  
 Model U.N.?

DANIELLE  
 Oh. Yeah. We were really good at the simulations.

WYATT  
 Neat. I always thought about joining. It's too bad they cancelled it.

Danielle registers this information but tries her best not to react. They all awkwardly stare at each other. Ash elbows Riley. Now more or less alone with Danielle, Riley freezes.

DANIELLE  
 I guess I should thank you for... what you did.

ASH  
 Don't mention it. We uh, were hoping that you would be able to answer a few questions for us.

DANIELLE  
 Questions?

RILEY  
 We just wanted to know what happened that night.

Danielle grows visibly stiff.

DANIELLE  
 (defensive)  
 I already told the police everything.

ASH  
 Well, we know that -

DANIELLE

I ran away, ran out of money,  
collapsed on the beach. Then you  
came and found me, just like you  
said.

WYATT

Ok but -

Danielle sets her mug down. For the first time, she looks truly exhausted.

DANIELLE

I'm sorry. I would rather not

detail it all again.

(beat)

Thank you for finding me, but I  
don't... I don't know what you're  
looking for.

RILEY

We didn't find you by the  
lighthouse.

Danielle stares at her. Her expression is strange, almost hopeful.

DANIELLE

It was La Salle wasn't it?

RILEY

Yes.

Tears well in Danielle's eyes as she processes this.

ASH

Dani... We just want to know what  
happened. What *really* happened.

Danielle's eyes meet Riley's.

ASH (CONT'D)

You're not the type of kid who runs  
away.

DANIELLE

(almost a whisper)

You won't believe me.

RILEY

Try me.

Danielle takes a deep breath.

DANIELLE

It was just supposed to be a fun night. I mean, it was Homecoming, right?

Wyatt joins Riley and Ash on the couch, settling in.

DANIELLE (CONT'D)

A bunch of us went to La Salle. We built a fire, roasted marshmallows. All of it. And then – things got a little rowdier. Richie Collins had grabbed a few cans of PBR. We had a conference coming up and I didn't want to get mixed up in that.

(beat)

So I left. And then...

RILEY

Yes?

DANIELLE

Suddenly, this ... this storm came out of nowhere. And next thing I knew, I was in the water. The waves kept hitting me, knocking me under... but then...

The trio leans in, gripped by her story.

DANIELLE (CONT'D)

I saw these great sails, but ... decayed. Full of holes. There was some kind of monster carved into the front of the ship.

WYATT

A monster?

DANIELLE

Giant claws and a beak. I remember looking up at it... and then...

She trails off, struggling to piece things together.

ASH

Do you remember anything else?

Danielle shakes her head. It's clear that this bothers her.

DANIELLE

It's all... Fuzzy. Shapes. Sounds. I remember hands... grabbing at me and pulling me up. It was cold...

(MORE)

DANIELLE (CONT'D)  
colder than I've ever been. And  
then suddenly something changed...  
and I... I escaped.

(beat, growing upset)  
You have to understand. They told  
me it had been eight years. To me  
it was a blip. A day or two. At  
most. How could it have been eight  
years?

This unsettles Ash. She fiddles with a pillow.

WYATT  
You don't remember eight whole  
years?

RILEY  
Did you see anyone else?

DANIELLE  
I -

RILEY  
Was there someone named Helen?

DANIELLE  
I don't remember.

RILEY  
Think.

DANIELLE  
I'm sorry...

RILEY  
(sharp)  
You have to remember something.  
(desperate)  
Please.

ASH  
Riley...

Danielle clutches her face. Her fingers digging into her hair.

DANIELLE  
There was ... Something. When ...  
it took me. Someone said something.  
Over and over again.  
(beat)  
"Mon trésor. Avez-vous vu mon  
trésor?"

ASH  
 (translating)  
 "Have you seen my treasure?"

RILEY  
 Treasure?

WYATT  
 (disbelief)  
*Goonies.*

The three friends look at each other.

RILEY  
 It's looking for something.

The lights FLICKER.

INT. JIMMY'S DINER - NIGHT

Our trio sits in a booth - a mountain of diner food between them. Riley picks at her fries, while Ash and Wyatt still look a little shaken from their encounter with Danielle.

WYATT  
 Do you really think some guy 300 years ago buried treasure and his ghost is still searching for it?

ASH  
 That's sure what it sounded like.

Wyatt takes a thoughtful slurp of his milkshake.

WYATT  
 Maybe that's why it takes people...  
 keeping everyone away from his gold.

ASH  
 Don't you think we should talk to Annie about this?

RILEY  
 If Annie can keep secrets so can I.

Ash pursues her lips, unsure. Riley falls silent. Focusing on her fries.

RILEY (CONT'D)  
 I'm going back.

ASH

What?

WYATT

Tonight? But it's a school night...  
I mean, not that I care... but uh.

Ash pulls a battered book out of her bag - SHIPWRECKS OF THE GREAT LAKES.

ASH

We have no idea what we're getting into... do you know how many boats have sunk in Lake Michigan? A lot. Trust me, I checked. We know nothing about this ship.

RILEY

We know it's looking for something.

WYATT

(quietly)

And that it kidnaps people.

ASH

You think that something is on  
La Salle.

RILEY

All the disappearances surround it.  
The treasure, whatever it is, has  
to be there. It's drawing the ship  
to the island.

ASH

So we find the treasure...

WYATT

... we find the ship.

RILEY

More like it finds us.

There's a crackle of danger in the air. Wyatt and Riley smile at each other - he's terrified but he loves it. Ash, pushes her plate away from her.

ASH

I don't know. Riley... it's the  
state game tomorrow.

The angry flush of red is in Riley's cheeks again. She can't help it.

RILEY

Look you don't have to come with.  
But I'm doing this. I need to know.

Ash looks at them – the thought of being left out is just as bad as going to the island. She rubs her face in defeat.

ASH

Ugh. Fine.

Just then, there's a loud RUCKUS at the bar where a group of local MEN have been over-served. Riley *freezes* as she sees Fred among them. Her french fry falls to her plate.

Ash clocks this.

ASH (CONT'D)

Riles...

But Riley is already out of the booth and beelining for the door. Heart POUNDING. Fred sees her.

FRED

Riley?

She pushes through the door – the bell defiantly DINGING.

EXT. JIMMY'S DINER – CONTINUOUS

Riley storms out into the parking lot. Fred close on her heels.

FRED

Riley! Wait! Riley!

RILEY

What?

Fred opens his mouth but struggles to find the right words. He moves as if to hug her, but her glare stops him short.

FRED

I was gonna call, but Annie –

RILEY

Oh it's Annie's fault? That's a new one. Did you purposefully wait until you heard we were moving? Or is that Annie's fault too?

FRED

No! That's not what - I didn't know you were leaving. I swear, I didn't.

RILEY

Cool. I'm going to go now.

FRED

Now wait a second.

(beat, trying)

Look, I got a new place, back here in town. Uh, up by River Road. It's nothing special but, I uh -

Riley stares at him, incredulous.

FRED (CONT'D)

I dunno - maybe... maybe you girls could come over for burgers or something. Before you go. Here...

He grabs paper and pen out of his pocket and scribbles something.

FRED (CONT'D)

You can call me at that number, ok?

Riley reluctantly takes the paper. She turns it over in her hands, fighting back a flood of conflicting emotions.

RILEY

Not a chance in hell.

FRED

Hey now...

RILEY

No. You ... you don't get to do this. You don't get to ... to just invite us to dinner. You don't get to do that.

Fred pinches the bridge of his nose. Maybe fighting off a headache... maybe something more.

FRED

Koenig told me about the Keller girl. How you found her.

Riley freezes.

FRED (CONT'D)  
 Don't worry I didn't rat ya out.  
 But Riley, I don't know what  
 Annie's been filing your head  
 with... but that damn story got  
 your mother killed.

RILEY  
 You're wrong.

With that, she storms off, leaving him alone as thunder rumbles overhead.

INT. WYATT'S TRUCK - LATER

The trio sits in Wyatt's truck as Wyatt steers them through town. The silence weighs heavily on them.

ASH  
 You ok?

Riley doesn't look away from the window.

RILEY  
 Fine.

ASH  
 If you say so.

Frustrated, Ash flicks on the radio. A song has just ended. A moment of silence and then suddenly the opening notes of Duran Duran's "ORDINARY WORLD" play over the airwaves.

Ash's face lights up with an idea.

RILEY  
 No.

ASH  
 Yes!

Ash cranks up the volume.

ASH (CONT'D)  
 (singing, dramatic)  
*"Came in from a rainy Thursday on  
 the avenue. Thought I heard you  
 talking softly."*

RILEY  
 (laughing)  
 Stop! We are not doing this now.

ASH

*"I turned on the lights, the TV,  
and the radio. Still I can't escape  
the ghost of you."*

(to Riley)

Oh come on, Riles!

Riley smiles despite herself.

RILEY

*"What has happened to it all?"*

ASH

*"Crazy some'd say."*

RILEY

*"Where is the life that I  
recognize?"*

ASH

(whispering)

*"Gone away."*

Wyatt laughs at their dramatics. The two girls look at each other, ready for this chorus. This is their song.

RILEY/ASH

*"BUT I WON'T CRY FOR YESTERDAY.  
THERE'S AN ORDINARY WORLD, SOMEHOW  
I HAVE TO FIND. AND AS I TRY TO  
MAKE MY WAY TO THE ORDINARY WORLD,  
I WILL LEARN TO SURVIVE."*

Ash smiles to herself as Riley continues to belt out the song. Her mission accomplished.

Duran Duran continues to blare as we pull away from the truck and turn our sights to La Salle Island in the murky distance.

EXT. LIGHTHOUSE - NIGHT

The beam of the lighthouse sweeps across the choppy waters. Close viewers might notice the glow of a FAINT BLUE LIGHT floating about the lantern room.

INT. HALBECK HOUSE: HALLWAY - NIGHT

Riley carefully pokes her head out into the dark hallway. She listens carefully for any sound. Faint, hearty SNORES can be heard coming from Annie's room.

INT. RILEY AND EMMA'S ROOM - CONTINUOUS

Riley gently closes the door. Her room is dark. From the clock on the nightstand we can see that it's 11:00pm.

She throws on her windbreaker. As she does so, her hand falls onto the ring around her neck. We see the intricate designs on the inside of the band: "AMOR VINCIT OMNIA" inscribed next to a skull.

Riley takes off the necklace and places it on the nightstand for safekeeping. She pockets the compass.

With that, Riley moves to the window and quietly inches it open.

EMMA (O.S.)  
You found something didn't you? On  
Halloween.

Riley nearly jumps out of her skin. She whips around and sees Emma staring at her, wide awake.

EMMA (CONT'D)  
(quiet)  
I heard you and Annie arguing.

RILEY  
Go back to bed.

EMMA  
Take me with you.

RILEY  
What? No!

EMMA  
Take me with you or I'll scream.

Riley's face convulses with frustration.

RILEY  
(hissing)  
Emma!

Emma takes a deep breath in, ready to scream. Riley quickly puts her hand over Emma's mouth - muffling any sound that might escape her.

RILEY (CONT'D)  
OK, FINE.  
(beat)  
You are such a pain in the ass.

Emma smiles, triumphant.

EXT. PRIVATE DOCK - NIGHT

Riley, with Emma on her handlebars, rides up to the dock, where Ash and Wyatt wait for them. They both mark Emma's presence.

Ash raises an eyebrow at Riley.

RILEY  
She was going to rat me out.

ASH  
I don't know about this, Riles.  
She's a kid.

EMMA  
(earnest)  
I'm almost eleven.

ASH  
My point exactly.

Wyatt rummages around a storage box and pulls out an old, worn life vest.

WYATT  
Uh...

He holds it up to Emma.

WYATT (CONT'D)  
Sure. Ok. Em, you can wear this.

She puts it on. It's huge.

EMMA  
I don't want to wear this.

RILEY  
Well that's just too bad.

EMMA  
You're not wearing one.

RILEY  
I don't need to wear one.

EMMA  
I'm not wearing it.

Riley, red faced, fumes.

Wyatt puts two shovels into the boat and gets in, steadyng it.

WYATT

Em, if you wear the vest, you can co-pilot the boat with me.

She considers this and hops into boat.

Riley catches Wyatt's eye. She mouths "THANK YOU" at him. He winks at her.

EXT. LAKE MICHIGAN - NIGHT

Our trio and Emma cruise over the choppy, dark waves. Riley scans the horizon. Nothing but flickering storm clouds.

WYATT

Those clouds don't look good.

RILEY

Do you think the storm will hit us?

WYATT

Let's hope not.

Ash sits next to Riley, flipping through the SHIPWRECKS OF THE GREAT LAKES book.

ASH

Riles, look at this.

Ash gives her the book. On the page is a grand, towering ship. And sure enough, on its prow is a figurehead of a beast with claws and a beak - a griffin. The ship is aptly named:

RILEY

"Le Griffon"?

ASH

It disappeared in a storm at the end of the 17th century. Its crew managed to get to land safely...

Riley turns the page and sees a portrait of a striking young man, TOULOUSE PELLETIER (20s) - the ship's captain. He stares out boldly from the page. He proudly holds a ring between his thumb and index finger.

ASH (CONT'D) (CONT'D)

... but neither the captain nor the ship were ever seen again.

Wyatt leans in over Riley's shoulder. He points at the ring.

WYATT  
Oh yeah, that dude definitely  
buried treasure somewhere.

Emma grips the side of the boat. Her face is a mixture of wonder and fear.

EMMA  
Is it out there?

RILEY  
I don't know, Em. That's what we're  
going to find out.

The island looms in the distance, its silhouette outlined by the distant storm.

INT. LA SALLE ISLAND: WOODS - LATER

Once again, our heroes find themselves in the woods of La Salle Island. The mist hangs heavily in the trees. The nocturnal creatures are silent tonight. Riley and Ash both have shovels slung over their shoulders.

ASH  
If you were a doomed sailor man in  
16-whatever, where would you bury  
treasure?

WYATT  
A very large cave.

RILEY  
We should check that marker near  
Northerly Point. Maybe there's a  
clue there.

ASH  
Sounds better than a creepy cave.

They set off down the path. Riley and Wyatt walk slightly ahead of Ash and Emma. Wyatt looks at Riley, her face set with determination. Compass held tightly in her hand.

WYATT  
We're going to find her, Riles.

She smiles at him and nods.

Suddenly, a NOISE RINGS OUT. Our heroes freeze in their tracks. Emma clings tightly to Ash, much to her discomfort.

WYATT (CONT'D)  
What was that?

ASH  
If it's that owl again, I swear to  
god.

RILEY  
That wasn't an owl.

A LIGHT SWEEPS through the trees in the distance.

RILEY (CONT'D)  
Over there!

EMMA  
Riley?

RILEY  
Stay quiet.

Riley starts heading towards the sound.

ASH  
Riles, we should go.

But Riley doesn't listen, as per usual. Ash groans and looks at Wyatt, who just shrugs. They follow.

Riley makes her way carefully through the trees. In the distance she can see the beams of several flashlights cutting through the fog.

The others catch up to her. They hide behind a tree, out of sight.

EMMA  
What's going on?

RILEY  
Shhh.

The VOICES come into focus as several FIGURES appear in the mist. One of the figures is close enough to make out their face.

RILEY (CONT'D)  
(whispering)  
That's Chief Koenig.

KOENIG  
LIZZIE?!

FIGURE 1  
LIZZIE PARKER?

FIGURE 2  
There's no sign of her.

Riley's eyes widen in shock.

WYATT  
Jesus Christ.

ASH  
Oh my god.

Riley looks to Emma, her face pale and afraid.

The beams of light sweep dangerously close to them. Thick drops of rain start cascading down through the trees.

ASH (CONT'D)  
We gotta go.

Riley looks to Northerly Point, visible through the trees.

ASH (CONT'D)  
Riles.

She snaps out of it, and grabs Emma's hand. As they run, **the compass falls from Riley's hand.**

EXT. LA SALLE ISLAND - MOMENTS LATER

Our heroes sprint out of the woods towards the boat. Wyatt hops in with Emma. Ash and Riley quickly push the boat into the waves as Wyatt starts the motor. Knee deep in the freezing water, they jump in.

EXT. LAKE MICHIGAN - CONTINUOUS

The tumultuous sky churns overhead. THUNDER CLAPS ferociously as lightning flickers between the clouds.

ASH  
Guess the storm caught up to us.

Riley crouches next to Emma, who looks shell-shocked.

RILEY  
Emma?

Wyatt struggles to keep the boat on course. The dark waves lurch around the boat.

RILEY (CONT'D)

Em?

Emma looks at her and then beyond her. She points behind Riley. Slowly, Riley turns. Her eyes go wide.

RILEY (CONT'D)

Guys.

Ash and Wyatt look out and see what she sees - A DARK SHAPE IN THE MIST AND RAIN. Its shape hidden and revealed with every spark of lightning.

Without thinking, Riley grabs a shovel and stands up, wielding it like a baseball bat. Her hands shaking as she stares down the dark shape.

RILEY (CONT'D)

(yelling into the wind)

WHERE IS SHE?

Wyatt and Ash stare up at her in awe. A girl against the storm.

RILEY (CONT'D)

WHERE IS SHE?

LIGHTNING SPARKS. A WAVE SWEEPS UP FROM BENEATH THEM, SENDING OUR HEROES CRASHING INTO THE DEEP. WE HEAR A SCREAM.

EXT. UNDERWATER - CONTINUOUS

Riley spirals underwater. She frantically kicks to right herself, pushing herself upward.

EXT. LAKE MICHIGAN - CONTINUOUS

Riley bursts through the surface. She gasps for breath. Wyatt and Ash tread water just feet from her.

RILEY

Who screamed?

ASH

(in pain)

Me.

WYATT

She's banged her leg pretty bad,  
Riley.

Riley suddenly freezes.

RILEY  
Where's Emma?

Ash and Wyatt look around them – Nothing. Just the waves.

RILEY (CONT'D)  
EMMA?!

She frantically spins around.

RILEY (CONT'D)  
EMMA!!

WYATT ASH  
EMMA! EMMA!

Riley looks at the DARK SHAPE. Her heart sinking.

RILEY  
(voice breaking)  
Em—

Suddenly – SMALL COUGHING. Riley wheels around and sees EMMA CLINGING TO HER LIFE VEST, which she's slipped out of.

RILEY (CONT'D)  
EMMA!

She swims over to her sister and holds her tight. Ash and Wyatt are close behind.

EMMA  
(re: life-vest)  
It was too big.

AN OLD SHIP'S HORN RINGS OUT as the waves settle. They all turn and see the DARK SHAPE approaching. Horror flashes over their faces – *is this it?*

Emma clings to Riley.

RILEY  
(to Emma)  
It's ok. We're going to see Mom.  
It's ok.

They all shut their eyes, preparing for the worst. Then –

HANK (O.S.)  
What on God's green earth are you  
doing out here?

Riley opens her eyes and sees a tugboat floating beside them. Up on deck is none other than HANK, the captain from our opening, and JACK, his trusty crewman.

Off our heroes' stunned looks —

INT. TUGBOAT CABIN - LATER

Ash and Jack sit by the heater as the crewman bandages up her bleeding leg. Wyatt and Emma are huddled near by. All are wrapped in blankets.

Riley sits apart from them, staring out one of the cabin's portholes. The lake churns outside. The horizon painfully clear. She checks her watch but it's stopped.

Hank offers her a mug of hot cocoa.

HANK  
What's your name?

RILEY  
Riley. Riley Halbeck.

HANK  
You're not who we're looking for,  
but it's mighty lucky we found ya.

She takes the mug from him.

RILEY  
Thank you.

HANK  
You kids ought to know better than  
sailing the lake at this hour.  
(beat)  
You know what haunts these waters.

Riley perks up at this.

RILEY  
(carefully)  
The ghost ship?

HANK  
Yes.  
(beat)  
I've seen it. The masts unfurled in  
a phantom breeze. Chills me to the  
core just thinking about it.

She stares at the captain. Her eyes full of wonder.

RILEY  
Where did you see it?

Hank gives her a once over.

HANK  
Why are you and your friends really out here? This is no weather for a joyride.

Riley's eyes flicker over to her friends and Emma. They're engrossed in conversation. She considers her answer.

RILEY  
We saw the ship. Halloween night.  
Only this time someone came back from it.  
(beat)  
It's looking for something.  
Something it lost. Treasure.

HANK  
So you went looking for it?

Hank watches her carefully.

RILEY  
It doesn't matter. We didn't find anything.

HANK  
That ship is not a thing to be found. It is not some animal roaming the waves. All these stories, folks disappearing. But have you ever asked yourself why? It is seeking something, yes.  
(beat)  
But let me tell you one thing, Riley Halbeck. Souls aren't damned to roam the earth because of greed.

RILEY  
Then why?

HANK  
Why do you think? What is worth searching eternity for?

He turns his attention back to the water. Riley stares at him, pondering this answer.

EXT. PRIVATE DOCK - LATER

Our heroes exit the tugboat onto Wyatt's dock. Wyatt supports Ash, who is limping badly. Riley is carrying Emma on her back. Jack and Hank stay firmly on the boat.

JACK

Sorry about your boat, kid.

WYATT

Oh. It's fine. I'll just be grounded for life.

RILEY

Thank you.

HANK

Don't let us catch you out there again.

They turn to go.

HANK (CONT'D)

Riley.

She turns to him.

HANK (CONT'D)

Who did you find? Who came back from the ship?

RILEY

Danielle Keller.

The BEAM from the lighthouse sweeps across Hank's face.

HANK

And she's -?

RILEY

She's OK.

Hank smiles. A look of profound peace spreading over his face. There's a SHIFT in the air.

Riley waves and they turn away.

RILEY (CONT'D)

(to Ash)

How's your leg?

ASH

(wincing)

Nothing a little ice can't fix.

Emma, still clinging to Riley, looks back.

EMMA  
Where'd they go?

Riley turns around and, sure enough, neither the tugboat nor Hank nor Jack are anywhere to be seen.

Riley glances at her watch. *It's working again.*

WYATT  
What did he say to you, Riles?

RILEY  
I'm not really sure...

The four friends stand there, gazing out into the waves. Unsure of what's happened.

EXT. THE DOCKS - NIGHT

Rain slams against the docks. Boats sway in the wind.

The storm is growing worse.

INT. RILEY AND EMMA'S ROOM - NIGHT

CLOSE ON: a pile of BLANKETS. Riley's hands grab the top of the pile.

She brings it over to Emma, who is laying in bed, slightly shaking. Riley gently drapes the warm blanket over Emma, tucking her in as she does so.

Rain patters on the window.

RILEY  
Try to get some sleep, ok?

Emma shakes her head.

EMMA  
I can't sleep in storms.

RILEY  
Why is that?

Emma pulls the covers up over her face, embarrassed.

RILEY (CONT'D)  
Em?

EMMA

It was raining the night she left.

This hits Riley.

EMMA (CONT'D)

(small)

Did Mom love us?

Riley's heart breaks for her sister.

RILEY

Yes. So much.

Riley carefully sits next to Emma on the twin bed, throwing a protective arm around her.

RILEY (CONT'D)

Remember how when we were little,  
Mom used to sit with us like this?

Dad would have gone to sleep and  
she would just sit here and read to  
us until we fell asleep.

Emma smiles at the memory.

EMMA

She would always do all the voices.

RILEY

Even the weird ones.

EMMA

...I miss her.

RILEY

I miss her too, Em. Every day.

With her free arm, Riley grabs the Madeline Craig book off of Emma's nightstand. Madeline's melancholic portrait on the cover stares back at Riley.

RILEY (CONT'D)

(reading)

"Madeline Craig and the Founding of  
Craigshaven"?

EMMA

It's for school. For my history  
project.

Riley's eyes fall onto a poster board in progress, featuring construction paper renditions of a Lighthouse and Madeline.

RILEY

Oh right.  
(back to the book)  
She looks sad.

EMMA

I think she was. She always wore  
black.

RILEY

Do they say why?

Emma just shakes her head.

Riley flips through the book.

RILEY (CONT'D)

Can I start at the beginning?

EMMA

Sure.

RILEY

"Craigshaven was founded under the  
most peculiar of circumstance in  
the late 17th century. One day,  
while walking along the lakeshore,  
Nathaniel Craig came across a woman  
wandering around the beach. By all  
shapes and appearances, it seemed  
that she had washed up onto the  
beach during a storm.

Emma's eyes begin to droop.

RILEY (CONT'D)

Local lore says that Nathaniel,  
full of pity for the woman, brought  
her back to camp where she was  
given a dry set of clothes and a  
good square meal. When he asked her  
name, she simply replied,  
'Madeline.'"

Riley looks down and sees that Emma has fallen sound asleep.

All the disappointment and frustration of the night finally  
catches up with Riley. She scrunches up her face, doing  
everything in her power to not cry in front of her sister.

She leans her head back against the headboard, lost in  
thought.

INT. RILEY AND EMMA'S ROOM - MORNING

It's a dark and overcast morning.

Annie peeks into the girls' room and sees the two sisters sleeping side by side. Annie smiles at the girls she raised - but we feel an undercurrent of sadness as we see that she stands apart.

PRE-LAP: a KNOCK at the door.

INT. HALBECK HOUSE: FOYER - MORNING

Annie opens the front door, surprised to find Chief Koenig on the other side. Dark circles under his eyes.

COENIG

Sorry to bother you so early,  
Annie. But ... we were on La Salle  
last night, and, well, we found  
this.

He holds out the compass, Helen's name clearly engraved.

COENIG (CONT'D)  
Must've missed it... back then.

The color drains from Annie's face.

INT. RILEY AND EMMA'S ROOM - MOMENTS LATER

Riley is busy packing her soccer bag as Annie charges into the room.

RILEY  
Jesus.

ANNIE  
Where were you on Halloween?

RILEY  
I - we were at Wyatt's. Watching a  
scary movie.

ANNIE  
Take a detour afterwards?

RILEY  
What?

Annie holds out the compass. Riley silently curses.

ANNIE

Koenig said they found your mother's compass on La Salle. That they must have missed it when they were looking for your mom. But I know that this compass has been in my study for the last three years.

(beat)

What on earth were you thinking?

RILEY

You want to know what I was thinking? I was thinking about how you lied to me Annie! You lied to me and to Emma.

Annie looks like she's been slapped.

ANNIE

Riley -

RILEY

You told us she was gone!! And all this time, you knew - you knew that there was a chance that she was still out there!

(beat)

How could you not tell me?

Annie grows quiet. Her anger diminishing into melancholy.

ANNIE

Do you know who Penny Hall is?

Riley shakes her head.

ANNIE (CONT'D)

She was your mother's best friend.

RILEY

What happened to her?

ANNIE

One summer night, when they were about your age, your mother and Penny stole your grandpa's rowboat. They wanted to go to the island for a midnight swim. It was a clear night, not a cloud in the sky. Then, suddenly, out of nowhere, it started to rain. A full fledged storm. They were a few yards off the shore when the waves picked up. They were both thrown overboard.

(MORE)

ANNIE (CONT'D)

Your mother clung to the hull as Penny struggled in the waves. And then, your mother saw it over Penny's shoulder... *The ship*. As terrible as everyone said. A large wave swept your mother under and when she resurfaced, the ship was gone... And so was Penny.

The weight of this story hangs in the air.

RILEY

The photo in your study...

ANNIE

That night haunted your mom. She was hell-bent on finding that ship. Spent every day thinking about it. Until one day... she didn't come back.

(beat)

And I knew if you ever found out the truth that you would go after it too. And I was right.

RILEY

So instead you lied.

ANNIE

For your own good.

RILEY

(not listening)

And you were just going to move us away – pretending like she isn't out there somewhere!

(beat)

There's a way back, Annie. We found Danielle Keller. She came back from the ship.

ANNIE

That's enough.

RILEY

There's a way BACK.

ANNIE

I will not let you become another X on that map.

RILEY

Then you're a coward.

ANNIE

I am trying to *protect* you!

RILEY

I never asked you to! I never asked for YOU or for any of this!

Instantly, Riley wishes she could take it back. Annie's eyes shimmer with hurt. They stare at each other, at a loss for words.

RILEY (CONT'D)

Annie, I -

Annie turns away from her. She pauses in the doorway.

ANNIE

If that's how you feel, then...  
then maybe you ought to stay with  
your father for a while.

A gut punch. Annie walks out the door, leaving Riley alone in her room. Annie's words reverberating around her.

Riley sinks into her bed, head in her hands. Chest heaving.

EXT. FOOTBALL/SOCCER STADIUM - AFTERNOON

Rain pours down. The girls line up for the start. Riley's mind is elsewhere. On Annie. On the ship. On her mom. Her eyes are still red and glassy.

Ash gingerly hobbles up next to Riley.

ASH

I think I'm going to barf.

Ash's voice pulls Riley out of the fog. Up in the stands, Riley can just make out Annie, Emma and Wyatt. She scans the crowd and, to her surprise, sees Fred.

She feels her heart pound in her chest. Across from them, the Pine Grove team, flexes and stretches expectantly.

Hawkins briskly walks past them.

HAWKINS

Ash, are you limping? Why are you limping? Hannah, tuck your shirt in. It's the championship game, the ref's gonna call you on that - you know this. And where in God's name is Jenny?

A senior player, KELLY MCDONALD (18) pipes up.

KELLY  
She wasn't in the locker room,  
Coach.

HAWKINS  
Has anyone seen her?

They all shake their heads. Riley turns to Ash, who has turned pale.

RILEY  
You don't think --?

The ref BLOWS his WHISTLE. Hawkins throws his hands up in defeat.

HAWKINS  
Ok let's go.

EXT. FOOTBALL/SOCCER STADIUM - LATER

The game is in full swing as BODIES COLLIDE on the pitch. Rain is coming down in sheets. The field is more mud than grass and getting worse by the minute.

Riley slogs through the wet. Ball at her feet, she sprints down the field towards the goal. Her cleats digging into the soppy earth.

Just as she gets a clean look at the goal, a FRESHMAN DEFENDER shoulder checks her off the ball and clears it downfield.

Riley watches as Ash and a Pine Grove MIDFIELDER fight for the ball. The Midfielder easily maneuvers around Ash who is visibly in pain.

Hawkins paces anxiously on the sideline.

HAWKINS  
Ashley Takahashi! Please get in the game.

Riley rushes back and is able to kick the ball away from the Midfielder.

Kelly collects and passes it back to Ash. Ash grits her teeth and is able to push past a DEFENDER. Riley checks back, opening herself up for the pass.

ASH  
RYE!

Riley spins to her but sees above the tree line –  
THE LIGHTHOUSE. A BLUE LIGHT GLOWING IN THE LANTERN ROOM.

Riley freezes – staring up at the light as everything seems to SLOW DOWN.

Still in slow motion, we see Ash kick the ball. Hawkins looks from Ash to Riley, he yells Riley's name but we don't hear him. Emma covers her eyes. Wyatt stands. Fred hides beneath his cap. Annie's face falls. All the while, Riley's eyes are FIXED on the LIGHTHOUSE.

SUDDENLY, the Freshman Defender slams into Riley, who crashes down into a puddle – throwing us back into normal speed.

Mud drips down Riley's face as she looks up and sees Hawkins shaking his head disapprovingly. Her eyes move to the lighthouse – THE LIGHT IS GONE.

The REF's (50s) WHISTLE BLOWS.

The Freshman offers her a hand up but Riley aggressively hits it away – her anger and frustration flaring.

REF  
Hey! Hey! None of that!

Ash jogs over and grabs Riley's arm, holding her back.

ASH  
I know you're upset but --  
(sotto)  
It's *State*, Riles. *Focus*.

Riley just pushes Ash away.

HAWKINS  
You two! Knock! It! Off!

Play starts anew and Riley instantly hip checks the Freshman Defender into the mud.

THE WHISTLE BLARES.

EXT. FOOTBALL/SOCCER STADIUM: BENCHES – LATER

Riley and Ash sit alone on the bench. Rain is showering down on them – not that they notice.

Hawkins pauses in front of them. They look up expectantly. He opens his mouth as if to speak, but thinks better of it and walks away.

As he does so, we see that the two girls are alone in the stadium. It is now that we can see the scoreboard:

PINE GROVE 1

CRAIGSHAVEN 0

INT. ASH'S ROOM - LATER

The three friends have congregated in Ash's room. Riley and Wyatt comb through articles and books, while Ash, perched on her bed, mindlessly tosses a soccer ball to herself.

In the corner, a clock radio is tuned to the local station.

Riley slams a book down onto the carpet.

RILEY  
This is useless.

ASH  
Maybe we should take a break.

RILEY  
(ignoring)  
I feel like we're missing  
something.

Wyatt checks a few MicroFilm printouts - *his eyes go wide.*

WYATT  
I think I just found it.

He slides the printout over to Riley. Ash flops over to the other end of the bed, looking over Riley's shoulder, inserting herself into the moment.

CLOSE ON: A candid photo of Hank and Jack. Above it is an article headline - "TWO MEMBERS OF COASTGUARD DROWN IN SEARCH FOR MISSING TEEN." (Close viewers will note Hank's last name: KELLER)

RILEY  
Oh my god.

Ash's face goes white.

ASH  
What did they say to you, Riles?

Riley sits there for a beat – thinking.

RILEY  
"Souls aren't damned to roam the earth because of greed."

The radio station switches from songs to a broadcast.

RADIO ANNOUNCER (V.O.)  
Good evening, Craigshaven. This 101.5 FM, The Tide.

There's a seriousness in the RADIO ANNOUNCER's voice.

RILEY  
Turn it up.

Wyatt cranks up the volume on the radio.

RADIO ANNOUNCER (V.O.)  
A new report has just come in that as a result of continuing storms, the Sturgeon Bay Canal bridge has flooded, halting all traffic out of the peninsula. All townsfolk are advised to keep to the main roads until the storm clears... which doesn't appear to be happening anytime soon. Boats are to remain docked until further notice by order of the sheriff's department.

The trio exchanges a look.

RADIO ANNOUNCER (V.O.)  
In other news, Chief Koenig has asked anyone with the knowledge of the whereabouts of Lizzie Parker or Jenny Singh to please come forward.

Riley looks at Ash, visibly shaken.

RILEY  
Oh my god.

WYATT  
Do we think –?

RILEY  
It's getting worse.

Ash takes stock of the names.

ASH  
First Lizzie, now Jenny.

This makes something click for Riley.

RILEY  
Say that again.

ASH  
Uh... first Lizzie, now Jenny.

RILEY  
And Danielle before them.

ASH  
Uh-huh...?

RILEY  
My mom. Penny.

Wyatt and Riley lock eyes.

WYATT  
(getting it)  
They're all women.

ASH  
But Danielle said it was looking  
for treasure.

RILEY  
No... she said "my treasure."

Riley stands up - *electric*.

RILEY (CONT'D)  
"Souls aren't damned to roam the  
earth because of greed."

WYATT  
Said the spooky ghost man.

ASH  
'Mon trésor' isn't an *it* -

RILEY  
It's a *she*.

The storm batters outside. The weather has grown beyond  
coincidence.

WYATT  
Ok... but who?

Ash and Wyatt look to Riley.

RILEY  
I have a hunch.

EXT. LIGHTHOUSE CLIFF - NIGHT

A pair of headlights appear in the thundering rain. Wyatt's truck rolls to a stop and our trio steps out into the downpour, flashlights in hand.

They look up at the eerie structure. Its light circling in the night. Lightning crackles above it.

ASH  
Are we sure about this?

Wyatt pauses apprehensively.

RILEY  
You ok?

He looks at Riley - his face softening when he sees hers. He looks back to the spooky tower.

WYATT  
Uh-huh.

Ash's flashlight falls onto the chainlink fence.

CLOSE ON: A "NO TRESPASSING" SIGN.

ASH  
I don't think we should be here.

RILEY  
Only if we get caught.

Riley hoists herself up and over. Wyatt follows suit - albeit in a less graceful fashion.

Riley turns and sees Ash on the other side of the chain link fence. Ash is still looking at the sign.

RILEY (CONT'D)  
Ash?

ASH  
We were supposed to be at Jimmy's.

RILEY  
What?

ASH

We were supposed to be at Jimmy's,  
drinking milkshakes, celebrating  
State. Trying to study for our  
history test... But we're here.

She takes a step back.

ASH (CONT'D)

We should go home.

RILEY

What do you mean?

ASH

(losing it)

I just – guys we almost drowned  
last night. But we didn't...  
because we were literally rescued  
by ghosts.

RILEY

I know.

ASH

Doesn't that scare you?

We see a glimmer of fear cross Riley's face.

RILEY

Of course it does.

ASH

Then let's go back. We're... we're  
just kids.

(beat)

I just don't know if –

Every inch of Riley bristles. She feels the bottom of her  
stomach drop. She knows what Ash is suggesting.

RILEY

If it's worth it?

ASH

That's not what I meant.

RILEY

Sure it is.

ASH

Riles, come on.

The two girls stare at each other.

RILEY

Go ahead and leave if you don't  
want to be here.

Wyatt looks between the two girls, confused by this outburst.

ASH

Riles...

RILEY

No! Really. It's fine. Go home. I  
don't care.

(beat)

Come on, Wyatt.

ASH

Well that's just swell. Glad you  
two have it covered.

(beat, heated)

*I'll be in the car.*

With that Ash storms off towards Wyatt's truck while Riley pulls Wyatt towards the looming lighthouse.

INT. LIGHTHOUSE - MOMENTS LATER

Darkness. We hear a metallic CLICK of a door handle. The door swings open, revealing Riley and Wyatt.

They step into the dark base of the lighthouse. Their flashlights illuminate a spiral stone staircase leading up to the lantern room.

The rain beats incessantly against the walls. An eerie chill lies over the whole place.

Riley's flashlight lands on an old portrait of a WOMAN IN BLACK – it's the same portrait as the one on the cover of Emma's book. It's MADELINE CRAIG.

RILEY

Wyatt, do you remember that story  
about the Lady of the Lighthouse?

WYATT

I was trying to forget about it  
actually.

RILEY

I think this is her.

WYATT

"Madeline Craig"?

Wyatt has found a plaque next to the painting.

WYATT (CONT'D)

(reading)

"This lighthouse was first erected  
in 1702 in honor of those lost to  
the waves."

RILEY

Emma has a whole book on her...  
They found her washed up on the  
beach after a terrible storm.

WYATT

And the boat vanished in 1679 -

RILEY

During a violent storm.

The cool light flickers off Madeline's face.

WYATT

She looks sad.

RILEY

She does.

THUNDER RUMBLES SOMEWHERE BEYOND.

WYATT

What do we do if we find her?

RILEY

I don't know...uh... talk to her?

WYATT

Talk to her?!

RILEY

I don't KNOW! Look... I'll never  
forget the look on Captain Hank's  
face when I told him Danielle was  
alive. He looked... at peace.

(beat)

Maybe Madeline will know what to  
do... or what to say.

They stand there in silence, looking up at the sombre visage  
of Madeline Craig.

Just then, they can hear the faint sound of CRYING.

WYATT  
(squeaking)  
What was that?

He instinctively grabs Riley's arm.

The CRY sounds again. Riley points her flashlight in the direction of the sound - UP.

INT. WYATT'S TRUCK - SAME

Outside, Ash watches as the lighthouse windows illuminate with the glow of flashlights.

INT. LIGHTHOUSE STAIRS - MOMENTS LATER

Riley, with Wyatt close behind, navigates her way up the twisting stairs. The CRYING from above stops for a moment. Riley pauses, gathering her courage.

RILEY  
Hello?

WYATT  
SHHHH. What are you doing?!

Riley creeps forward around the bend, revealing the door to the lantern room. She freezes, fear running through her veins. She breathes in and turns the handle.

INT. LANTERN ROOM - CONTINUOUS

Riley steps into the lantern room. No spooky blue light. No floating specters. Even the cries have vanished. Riley deflates at the sight.

WYATT  
Hello?

RILEY  
This can't be right.

Riley searches the room. Each step proving her fears - it's completely empty.

Her heart is in her throat. She lashes out. Her frustration manifesting into a strong kick to the base of the lantern.

WYATT  
You ok?

She brushes him off.

WYATT (CONT'D)  
Hey - look we'll figure it out.

RILEY  
But there's nothing else! This was  
all we had.

Wyatt shrinks back, not used to being on the receiving end of Riley's anger.

Just then, FOOTSTEPS can be heard beyond the door. Wyatt DARTS over to Riley, the two of them huddling together. With shaking hands, they point their flashlights at the door.

THE STEPS GROW LOUDER. THE DOOR KNOB TURNS.

The two friends brace themselves.

The door opens and in steps OLD MAN LARRY WILKINSON (70s) - THE LIGHTHOUSE KEEPER.

Our heroes SCREAM - or in Wyatt's case, SHRIEK - at the sight of the terrified Old Man Larry - who SCREAMS right back.

QUICK CUT TO:

INT. SHERIFF'S STATION - NIGHT

Riley and shell-shocked Wyatt sit side by side in a row of plastic chairs. She stares out into space - a whirl of emotions raging inside her.

Ash walks in and plops down as far away from Riley as possible. All three of the friends stare at the wall.

ASH  
I'm done.

Chief Koenig steps into the room and motions for Riley to follow him.

INT. SHERIFF'S STATION: HALLWAY - SAME

Koenig leads her down a hallway.

KOENIG  
Poor Larry almost had a heart attack - you know that?  
(MORE)

KOENIG (CONT'D)  
With all these missing kids, woulda  
thought a bunch of bright bulbs  
like you woulda known better.

Riley doesn't say anything. Koenig comes to a stop and motions to the phone on the wall.

KOENIG (CONT'D)  
Ok. Time to go home, kid.

She picks up the phone, hesitating.

INT. HALBECK HOUSE: KITCHEN - SAME

The Halbecks' phone rings. Once. Twice...

INT. SHERIFF'S STATION - SAME

Riley quickly hangs up the phone, deciding against calling Annie. Her fingers hover over the numbers, unsure of who to call. With a deep breath she furiously punches in a string of numbers.

INT. FRED'S LIVING ROOM - SAME

We hear a PHONE RING as we pan across a messy, disheveled room. On the couch is FRED, passed out. Beer bottles litter the floor.

The phone continues to BLARE, stirring him from his stupor. He blindly reaches for the phone.

INT. SHERIFF'S STATION: HALLWAY - SAME

We can practically see Riley's anxiety as it RINGS. Then -

FRED (V.O.)  
H-hello?

Riley's breath catches in her chest.

RILEY  
(voice breaking)  
Dad? Dad, it's me. Riley.

FRED (V.O.)  
Riles?

RILEY  
Dad, I need you to -

FRED (V.O.)  
(slurring)  
Honey, nowz ... now's not a  
good...good time.

RILEY  
Wait -

The line goes dead. Riley stands there, shaking as she hangs up the phone. Koenig watches, not unkindly.

KOENIG  
Anyone else you wanna call?

Off Riley's dejected look.

EXT. SHERIFF'S STATION PARKING LOT - LATER

Riley stands outside in the pouring rain. A humble minivan pulls up in front of her.

INT. MINIVAN - CONTINUOUS

Riley climbs into the passenger seat of the minivan. She stares straight ahead.

RILEY  
(small)  
Thanks.

It is now that we see that Hawkins, wearing glasses and bedhead, sits behind the wheel. There is an expression of paternal concern across his face.

HAWKINS  
Yeah. Sure thing.

He starts the car and they pull out of the station lot. Street lights roll across their faces in the night.

HAWKINS (CONT'D)  
I guess I should know better by now  
than to ask you what you did... so  
I'm going to ask you if you're ok.

Tears well in Riley's eyes. Her emotions bubbling, truly, freely to the surface for the first time. She lets out a RAGGED SOB. Her sudden break takes him by surprise.

RILEY  
I'm sorry.

But the tears keep coming.

HAWKINS  
It's ok.

A beat as Riley tries and fails to compose herself.

RILEY  
I tried to call my dad -- and --  
and -- I just don't know why I even  
tried. I don't -- And then Ash --  
and Annie.

HAWKINS  
Hey. Hey, slow down. Ok?

RILEY  
I just don't get it...

HAWKINS  
Get what?

Emotion catches in her throat. She can barely get the words out.

RILEY  
Why people keep leaving me.

This sucks the air of the car. Hawkins takes a deep breath, choosing his words carefully.

HAWKINS  
Riley... Your friends and family  
may disappoint you... but they  
haven't left you.  
(beat)  
I can't speak to what happened with  
your mom... but right now? Right  
now you have lot of people who love  
you – they might just have  
different ways of showing it.

RILEY  
(through tears)  
Then why am I so mad? I'm so mad  
all the time. And I hate it. I hate  
it so much.

HAWKINS  
I don't know, kid. I wish I did.

Riley, misty eyed, looks at him. He turns onto Riley's street and pulls to a stop in front of the Halbeck house.

HAWKINS (CONT'D)

I guess, you just have to ask  
yourself what it is you're holding  
on to. And let go.

RILEY

I don't think I know how.

HAWKINS

Well... It's like doing a header.  
It's unnatural and it hurts. But  
one day that ball comes at you...  
well, you just know what to do. And  
it's as easy as breathing.

She nods her head slowly – steadied. She steps out of the car. She goes to shut it, but hesitates.

RILEY

I'm sorry about the game, Coach.

Hawkins shakes his head.

HAWKINS

It was never about winning,  
Halbeck.

RILEY

It was a little bit about  
winning...

HAWKINS

Ok fine. Winning is nice. But  
mainly it was about you girls  
realizing your full potential.

(beat)

I'm proud of you, Riley. Always  
have been... but you need to decide  
one of these days if you're going  
to be more than just the angry kid.

We linger on Riley's face.

INT. HALBECK FOYER - MOMENTS LATER

Riley quietly closes the front door. She rests her head against the wood. A quiet moment.

She turns and takes in the house. Down the hall, a soft light stretches from Annie's study. Silently, Riley takes a step towards it. Then we hear it – CRYING.

Riley peeks into the room and sees Annie alone, weeping softly. Riley hesitates, unsure if she should go in.

INT. STAIRS - MOMENTS LATER

Riley climbs the stairs up towards her room.

As she goes, her eyes linger on photographs on the wall.

- YOUNG ANNIE AND HELEN

- RILEY AND EMMA WITH HELEN AND FRED

- ANNIE AND THE GIRLS AT CHRISTMAS

Finally, we land on one photo in particular. One from last summer. It's RILEY, EMMA and ANNIE on the soccer field. They are joined by ASH and WYATT. They all look ECSTATIC. Riley and Ash hold a trophy between them.

Riley gently touches the frame. She sees for the first time what we have seen all along - A FAMILY.

INT. RILEY AND EMMA'S BEDROOM - MORNING

It's morning, but you wouldn't guess it from the rain outside.

Riley lays in bed. She holds her mother's ring above her face. She turns it over and over again in her hands. Once more, we see the hidden inscription on the inside of the ring:

"AMOR VINCIT OMNIA." A small skull follows the words.

Riley's eyes flicker over the words. A wave of regret rolls over her face. She lets her hand fall, dropping the ring to the floor.

INT. HALBECK HOUSE: KITCHEN - EVENING

Riley and Emma sit at the kitchen table. Their attention is loosely on the boxy TV off in the corner of the living room. We can hear brief snippets of a news report.

T.V. (V.O.)

Schools across Door County have been closed this week due to the inclement weather. Main Street has flooded from Oak to Auburn. In other news...

Annie puts a plate of cookies in front of Riley and Emma.

ANNIE  
Why don't you girls turn on  
something else?

Emma turns her attention back to her Madeline Craig book. Riley, despite herself, can't help but stare at the portrait of Madeline Craig on its cover.

Annie hesitates and then sits down next to Riley. She gently places the ring on the table. A peace offering of sorts.

ANNIE (CONT'D)  
Found this on your floor. Didn't  
want you to lose it.

Riley quietly nods in reply. Annie can feel the distance between them. She thinks for a moment for something to say. She points to the writing inside the ring.

ANNIE (CONT'D)  
'Amor Vincit Omnia.' Love conquers  
all.  
(beat)  
We found that, you know. On one of  
our trips to the island. She picked  
it up somewhere. Said it was her  
little treasure.

Annie smiles sadly to herself, remembering. Riley looks up, these words sparking some kind of realization.

ANNIE (CONT'D)  
(with love)  
So of course she gave it to you.

Annie looks at Riley for a beat and then returns to the kitchen. Riley stares at the ring. Her mind racing. She looks up at the cover of Emma's book and sees a RING hanging around Madeline's neck.

Frantically, she digs into her backpack and pulls out Ash's SHIPWRECKS OF THE GREAT LAKES book. Flipping to the picture of Toulouse, we focus in on the RING between his fingers.

Riley's eyes light up as it clicks. She snatches the book out of Emma's hands.

RILEY  
I need this. Sorry!

EMMA  
Hey!

Riley shoves the books into her bag and wheels out of the room. Annie stares after her in amazement.

ANNIE  
And where do you think you're  
going?

RILEY (O.S.)  
Nowhere!

Annie, incredulous, looks at Emma.

ANNIE  
What was that about?

Emma just shrugs. Annie shoots her an inquiring look.

ANNIE (CONT'D)  
Emma?

The guilt reads all over Emma's face.

PRE-LAP: "LINGER" by the Cranberries

INT. WYATT'S ROOM - NIGHT

We find Wyatt lying in bed - the song drifting from his radio alarm clock, which reads 10:45pm.

WYATT  
(singing)  
"BUT IT'S JUST YOUR ATTITUDE. IT'S  
TEARING ME APART."

Suddenly, we hear a TAP! TAP! Against his window. He bolts upright, very much confused. The sound comes again. TAP!! More forceful this time.

He jumps out of bed, throwing the window open. Down below stands Riley in the pouring rain.

RILEY  
Will you help me with something?

EXT. LIGHTHOUSE CLIFF - NIGHT

Riley and Wyatt close the doors to Wyatt's truck. Rain beats down on them. They look up at the lighthouse, towering above them in the storm. The fence still a few yards away.

WYATT

God, I was hoping we were done with this place. It gives me the heebie jeebies...

Riley carefully unhooks her necklace, holding the ring out carefully in her hand.

WYATT (CONT'D)

What... are you doing?

Riley sighs and puts the ring back in her pocket.

RILEY

Do you remember what Danielle said? That something changed the night we found her? I had this ring with me that night. It fell into the water right before Danielle washed up on the beach... Annie said my mom found it while looking for the ship. She called it "her little treasure."

WYATT

Mhmm...?

Riley holds up the two books, showing Madeline and Toulouse.

RILEY

Look. Both portraits of Madeline and Toulouse have rings.

WYATT

You think that's the ring.

RILEY

I think it's his. I think the ship is connected to it in some way.

She hands the band to Wyatt who reluctantly accepts it.

RILEY (CONT'D)

Look at the inscription - LOVE CONQUERS ALL...

Wyatt sees the skull at the end of the phrase.

WYATT

... even death.

RILEY

It's a wedding ring. One of two.  
This whole thing was built by her  
as a memorial to those who drowned  
in the lake.

(beat)

I think that Madeline's ring is  
here. The portrait with it was  
painted after she married Nathaniel  
Craig. She managed to keep it  
— through everything. I think  
that's... that's what it's  
searching for. She's gone, but her  
ring is still here. It's a piece of  
her.

Wyatt, although perhaps a little overwhelmed, nods.

WYATT

And with them together... you can  
draw the boat to the island.

Riley looks at his unsure face.

SUDDENLY A CAR HORN BLARES.

They both nearly jump out of their skins. They turn and see a  
small sedan pull up next to Wyatt's truck. Ash sticks her  
head out of the driver's side window.

ASH

Am I interrupting something?

RILEY

Ash?

Riley can't believe her eyes — in the front seat, next to  
Ash, is Annie.

RILEY (CONT'D)

You brought Annie?

Annie clammers out of the car, revealing Emma in the back  
seat. Emma scampers out behind Annie. Riley throws her hands  
up, exasperated.

The wind HOWLS. RAIN SHEETS DOWN. The storm has grown  
ferocious.

ANNIE

(yelling over the wind)  
Riley, wait! Please!

RILEY

No!

ASH

Riles, come on!

RILEY

I have to try!

Annie's face falls. LIGHTNING FLASHES.

ANNIE

(desperate)

I did. For months, I tried. Every night I would go out to that island. Hoping that by some miracle it would appear – and that I would have my sister back.

Riley stares at her through the pouring rain. Her aunt suddenly seeming very small and fragile.

ANNIE (CONT'D)

But when your dad... Suddenly it was just me. Just me and you two girls. Just us... What if I didn't come back?

(beat)

Please. Please don't do this.

Annie's burden laid bare. Riley wanting to run into her Aunt's arms, wanting to hold her. But –

RILEY

(small)

I have to know.

Just as Annie is about to step towards Riley –

WOMAN (O.S.)

Hello? Is someone there?

They all freeze. Ash's eyes widen with wonder.

ASH

Oh my gosh.

They turn and see a WOMAN (60s) standing in the dark. A black shawl is wrapped around her shoulders. She carries a lantern that glows with an eerie pale BLUE LIGHT. Wyatt awkwardly backs away from her.

WOMAN  
 (French accent)  
 What are you doing out in the  
 storm?

She takes a step closer and we see that, without a doubt, it is none other than —

EMMA  
 (whispering)  
 Madeline.

Emma's eyes are big with wonder. Riley's heart pounds in her chest. *She was right.*

RILEY  
 Are you Madeline Craig?

MADELINE  
 I'm afraid I am.  
 (beat)  
 Are you lost?

Riley beams, shaking her head in disbelief.

RILEY  
 No. No we're... I think we're right  
 where we are supposed to be.

MADELINE  
 How strange... I feel very much the  
 same.

Annie takes in Madeline's somber appearance. The black clothes bathed in blue light. She struggles to find her voice.

ANNIE  
 Are you in mourning, Mrs. Craig?

A deep melancholy pools on Madeline's face. She smiles sadly.

MADELINE  
 The lake is a very unforgiving  
 place. I lost someone. Long ago.

WYATT  
 That's why you built the  
 lighthouse... isn't it? A memorial  
 for those lost?

Madeline shakes her head.

MADELINE

A memorial? No. It is a guide home.  
A guide back to me... I never knew  
what happened to him... and I will  
never rest until I do.

These words strike Annie.

ANNIE

Never?

MADELINE

(earnest)

Never.

We see a look of realization cross Annie's face. She looks to Riley, just now seeing that Riley could be doomed to Madeline's fate. *An eternal wait and search for answers.*

A GHOSTLY CHURCH BELL ECHOES as if from beyond. Madeline holds her lantern out towards the lake. Lightning flashes, illuminating a STATUE BEYOND in the SAME POSITION.

MADELINE (CONT'D)

The hour is late, and I must  
return. Please do excuse me.

With that, Madeline turns towards the light house.

RILEY

Wait -

Madeline turns.

RILEY (CONT'D)

Are you happy?

A calm falls over the scene. Even the rain seems to lessen.

MADELINE

Happy is an elusive word. But there  
was love in my life. And for that,  
I am thankful.

(beat)

Goodnight.

These words sit with Riley. Madeline retreats to the lighthouse, but FADES before she reaches the fence. Riley looks toward the statue.

## EXT. LIGHTHOUSE CLIFF: STATUE - MOMENTS LATER

Lightning flickers off the face of the statue. It is now that we recognize it from the opening. It is now that we see it is Madeline.

Riley looks up at the statue. A moment of reverence.

Annie can't take her eyes off the lighthouse. She grips Emma's hand tightly.

WYATT

Now what?

Riley wipes away mud at the bottom of the pedestal, revealing a plaque. On the plaque is a French inscription, punctuated by a skull.

RILEY

Ash...

ASH

"Although the tide turns,  
And the boats leave for shore,  
I will always look for thee,  
In the waves.  
Amor Vincit Omnia."

WYATT

Love conquers all. Even death.

Riley gently touches the panel - running her fingers along its edges.

RILEY

There's something here.

Wyatt crouches down next to her. He flips open a Swiss Army knife and looks at Riley - he hands it to her.

Riley takes the blade and runs it along the plaque's edge, finding a paper thin opening. Riley holds her breath as she jimmies the knife.

The panel creaks open. The moment of truth. Dust shifts and billows, revealing:

A RING. Identical to Riley's, albeit for a smaller finger.

With a shaking hand, she picks up the ring. In that moment, the wind ceases. The rain falls but as if not on this particular mound of earth. As if time stands still.

Riley looks to Annie - her eyes shining with wonder.

Riley slips the ring onto the chain with the other ring - reunited at last. There is a RUMBLE SOMEWHERE IN THE DEEP. We can practically HEAR the TIDES SHIFT.

Our heroes turn towards La Salle, which is now illuminated in a flurry of almost supernatural lightning. An eerie sight.

Riley walks away from the group, towards the cliff's edge. She holds the rings close, knowing that everything has led up to this. She senses Annie next to her.

ANNIE

I should have been there for you.  
For you and Emma. Instead of  
locking myself away.

(quietly)

She found it in a cave. Near the  
northern tip of the island. That's  
where your mom found the ring.

Riley searches Annie's face, seeing the sad resolve upon it.

RILEY

Annie?

Annie looks back at the lighthouse and to Madeline's statue. Her eternal wait for answers.

ANNIE

You really think there's a way  
back?

RILEY

I do.

ANNIE

Then... let's finish what your  
mother started. Together.

Annie gently holds onto Riley's arm. Riley looks at her, eyes brimming with tears. She pulls Annie into a hug. The wind whips around the two women.

EXT. LIGHTHOUSE CLIFF: CARS - MOMENTS LATER

Riley walks towards Ash's car as Ash opens the door to climb in.

RILEY

Leaving already?

Ash looks up and sees Riley standing in front of the car.

ASH  
(embarrassed)  
It seems like you guys have... it  
all pretty much covered.

Riley follows Ash's glance and sees Wyatt helping Emma and Annie into the truck.

RILEY  
Ash...

ASH  
I don't want to get in the way.

RILEY  
Get in the -? Ashley Takahashi, if  
you think I can do this - or  
literally anything - without you,  
you're an idiot.

ASH  
Yeah?

RILEY  
Yeah.

ASH  
I just... I just can't help feeling  
like things are changing. You know?

RILEY  
You're my best friend. Nothing's  
ever gonna change that.

ASH  
Not even a spooky ghost ship?

RILEY  
Especially not a spooky ghost ship.

Ash laughs. Riley's face breaks into a smile of relief.

RILEY (CONT'D)  
Will you help me?

ASH  
If you think I'm not going to help  
you, Riley Halbeck, then you're the  
idiot.

She punches Riley playfully and throws her arm around Riley's shoulder. We see them as they've always been, thick as thieves. Wyatt trots over.

WYATT

Guys, how are we going to get to the island? Last time I checked, my boat was at the bottom of the lake because of... uh scary ghost stuff.

Riley looks to Annie and Emma, sitting in Wyatt's truck.

RILEY

I have a plan.

EXT. CRAIGSHAVEN DOCKS - NIGHT

The rain has refused to let up. The docked boats rock and roll against the waves.

The marina is unmanned, save for an attendant, CARL (50s), sitting in a small security shed a few yards in front of a locked gate.

Annie, with Emma at her side, knocks on the plastic panel. Carl slides it open, taken aback to see Annie.

CARL

Well I'll be, Annie Matthews herself.

ANNIE

Evening Carl.

CARL

Why, what are you doing out here in the wet?

We track away from Annie and Carl and see Riley, Ash and Wyatt sneaking over to the dock gate.

AT THE GATE - Ash hoists Riley up. Riley's hands slip on the wet metal as Ash struggles to hold her up.

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

Well, I hate to be the bearer of bad news, but I'm afraid the dock's closed today. Chief's orders.

ANNIE (O.S.)

That's all right. Just finally came by to pick up the key.

With a great effort Riley pulls herself over the top and soundlessly lands on the other side. Next comes Ash, followed by Wyatt. The gate CREAKS beneath him.

AT THE SHED --

CARL  
What was that?

Annie quickly puts her arm down on the wooden window ledge.

ANNIE  
Oh silly me. Don't know my own  
strength.

Carl chuckles and retrieves the key from a panel behind him.

CARL  
You know, we were starting to think  
we'd never see you again 'round  
here.

He hands Annie the key.

CARL (CONT'D)  
How long's it been?

Annie slips the key to Emma, who runs the key over to Riley through the gate. Riley passes it off to Ash and Wyatt.

ANNIE  
Too long.

Carl lets out a murmur of agreement.

ON THE DOCK, Ash and Wyatt quickly search the boats, until they find a SMALL MOTOR BOAT.

ASH  
You know how to work this?

WYATT  
(nope)  
Uh... Yeah sure. Of course.

AT THE GATE, Riley tries to unlock it, but no luck.

EMMA  
Come on...

RILEY  
I'm trying. It's stuck.

BACK AT THE SHED, Carl leans back in his chair.

CARL  
Awfully sorry 'bout -

SUDDENLY WE HEAR THE DISTINCT SOUND OF AN ENGINE REVING TO LIFE. We see the realization in Carl's eyes.

Annie flashes him a winning smile.

ANNIE  
Well thank you so much for all your help.

Carl bursts out of the shed, sprinting towards the dock.

CARL  
HEY!

AT THE GATE, Riley is still trying to get the gate open. She sees Carl barreling towards her with Annie close behind.

CARL (CONT'D)  
Stop right there!

Riley frantically pulls at the gate. It doesn't budge. Carl is fast approaching.

Riley looks at Emma. She grabs her sister's hand through the gate. Riley looks back at Annie - making a decision.

Annie realizes - *Riley is leaving without her. She has to.*

ANNIE  
NO!

RILEY  
I'll bring her back! I promise!

Riley turns and **books it** towards the end of the dock as Wyatt pulls the boat up. Carl SLAMS into the gate, trying to unlock it.

ANNIE  
Riley!! WAIT!

ASH  
Come on, Riles!

WYATT  
RUN!

CARL  
STOP RIGHT THERE!

Riley runs as hard as she can and LEAPS into the boat just as Carl bursts onto the dock. Riley lands with a THUD.

RILEY  
GO GO GO.

WYATT  
Roger that.

Wyatt KICKS THE BOAT INTO GEAR.

ON THE DOCK, Annie, winded, watches the boat vanish into the storm. We see the doubt and fear cross Annie's face.

EXT. OFF THE COAST OF CRAIGSHAVEN - CONTINUOUS

Riley scans the horizon - not a ship, ghostly or otherwise, in sight. Dangerous waves threaten disaster as Wyatt struggles to keep the boat on course.

Fear begins to creep in as the island emerges from the mist.

EXT. LA SALLE ISLAND: WOODS - LATER

Lightning flashes down through the heavy canopy of leaves, revealing a CAVERNOUS MOUTH in the bedrock.

Our heroes tentatively approach the cave. Wyatt shines his light at it, barely penetrating the darkness within.

RILEY  
This is where my mom found the  
captain's ring.

WYATT  
Where do you suppose it leads?

RILEY  
No idea.

Riley walks up to the mouth of the cave. The ground slopes downward into the dark. Her hand sweeping over the rock. A moment of reverence, knowing that her mom was here.

RILEY (CONT'D)  
I hear ... water. It - It sounds  
like there are waves down there.

She turns to her friends, both clearly terrified.

RILEY (CONT'D)  
(gently)  
You don't have to follow me. I've  
already asked too much -

WYATT  
We're coming.

Riley looks to Ash who nods in agreement.

RILEY  
(to Wyatt)  
You want to go into a dark and  
scary cave?

WYATT  
I ain't afraid of no ghost.

Riley and Ash stare at him and then break out into SNORTING LAUGHTER.

ASH  
That is actively untrue.

WYATT  
Whatever!

In that moment, they're just three kids. Riley takes a moment, looking at her two best friends. Grateful for the love in her life.

RILEY  
Thank you guys.

With that she heads off into the cave.

INT. SHERIFF'S STATION - SAME

Annie flies through the door, Carl and Emma in tow, scaring the living daylights out of Koenig and Fred.

KOENIG  
Jesus Christ!

CARL  
It's not my fault, Chief, I swear.

ANNIE  
You have to send out the coast  
guard.

KOENIG  
What the hell is going on?

ANNIE  
It's the ship.

FRED  
I swear to god, Annie.

ANNIE  
Riley's gone after it.

The color drains from Fred's face.

CARL  
She let her!

ANNIE  
I know you don't believe me. I know  
you have never believed me. But  
that ship is real and we have to be  
there to help her.

The wind roars outside, the storm growing to threatening  
proportions. Koenig rubs his eyes.

KOENIG  
I can't send them out there in  
this. I made that mistake before  
and I won't make it again.

ANNIE  
Koenig -

KOENIG  
I'm sorry Annie. I am. But I won't  
have any more guys get killed on my  
watch.

ANNIE  
Then let me go!

KOENIG  
That is out of the question.

ANNIE  
Please. I have to protect her.

Fred's thousand yard stare falls onto Emma. She's staring at  
her father, wide-eyed. Her fear palpable. His eyes snap into  
focus.

FRED  
I'll go.

Annie looks at him in shock.

KOENIG  
This isn't up for debate.

But Fred is already pulling on his coat, pushing towards the door.

FRED

That's my daughter out there.  
That's my girl. And I'm going to go  
get her.  
(beat, to Annie)  
I mean it this time.

She looks at him, face set with determination. At last, *she believes him.*

ANNIE

I know.

Off his face —

INT. CAVE - SAME

Our trio carefully climbs down the dark cavernous tunnel. The faint sound of WAVES grows louder.

The tunnel turns. The slope transforms into a set of naturally hewn stairs. They round the bend and see —

AN ENORMOUS CAVERN.

They stop dead in their tracks.

The far end of the overhang opens up in a large gaping mouth to the lake. Large stalactites hang above the deep pool of water. Rain batters against the opening. Waves pool into the cave, lashing against the shore where our heroes now stand. Lightning illuminates the glistening stone.

Riley takes it all in.

RILEY

(despite herself)

Goonies.

Riley stands at the water's edge. The rings dangle gently from her hands.

THE WIND SHIFTS, BLOWING TOWARDS THEM, OFF THE LAKE. The rings TWINKLE in the storm, the metal creating a melodic CLINKING amidst the chaos outside.

Riley slowly dips the rings into the water.

A PURPLE BLUE LIGHT begins to GLOW from the depths of the pool at Riley's feet.

ASH  
Oh my god.

Impossibly, through the waves we can see a DECAYING WRECK. Its bows and masts crushed like brittle bones – but unmistakably, a SHIP.

Riley's face lights up at the sight.

ASH (CONT'D)  
The lost wreck...

RILEY  
It was here this whole time.

SUDDENLY –

A CRACK OF THUNDER. A STRIKE OF LIGHTING.

Riley jumps. She looks up and sees a DARK SHAPE at the mouth of the cave.

Another fork of lightning.

It's no trick of the eye this time. The spark illuminates THREE MASTS. Their tattered sails whipping and fraying in the wind. THE LARGE FIGUREHEAD OF A GRIFFIN MOUNTS THE FRONT OF THE SHIP.

At long last. This is LE GRIFFON.

The ship towers above them. Astonishing and terrifying. It hovers over a bed of mist, rocking gently in the waves. It's an other worldly sight.

They all look on in amazement. A tear rolls down Riley's cheek.

WYATT  
Wow.

Riley holds her breath. Her eyes searching the ship. A stillness hangs over the air. We can practically hear her heart beating. The only sound that disturbs the quiet is the storm that still rages outside.

RILEY  
Hello?

The ship remains still and silent, bobbing with the waves.

INT. LE GRIFFON: BELOW DECK - MOMENTS LATER

Faint light pierces the darkness as the hatch door is lifted from its resting place.

Riley jumps down into frame. Her flashlight sweeping the dark hull of the ship. Wyatt and Ash drop down behind her.

RILEY

Mom?

INT. LE GRIFFON: MAIN HULL - MOMENTS LATER

The boat CREAKS and GROANS as our trio moves through the hull. Their flashlights illuminating the eternally rotting wood. Empty hammocks swing uneasily from the rafters.

Their breath hangs in the cold, stifled air. Fear has slowly crept in. Ash glances over her shoulder at each creak.

WYATT

I don't know about you guys... but  
I don't feel so good.

His comment goes unanswered as a MUFFLED COUGH rings out from down the hull. Riley and Ash exchange a look, and next thing we know, Riley is barreling towards the cabin door. She throws it open to find -

INT. LE GRIFFON: CABIN - CONTINUOUS

- a cabin FULL OF LOST WOMEN AND GIRLS.

Our heroes freeze at the sight. The women sit and wander, almost trance-like, about the swaying room. A thin frost seems to cover them.

WYATT

Jesus Christ.

Riley's eyes glisten. A smile spreads across her face.

ASH

They're here. Riles, you were  
right.

But Riley has already stepped into the room. She searches the faces in the crowd - looking for just one.

RILEY

Mom?

As she moves about the room, we notices faces from the articles Annie collected. We see Penny Hall - the source of the coughing. Jenny Singh sways quietly in a corner.

Riley sees a WOMAN with her back to her.

RILEY (CONT'D)  
Mom!

She quickly turns the Woman around — but it's not Helen. It's the missing EGG HARBOR SCHOOL TEACHER (30s).

Riley feels her panic growing. She turns about the room, desperately searching.

RILEY (CONT'D)  
MOM!?

Ash and Wyatt look at each other as the reality slowly dawns upon them. Riley frantically scans the room.

RILEY (CONT'D)  
(voice breaking)  
Mom?

She turns and sees — *Lizzie*, the last person in the world she wanted to find. Staring out into nothing. Frost on her lips.

Riley's world goes silent as she looks at the faces before her and realizes that her deepest fear is true — *her mom is not here*.

She sinks to the floor. The wind knocked out of her.

BUT THEN —

VOICE (O.S.)  
Mon trésor?

They all turn to find a YOUNG MAN (late 20s) standing in the doorway. This is TOULOUSE PELLETIER. He looks younger than his portrait; much more afraid.

TOULOUSE  
Mon trésor? Il fait si sombre ici.

Riley stands. Her heartache burning in her throat.

RILEY  
Where is my mom?

Toulouse looks taken aback. Riley pulls out a Polaroid of her mom and holds it in Toulouse's face.

RILEY (CONT'D)  
Helen Halbeck – where is she?

Ash looks at Toulouse and quickly translates for him. Toulouse shakes his head. He speaks in frantic French.

ASH  
He doesn't know. He's never seen  
her. He, uh, demands to know who we  
are.

RILEY  
What?

ASH  
He demands we tell him who we  
are... otherwise he will keep us  
here with the others.

WYATT  
What?!

RILEY  
You took everyone else –  
(voice breaking)  
She has to be here!

Toulouse SPEAKS rapidly.

ASH  
(translating)  
These women were... lost in the  
storm... He... He can't turn back  
to port now. It's not safe...

TOULOUSE  
S'il vous plaît. Où est mon trésor?  
(beat)  
Where is my wife?

Riley's face reddens with frustration.

RILEY  
She's not here! She's gone!

A silence falls over the room. Riley stands there, rooted to the spot. Her own words ringing in her ears.

Anger burns in Toulouse's cheeks. He spits out something in French and storms out of the room. The door slams SHUT. Ash goes white.

RILEY (CONT'D)  
What did he say?

ASH  
If you won't help, you'll stay down  
here.

Just then, the boat lurches beneath them.

WYATT  
We're moving...

Around them, the Lost Women react to the moving boat. Some cry out in fear. The color drains from Wyatt and Ash's faces. They're terrified.

ASH  
We're trapped.

Riley's blood boils. She storms away from the door, continuing to scour the room.

RILEY  
Mom!?

ASH  
Riley...

Riley tears the room apart, hopelessly searching every last face.

RILEY  
Mom?

Ash gently grabs Riley's arm.

RILEY (CONT'D)  
She could still... She could still  
be here.

She looks at Wyatt and Ash, desperate.

RILEY (CONT'D)  
(small)  
What if she's waiting for me?

Ash's heart breaks. She holds Riley's hands tightly.

ASH  
But she's not... She's not.

Riley falls silent. Grief etched upon her face. The boat creaks and groans around them.

RILEY  
All these years...part of me hoped  
that... that somewhere...  
(MORE)

RILEY (CONT'D)  
 anywhere...  
 (beat)  
 She's really gone isn't she?

Her friends' solemn faces stare back at her. Tears roll down Riley's face. Loss mixing with understanding.

Still in Riley's hand, the rings TWINKLE on their chain. Riley looks down at them, Hank's words echoing in her head.

HANK (V.O.)  
 But let me tell you one thing,  
 Riley Halbeck. Souls aren't damned  
 to roam the earth because of greed.

RILEY (V.O.)  
 Then why?

HANK (V.O.)  
 Why do you think? What is worth  
 searching eternity for?

She clutches the rings tightly, understanding.

RILEY  
 (surprising herself)  
 That's it!

WYATT  
 What?

She takes a deep breath, steadyng herself. No longer the angry kid. She hooks the necklace around her neck.

RILEY  
 Stay here. Stay safe.

ASH  
 Riley!

Off their looks as she throws her shoulder against the door.

EXT. LE GRIFFON: DECK - MOMENTS LATER

The wind screams in Riley's face as she climbs out from below deck. In front of her, Toulouse is at the helm, fighting to maintain control against the storm.

All around them are ferocious waves. Land is nowhere in sight.

TOULOUSE  
 Madeline!? Madeline!?

His voice lost to the wind.

Riley stands there, seeing perhaps for the first time, herself in him. Her fate in his.

Holding onto a guideline, she pulls herself over to the wheel.

RILEY  
Toulouse!

But he can't hear her. A WAVE crashes onto the deck, but she manages to hold on.

TOULOUSE  
(French accent)  
Get back below! It is not safe!

She practically throws herself at the wheel to keep from being swept overboard.

RILEY  
(screaming over the storm)  
Toulouse! Madeline is gone! Please bring us back to shore.

TOULOUSE  
But what if she is still out there?  
Waiting for me?

Riley takes a deep breath.

RILEY  
She survived the storm.

TOULOUSE  
You said she was gone!

RILEY  
She washed up on the shore. She was found by a man named Nathaniel Craig. She married him and they lived a simple life. Full of love. And then she died. But she never stopped waiting for you. Even in the end.

Toulouse's face is a whirlpool of emotions.

TOULOUSE  
How do you know this?

Riley carefully undoes her necklace and holds up the two rings. They dance and twirl in the storm. We can practically see his heart rip in two.

RILEY  
She loved you. She always loved you.

TOULOUSE  
But that's not enough.

Tears stream down her cheeks, mixing with the rain. Her stomach is in her chest.

RILEY  
Sometimes it has to be.  
(beat)  
You can't keep looking for someone who's not there.

He takes a deep breath. Steady against the wind.

TOULOUSE  
May I have those?

Riley pulls the rings close to her chest. But at Toulouse's pleading look, she opens her hand, the rings shining in her palm. She hesitates and then kisses her mother's ring.

RILEY  
Goodbye.

She hands the rings to Toulouse.

SUDDENLY THE STORM CLEARS AND THE SKY OPENS UP TO A MULTITUDE OF STARS. A LOOK OF SERENITY SPREADS OVER TOULOUSE'S FACE. AS IF HE HAS BEEN HOLDING HIS BREATH FOR 300 YEARS AND CAN FINALLY BREATHE.

Ash and Wyatt run up from below deck just in time to see the NORTHERN LIGHTS splash across the sky.

WIND SWIRLS AROUND THE BOAT.

RILEY CLOSES HER EYES.

EXT. UNDERWATER - UNCLEAR

The soft, muddled SWIRLING sound of water.

Riley's face is peaceful, almost asleep in the dark.

Drifting... drifting...

Then two HANDS plunge into the water, grabbing her shoulders.

EXT. LA SALLE ISLAND: NORTHERLY POINT - CONTINUOUS

WAVES CRASH ON THE SHORE as Fred Halbeck pulls Riley from the surf. She COUGHS, SPUTTERING to life. She grips Fred's arm, looking up at him.

RILEY

Dad?

FRED

I've got ya... I've got ya.

He wraps his arms around her. Riley grabs onto his jacket, as if he might slip away from her at any moment. But her dad is here and she holds him tight.

KOENIG (O.S.)

Holy shit.

Riley turns and sees Koenig at the edge of the beach, staring out into the water. Whatever he saw, he saw enough.

Nearby, waves throw Ash and Wyatt onto the sand. Then, one by one, the Lost Women crash upon the shore. Fred and Koenig spring into action, pulling them to safety. Relief fills the women's faces.

It's a staggering, yet awe-inspiring sight.

Ash and Wyatt crawl over to Riley.

WYATT

Think anyone will believe us?

Riley looks at her two friends, both overcome by wonder. Smiling, she shakes her head.

RILEY

Never.

ASH

How did you know what to say?

RILEY

I figured out what was worth searching eternity for.

WYATT

Love?

RILEY  
Closure.

Ash gently grabs Riley's hand as Wyatt takes the other.

Overhead, the sky is clear, twinkling with stars and the colorful wisps of the Northern Lights.

The storm is over.

INT. SHERIFF'S STATION - NIGHT

The Sheriff's Station is buzzing with activity. The Lost Women are reunited with their families. OFFICERS frantically flip through missing person files, matching the women before them to the files at hand.

Koenig sits across from a 19TH CENTURY LOST WOMAN (30s), exasperated.

Penny Hall sits quietly with one OFFICER as he goes through her file in disbelief. He points to a date on the calendar. She takes in the year, eyes shimmering.

From the corner, Riley watches the whole scene unfold. Her face a mixture of emotions.

Across the way, Lizzie is embraced by her mom, Dolores. Lizzie and Riley's eyes meet. Lizzie gives her a nod — a small but meaningful gesture. Riley, despite it all, nods back.

Riley watches as Ash's parents, MR. and MRS. TAKAHASHI (40s), rush up and hug Ash, who is wrapped in a foil blanket. Nearby Wyatt's mom, MRS. BAILEY (40s), listens attentively as her son rattles on enthusiastically about his adventure.

It's a scene of love and family. Watching it all, Riley feels the deep pitted feeling of longing in her heart. It is still there. *Maybe it always will be. And maybe that's ok.*

ANNIE (O.S.)  
Riley!!

Riley spins around and sees Fred leading Annie and Emma through the doorway. A moment passes as Annie stares at Riley standing there alone without Helen. Annie's face falls and then —

Annie starts sprinting towards Riley with reckless abandon. Riley's heart swells and she runs to meet her. Tears pour from Riley's eyes as Annie throws her arms around her. Tears of loss, heartbreak, love, *everything*.

Riley buries her faces into Annie's shoulder.

RILEY  
I'm sorry, Annie.

Annie pulls back from the hug and cradles Riley's face in hands. Riley raises her eyes and meets Annie's gaze.

ANNIE  
I'm just glad you came home.

Annie gently wipes away Riley's tears while fighting back her own. With her free arm, Annie pulls Emma in close. They hold each other tightly.

EXT. COASTAL ROAD - MORNING

Across the waves, along the horizon, La Salle Island sleeps peacefully. Morning sun shines down upon its shores as seagulls float happily above.

INT. ANNIE'S CAR - SAME

From the passenger seat, Riley looks out at the island as the car rolls along the road. Her melancholic eyes taking in the scenery.

Annie keeps a steady eye on the road while Emma and Fred sleep in the back seat.

Then, over the radio air waves, we hear familiar SYNTH BEATS. Riley looks at the radio in disbelief as she turns up the radio. She GASPS as we finally recognize the song -

"DANCING IN THE DARK."

Annie, realizing what's happening, looks at Riley. Tears well in her in eyes. The two women laugh in astonishment.

Riley gently takes Annie's free hand. With eyes full of love and hope, Riley stares out at the road ahead.

As "DANCING IN THE DARK" continues to play, we pull away from the car. We watch it disappear along the serene Door County landscape as we —

FADE TO BLACK.

THE END.