The Lost Photograph

by Matthew Greenwood EXT. LANDFORD, MARYLAND - DAY (PRESENT DAY)

A gentle breeze blows the trees back and forth on a late sunny summer day as the streets of Landford are devoid of traffic and pedestrians.

> EVE (V.O.) Secrets, what are they? Why do we keep them? Are they meant to protect a heinous act, an embarrassing episode in someone life or your own. No one really knows for sure. When a secret is exposed, it can hurt or it tie up loose ends that seem so complicated once before. It's hard to fathom that a secret could be kept for nearly two hundred years, but that's what happen to me.

> > DISSOLVE TO:

EXT. ALEXANDRIA, VIRGINIA - MORNING (AUGUST 1861)

UNION SOLDIERS along with an abundance of supplies, fight for space on Alexandria's crowded streets. Rain has fallen overnight turning the streets into a mud swamp.

Small shops overflowing with soldiers buying souvenirs to ship back home.

Music can be heard coming from taverns as soldiers spill out into the street holding their lovely ladies of the evening getting one last kiss good night.

A train whistle blows in the distance.

EXT. JONATHAN JOSEPH PHOTOGRAPHY STUDIO - MORNING

A small one-story red brick shop with a wooden plank running outside connecting to the other shop on the same side of the street. A sign in the faded glass window offers discount portraits for all soldiers for the duration of their stay in town.

### INT. JONATHAN JOSEPH PHOTOGRAPHY STUDIO - MORNING

A dark shop with little light shining through the front window onto the rough hewn, dusty hardwood floors. A desk and chair in the back situated against the wall. The portrait area is off the entrance to the left with various pictures lining the walls.

JONATHAN JOSEPH, 30, a tall, lanky man with black hair, goatee, and beard, dressed in a white drop sleeve pullover, blue pants, straightens up the studio for the day's business.

AMANDA, 14, Joseph's daughter, wearing a red and white cape dress, sweeps up the dusty floor.

The bells jingle on the front door.

CONSTANCE MCWHORTER, 35, a large, happy, cheerful woman, wearing a plaid, blue and white quilted gown, black hair parted down the center, arrives for her appointment.

CONSTANCE Oh! Such a delightful morning, Mr. Joseph.

Jonathan directs her to the portrait area.

JONATHAN It is indeed. How is your husband?

#### CONSTANCE

Well, he can be such a bore. Meetings here, meetings there. I just don't know what to do with myself. And how is Ms. Amanda?

Constance walks over and pinches Amanda's cheek.

Amanda rolls her eyes.

Jonathan reaches out his hand and escorts Constance to the portrait area.

# JONATHAN

Ms. Constance, may I?

## CONSTANCE

By all means. Such a gentlemen. Why haven't found yourself a lovely lady? I mean, you certainly have the looks. JONATHAN Well, I guess the right one has not struck my fancy.

CONSTANCE I would be happy to strike your fancy.

Constance giggles.

JONATHAN Thank you, Constance. I am very flattered.

INT. PORTRAIT AREA - MORNING

Decorative chairs, interchangeable backgrounds, white columns, movable floral design carpets.

A DAGUERREO camera stands on a tripod in the corner.

Constance finds a suitable chair and sits down.

Jonathan arranges the background to get a good portrait and steps behind the camera to get the proper lighting adjustments.

Jonathan looks out from the camera.

JONATHAN My dearest Constance, would you mind sitting still?

Constance continues to squirm.

CONSTANCE Sorry, I'm trying. It's this gown, Keeps hiking up on me.

JONATHAN

OK.

Jonathan motions to Amanda.

JONATHAN Amanda, would you help Mrs. Mcwhorter.

Amanda attempts to push Constance's gown back down, but to no avail.

CONSTANCE Keep trying, dear.

Amanda and Constance push too hard and the gown rips in half.

CONSTANCE Oh my! What was that?

AMANDA There's a tear in the back of the gown. I can see your backside.

CONSTANCE Good heavens!

Jonathan and Amanda hold their laughter.

CONSTANCE What am I going to do, Mr. Joseph? How I am going to get home?

A long white coat hangs in the corner of the portrait area.

JONATHAN Here, take this.

Jonathan hands the coat to Constance.

Constance puts the coat on and drops the rest of the gown to the floor.

CONSTANCE I better be going now.

EXT. JONATHAN JOSEPH PHOTOGRAPHY STUDIO - MORNING

Constance holds the coat tightly against her as she steps outside looking left and right.

A group of Union soldiers, waiting for their portraits, sees Constance without her gown. The soldiers clap and cheer.

Constance, embarrassed, scurries down the street.

Jonathan and Amanda laugh.

Captain RICHARD GREENWALD, 25, a short, stocky man with the Provost Marshall's office crosses the street to the studio.

Soldiers standing in line come to attention.

JONATHAN Morning, captain.

## GREENWALD

May I come in?

## JONATHAN

Yes.

INT. JONATHAN JOSEPH PHOTOGRAPHY STUDIO - MORNING

Greenwald removes his blue hat.

## GREENWALD

The War Department has approved your travel with the Army of the Potomac. They want you to document their movements and activities.

Greenwald hands Jonathan the telegram.

#### JONATHAN

This is a grand since its never been done before.

## GREENWALD

The army moves out two days from now. This should give you time to get your affairs in order.

#### JONATHAN

What about my daughter? I have no one to take her. How long is the army going to be in the field?

## GREENWALD

Hard to say, but if you ask me after Manassas, it's going to be a long time.

Jonathan concerned.

JONATHAN Captain, may I ask a favor.

Greenwald listens.

## JONATHAN

If something should happen to me will you make sure my daughter is taken care. I know its a lot to ask of you with all your duties, but I would appreciate it.

GREENWALD I'll do my best.

## JONATHAN Thank you, captain.

Greenwald leaves the studio.

CUT TO:

EXT. LEE'S HQ NEAR GETTYSBURG, PENN. - DAY (JUNE 30, 1863)

White tents are lined up in a straight row. Men in grey uniforms move about, horses tied up to hitching post grazing in the June sun. Confederate flags flutter in the gentle breezes.

Confederate Army of Northern Virginia Commander ROBERT E. LEE, with a worried look on his face, is pacing back and forth.

Colonel NATHAN MONTGOMERY, 30, a tall southern gentlemen, with blue eyes, wavy brown hair and regal look about him with his crisp uniform stands next to Lee.

> ROBERT Where on Earth is my cavalry? Have you heard any news?

NATHAN No, sir. We have not heard from General Stuart in quite sometime.

ROBERT

This is not good. I have no idea where the Union Army's present position.

Lee and Montgomery walk over to map on a table under a tree. Montgomery points to a location on the map.

#### NATHAN

Our last reports is that General Stuart engaged a sizable Union cavalry element at Brandy Station several days ago. That's the last report we have on General Stuart's position.

ROBERT

Very well.

Lee and Montgomery walk back toward Lee's tent.

#### ROBERT

Colonel, I have a special mission for you. I need you to ride out as the crow flies and see if you make contact with any of Stuart's men. They may have got lost or are riding around the lead Union divisions. Stay on this side of the Potomac. Take six men, that's all I can spare. Report back to me as soon as possible. I fear a fight is coming.

#### NATHAN

Yes, sir.

Montgomery salutes Lee.

EXT. LEE'S HQ'S STABLE AREA - DAY

Montgomery and six men saddle up their horses, check weapons and ride off.

EXT. PENNSYLVANIA OPEN FIELD - DAY

Montgomery and his men ride through rolling countrysides past freshly plowed fields and white farmhouses.

EXT. AMBUSH - DAY

An artillery round explodes in front of the lead horses causing them to rear on their hind legs throwing two riders off onto the ground covered in shrapnel. The two riders are bleeding from the head.

Montgomery and the other riders become disoriented as a second artillery shell explodes nearby. Two more riders and their horses fall to the ground.

A squad of UNION SOLDIERS rise up from a nearby ditch and fires into the Confederates. Two Confederate soldiers are killed.

A third artillery shell lands near Montgomery's position knocking him to the ground leaving him dazed.

Montgomery sees blue uniforms running toward his position.

Montgomery reaches for his pistol on his hip just as a Union soldier kicks him in the head knocking him unconscious.

EXT. LEE'S HQ NEAR GETTYSBURG, PENN. (JULY 2, 1863)

A loud cheer can be heard as General JEB STUART, along with a contingent of other calvary officers, looking tired and exhausted, arrives at Lee's Headquarters with a bounty of captured Union horses and pack mules.

Lee, conferring with other officers on the ongoing battle, hears the commotion and sees Stuart holding the fruits of his labor.

Lee walks briskly over to Stuart.

JEB General, see what I brought you.

Stuart motions to the wagons, mules from his raiding party.

ROBERT These are no good to me.

Lee raises his hand to strike Stuart.

Stuart's head hangs down.

ROBERT We will deal with this matter later. Will you help me fight these people?

Yes, sir.

ROBERT Have you seen Colonel Montgomery?

JEB

JEB

No, sir.

ROBERT

I sent him out to find you. You never made contact with him or any of your men?

JEB

I have not seen Colonel Montgomery in several weeks.

Lee concerned.

ROBERT I fear the worst for Montgomery.

CUT TO:

EXT. GETTYSBURG, PENNSYLVANIA - DAY (JULY 5, 1863)

The battlefield, strewn with corpses of dead Union and Confederate soldiers, horses rotting under the sweltering July sun.

A burial detail of UNION SOLDIERS and COLORED MEN, using picks and shovels, begin to dig shallow graves to place the remains.

Captain Greenwald is overseeing the burial detail. Greenwald has been placed in charge of securing the battlefield from looters and souvenir collectors.

Wiping sweat from his face.

GREENWALD Get a move on! We don't have all dam day out here.

Colored man#1 looks over at Greenwald.

COLORED MAN#1 Like to get his white ass over here.

Colored man#2 wipes sweat from his face.

COLORED MAN#2 Knock it off. Would you rather be back at the planation?

COLORED MAN#1 At least it didn't stink like this place.

Jonathan and Amanda begin to set up the photographic equipment with a STEREO camera. Joseph begins taking pictures of the burial detail and the battlefield.

Six dirty, filthy, CONFEDERATE SOLDIERS, including Colonel Nathan Montgomery, captured during the ambush, march toward waiting wagons guarded by a four man detail from the Provost office to take them to Union prisons.

> GUARD Move it along Rebs, the fight is over for you.

A fight breaks out between the guards and the prisoners. The prisoners attempt an escape, four are shot and killed by the guards.

A prisoner grabs a guards knife and stabs him to death. One guard lies wounded on the ground.

Montgomery grabs a pistol from one of the guards, kills the guard. Another guard wrestles with Montgomery to free the pistol from his hand.

Montgomery points the pistol at Joseph and fires a shot, killing Joseph instantly.

Joseph falls into his Stereo camera knocking it onto the ground. The camera shatters.

# AMANDA

Father!

Greenwald sees the melee, runs toward the wagon.

Montgomery gains hold of the pistol. Shoots, kills the guard. Montgomery sees Greenwald running toward him, fires a shot.

Greenwald dives toward the ground. The shot misses. He looks up and Montgomery has disappeared.

Greenwald gets up, dust himself off, walks over to the wagon to survey the carnage, observes the 4 dead prisoners, 3 dead guards.

Greenwald sees one wounded Confederate prisoners, pulls out his pistol, shoots, kills the wounded Confederate prisoner.

> GREENWALD Get me a doctor for the wounded guard!

Union soldiers from the burial detail run over to assist Greenwald.

Greenwald hears Amanda crying and sobbing, and walks over to her. Greenwald looks down on the ground sees Joseph lying dead.

He kneels down next to Amanda. Puts his arm around her. Amanda, still crying, puts her face in Greenwald's chest.

Greenwald and Amanda walk away.

CUT TO:

EXT. ALEXANDRIA, VIRGINIA - DAY (SEPTEMBER 1877)

An unseasonably warm day with people walking up and down the sidewalks, horses, wagons kicking up dust from the dirt covered streets. A bustling seaport, rail service along the Potomac River, with all types of commerce moving about the city.

AMANDA JOSEPH, 28, a beautiful blond women, wearing a white green dress, strolls down the street enjoying the glorious sunny weather while single and married men gawk at her as she passes on the sidewalk. Men tip their hats. Amanda smiles back.

EXT. JONATHAN JOSEPH PHOTOGRAPHY STUDIO - DAY

Amanda walks into the front door of the studio.

INT. JONATHAN JOSEPH PHOTOGRAPHY STUDIO - DAY

The studio, filled with numerous black, white photos from the Civil War hanging from the walls, framed newspaper articles from East Coast papers depicting Joseph's work on the various battlefields.

Amanda runs the studio since the death of Jonathan Joseph at Gettysburg.

SIMON MACINTOSH, 21, a clerk, helps out in the back.

AMANDA Simon, how are you doing back there?

SIMON Fine, go ahead and open up for business, the equipment is ready.

#### AMANDA

OK.

SIMON Looking at the schedule, first on the list, is the Raymond family, along with baby Raymond at 9.

INT. PORTRAIT AREA - DAY

Simon walks to the portrait area, inspects the equipment.

AMANDA

I hope the baby does not cry.

SIMON Me too, makes my ears ring.

The Raymond family arrives at the studio on time, baby Raymond is crying, they take their seats in the portrait area. Amanda arranges the family into the proper family portrait takes the pictures. The Raymond family leaves the studio.

INT. JONATHAN JOSEPH PHOTOGRAPHY STUDIO - DAY

AMANDA That was not too bad.

SIMON My ears are ringing like church bells.

AMANDA

Mine, too.

Simon returns to the back of the studio.

Nathan Montgomery, clean shaven, neatly dressed, with a southern accent, enters the studio.

AMANDA Hello, do you have an appointment?

NATHAN Sorry, I don't, was passing through town. I decided to stop by Jonathan Joseph's studio, heard a lot about him during the war.

Nathan walks around the studio looking at the pictures, hands behind his back.

AMANDA I take it from your accent that you are from the south.

Simon comes out from the back of the studio, recognizes Nathan Montgomery. Simon, startled, drops a jar on the floor, runs out the back door of the studio.

Amanda turns and stares at Montgomery.

EXT. ALEXANDRIA, VIRGINIA - DAY

Simon runs the two blocks to Richard Greenwald's office.

INT. GREENWALD'S OFFICE - DAY

Simon runs in the front door, sees ELIZABETH PALMER, 25, Greenwald's perky administrative assistant sitting at a desk, shuffling papers.

> ELIZABETH Whoa, slow down Simon, what is the matter?

Simon catching his breath.

SIMON Is Captain Greenwald in?

ELIZABETH Yes, he is in office, what is it?

SIMON

He's here.

ELIZABETH

Who?

SIMON Nathan, he is the studio.

ELIZABETH

My God!

Elizabeth gets up, runs to Greenwald's office. Greenwald, sitting behind his desk, feet up, smoking a cigar.

ELIZABETH

Come quickly!

GREENWALD

Why?

ELIZABETH Nathan is in the studio.

GREENWALD

What the hell?

Greenwald reaches into the desk drawer, pulls out a pistol. Greenwald, Simon run out the front door.

Greenwald, Simon, run down the street toward the studio, people watching them.

INT. JONATHAN JOSEPH PHOTOGRAPHY STUDIO - DAY

#### AMANDA

Who are you? What are you doing here?

NATHAN I told you, just passing through. Are you having trouble hearing me?

Amanda, becoming nervous, starts to back up.

AMANDA What do you want?

NATHAN What do I want? That's a good question, photos, which, looking around I have the right place.

AMANDA

What photos?

#### NATHAN

Important photos, say ones taken at Gettysburg. Remember, the same place where your father died.

Nathan moves closer to Amanda.

AMANDA You? I don't know what you are talking about.

Nathan grabs both of Amanda's arms, begins to shake her.

NATHAN Where are they?

AMANDA Leave me alone!

Amanda tries to free herself. The man tightens his grip on her arms. Amanda screams.

Nathan turns, hears commotion outside, releases Amanda, disappears out the back door.

Amanda crumples to the floor.

Greenwald, with pistol drawn, along with Simon, burst through the front door of the studio.

Greenwald rushes over to a visibly shaken Amanda, picks her up.

GREENWALD Amanda, are you OK?

## AMANDA

Yes, I'm fine, Simon, how did you know this man might hurt me?

SIMON He looked dangerous. I ran and got Captain Greenwald.

AMANDA Thank you, very perceptive.

GREENWALD Did he say anything?

AMANDA Yes, mentioned about photos at Gettysburg. This is same man who killed my father. Why is he free?

Greenwald rubs his chin.

#### GREENWALD

I don't know. I'll let the authorities know. For now, go about your business.

Greenwald leaves the studio.

#### AMANDA

You have a good eye Simon. All of this seems strange. I hope he does not come back.

SIMON

I don't think he will for along time.

DISSOLVE TO:

MATTHEW MORGAN, 40, his daughter YOUNG EVE MORGAN, 14, arrive for a day of sightseeing.

Matthew hands Young Eve a small camera. People are milling about on a warm day. Matthew, Young Eve walk around the monument area.

Matthew begins to sweat. He takes out a white handkerchief and wipes his brow.

MATTHEW Why does it have to be so dam hot here?

YOUNG EVE It's July, dad, when is it not hot in July?

Young Eve takes pictures of the battlefield and the monuments.

Matthew and Young Eve walk over to a monument dedicated to Jonathan Joseph.

YOUNG EVE Who is that?

MATTHEW Jonathan Joseph, a famous Civil War photographer.

YOUNG EVE Never heard of him. How did he die?

MATTHEW He was killed during the battle.

Matthew changes the subject.

Young Eve sees Matthew sweating profusely.

YOUNG EVE

Yeah, looks like we need to get you out of the heat before you melt, besides, all of a sudden I am not feeling very well.

MATTHEW Good idea, let's get a move on.

Matthew and Young Eve walk back to their car. Matthew takes the camera from Young Eve, places it in his pocket. They get into the car, drive home.

CUT TO:

EXT. MILFORD, MARYLAND - TWILIGHT

Matthew drives his car, along with Young Eve, down the quiet, tree-lined streets of Milford. Matthew pulls the car into the driveway of his house, puts the car in park.

INT. MORGAN HOME/KITCHEN - TWILIGHT

The kitchen is modern with pots, pans hanging from above a stove in the center. The counter tops, sink are new and shiny, with a spotless floor.

MARIE Hey, how are you? You don't look so good.

Marie turns the radio down.

YOUNG EVE I'm fine, probably the heat.

MARIE Would you like me to make you something to eat?

YOUNG EVE No thanks, I'll get something to drink.

Young Eve walks over to the refrigerator, takes out a Coke-a-Cola, drinks a few sips. Turns back toward Marie.

MARIE Did you see anything interesting?

YOUNG EVE Yeah, saw this statue of this photographer named Jonathan Joseph, never heard of him.

Marie has a concern look on her face, turns away from Young Eve, puts her hands on the sink.

Young Eve walks over to Marie.

YOUNG EVE Mom? Everything OK? Now you don't look so well.

Marie turns toward Young Eve.

MARIE I'm fine, why don't you go upstairs, lay down.

YOUNG EVE You sure?

MARIE Yes, go on, honey, I'm OK.

YOUNG EVE

OK.

Young Eve goes upstairs to her bedroom.

INT. MORGAN HOME/BASEMENT - TWILIGHT

Matthew turns on the basement light, moves chairs, carpet revealing a secret compartment in the floor. He takes out the camera, film from his pocket, places them into the secret compartment with other photographs and documents.

Matthew puts the carpet, furniture back into its original place. He turns off the light, walks back upstairs toward the kitchen.

INT. MORGAN HOME/KITCHEN - NIGHT

Matthew walks into the kitchen from the basement, sits down at a small table. Marie remains standing.

MATTHEW Marie, you OK?

MARIE Yes, I am fine, Eve told me she saw a statue of Jonathan Joseph.

MATTHEW Yes, that's true.

MARIE What did you tell her? MATTHEW I told her that he was killed during the battle.

MARIE Anything else?

MATTHEW Nothing else, I managed to change the subject.

MARIE

Do you think ...

Matthew raising his voice.

MATTHEW I don't know, have to get the pictures developed.

Matthew and Marie go upstairs to their bedroom.

INT. MORGAN HOME - NEXT DAY

Matthew awakes early, gets dressed, walks down to the basement, removes the film taken at Gettysburg from the secret compartment, goes upstairs, walks out the front door.

EXT. MORGAN/HOME - DAY

Matthew gets into his car and drives toward his office building.

EXT. OFFICE BUILDING - DAY

The one story office with a small room just off the main office, sits back from the main road in a warehouse area. The building is out of the way from normal car, pedestrian traffic.

Matthew parks his car in front of the building, takes out his keys, unlocks the door.

## INT. OFFICE BUILDING - DAY

Matthew walks over to a small room just off the main office. He opens the door revealing a darkroom. He takes out the film from the envelope, develops the film from Young Eve's camera.

The photographs reveal Gettysburg as it was in July 1863. In one of the photos, Colonel Nathan Montgomery appears searching for something, along with a photo indicating Union troop placements prior to the battle.

Matthew places the photographs in an envelope, labels them July 1994, cleans up the area, locks the office and leaves.

EXT. OFFICE BUILDING - DAY

Matthew gets into his car and drives home.

INT. MORGAN HOME - DAY

Matthew arrives home with the photos, walks down to the basement, places envelope in the secret compartment under the floor, goes upstairs to the kitchen.

Marie is sitting in the kitchen drinking coffee.

INT. MORGAN HOME/KITCHEN - DAY

MARIE Well? What did you find in the photos?

MATTHEW Montgomery is in one of the photos.

MARIE First it was Antietam, now Gettysburg.

MATTHEW That's it, I'm sure of it.

MARIE Is there a chance he could find her?

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#### MATTHEW

I don't know. I suspect he won't. Montgomery never met Amanda when she was with Joseph, only later when she ran his photography studio, so I think the chances are slim. MARIE But you can't be 100 percent sure. Have you thought about alerting the group?

MATTHEW Have already thought about that.

Young Eve walks into the kitchen. Matthew, Marie abruptly end their conversation.

YOUNG EVE Doesn't anyone sleep around here?

Young Eve walks over to the refrigerator, opens the door, takes out orange juice, grabs a glass from the cabinet, drinks the orange juice.

YOUNG EVE What were you guys talking about?

MARIE The joys of life and you were in it.

Young Eve rolls her eyes.

Matthew, Marie leave the kitchen to do chores around the house. Young Eve sits in the kitchen alone.

INT. MORGAN HOME/YOUNG EVE'S BEDROOM - NIGHT

A loud scream comes from Young Eve's room.

INT. MORGAN HOME/MATTHEW AND MARIE'S BEDROOM - NIGHT

Matthew and Marie jump out of their bed and race down the hallway to Young Eve's room.

INT. MORGAN HOME/YOUNG EVE'S BEDROOM - NIGHT

Matthew flings open Young Eve's door. Matthew grabs Young Eve who is screaming. Young Eve's eyes are closed.

Matthew shakes Young Eve.

## MATTHEW Wake up!

Young Eve's eyes are wide open.

## YOUNG EVE

Dad!

Marie walks over, sits down on Young Eve's bed and puts her arm around Young Eve's shoulder.

MARIE Honey, what happened?

YOUNG EVE Horrible nightmare mom.

MARIE

About what?

YOUNG EVE I was kneeling over a body of man with blood oozing out of his chest, crying, sobbing.

MARIE Have you had this nightmare before?

YOUNG EVE No, this is the first time.

MARIE Have you been watching any scary movies?

YOUNG EVE

No.

MARIE OK, it's over now. Try to get some sleep, good night.

YOUNG EVE

Good night.

Matthew, Marie hug Young Eve, return to their bedroom.

INT. MORGAN HOME/MATTHEW AND MARIE'S BEDROOM - NIGHT

MARIE It looks like it has started.

MATTHEW Started? It has never ended. All these years.

Matthew sighs.

MARIE How long do you think it's going to last?

MATTHEW I don't know, probably until he is dead. Besides, we knew this day would come. Anyway, we just have to remain vigilant.

MARIE

God help us.

Matthew turns out the light, they go to sleep.

CUT TO:

EXT. LANDFORD, MARYLAND - PRESENT DAY

A small college town with tree lined campus, apartments, brick row townhouses, business.

EXT. EVE MORGAN'S APARTMENT BUILDING - MORNING

A red brick building with a front stoop outside.

INT. EVE MORGAN'S APARTMENT - MORNING

EVE MORGAN, 28, lives alone in one bedroom apartment on the third floor. The apartment has throw rugs in the living room, hardwood flooring in the bedroom.

The walls in the apartment are covered with pictures of red and white flowers, black and white photos of parks, rivers, and buildings.

A bookshelf near the front door with books from John Grisham, Bob Woodward, Clive Cussler, photography books, and biographies on Abraham Lincoln, Franklin Roosevelt, Oprah Winfrey, Martha Stewart.

Three small green plants line the window sill.

A stack of dishes in the kitchen sink from the previous day.

The alarm goes off near Eve's bed at 7:00 a.m. Eve hits the snooze button. The alarm goes off again a few minutes later.

Eve pulls herself out of bed, walks over to her goldfish bowl on her dresser.

EVE Hello, Alice. You hungry?

Eve picks up fish food, feeds goldfish.

EVE I'm so glad I don't have to walk you.

Eve, wearing her Landford University sweatshirt, shuffles in her big black fuzzy slippers over to the kitchen and pours herself a bowl of honeycombs cereal.

Eve finishes eating her cereal, cleans up the kitchen.

Eve gets undressed, turns on the small radio in the bathroom to the Pop/Rock station, gets into the shower, starts singing to the song on the radio.

Eve puts on blue jeans and a gray sweater, sprays on perfume.

EVE Goodbye, Alice. Don't bark while I'm gone.

Eve grabs her black jacket, walks out the front door.

INT. EVE MORGAN'S APARTMENT BUILDING - DAY

Eve walks down three flights of stairs to the back entrance of the building.

EXT. EVE MORGAN'S APARTMENT BUILDING - DAY

Eve gets into her Saturn, turns the radio on to the Pop/Rock station, drives to local doughnut shop.

EXT. TOMMY'S DOUGHNUT SHOP - DAY

A large red, white, and blue doughnut painted on the front window, a slogan underneath reads "America's Best Doughnuts."

INT. TOMMY'S DOUGHNUT SHOP - DAY

The booths, red, with the floors white and blue. The booths each have a small jukebox on the table loaded with patriotic songs.

A long glass case filled with a variety of large glazed, chocolate doughnuts takes up most of the shop.

TOMMY DONALD, 58, the doughnut shop owner, works behind the counter loading another tray of chocolate doughnuts with sprinkles.

Tommy looks up, recognizes Eve.

TOMMY Hi, Eve. How are you today?

Eve eyes the different types of doughnuts in the glass case.

EVE I'm fine Tommy. How is your wife?

TOMMY She's fine. Her bursitis is acting up. Wants me to sell this place and move to Florida.

EVE Sounds like a good plan. What's stopping you?

TOMMY Well, if I retire that means I have to spend more time with the wife.

EVE What's wrong with that?

TOMMY You'll understand when you're married 30 years. What can I get for you today?

EVE I'll take three chocolate covered ones with sprinkles and three glazed.

Tommy reaches into the case and pulls out the doughnuts and puts them into a small red, white, blue box. Tommy hands the box to Eve.

Eve pays for the doughnuts.

TOMMY You have a good day, Eve.

EXT. TOMMY'S DOUGHNUT SHOP - DAY

Eve gets into her Saturn, drives to the photography studio.

The photography studio, a small house with a wood frame painted white with black shutters around the windows. A sign out front reads "Eve Morgan, Portraits and Gallery."

#### INT. PHOTOGRAPHY STUDIO - DAY

Numerous black and white pictures line the walls, hardwood floors. A small office in the back. An area with raised seating for family portraits off to the side. A darkroom in the back near the office.

STEVE MARION, 24, a student at Landford University, works part-time at the studio.

Eve enters through the back entrance to the office.

EVE Hey, Steve, come and get some doughnuts.

Steve works out front holding a brown clipboard, adjusting photos on the wall.

## STEVE Be right there.

Steve walks back to the office.

INT. PHOTOGRAPHY STUDIO OFFICE - DAY

Unpaid bills, photos and a <u>Dell</u> computer clutter Eve's desk. A gray filing cabinet sits against the wall.

Eve hangs up her jacket.

Steve sees the box of doughnuts on the desk.

STEVE Yes! Tommy's doughnuts.

EVE I thought you might be happy. Probably your first breakfast in a week.

STEVE Two, actually.

Steve reaches into the box and grabs a large chocolate doughnut with sprinkles.

EVE You can't live on doughnuts.

STEVE Who says I can't? Besides, the doughnuts will get me through the day.

Eve eats a glazed doughnut.

EVE Who's on the schedule for today?

Steve looks down at the clipboard munching on his doughnut.

STEVE We have the Russell family first up this morning with baby Carlton.

EVE I hope baby Carlton doesn't cry.

INT. PHOTOGRAPHY STUDIO PORTRAIT AREA - DAY

An open area in the studio with two levels of raised seating. A camera sits on a tripod.

The Russell family arrives at the studio. The family sits down in the portrait area. Baby Carlton starts to cry.

Eve shakes baby rattlers to calm baby Carlton to no avail.

Eve takes their portrait despite baby Carlton's poor attitude. The Russell family leaves the studio.

EVE Who's next on the list, Steve?

Steve looks down at the clipboard.

STEVE The Mcmillan family with baby Devon.

EVE Great. More babies.

The Mcmillan family arrives and sits down in the portrait area. Baby Devon also has a very poor attitude.

Eve does her best to calm baby Devon, making funny faces, but nothing works. Eve takes their portrait. The Mcmillan family leaves the studio.

EVE

Next!

## STEVE The Ryan family with baby Frank.

The Ryan family arrives and sits down in the portrait area. Baby Frank has is screaming at the top of his lungs.

Eve has a blank look on her face.

Eve takes their portrait. The Ryan family leaves the studio. Eve looks exhausted.

> EVE Tell me that's it.

STEVE That's it.

EVE My head hurts.

## STEVE

Mine, too.

Steve and Eve go back to the office.

INT. PHOTOGRAPHY STUDIO OFFICE - DAY

Steve grabs a doughnut from the box and sits down. Eve sits at her desk looking over a stack of bills.

EVE Are you going to be around for spring break?

STEVE No. I'm going to Arizona to visit relatives.

EVE Relatives? Shouldn't you be chasing girls in Florida?

STEVE I agree. My parents are dragging me along. They claim I need to see Grandma Ruby before she keels over. EVE That's too bad. Well, give my love to Grandma Ruby.

STEVE I will. Gotta run. I'll see you tomorrow after your class. Don't mind if I take the rest of the doughnuts?

EVE Go right ahead.

Steve picks up the box with the remaining doughnuts.

Steve leaves the studio.

INT. PHOTOGRAPHY STUDIO - DAY

Matthew silently walks into the studio while Eve works in the office and reaches into his coat pocket and pulls out the Lost Photograph.

Matthew looks around the studio at the various black and white pictures on the wall.

Matthew places the photo behind a picture of an empty field.

INT. PHOTOGRAPHY STUDIO OFFICE - DAY

Eve hears a noise in the studio area and gets up from behind her desk to investigate.

INT. PHOTOGRAPHY STUDIO - DAY

Eve surprised to see her father in the studio.

EVE

Dad?

Matthew nervous.

MATTHEW Hello, Eve.

EVE What are you doing here?

MATTHEW I was in the area and thought you might want to have lunch.

Eve skeptical.

EVE I would love too, but Steve is gone for the day.

MATTHEW Right. OK. In that case, gotta go. Give us call sometime or stop by.

Matthew hugs Eve and leaves the studio.

EVE That was odd.

EXT. PHOTOGRAPHY STUDIO - NIGHT

Eve locks up the photography studio.

EXT. MR. WONG'S TAKE-OUT RESTAURANT - NIGHT

The neon lights of Mr. Wong's take-out restaurant blink half on and half off. A low buzz can be heard.

INT. MR. WONG'S TAKE-OUT RESTAURANT - NIGHT

A well light take-out with a large Chinese/English menu displayed above the counter.

Two Chinese employees, MICHAEL WONG, 19, and his sister RACHEL WONG, 22, dressed in ELVIS attire work behind the counter.

Elvis's music can be heard throughout the restaurant.

A few customers mingle around waiting on their orders.

Eve sits down at a small table waiting for the crowd to thin out.

Michael gives a customer his order and see's Eve siting at the table. Michael has a smile on his face.

MICHAEL Hi, ya Eve. You take our picture today.

EVE Of course. Just waiting for the crowd to leave.

Eve pulls out her small digital camera from her purse. Michael motions over to Rachel and they stand together. Eve takes several pictures of Michael and Rachel.

## MICHAEL Let me see them.

Eve shows Michael and Rachel the pictures.

EVE What do you think?

MICHAEL Ah! I like. I can send them to my relatives in China.

EVE Great. I'll e-mail them to you.

MICHAEL What can I get for you?

EVE Well, I would like some Kung Pao Chicken and Fried Rice.

Michael looks over at Rachel doing his best Elvis impersonation.

MICHAEL One Kung Pao Chicken and Fried Rice.

Rachel does her best Elvis impersonation.

RACHEL Coming right up.

MICHAEL Anything else, Eve?

EVE Thanks, King. That will do it.

Eve pays for her order.

EXT. MR. WONG'S TAKE-OUT RESTAURANT - NIGHT

Eve gets into her car, drives to her apartment.

INT. EVE MORGAN'S APARTMENT - NIGHT

Eve changes her clothes. She puts on her red flannel pajamas and big black fuzzy slippers.

Sits down in the living room and dines on Chinese food while flipping through channels with the remote.

Eve watches a cable news program on the upcoming national congressional elections.

Eve polishes off the Chinese food and throws the cartons in the trash can.

Eve watches the local news at 11, turns off the television, chucks off her fuzzy black slippers onto the floor and goes to bed.

Eve sees white flashes.

#### DREAM BEGINS

A young girl dressed in 19th century clothing crying over a dead body. Bullet riddled bodies lying in a shallow graves decaying under a hot sun, blood filling up the graves. Colored men digging more graves, gunfire all around, men in blue uniforms running in various directions. A single gunshot.

#### END DREAM

Eve bolts out of bed, heart pounding, pajamas soaked in sweat.

Eve hears the clock ticking on her night table, sees Alice swimming in the goldfish bowl, looks out the window, darkness.

EVE Whoa. No more Chinese food.

EXT. EVE MORGAN'S APARTMENT BUILDING - DAY

A white FORD SEDAN sits idling behind Eve's apartment building. A 30ish black male with dark glasses sits in the front seat.

Eve emerges from the back entrance and gets into her Saturn.

Eve turns right onto 2nd street.

The white Ford Sedan follows several car lengths behind Eve.

Eve, oblivious at being followed, continues down 2nd street to Sam's coffee shop.

Eve pulls into the parking lot of Sam's coffee shop.

The white Ford Sedan makes a left U-turn at the light and parks across the street from the coffee shop.

EXT. SAM'S COFFEE SHOP - DAY

A small cafe style coffee shop with green and white awnings, a steaming cup of coffee painted on the window.

INT. SAM'S COFFEE SHOP - DAY

A french style coffee shop with brown tables, lounges, newspaper racks near the counter, expresso machines spilling out various mocha brands.

Eve walks in searching for her friend and classmate, JANET SHERWOOD, 28, a small, plump girl, with wavy brown hair.

Eve locates Janet sitting in the back with her headphones on listening to rap music on her IPod, reading over her school notebook.

EVE

Hey, Janet.

Janet takes off her headphones, stands up and hugs Eve.

EVE I'm buying. What would you like?

#### JANET

I'll have an apple juice.

Eve walks over to the counter where a pimple face, TEENAGER 17, takes her order.

EVE Give me one apple juice and one hot chocolate.

The teenager hands the items to Eve. Eve pays for the items, walks back to the table.

JANET You don't look so well. Everything OK at the studio?

EVE Just fine. I think I ate some bad Chinese food last night.

## JANET

Oh.

EVE Had this weird dream. Felt like I was back in the 1800's. A crying child, decaying bloated bodies, gunfire.

Eve takes a sip of hot chocolate.

JANET You sure it was the Chinese food?

EVE What do you mean?

> JANET sometimes duri

Well, sometimes during that time of the month I have those types of dreams. Not the ones you describe though.

EVE I thought about that, but its not that time. At least, not yet.

Janet drinks her apple juice.

JANET Maybe it's the stress of running the studio and going to class.

EVE Hard to say. Anyway, you're probably right.

JANET A man could always solve your problem.

EVE Right. When am I going to have time for that? JANET There are plenty of singles dating sights on the Internet.

EVE Just my luck I would get someone who made an appearance on the stalker edition of Dateline NBC.

JANET Just a thought.

EVE You hanging around here for spring break?

JANET No. Going to Florida with my cousins. Wish you could go.

EVE Me, too. The joy of being a small business owner.

Eve looks down at her watch.

EVE Better get going. Class is going to start in 30 minutes.

Eve and Janet finish their drinks and leave the coffee shop.

EXT. 2ND STREET - DAY

Eve turns out of the coffee shop parking lot heading east toward the college.

The white Ford Sedan turns to follow Eve's car.

INT. EVE'S CAR - DAY

Janet reaches into her purse and pulls out a pack of light menthol cigarettes, lights one. Janet opens the car window to let the smoke drift out.

Eve looks over at Janet.

EVE I thought you gave those up?
JANET I have, but not today.

Eve shakes her head.

EVE Do me favor, try to give them tomorrow.

JANET I can't promise anything.

Eve glances in the rearview mirror and sees the white Ford Sedan following behind. Eve ignores the white Ford Sedan.

EXT. 2ND STREET - DAY

Eve turns into the Landsford College student parking lot. The white Ford Sedan continues on down 2nd street not following Eve's car.

EXT. LANDFORD COLLEGE - DAY

Four red, gray brick buildings comprise the campus with sidewalks connecting all the buildings with a grass common area in the middle of the campus.

# INT. SOCIAL SCIENCE BUILDING - DAY

A blue painted building with marble floors, lighted hallways, modern classrooms, colored posters announcing upcoming campus events placed on the walls throughout the building, student bulletin boards on the first floor.

Eve and Janet hustle up the stairs to the second floor almost knocking over several students coming down.

Eve and Janet scurry into Room 220, Advanced Political Theory, take a seat near the back of the room and open up their backpacks.

A graduate teaching assistant, ABRAHAM LOGAN, 29, a bookish, disheveled student with short, red hair has arrived at the podium looking over a half-filled room.

Abraham looks over his teaching notes for the day feeling a bit nervous while running his fingers through his hair.

## ABRAHAM

Thank you, all for coming. I know this is the last day before spring break. If I was sitting where you are, I would not be sitting there. I would be sitting on a beach with a Margarita.

Abraham's attempt at humor falls flat.

#### ABRAHAM

OK. Let's begin, shall we. The topic for today is the political writings of Thomas Jefferson and how he was influenced by European political thinking. Who influenced Jefferson?

Eve raises her hand.

EVE Edmund Burke, John Locke.

ABRAHAM Correct. And not the John Locke from the television show "Lost."

Abraham' second attempt at humor falls flat.

Janet leans over to Eve.

JANET I think he likes you.

Eve rolls her eyes.

JANET You did go out with him.

Eve whispering.

EVE Only, once. That was along time ago.

Janet winks at Eve.

The bell rings signaling the end of class.

ABRAHAM OK. Have fun, stay sober. I will see you in a week.

Eve and Janet gather their belongings.

INT. SCIENCE BUILDING/HALLWAY - DAY

Students walking briskly to their next class. Abraham walks up behind Eve and taps her on the shoulder.

Eve turns around, surprised to see Abraham.

ABRAHAM How did you like the lecture?

EVE

Fine.

Abraham forgets that Janet is standing next to Eve.

ABRAHAM

Oh. Hi, Janet.

JANET Hello, Abraham.

Janet's cell phone rings indicating a text message. Janet looks down, the message reads: "3:00 p.m. -Lucus."

JANET Look, I have to go.

EVE Who was that?

JANET Just my mother reminding me that I have to pack.

Eve hugs Janet.

EVE Have a good trip. I'll see you in a week.

JANET Bye, Abraham.

ABRAHAM

Bye, Janet.

Abraham, Eve continue down the hallway.

ABRAHAM How is the studio going?

EVE It's going good. You should stop by sometime.

Abraham looks down at his brown shoes.

ABRAHAM Are you going to be around for spring break? Well, I thought, maybe we good do something.

EVE

I dunno. Perhaps.

Abraham looks up.

ABRAHAM I mean, I understand if you don't want too. Considering what happened the last time.

Eve leans in closer to Abraham.

EVE

Are you talking about spilling an entire bowl of spaghetti on your lap? Then during the movie you tried to reach around and touch my boob.

Abraham looks back down at his shoes.

EVE

Look, your a nice, smart guy. You're just a bit lacking in the date department. Do you want some free advice?

#### ABRAHAM

Sure.

EVE Just be yourself. Is that so hard for you to do?

ABRAHAM For me, yes, very much so.

INT. PHOTOGRAPHY STUDIO OFFICE - DAY

Steve, sitting at Eve's desk is playing solitaire on the computer.

Eve arrives through the back entrance, hangs up her jacket.

## EVE

I hope your not downloading porn.

39.

Steve gets up from the desk and clicks off the Solitaire game.

Eve sits down at her desk.

STEVE How was class?

EVE Good. How's business today?

STEVE Slow. Had a few tourist looking around, but that's about it.

Steve's cell phone buzzes indicating a text message. Steve opens up his phone. The message reads: "3:00 p.m. -Lucas."

EVE

Who was that?

STEVE

My dad. Wants to know when I'm coming home. We have an early flight to Arizona tomorrow. Would you mind if I leave early?

EVE No, not at all.

STEVE Thanks, Eve. Well, you have a good spring break. Try not to work too hard.

Steve hugs Eve and leaves the studio.

EXT. JOHNSON CITY, MARYLAND - LATE AFTERNOON

Dilapidated buildings, factories dot the Johnson City landscape while smoke stacks sit idle with red and blue lights blinking warning for low flying aircraft. Strip clubs and biker bars line the Main Street.

EXT. LUCAS TAVERN AND GRILL - LATE AFTERNOON

A yellow brick building with a neon sign of a martini glass with an olive announcing drink here.

INT. LUCAS TAVERN AND GRILL - LATE AFTERNOON

Pool tables, dart boards tucked in the right corner of the tavern. A line of black bar stools encompass the bar with brown tables and booths in the main dining room.

Customers sit at the bar watching ESPN on the television.

Matthew, Marie, Steve, and Janet sit at a booth in the corner of the bar drinking beer and munching on nachos.

Steve takes a bite of a nacho.

STEVE These are good.

Janet shakes her head.

JANET Do you ever stop eating?

Steve licking his fingers.

STEVE Not if I can help it.

Matthew takes a sip of his beer. Looks at Steve and Janet.

#### MATTHEW

Thanks for coming. I know both of you are leaving soon for spring break. I wanted to get an update on Eve. Anything to report?

Steve grabs another nacho.

STEVE

Nothing going on at the studio. It's been pretty quiet. Just the usual folks coming in to get their family portraits.

Janet grabs a couple of nachos.

JANET She told me yesterday that she had a nightmare, with a child crying over dead body, blood, gunfire. Sound familiar?

Marie takes a sip of beer.

JANET Does it mean he is here?

## MARIE

Hard to say. It seems the nightmares occur with frequency every 14 years. This happened when she was 14 years old. The day after she snapped the Gettysburg photo.

Matthew has a concern look on his face.

#### MATTHEW

I am worried.

Steve stops eating.

#### STEVE

How so?

## MATTHEW

He did not show up when she turned 14 which was the same age as Amanda. At least not to my knowledge. This time I don't think he can wait any longer.

#### MARIE

How are we going to know with Janet and Steve gone for a week? How will Eve know? Should we tell her?

#### MATTHEW

No. She would not understand. Besides, she would probably view us as meddling in her life.

Janet nods her head.

#### JANET

I agree. She has complained to me on several occasions about the lack of men in her life.

Steve takes offense.

STEVE Hey, what about me?

MATTHEW Marie and I will remain observant while you two are gone.

STEVE Is the photo in a safe place? MATTHEW Yes. I have since moved it to a another location.

JANET

That's good.

MATTHEW We will re-group after both of you return. Have a safe journey.

EXT. PHOTOGRAPHY STUDIO/PARKING LOT - NIGHT

Eve locks the door to the photography studio and walks to her car. Puzzled, Eve notices a white Ford Sedan parked across the street from the studio with its headlights off and the engine running.

Eve pulls out of the parking lot onto 2nd Street.

EXT. 2ND STREET - NIGHT

The white Ford Sedan's headlights turn on as Eve pulls out of the parking lot. The white Ford Sedan begins to follow Eve's car.

INT. EVE'S CAR - NIGHT

Eve adjusts her rearview mirror and sees the white Ford Sedan following her.

EXT. 2ND STREET - NIGHT

Eve stops at a red-light. The white Ford Sedan stops a few feet behind Eve's car. The light turns green and Eve continues on down the street. The white Ford Sedan maintains a car length distance behind Eve's car.

INT. EVE'S CAR - NIGHT

Eve, growing worried, reaches into her purse, grabs her cell phone and flips it on.

EXT. 2ND STREET - NIGHT

Eve stops at another red light. The white Ford Sedan stops a few behind Eve's car.

The light turns green and Eve continues down the street. The white Ford Sedan turns left at the light.

#### INT. EVE'S CAR - NIGHT

Eve looks into her rearview mirror and does not see the white Ford Sedan. Eve, perplexed at the disappearance of the car from view, shakes her head, and drives to her apartment.

INT. EVE MORGAN'S APARTMENT - NIGHT

Eve tosses and turns in bed.

#### DREAM BEGINS

Yelling, screaming, men running in different directions, blood oozing out of the ground, a tall lanky man setting up photographic equipment, men in chains walking toward a wagon, gunfire, a young child screams.

## END DREAM

Eve bolts upright out of bed, head pounding, hears the wind outside hitting against the window pain, the street lights peeking through the bedroom blinds, Alice swimming in the goldfish bowl.

> EVE What the hell is happening to me?

Eve walks over to the bathroom, turns on the light and peers at herself in the mirror.

Eve reaches into the medicine cabinet takes two aspirin, goes back to bed.

# EXT. DEER CREEK MOTEL/LANDFORD - MORNING

A large brown deer stands near the front entrance to the motel with a red sign advertising clean rooms available followed by a smaller sign indicating recommended by triple A. The doors are brown with deers jumping in various directions.

Nathan Montgomery steps out of a black Pontiac Sunfire looking the same as he did in 1877 except for wearing 21st century clothing of blue jeans, white shirt, and brown shoes to blend in.

Montgomery, looking tired from driving a long distance, walks over to the motel office to check-in.

INT. DEER CREEK MOTEL/OFFICE - MORNING

A glass enclosed area near the front entrance with a check-in counter.

RICKY SUTHERLAND, 22, eyes droopy from working the night shift is watching the <u>Red Badge of Courage</u> on television with his left elbow resting on the counter.

Ricky looks up hearing the door open.

# RICKY Can I help you?

#### NATHAN

I need a room.

Ricky picks up a check-in card and gives it to Nathan.

RICKY Please fill this out.

Nathan fills out the card with the name Bob E. Lee and hands the card back to Ricky.

Ricky has a frown on his face.

RICKY OK. Mr. Lee, that will be fifty dollars.

Nathan reaches into his pocket and pulls out a handful of Confederate money and places fifty dollars on the counter.

RICKY Mister, we don't take Monopoly money.

Nathan, recognizing his mistake, puts the money back into his pocket and pulls out U.S. Dollars.

## NATHAN

Sorry.

INT. NATHAN'S MOTEL ROOM - MORNING

The walls are painted with deers running through the forest. Two queen size beds, and a dresser with a television set sitting on top. A small brown table and two chairs in the corner and a night stand in between the beds.

Nathan tosses his luggage on one of the beds and opens up a small gray duffle bag. Nathan takes out a 1877 map of Maryland and a mint condition .44 six-shot revolver.

Nathan spreads the map across the foot of the bed and locates a black dot representing Landford, but no streets or landmarks.

Nathan, shaking his head, becomes annoyed reading the map.

Nathan folds up the map, places it back in the duffle bag and pulls out a <u>Dell</u> laptop computer.

Nathan boots up the computer and goes to the <u>Google</u> search page. Nathan types in Landford, Eve Morgan. One search result is returned for Eve's apartment, business address and a picture of Eve.

Nathan writes down both addresses on motel stationary and puts the computer back into the duffle bag.

EXT. EVE MORGAN'S APARTMENT BUILDING - DAY

Nathan, parked in the back of the building, watches the back door waiting for Eve to emerge.

Eve opens the back door and gets into her car.

Eve drives away. Nathan gets out of his car, buttons up his grey overcoat, puts on black gloves, walks into the building.

INT. EVE MORGAN'S APARTMENT BUILDING - DAY

Nathan silently walks up the three flight of stairs to Eve's apartment.

Nathan pulls out a black lock pick and opens the door.

INT. EVE MORGAN'S APARTMENT - DAY

Nathan quickly searches the entire apartment opening drawers, cabinets, closets, bookcases, turning over cushions looking for the photograph, but finding nothing.

Nathan walks out of the front door forgetting to lock it.

## INT. EVE MORGAN'S APARTMENT BUILDING - LATER DAY

Eve reaches into her purse and takes out her apartment key and sees her door slightly ajar. Eve slowly pushes the door all the way open and steps into the apartment.

## INT. EVE MORGAN'S APARTMENT - CONTINUOUS

Eve, horrified that someone broke into her apartment, reaches into her purse, pulls out her cell phone and calls the police.

Eve walks over to her dresser and sees the fish bowl dumped out with Alice lying dead on the floor.

Eve walks over and flushes Alice down the toilet.

EVE You were a great friend.

Eve begins to put the trashed appartment back together.

Sergeant MARK BRYANT, 31, black, from the Landford Police Department arrives to take a report. Mark's police radio on his left shoulder crackles with calls.

Mark reaches up and turns down the volume.

MARK What time did you get back to your apartment?

Eve pauses.

EVE Around 4:00 p.m.

MARK Is there anything missing? Credit

cards, wallet, money, merchandise.

Eve perplexed.

EVE

No. That's strange. The place is trashed, but everything seems to be here.

Mark scratches his head.

MARK What could the person be looking for? EVE I don't have clue.

MARK Have you received any strange calls, people hanging up?

EVE

No.

MARK Anyone stalking you?

EVE Not that I can think of. Wait, I've see a white car a few times. I

thought it might be following me.

MARK

Do you know the make or model? Can you describe the driver?

EVE Sorry, I can't help you.

Mark nods.

MARK OK. Look, if anything else comes to mind, please don't hesitate to call.

Mark hands Eve his card.

EVE Thank you, Officer Bryant.

Mark leaves the apartment.

INT. MORGAN HOME - NIGHT

Matthew comes downstairs and sees Marie pacing in the living room.

MATTHEW What's wrong with you?

MARIE I just got off the phone with Eve. Her apartment was broken into. I knew this was going to happen.

Marie continues to pace.

MATTHEW Will you please sit down?

Marie takes a seat.

MATTHEW Tell me what she said.

# MARIE

Well, she came back to her apartment around four and found the door open and the placed trashed.

MATTHEW Did she say anything was missing?

MARIE No. Nothing was missing.

Matthew pauses.

MATTHEW Did she call the police?

MARIE Yes. They came and took a report.

MATTHEW It could be a random...

Matthew takes a deep breath.

MATTHEW We better start taking precautions. No doubt that he is here. But why now?

Matthew pauses.

## MARIE

I think we should tell her about everything. Her life maybe in danger.

## MATTHEW

Tell her what exactly? That her parents are not from this century or that she is adopted. Better yet, that she is the reincarnation of a photographer. Besides, it's just go to scare her even more than she is now. MARIE OK. I see your point, but it's time for this to end.

MATTHEW

It will.

Matthew walks over to a small desk in the den and opens the top left drawer. He pulls out a black .44 caliber pistol and cocks it back.

INT. PHOTOGRAPHY STUDIO OFFICE - NEXT DAY

Eve, checking e-mail on her computer, hears the front door of the studio open. Eve gets up from her desk and walks to the studio area.

INT. PHOTOGRAPHY STUDIO - DAY

Nathan enters the studio wearing a blue button down shirt, brown pants, and casual shoes.

EVE How can I help you?

Nathan hiding his southern accent.

NATHAN Well, I'm looking for pictures to put in my office.

EVE You've come to the right place. I mean, take your time. Let me know if you need anything.

Nathan walks around the studio looking at the various pictures on the wall.

Eve takes a few steps toward the office and turns back to Nathan.

EVE I'm sorry, have we met? You look familiar.

NATHAN I don't believe so.

Eve feeling embarrassed.

EVE Yeah. You're right. I'm sorry.

NATHAN That's OK. Maybe I was in a book you read.

Eve laughs reaches out her hand.

EVE My name is Eve Morgan. I own this place.

Nathan introduces himself as Martin Harrison, reaches out to shake Eve's hand.

NATHAN Pleasure to meet you, Eve. My name is Martin Harrison.

EVE The pleasure is mine.

Nathan looking intently at the photos on the wall especially one with an empty field.

NATHAN Did you take all these photos?

EVE Yes. What do you think?

NATHAN Interesting. They're all black and white. What is the reason for that?

EVE I see the world around me in black and white. No gray areas in between.

NATHAN Not so much that. For you, its all about clarity.

Eve surprised that a total stranger understands her personality.

EVE I would agree with you. Very perceptive, Mr. Harrison.

NATHAN Please, call me Martin. EVE OK. Martin. Where are you from?

NATHAN I'm from Ohio. Just staying for a few days. Heading to New York. I collect old photographs.

Eve becoming inquisitive.

EVE Of all the places to stop.

NATHAN

Just my luck.

Eve pauses.

EVE I have some work to do in the back. Feel free to look around.

NATHAN

Nice meeting you.

Nathan leaves the studio.

INT. SAM'S COFFEE SHOP - EVENING

Eve enters the coffee shop and orders an expresso. Eve takes several steps toward a table and sees Nathan aka Martin sitting near the back of the coffee shop reading the <u>Landford Newspaper</u>.

Eve walks over to Nathan's table.

EVE Martin, how are you?

Nathan stands up and folds up the newspaper.

NATHAN Hello, Eve. Care to sit down?

EVE Do you mind?

NATHAN

Not at all.

Eve sits down.

EVE Find anything interesting in there?

NATHAN It's not very big.

Eve takes a sip of her expresso.

EVE

True. There are probably more ads.

NATHAN

It looks that way.

EVE

So..Martin, tell me about yourself. How long have you been collecting old photographs?

## NATHAN

A few years. Although it seems like a lifetime.

EVE How did you get started?

# NATHAN

Well, it started as a hobby and grew from there. How about you? How did you get interested in photography?

#### EVE

I started when I was young. Every time my dad took me somewhere he always gave me a camera.

Nathan becoming curious.

NATHAN Where did you go?

#### EVE

I dunno? I remember going to Gettysburg once. The reason I remember because it was so hot.

NATHAN What time of year?

EVE I think it was July. Why do you ask?

## NATHAN

Oh. No reason. Is your dad alive? What does he do for work?

EVE

Yes. Both parents are alive living in Milford. About an hour away. He runs a security consulting business. How about your family?

NATHAN My parents died along time ago.

EVE I'm sorry. What did they do before they died?

NATHAN

My father ran a plantation. My mother was a society person.

Eve surprised at the statement.

EVE

Plantation? I bet the next thing you will say that you owned slaves and fought in the Civil War.

Nathan realizing his mistake.

#### NATHAN

Oh. I mean farm. They were farmers..my parents were farmers.

EVE I see. OK. Are you married? Have a girlfriend?

NATHAN No. Why do you ask?

EVE I see that big ring on your left finger. It says C.S.A.

NATHAN Oh that. Well, That's my school ring.

Eve perplexed.

EVE Never seen one so big. Where did you go to school? NATHAN West Point. Are you married or have a gentleman suitor?

EVE A gentleman suitor? No I am not married nor do I have a boyfriend or a gentleman suitor. You have a way with words, Martin.

Nathan pauses.

NATHAN I'm only going to be here for a few days. It would nice to have a guide.

Eve hesitates not sure what she is getting into.

EVE Sure. I'm going to shoot some photos along the river tomorrow. You're welcome to join me.

NATHAN That would be great.

EVE Where are you staying?

NATHAN The Deer Creek Motel.

EVE Who recommend that place?

NATHAN

Recommend?

EVE Yeah. Who told you to stay there? I mean, there are better places.

NATHAN Triple A. It's on their list.

Eve shakes her head.

Eve finishes her expresso and leaves the coffee shop.

## EXT. 2ND STREET - NIGHT

The white Ford Sedan follows Eve's car until she turns into her appartment building.

# INT. BALTIMORE-WASHINGTON AIRPORT TERMINAL - DAY

A sunny day. Planes can been seen landing and taking off. People moving through the terminal catching their flights. Announcements for arriving and departing flights over the public address system.

Steve, walking through the terminal listening to music on his IPod. His cell phone buzzes in his left front pants pocket. Steve reaches in and opens up his phone.

A text message reads: "1:00 p.m. Tomorrow - Lucas." Steve closes up his phone and continues towards baggage claim.

EXT. JANET'S HOUSE - DAY

A two-story red brick home with a two car garage, a black asphalt driveway, manicured green lawn, and a flower lined brick walkway to the front door.

Janet steps out of the family's light brown mini-van and hears her cell phone buzzing in her purse.

Janet opens her phone. A text message reads: "1:00 p.m. Tomorrow - Lucas." Janet closes her phone and walks inside.

INT. LUCAS TAVERN AND GRILL - NEXT DAY

The tavern's nearly empty with a few customers sitting at the bar.

Matthew, Marie, Janet, and Steve sitting in a booth.

MATTHEW I wanted to give you an update since we last met.

Janet looking concerned.

JANET What is it Matthew? Is Eve OK?

MATTHEW She's fine, but her apartment was broken into a few days ago. Steve stunned.

STEVE Was anything taken?

MATTHEW No, as far we know. The place was trashed.

JANET Did the police show up?

MATTHEW Yes. They came and took a report. They don't have any suspects.

STEVE How is Eve holding up?

MARIE She is fine, but as you can imagine she was shaken up.

Janet worried.

JANET Do you think he is here?

MARIE I don't think we can rule that out.

JANET How you thought about telling Eve? I mean, her life could be in danger.

STEVE I agree with Janet. I think it's time we come clean with Eve.

Matthew shakes his head.

MATTHEW Not now. Not until we get some form of confirmation. We have been down this road before.

STEVE

That's true, but with the increase in nightmares and the break in I think the chances are much higher than before.

### MATTHEW

I don't see it. Besides, what do you propose we tell her? Do think she will believe any of this?

JANET The stakes are much higher now.

Marie looks at Matthew and nods her head.

#### MATTHEW

OK. Since we all agree then Marie and I will sit down with Eve and attempt to explain who we are and why we are here. In the meantime, Steve, keep an eye out of visitors to the photography studio. Janet, see if you can elicit from Eve any information on current boyfriends.

Steve and Janet nod in agreement.

MATTHEW If need be, we will meet here one week from today.

EXT. LANDFORD RIVER WALKWAY - DAY

A black asphalt tree-lined trail that stretches along the Landsford river with a high bank of grass on the left side.

Cyclist and joggers moving up and down the trail on a bright spring day. Landford residents out for a stroll.

Eve, wearing casual clothes, is carrying her black digital camera around her neck. Nathan, also wearing casual clothes, walks beside her.

Eve begins to snap pictures of the river and the blossoming trees.

EVE Martin, what do think of this? It's a beautiful day. First one in along time. Spring has finally sprung

Eve excited.

NATHAN Seems so dreary where I come from. EVE That's a shame.

NATHAN One day things will be much better.

Eve turns toward Nathan.

EVE Hey, Martin, Smile.

Eve snaps a picture of Nathan.

NATHAN

Please.

Eve laughs and flags down a middle age MAN walking by.

EVE

Would you mind taking our picture?

MAN No. Not at all.

Eve hands the camera to the man and motions for Nathan to stand by her.

EVE Martin, come here.

Nathan walks over and stands by Eve.

MAN

Say, cheese.

The man takes the picture and hands the camera back to Eve.

EVE Martin, you to have a keep sake from your visit to Landford.

NATHAN I don't think I'll be here much longer.

Eve did not hear Nathan's comment.

EVE Martin, when you're not collecting old photographs, what else do you do in your free time? NATHAN

I like riding horses, hunting, a little fishing.

EVE You will have to teach me to ride someday. I've never hunted or fished. How come a guy like you is not married?

Nathan is surprised at the question.

NATHAN Too busy, I guess. Seems like I've been working for several hundred years.

EVE I know the feeling.

Nathan and Eve continue walking.

NATHAN

What about you Eve? Why aren't you married? Where I grew up most women would be married off by now.

Eve not liking the tone of Nathan's question.

EVE

Are you calling me an old maid? For your information I'm only 28. Besides, you're no spring chicken yourself.

NATHAN True. Spring sprang for me along time ago. Time moves fast. I'm trying to catch up.

EVE

It does. Between the studio and school there are days when I just want to stop time all together. I wish it could happen, but I'm just dreaming.

## NATHAN

Dreams. Some dreams come true others you just want to forget. What about your dreams Eve? Are you dreaming happy dreams? EVE

Not lately. My dreams are nightmares. The kind I want to forget.

NATHAN What kind of nightmares?

EVE

Blood, screaming, a small child wearing 19th century clothing, gunfire, men running in different directions.

NATHAN

Sounds awful. How long have you had these dreams?

EVE

Seems like forever. Come to think of it, I think you were in one of them, but you had a beard and dirty clothes. When you came into the studio the other day, I thought I recognized you.

Nathan concerned.

NATHAN Oh. What was I doing? In your dream.

EVE You were walking with a group of men tied up in chains. Then gunfire. That's all I can remember.

Nathan changing the subject.

NATHAN

Well, as you say, it's just a dream. I'm here in the flesh and clean too.

Eve laughs.

EVE

Yes, I can see that. You're real. Anyway, it's getting late. Better get you back before you turn into a pumpkin. NATHAN I wish I could, but I have important business to take care of while I'm here.

Eve and Nathan walk back to the car.

INT. NATHAN'S MOTEL ROOM - NIGHT

Nathan again unfolds his 1877 map of Maryland across the foot of the bed and locates a black dot representing Milford.

Nathan shakes his head and folds the map back up.

NATHAN Why do I bother?

Nathan takes out his laptop computer and goes to the <u>Google</u> search page and types in Morgan, Milford into the directory.

Three Morgan's are listed in Milford: Bill Morgan, Carl and Anne Morgan, Matthew and Marie Morgan.

Nathan writes down the names, addresses on the motel stationary and turns off the computer.

EXT. MORGAN HOME - DAY

Eve pulls into the driveway, but her parents car is gone. Eve gets out of her car and unlocks the side door.

INT. MORGAN HOME - DAY

Eve walks from room to room looking for her parents

EVE Hello, mom, dad, anyone home? That's odd. Where could they be?

Eve shrugs her shoulders.

INT. MORGAN HOME/KITCHEN - DAY

Eve opens up a drawer, pulls out a pen and note pad and sits down at the kitchen table. Eve writes out a note.

62.

EVE Dear Mom and Dad, borrowed the tool box to do some work around my apartment. Will bring back when finished. Love, Eve.

Eve sets the pen down and opens the door to the basement.

INT. MORGAN HOME/BASEMENT - DAY

Eve slowly walks down the darken wooden staircase searching for a light to turn on.

EVE Where is that thing?

Eve takes several more steps when a string brushes across her face.

EVE Ah. Here you are.

Eve reaches up to pull the string, but misses the next step tumbling hard down the remaining flight of stairs knocking over a chair and landing on her stomach.

Eve begins to moan.

EVE

Ouch.

Eve feels blood dripping from her forehead.

EVE I'm such a klutz.

Eve slowly gets up and walks over to a bathroom in the basement.

INT. MORGAN HOME/BASEMENT/BATHROOM - DAY

Eve looks at herself in the mirror.

EVE Don't I look lovely.

Eve runs a cold wash rag under the faucet and dabs up the blood from her face.

EVE

Ugh.

Eve puts the wash rag on the towel rack and places a band-aid over the cut.

INT. MORGAN HOME/BASEMENT - DAY

Eve sees a small hole in the floor where the chair was located. Eve peers in the hole and sees a small digital camera and two envelopes with the words Antietam Creek and Gettysburg dated 1993 and 1994.

Eve pulls out the photos from the envelopes.

# EVE

Oh my God!

Eve takes the envelopes and runs out of the house.

INT. NATHAN'S MOTEL ROOM - DAY

Nathan checks over the address of the Morgans listed on the motel stationary and checks his .44 caliber six-shot revolver. Nathan puts the gun into his blue sport coat and leaves his room.

INT. DEER CREEK MOTEL/OFFICE - DAY

Nathan walks into the office searching for a map of Milford.

## RICKY Hello, Mr. Lee.

Nathan, forgetting that he checked-in as Bobby E. Lee.

NATHAN Oh? Hello. Do you have a map of Milford?

Ricky points to the left side of the counter.

RICKY Yes. Right here.

Nathan picks up and pays for the map.

EXT. DEER CREEK MOTEL - DAY

Nathan drives off toward Milford.

Eve parks her car and hurriedly runs inside the studio.

INT. PHOTOGRAPHY STUDIO - DAY

Eve pulls out the digital camera from her desk drawer and scrolls through the pictures she too the previous day with Nathan during the river walk.

Eve pulls out the pictures from the envelopes and compares them with the ones on her digital camera.

Eve is stunned to see the same man in the photos from envelopes and ones taken the previous day.

Eve also notices photos similar to the nightmares that have plagued her since her teenage years.

Eve prints out the photos of Nathan from her digital camera and gathers up all the photos.

Eve leaves the studio.

EXT. MILFORD, MARYLAND - DAY

Nathan arrives in Milford.

EXT. BILL MORGAN'S HOME - DAY

A two story red brick home with a large front and side yard. Two tree large maple trees encompass the front yard while a medium size willow tree in the side yard drapes over the driveway leading to the two car garage.

Nathan parks his car in front of the house and slowly walks to the front door transferring the revolver from his blue sport coat to the back of his pants.

Nathan rings the doorbell.

BILL MORGAN, 80, looking all the years, answers the door in his red stripe bathrobe, coughing and wheezing.

BILL Yeah. What do you want? You selling something? I'm not interested.

Before Bill can close the door, Nathan puts his foot inside preventing Bill from closing it.

Bill has a surprise look on his face.

NATHAN No, sir. I'm not selling anything. I was wondering if you have a daughter named Eve?

BILL

Huh. What are you talking about? I have two sons. They only come around looking for my Social Security checks to cash. I don't have a daughter. My wife died several years ago. It's just me.

Nathan looking dejected.

BILL What is it Sonny? Did you knock this girl up? Does she owe you money?

NATHAN No. Nothing like that. Sorry, for taking your time.

Bill shakes his head and closes the door.

Nathan gets back into his car and drives off.

EXT. ABRAHAM LOGAN'S APARTMENT BUILDING - LATE AFTERNOON

A brown four story building with two stairways running up each side to the top level.

Eve parks her car and quickly runs up the two flights to Abraham's appartment with the photographs.

Eve knocks rapidly at the door.

EVE Abraham. You in there? Open up!

Eve hears shuffling and movement inside the apartment.

ABRAHAM Be right there. Hold on a second.

Eve getting impatient.

EVE Abraham! What are you doing in there?

# ABRAHAM

Coming.

Eve hears foot steps coming to the door.

Abraham opens the door wearing Spider-Man pajamas.

Eve's jaw drops.

EVE You've got to be kidding me.

Abraham feeling embarrassed.

ABRAHAM Well, yeah. Huh. What's up?

INT. ABRAHAM LOGAN APARTMENT - LATE AFTERNOON

Two pizza boxes sitting on the coffee table in front of an old couch with a hole in the center, dishes in the sink, green shag carpet and a big screen television with large black speakers on each side.

Eve steps into the apartment and hands the photos to Abraham.

EVE Take a look at these.

Eve looking around the disheveled apartment.

EVE I think you need to hire yourself a maid.

Abraham puts on his glasses and studies the photos.

EVE What's that smell? Is that perfume?

ABRAHAM I don't smell anything.

Eve's interest is piqued.

Abraham getting nervous.

Eve looks down and picks up a pink sock off the floor.

EVE Since when is pink your favorite color?

Abraham puts his hands in his face.

EVE You can tell her to come out. I won't bite.

Janet emerges from the bedroom wearing a bat girl outfit.

#### JANET

No need to Abraham.

Eve, stunned, yet laughing at the outfit.

EVE

Janet? What is going on here? By the way, nice outfit. How long have you two been comic book heros?

JANET

I dunno. It's not something we advertise since he's our graduate teaching assistant.

Eve looks over at Abraham.

EVE You better give me an A for the course.

ABRAHAM You already have an A.

EVE Well, how about an A plus?

ABRAHAM

OK.

Abraham turns his attention back to the photos.

EVE Janet, when did you get back?

#### JANET

Yesterday. I was going to call you later this evening. What happened to your head?

EVE I fell down the steps leading to my parents basement.

Abraham interrupts.

ABRAHAM Where did you get these?

EVE My parents basements.

Janet sheepish.

JANET

Oh dear.

EVE

What?

JANET Have you spoken with your parents?

EVE No. What is going on?

Abraham interrupts again.

ABRAHAM Eve, these photos appear to be over two hundred years old.

EVE That's impossible. Look at the date on the envelopes.

Abraham checks the dates and rubs the back of head.

ABRAHAM

It does not make any sense. I mean this guy (pointing to Montgomery) has been dead since about 1890.

EVE What if I told you I met him two days ago. He told me his name was Martin Harrison.

#### ABRAHAM

I would understand that bump on your head. His name is Nathan Montgomery. He was Robert E. Lee's Information Officer. He gathered all kinds of data on the Union from troop movements, spies, governmental types. I think you met someone who looks like him.

Janet chimes in.

## JANET

That's not entirely true, Abraham. I mean, the background you presented is correct, but Montgomery is here for a photograph.

EVE What the hell is going on?

JANET You know those nightmares you are having.

EVE

Yes.

# JANET They are all very true. Each time you would experience them that would be a signal that Montgomery would be looking for you.

EVE How do you know all this?

JANET It's complicated.

EVE

Try me.

# JANET We agreed that your parents would come clean with you about all of this. Clearly, they have not.

Abraham cuts Janet off.

#### ABRAHAM

Look, before we get into this, why don't we go over to Professor Reynolds's office. I have the keys. He has some books we can reference.

Abraham, Janet and Eve leave the apartment.

EXT. CARL AND ANNE MORGAN'S HOME - LATE AFTERNOON

A one story red brick rambler with shrubbery in front. A one car garage, concrete driveway, and large green front yard.

CARL MORGAN, 56, a recently retired portly factory worker is lifting a bag of black mulch from a pile on the driveway to the shrubbery.

ANNE MORGAN, 52, a slender homemaker, is filling up her planting pots with top soil to place her spring flowers.

Nathan parks the car in front of the house.

INT. NATHAN'S CAR - LATE AFTERNOON

Nathan reaches over to the passenger side and places the revolver into his blue sport coat.

EXT. CARL AND ANNE MORGAN'S HOME - LATE AFTERNOON

Nathan walks up the driveway.

Carl is wiping his brow from all the heavy lifting.

CARL

Can I help you with something?

Anne looks up and sees Nathan.

Nathan partially reaches into his sport coat feeling his revolver.

NATHAN Perhaps. I was wondering if you have a daughter named Eve?

CARL Why are you asking?

Nathan feeling a lost for words.

NATHAN I need to leave her a message.

Nathan slowly moves his hand toward his sport coat.

Carl becoming more inquisitive.

CARL What's the message?

Nathan's frustration level rising.

NATHAN Look, do you have a daughter named Eve or not?
Anne steps in before the conversation becomes more heated.

ANNE

No. We don't have a daughter named Eve. You might be thinking about Matthew and Marie Morgan. They live about six blocks from here. We get confused with them all the time.

Carl continues to study Nathan's reaction.

# NATHAN

Thank, you. Much obliged.

#### ANNE

No problem at all.

Nathan turns and walks back to the car.

EXT. LANDSFORD COLLEGE - LATE AFTERNOON

The sun, quickly fading into the distance, as Abraham drives his dented silver Honda Civic into the student parking lot

Eve, Janet, and Abraham spill out of the car and race across the college green to Professor Reynold's office.

## EXT. MILFORD, MARYLAND - EARLY EVENING

Nathan parks the car a block from Matthew and Marie's house. Nathan steps out of the car and looks around and sees the streets empty. Nathan walks slowly toward Matthew and Marie's house.

INT. MORGAN HOME/KITCHEN - EARLY EVENING

Matthew and Marie place the bags grocery on the kitchen table. Matthew takes items out of the bags and places them on the counter and in the refrigerator.

Marie is moving pots and pans below the counter.

Matthew looks down and sees a note from Eve.

MATTHEW I see Eve was here.

MARIE Oh. For what?

MATTHEW Looks like she borrowed the tool box.

MARIE That's my handy girl.

The doorbell rings.

MARIE I'll get it. Probably some sales person. They always come around dinner time.

Marie opens the front door.

### MARIE

Yes.

NATHAN Beg your pardon, do you have a daughter named Eve.

MARIE Yes. You missed her, but you can reach her at her apartment.

Nathan pauses.

NATHAN

I see.

INT. MORGAN HOME/LIVING ROOM - EARLY EVENING

Nathan turns as to walk away, but turns back toward Marie pulling the revolver out his sport coat while pushing his way into the living room.

Marie screams and attempts to run away, but Nathan grabs her by the right arm and spins her around. Nathan holds her by the neck with left arm while pressing the revolver against her head with his right hand.

INT. MORGAN HOME/KITCHEN - EARLY EVENING

Matthew hears the commotion, drops the remaining grocery and runs into the living room.

# INT. MORGAN HOME/LIVING ROOM - EARLY EVENING

Matthew is stunned to see Montgomery holding Marie with a revolver to her head.

MATTHEW Take it easy Montgomery.

## NATHAN Where is it?

MATTHEW Where's what?

Nathan tightens his grip on Marie.

## NATHAN

Don't mess with me Greenwald. You know what I'm talking about.

## MATTHEW

Look around, don't you realize that you lost. What difference would it make?

## NATHAN

I don't have time to talk or listen to your nonsense. Time is a luxury that I am running out. Besides, I hate twenty-first century traffic. Now give me the photo.

Marie growing scared.

MARIE

Richard.

NATHAN Listen to Amanda, Richard. Don't make this harder then it is. I'll be on my way back to the General.

MATTHEW I should have killed you when I had a chance.

NATHAN Too bad you're a lousy shot.

MARIE Give it to him Richard.

MATTHEW

OK.

Matthew walks over to the den and opens the top left desk drawer.

INT. MORGAN HOME/DEN - EARLY EVENING

MATTHEW Let her go and the photo is yours.

### NATHAN

Fine.

Nathan releases Marie and points the revolver at Matthew.

Matthew opens the top left desk drawer and slowly pulls out the .45 caliber pistol.

Matthew turns and fires a shot directly hitting Nathan in the chest leaving a small bloodied hole.

Nathan falls backwards, holding on to revolver, smashing a lamp and table before hitting the floor.

Marie has tears streaming down her face. Matthew walks over and hugs her.

Nathan's eyes open and looks down and sees the blood evaporate and the hole close quickly on his chest.

Nathan cocks his revolver.

Matthew and Marie turn at the sound, but its too late. Nathan fires two shots striking Matthew and Marie in the forehead killing them instantly.

Nathan stands up, dust himself off, and leaves the house.

INT. MORGAN HOME/LIVING ROOM - EARLY EVENING

Sergeant Mark Bryant creeps slowly with his gun at the ready following the dirty foot prints leading to the den.

INT. MORGAN HOME/DEN - EARLY EVENING

Mark follows the growing debris field in the den to the bodies of Matthew and Marie each with a small hole in their foreheads.

Mark kneels down and closes their open eyes and leaves the house.

INT. PROFESSOR REYNOLDS'S OFFICE - EARLY EVENING

A small office with book cases filled with books detailing American history. A cluttered desk with a computer and a brown leather couch.

Abraham looks up and down the book cases and finds two dusty books on Civil War photography and the Battle of Gettysburg.

Abraham places the books on the desk and flips through the pages of the photography book.

Abraham compares the photos in the book and Eve's photos.

ABRAHAM

Take a look.

Janet and Eve peer over Abraham's shoulder.

# EVE

I don't understand.

# ABRAHAM

Well, the photo in the book was taken over two hundred years ago by a photographer named Jonathan Joseph. The photos you have are the same.

#### EVE

That can't be. I mean, why would I have the same pictures?

# ABRAHAM

I don't know unless your dad bought them at a flea market or on ebay.

EVE But my name is on them. I took those.

Eve sits down on the couch.

ABRAHAM I don't understand either.

EVE Who was this Joseph guy? What happened to him?

#### ABRAHAM

Not really sure. Rumor has it that he was killed during the Battle of Gettysburg.

He traveled with the Union Army of the Potomac documenting their activities. He was one of the first, so called, war time photographers. His photos were often gruesome showing the horrors of war.

Abraham flips through more pages of the photography book.

ABRAHAM Here. This is Joseph.

Eve looks intently at the photo.

EVE That's the guy from my dreams.

#### ABRAHAM

What?

EVE Yes. I've had this reoccurring nightmares of dead bodies along with a young girl.

ABRAHAM Joseph had a young daughter that traveled with him.

Abraham flips through more pages of the photography book.

ABRAHAM Right. This is his daughter Amanda.

Eve jaw drops.

EVE

That's her. She's the one from my dreams. This doesn't make any sense. Why would I dream these things? Why is this Montgomery dude after this photos. Janet, you have been pretty quiet. Care to join our history lecture.

JANET As I said, we agreed that your parents, guardians would clear this up, but I see it will be up to me.

Eve becoming frustrated.

EVE

What? Who are you? Who are my guardians?

#### JANET

First, my name is not Janet, its Elizabeth. I'm not from here, I mean, this time. I'm from the past. I, we, were sent here to watch over you from falling into the hands of Montgomery. You see, you are Eve Morgan, but also Jonathan Joseph. He lives in you. You see things through his eyes. Unfortunately, Montgomery killed Joseph during an escape attempt.

## ABRAHAM

Are you telling me that you are over one hundred years old?

### JANET

I guess you could say that.

### ABRAHAM

My god! I've been having sex with a one hundred year old women. I think I'm going to be sick. I need to lay down.

Abraham lays down on the couch holding his head.

#### EVE

Hold on. Montgomery was captured?

### JANET

I know it does not make any sense, but trust me it does. Joseph took a photograph prior to the Battle of Gettysburg that showed the position of the Union Army. The photograph was destroyed, lost. Nobody really knows. Montgomery is aware that you see things as Joseph and he been trying to locate you. It appears he has found you.

EVE

OK. If what you're saying is true, then why didn't he just kill me when he we were together. JANET Because if he did, then he would not know where to find the photo.

EVE Where is the photo?

## JANET

I don't know. You're dad moved it to another location. He didn't tell us where he moved it probably for our own safety.

EVE If Montgomery should get the photo, what would happen.

JANET I'm not sure.

EVE What about my parents or as you like to call them, my guardians. How do they fit into all of this?

JANET They're not from this time period. In fact your mother is Amanda Joseph.

EVE What! The one in the book and my nightmares.

JANET She is here to protect you, her father, so to speak.

EVE And my dad?

JANET His name is Richard Greenwald. He took care of Amanda after Montgomery killed her father.

EVE My head is spinning.

Eve lays down on the couch and puts her hand on her forehead.

JANET

I can imagine. Oh. Forgot. Steve's real name is Simon. He's from the past too.

EVE

Great. Anyone else? What about my dead goldfish?

Abraham sits up.

# ABRAHAM

Hold on. Let's think this through. Let's suppose Montgomery gets the photo and returns to the past. He hands the photo to Lee and Lee is able to maneuver his forces. It's possible it could change the outcome of the battle and the course of history. The widely held belief that Lee lost Gettysburg because he lost contact with his "eyes and "ears."

EVE

Who would that be?

### ABRAHAM

General Jeb Stuart. Stuart was to report on the Union army movements, but got side tracked for about five days. Lee had no idea where the Union army was located. He was flying blind. Stuart did not show up until the second day of the battle. By that time it was too late. The battle was well underway.

EVE

How does Montgomery factor in to your hypothesis?

#### ABRAHAM

Montgomery was in charge of collecting information for Lee. He would take Stuart's information and help Lee plan the battles. I guess he figures if he retrieves the photo that would make up for Stuart's incompetence.

Abraham opens the book on Gettysburg and shows a picture of Stuart to Eve.

# ABRAHAM

Here is Stuart.

Eve looks at the picture and lays back down on the couch.

EVE What do we do now?

ABRAHAM Where could that picture be? I need you to think hard.

EVE I don't know. It's not in my apartment. It was trashed, I'm sure by Montgomery, but nothing was taken.

Eve sits up.

EVE Wait a second. My whatever you call him was in the studio a few weeks acting odd.

ABRAHAM

How so?

EVE Like I surprised him. I don't think he was there to see me.

ABRAHAM Do you think he could have hidden the photo there?

EVE It's possible, but there are hundreds of photos in there. It would be like finding a needle in a haystack.

ABRAHAM See if you can reach him on your cell.

Eve dials up the number, but no one answers.

EVE

No answer.

ABRAHAM I suggest we get over to the studio and start looking. We don't have much time.

EVE Right. Janet, get a hold of Steve and see if he can meet us there.

Abraham, Eve, and Janet leave Professor Reynold's office.

EXT. 2ND STREET - NIGHT

Steve, walking through a crosswalk, is blinded by a fast moving white Ford Sedan approaching him at a high rate of speed.

Steve freezes in the crosswalk bracing for impact and instant death. The white Ford Sedan screeches to a halt several feet in front Steve. Steve's knees begin to buckle.

A large black man steps out of the drivers side. Steve can only see the silhouette walking slowly toward him.

Steve begins to shake.

#### STEVE

Please mister, don't hurt me. I was just walking across the street. I mean, technically under Maryland law, I have the right away.

Steve holds his hand up to his eyes to get a better look.

STEVE Sergeant Bryant?

MARK

It's me.

#### STEVE

What is going on? I got a message from Janet to meet her at the photography studio something about searching for a photo.

#### MARK

I know. Montgomery is on his way. I think he has figured out that the photo is somewhere in the studio.

STEVE How does he know that? What about Amanda and Captain Greenwald?

MARK They're dead. Montgomery killed them.

Steve hangs his head.

STEVE

Now what?

MARK

Go home. Sit this one out. I promised Greenwald that if anything happened to him, I would finish the job. It's the least I can do since he got me off burial detail.

Mark gets back into the white Ford Sedan and speeds off toward the photography studio.

EXT. PHOTOGRAPHY STUDIO/PARKING LOT - NIGHT

Abraham, Eve, and Janet race from the parking lot to the studio.

INT. PHOTOGRAPHY STUDIO - NIGHT

Eve turns on all the lights in the studio and surveys the pictures on the walls.

EVE Christ, where do we start? Abraham, take the left side look behind every photo from top to bottom. Janet, take the right side, there is small stool to get the ones at the top. I'll go through the drawers in the office and the darkroom.

Abraham and Janet start taking the studio apart picture by picture removing all the frames and tossing them on the floor.

JANET This could take forever.

ABRAHAM We don't have forever in this time. Our future depends on us finding that photo.

INT. PHOTOGRAPHY STUDIO OFFICE - NIGHT

Eve begins to go through all the desk drawers and the top of her tossing papers on the office floor.

Eve finds nothing on desk or in the drawers. Eve moves on to the file cabinets behind the desk.

Eve finds nothing in the cabinets.

INT. PHOTOGRAPHY STUDIO/DARKROOM - NIGHT

Eve goes into the darkroom searching high and low.

INT. PHOTOGRAPHY STUDIO - NIGHT

Janet is having trouble reaching for the higher photos.

JANET Abraham, could you help with these photos, I can't reach them.

ABRAHAM Grab the stool in the back.

Janet annoyed.

JANET

OK.

INT. PHOTOGRAPHY STUDIO OFFICE - NIGHT

Janet walks back toward the office looking for the stool.

JANET Where is that thing? Eve, where is the stool?

Eve does not answer.

Janet opens and closes several closets.

JANET Hello, Eve. Are you there?

Eve still does not answer.

Janet finds the stool tucked in the corner of the office in front of several brown brooms.

## JANET

Found it.

Janet turns and sees Montgomery standing next her in his tattered blue sports coat looking disheveled and ruffled.

Janet drops the stool and screams.

INT. PHOTOGRAPHY STUDIO - NIGHT

Abraham drops the pictures and runs to the office.

INT. PHOTOGRAPHY STUDIO/DARKROOM - NIGHT

Eve opens the door to the darkroom.

INT. PHOTOGRAPHY STUDIO OFFICE - NIGHT

Montgomery is holding Janet by the throat with the revolver against the side of her head.

NATHAN Well, looks like everyone is here. Have you found it?

EVE Leave her alone.

NATHAN

Now, now. You know I can't do that. I need ya'll to keep on working. Then I can be on my merry way.

EVE We don't know if it's here.

NATHAN I strongly suggest you find it or else.

EVE Or else what? You really believe that this photo will change anything? Or is it something else, maybe your own redemption.

Nathan remains silent.

EVE

That's it. This is more about you than saving a lost cause. Isn't it? You were blamed not Stuart.

## NATHAN

Stuart was always the general's favorite, but I planned the battles and received no credit. Stuart was able to bring the spoils of labor not just information, but commodities that sustained the Army of Northern Virginia.

EVE

A bruised ego.

Nathan laughs.

NATHAN I guess you could say that.

Abraham takes a few steps toward Montgomery.

NATHAN

Do even try it.

EVE

Give it up Montgomery. Come and join the winning team.

## NATHAN

I wish I could, but this is my last assignment. The Confederate High Command has given me this last chance. If I fail, I become a footnote of history probably that no one will remember. If I succeed then the south shall rejoice.

EVE

You're right. No one will remember your demise and more importantly, no one will care.

NATHAN You might care, Eve, but time, as they say will tell.

Nathan waves his revolver at Eve and Abraham.

NATHAN You two get back to work.

INT. PHOTOGRAPHY STUDIO - NIGHT

Abraham and Eve resume their search for the photo.

EXT. PHOTOGRAPHY STUDIO/PARKING LOT - NIGHT

The white Ford Sedan with its lights off pulls into the parking lot.

EXT. PHOTOGRAPHY STUDIO/OFFICE - NIGHT

Mark Bryant peers through the glass door leading to the photography studio's office. Bryant sees Nathan holding Janet by the throat and the revolver against her head.

INT. PHOTOGRAPHY STUDIO/OFFICE - NIGHT

Mark slowly opens the door and creeps up behind Nathan.

Mark grabs one of the brown brooms in the corner and hits Nathan in the back of head with broom.

Janet crawls underneath the desk.

INT. PHOTOGRAPHY STUDIO - NIGHT

Nathan goes sprawling onto the floor of the photography studio. The revolver flies out of Montgomery hands.

Abraham and Eve run toward the back of the studio.

Mark runs toward the revolver, but Montgomery reaches up and trip him. Mark falls head first into the picture frames scattered on the floor.

Nathan regains his footing and dives toward the revolver briefly gaining control getting off a shot before Mark kicks it out of his hand.

Mark throws Nathan up against the wall knocking over the remaining photos to the floor.

Nathan charges at Mark shoving him to the floor.

Mark pushes Nathan off and sees the revolver out of the corner of his eye.

Mark dives for the revolver just as Nathan regains his footing and fires a shot hitting Nathan square in the chest.

Nathan falls to his knees.

Mark holds the revolver on Nathan.

Mark watches in horror as blood evaporates on Nathan's chest and the small hole closes up on his chest.

#### MARK

How do you kill this thing?

Abraham and Eve watch in horror as Nathan fully recovers from the gunshot.

## NATHAN

You can't.

Nathan charges at Mark.

MARK

Shit.

Mark fires another shot at Nathan, but it does affect him.

Nathan picks up Mark and throws him across the studio.

EVE

Wait a minute. Montgomery appears in photos. In essence, he is a picture. He only appears in photos that correlate with time. Without them he has no frame of reference. Gettysburg is his last frame. The last place he was before he left for the future. That's how he can get back.

ABRAHAM

Exactly.

EVE What is common in old photos? What was used? Think!

ABRAHAM Acid. Photographic acid.

EVE

Right!

INT. PHOTOGRAPHY STUDIO/DARKROOM - NIGHT

Eve races into the darkroom and scours the shelves for photographic fluid. Eve locates a dusty, cob-webbed filled bottle and runs out of the darkroom.

INT. PHOTOGRAPHY STUDIO - NIGHT

Mark and Nathan continue wrestle back and forth.

Eve runs into the studio.

EVE Sergeant Bryant!

Eve tosses the bottle to Mark.

MARK Time for you to become a lost cause.

Mark throws the bottle of acid at Nathan.

Nathan stops in his tracks not knowing what hit him.

Nathan begins to smell burning flesh as the acid burns deeper into his skin. Nathan looks down at both arms and sees his skin falling off.

Nathan feels a hot burning pain in his legs and sees the acid eating away the flesh.

Nathan's entire body becomes white hot as the flesh falls off all of his body.

Nathan lets out a death scream and crumples to the floor. A small fire engulfs the area burning up what's left of Nathan.

Mark, Abraham, Eve, and Janet watch as Nathan melts away into oblivion.

Mark, with numerous cuts and bruises, breathes a sigh of relief.

MARK Everyone OK. Anyone hurt?

EVE Thank you, for saving our lives. MARK I owed it to your father. I'm sorry, Montgomery killed him and your mother.

Eve sits down and weeps.

Mark sits down next to her.

EVE My father? What are you talking about?

MARK I promised your father that while you were down here in Landford that I would watch over you.

EVE You're the driver of the white Ford Sedan.

MARK

That's right.

Abraham perplexed.

## ABRAHAM

You were in the photos. Digging the graves.

### MARK

Yep. Your father or the captain as we called him, got me out digging graves and gave me a job in the Union Provost Marshall Office overseeing prisoners of war. When Montgomery escaped, he assembled all those he could trust to track Montgomery down. He was a good and decent man. Amanda is finally at rest with her father. Your ordeal Eve is also over.

EVE I wonder if the photo was ever here?

Abraham finds the photo among the broken glass.

ABRAHAM Here it is.

EVE Does anyone have a lighter?

Janet reaches into her pocket.

JANET

I do.

Janet hands the lighter to Eve.

EVE Abraham, give me the photo.

Abraham gives the photo to Eve.

Eve burns the photo to black ashes.

EXT. LANDFORD CEMETERY - DAY

The sky is gray and overcast with a light drizzle falling. The trees sway in the breeze as birds can be heard chirping.

Eve holding two red roses stands over the graves of Amanda Joseph and Richard Greenwald. Eve reads the headstones.

Amanda Joseph, Born: 1843 Died: 1898

Richard Greenwald, Born: 1838 Died 1885

Eve places a red rose in front of each headstone.

FADE OUT: