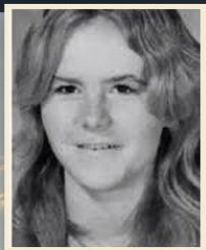


MISSING TRIO



A screenplay by Gary B. Haley
...but the story belongs to the girls' families.

MISSING TRIO

FEATURE SCREENPLAY
HISTORICAL DRAMA AND MYSTERY

When three girls vanish during a Christmas shopping trip in 1974 Fort Worth, their families begin a search that spans fifty years, forcing a new examination of a mysterious letter, fading memories, and the few stubborn facts that may still lead them home.

A screenplay by Gary B. Haley

...but the story belongs to the girls' families.

The story

Three girls leave Christmas purchases inside a locked car at Seminary South Shopping Center. They never come home.

The screenplay follows the girls through an ordinary afternoon, then follows the people who love them through fifty years of searching. Every theory remains subordinate to the facts.

12.23.1974

Fort Worth, Texas

**1974
and present day**

Feature screenplay

Rachel, Renee, and Julie.

MARY RACHEL TRLICA

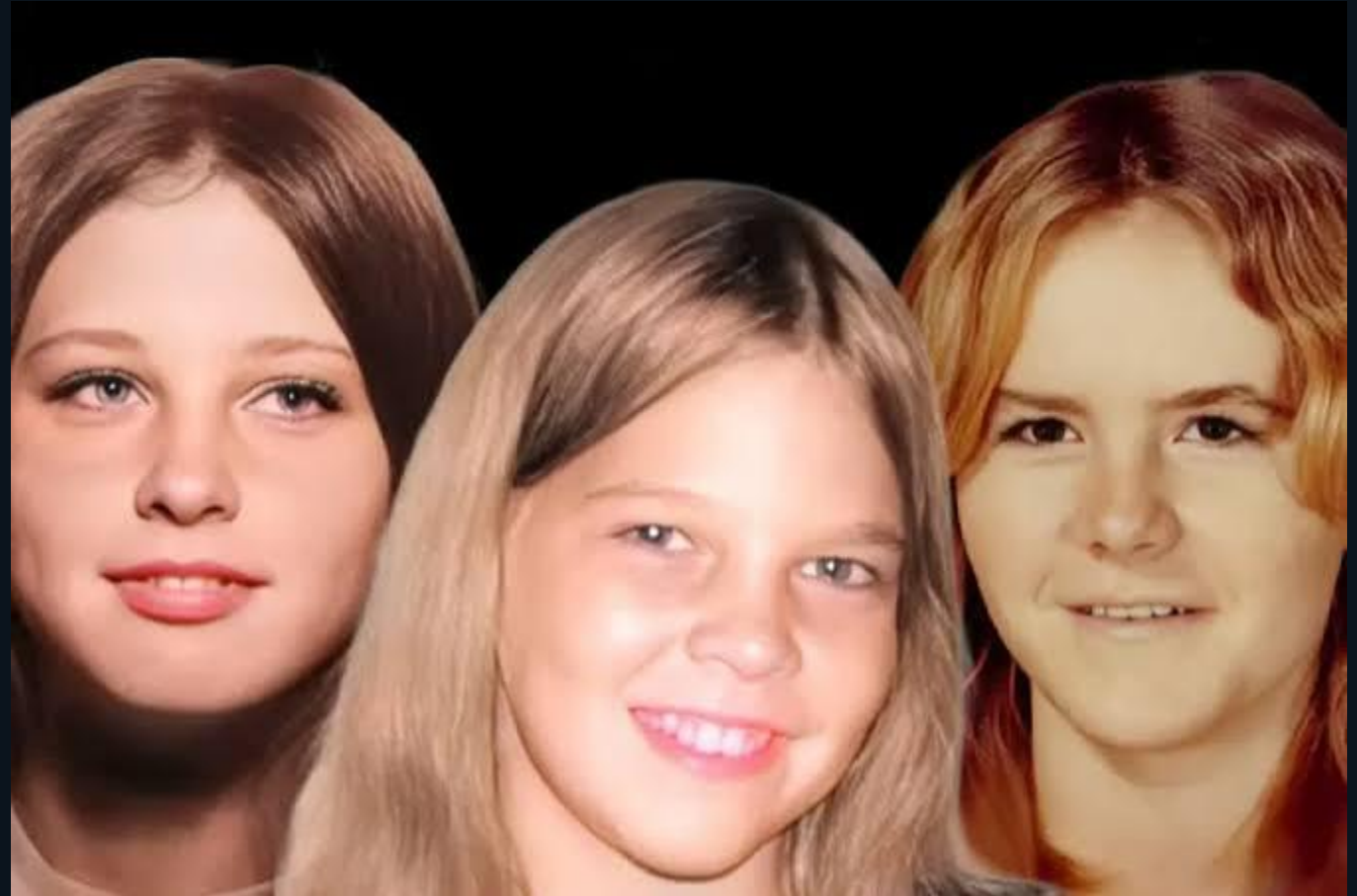
17. A high school student and young wife still deciding what she wants from the future.

LISA RENEE WILSON

14. Lively, funny and excited by the first promises of adulthood.

JULIE ANN MOSELEY

9. Curious, compassionate and determined to keep up with the older girls.



The film remembers three lives before it examines their absence.

The last ordinary day



Morning

Rachel picks up Renee and Julie for Christmas shopping.

Afternoon

They shop, laugh, share food and carry purchases back to the car.

Evening

The Oldsmobile remains in the upper Sears lot. The girls do not return.

The letter

Christmas Eve

A handwritten message claims the girls have gone to Houston and will return in about a week.

The promised return never comes. The authorship remains unresolved.

The screenplay treats the letter as evidence to examine, not an answer to impose.

South Texas
76133

Now I'm going to catch it
but had to get away. We're
Houston. See you in about
the car is in Seair's up

Lorie
Rachel

Two periods, one search

1974

The shopping trip
The first night
The letter
The families' search

The audience experiences the uncertainty as the families did, one decision and one lead at a time.

PRESENT DAY

Rusty and Sandy
A disciplined timeline
Modern forensic options
What can still be tested

The present-day investigation separates surviving facts from stories that accumulated around them.

The family's point of view

“You were not born missing.”

The screenplay gives Rachel, Renee and Julie humor, relationships and unfinished plans before the investigation begins.

The families carry the story forward. Their endurance, disagreements and memories provide the emotional movement across five decades.

No violence appears on screen as established fact.

Evidence and case story

CASE FACT

Three girls
Purchases in the car
A locked Oldsmobile
A letter
No confirmed return

CASE STORY

A yellow pickup
A van
Late sightings
Rumors shaped by headlines
Theories repeated as certainty

The screenplay marks speculation clearly and never turns a possibility into an accusation.

The character engine

RUSTY ARNOLD

Rachel's brother. Persistent, emotionally guarded and determined to reduce fifty years of uncertainty to what the record can support.

SANDY HARKCOM

Julie's aunt. Organized, direct and committed to preserving the child behind the familiar missing-person photograph.

THE FAMILIES

Tommy Trlica

Fran Langston

Debra Arnold

Judy Wilson

Rayanne and Terry Moseley

Each relationship changes how the audience understands the girls, the search and the cost of waiting.

Tone and visual language

RESTRAINT

Suspense comes from uncertainty, memory and the passage of time. The film avoids graphic invention.

PERIOD DETAIL

Fort Worth in 1974 lives through clothing, cars, retail spaces, family homes and the limits of pre-digital investigation.

Dry Texas daylight

Muted archival blues

Warm family interiors

Clean present-day frames

*Speculation receives an
explicit visual label*

Comparable films

LOST GIRLS

meets

ZODIAC

with the family urgency of

CHANGELING

LOST GIRLS

A family-centered approach that preserves the humanity of the missing.

ZODIAC

Period precision, conflicting evidence and unresolved tension.

CHANGELING

The emotional force of a family that refuses to stop searching.

Comparisons describe tone and storytelling approach, not identical plots.

Production profile

FEATURE

Historical family drama and mystery

ENSEMBLE

Strong roles for young performers and adults across two periods

LOCATIONS

A shopping center and parking areas

Family homes

Police offices and archives

Selected search locations

The period story can concentrate around a limited group of hero locations, supported by controlled exterior work and archival texture.

MISSING TRIO

A story about three unfinished lives and the families who never stopped carrying them forward.

A screenplay by Gary B. Haley

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