Written By

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1 EXT. FIELD - DAWN/THANKSGIVING 1

A deer hops through waist-high grass, not far from...

KELLER DOVER, camouflage, hunting rifle in hand. A serious man, imposing, still built like a prize fighter at 37.

He doesn't move a muscle; letting his son take the shot...

RALPH DOVER, 15, aims his rifle, a little shaky, still learning. He squeezes the trigger -- POP POP --

The deer stumbles towards us, shot in the neck. It backs up and collapses. The high grass hides its final moments in a canopy of swaying tendrils.

2 EXT. HIGHWAY - LATER 2

Still early morning. A pick-up truck barrels down the highway. On the tailgate, in painted letters it says: *KELLER DOVER REMODELING & REPAIRS.*

From above we see the shot deer lying in the pick-up's flatbed.

3 INT. KELLER'S TRUCK - TRAVELING 3

Keller drives. Ralph sits in the passenger seat. *The Everyday Testament* is playing while Keller talks over it.

KELLER
Most important thing your Grandpa ever taught me. *Be ready.* Hurricane, flood, whatever it ends up being. No more food gets delivered to the grocery store, gas stations dry up. People turn on one another and all of a sudden all that stands between you and being dead is you.

He looks at Ralph. Ralph nods, idolizes his father even if he barely understands him. Keller nods back, not finished, not satisfied, but done talking. He turns the Everyday Testament up --

3 CONTINUED: 3

EVERYDAY TESTAMENT
And he heard me; out of the belly of hell cried I, and thou heardest my voice. For thou hadst cast me into the deep --

4 EXT. FAIRMOUNT CIRCLE - DAY/THANKSGIVING DAY 4

AN OLD YELLOWED RV as it weaves through CONYERS, PENNSYLVANIA: a blue collar town whose best days are half a century behind it.

The RV turns onto Fairmount Circle, creeping past modest houses with slush covered lawns, past KELLER DOVER'S HOUSE, his pick-up truck parked in the driveway.

The RV disappears around the bend as...

The Dovers' front door opens and Keller's daughter, ANNA, 6, walks out into the cold, followed by his wife, GRACE, a fragile looking beauty with a whisper thin voice:

GRACE
Wait, Anna.

ANNA
Are we taking the truck?

Ralph comes out, cradling a couple hunks of venison bleeding through butcher's paper.

RALPH
We're going up the street you dope.

Keller comes out. Anna runs up to him, motioning for him to pick her up --

ANNA
Give me a ride.

Keller gives her a smile, squats down, lets her jump on his back --

KELLER
Up you go --

Keller hoists Anna up on his shoulders, Grace watching on, smiling.

Anna riding on his shoulders, Keller leads his family down the street to the Birches' house.

4 CONTINUED: 4

RALPH
(to Keller)
Danny's Dad said he'd sell me their old car. I got half of what I need saved from the summer -- thought maybe --

KELLER
Forget it. I'm barely getting enough carpentry work to keep up with the mortgage.

RALPH
Why don't you rent out Grandpa's old apartment house?

Keller looks at Grace who's grinning smugly.

KELLER
(to Ralph)
Like I keep telling your mother, it's an old building. Cost a fortune to fix it up.

4A THE BIRCHES' HOUSE - MOMENTS LATER 4A

Keller bends down so Anna can ring the doorbell. He puts her down, the family waiting on the doorstep like mute carolers.

The door opens and they're welcomed by their neighbors and long time friends THE BIRCHES:

FRANKLIN, 36, a bespectacled music teacher who already has a drink in his hand. His wife NANCY, 32 -- tough, happy, no nonsense.

NANCY
Happy Thanksgiving. Keller, you bring that poor deer you shot?

KELLER
No Ma'am, this one's Ralph's.

Ralph shyly accepts credit with an awkward smile. Keller slaps him on the back, proud as can be. Behind Franklin and Nancy stand their two girls: ELIZA, 15, and hiding behind her is JOY, 7, shy, wears glasses.

Anna bolts inside, running into the house with Joy.

KELLER (CONT'D)
Anna, we wait until we're invited.

4A CONTINUED: 4A

Grace rolls her eyes.

NANCY
Oh, for God's sake, Keller, get the hell in here.

5 INT. KITCHEN - THE BIRCHES' HOUSE - LATER 5

Nancy peeks at the venison, then wraps it back up while Grace chops an onion --

NANCY
You're in charge of this. Us veterinarians make lousy butchers.

GRACE
No problem.

Keller and Franklin work to insert the leaf in the dining table -- it's not fitting. Keller uses his utility knife to shoehorn it. Anna comes running in, goes to straight to Keller --

ANNA
Can I go outside with Joy?

KELLER
Convince your brother to go with you and you can.

Anna races from the kitchen as Grace yells after her:

GRACE
Wear your hat, you're still getting over that cold.

6 EXT. FAIRMOUNT CIRCLE - DAY 6

Joy and Anna take off running, racing each other. Ralph and Eliza take their time following them.

ELIZA
You feel bad for that deer when you shot it?

RALPH
You feel bad for cows when you go to McDonald's?
(off her confused look)
That's what my dad says.
(MORE)

(CONTINUED)

6 CONTINUED: 6

RALPH (CONT'D)
And the deer, they have too many babies and the babies starve anyway. You gotta keep the population down.

ELIZA
Your Dad say that too?

RALPH
(a little embarrassed)
Yeah. But I agree with him.

ELIZA
What do *you* say?

He doesn't look quite sure. She smiles, amused, obviously smitten. He looks up ahead --

RALPH
(yelling to the girls)
Hey, get away from that thing!

That old RV is parked up ahead on the side of the road, the girls are racing each other to it. Joy leaves Anna in the dust -- SLAPS the RV's bumper victoriously.

Ralph and Eliza pick up the pace and catch up to them. The RV is parked in front of a house with a *FOR SALE* sign.

RALPH (CONT'D)
Come on, let's go.

Eliza walks along the RV peering up at opaque windows smeared with filth.

ELIZA
Gross.

Anna starts to climb a little ladder on the back of the RV, when Ralph pulls her off --

RALPH
Let's go --

Eliza grabs Joy's hand and *shooshes* Ralph.

ELIZA
Do you hear that?

They all stop and listen. A radio just came on inside the RV: some 1970s Christian folk song.

6 CONTINUED: (2) 6

ELIZA (CONT'D)
Somebody's in there.

Anna chucks a piece of ice and it SMASHES LOUD on the side of the RV. Ralph grabs her hand.

RALPH
Cut the shit, I don't feel like getting yelled at. Let's go.

Eliza takes Joy's hand and the four of them continue on around the block...

The rear windshield of the RV. A shadow appears behind the filthy glass, watching them go...

7 INT. DINING ROOM - THE BIRCHES' HOUSE - LATER 7

The post-dinner table. Dirty dishes piled, half empty wine glasses. The sound of laughter from the next room...

8 INT. LIVING ROOM - THE BIRCHES' HOUSE - CONTINUOUS 8

Keller and Grace sit beside one another. Grace is drinking wine. Keller drinks milk. Nancy shakes her head as Franklin enters with his trumpet, obviously drunk.

FRANKLIN
I'm taking requests.

Anna and Joy run in behind him.

ANNA
Mom, can I take Joy to our house?

GRACE
Why?

ANNA
My red whistle. She's going to help me look for it.

Grace shakes her head.

GRACE
Sweetie, I think that whistle is long gone.

Anna just stares back, waiting for another answer until:

8 CONTINUED: 8

GRACE (CONT'D)
Fine, but get Ralph and Eliza to go with you please.

NANCY
What whistle?

ANNA
The emergency whistle Daddy gave me. I lost it...
(thinking)
Hundred and thirty-three days ago.

GRACE
She's just like her father.

FRANKLIN
(to Anna and Joy)
If you want to find a whistle, you have to whistle for it.

Franklin whistles a little something. Keller rolls his eyes. Anna and Joy fire back with a tuneless sampling of *Jingle Bells.* Everybody laughs. The girls take a bow, and exit.

FRANKLIN (CONT'D)
OK, Keller, what do you want to hear?

GRACE
(giggling, a little drunk)
He used to love Springsteen in high school.

FRANKLIN
Got too much respect for the Boss -
- can't cover him drunk.

KELLER
Thank you.

GRACE
Oh, he likes the Star Spangled Banner.

Franklin starts to play the Banner. Nancy throws a couch pillow at him, laughing.

KELLER
(smiling, getting up)
Think I need a refill.

9 INT. KITCHEN - THE BIRCHES' HOUSE - CONTINUOUS 9

Grace enters, Franklin's Banner blaring through the house. Keller pours himself a fresh glass of milk, his back to her.

KELLER
Think you hit the limit with the wine, hon.

She sneaks up and wraps her arms around him --

GRACE
Uh huh. Having fun?

He turns around, immediately taken by her tipsy adoring eyes.

KELLER
When I get you home I will be.

GRACE
(coyly)
We'll see about that.

She kisses him passionately as Franklin's Banner reaches its soaring climax.

10 EXT. THE BIRCHES' HOUSE - DUSK 10

The sun sets behind the Birch house.

11 INT. BASEMENT/TV ROOM - THE BIRCHES' HOUSE - DUSK 11

Ralph and Eliza sit watching TV. They look lobotomized with boredom. Keller walks in.

KELLER
Where are your sisters?

They both shrug their shoulders. Grace comes in behind Keller, flushed from too much wine.

GRACE
(to Keller)
I can't find them.

KELLER
(to Ralph and Eliza)
Did you take them to look for the whistle?

Ralph and Eliza just stare blankly.

11 CONTINUED: 11

RALPH
Dad, what are you talking about?

GRACE
They didn't come to get you earlier -- they were supposed to come and get you.

ELIZA
We haven't seen them since we ate.

Keller puts his hand on Grace's shoulder, steadying her.

KELLER
Don't worry, they're probably at our house.

12 EXT. FAIRMOUNT CIRCLE - DUSK 12

Keller jogs down the street without his coat on.

13 INT. KITCHEN - THE DOVERS' HOUSE - CONTINUOUS 13

Keller moves fast through the kitchen...

KELLER
Girls?

14 INT. STAIRS - THE DOVERS' HOUSE - CONTINUOUS 14

Keller double times it up the stairs...

KELLER
Anna? Girls?

15 INT. HALLWAY - THE DOVERS' HOUSE - CONTINUOUS 15

Keller runs in and out of the bedrooms one by one. They're not here.

16 INT. BASEMENT - THE DOVERS' HOUSE - CONTINUOUS 16

The light clicks on, Keller rushes down the stairs and looks around. Food and water to last a lifetime. Chemical toilets. Meds for radiation sickness. Guns. No girls.

17 INT. LIVING ROOM - THE BIRCHES' HOUSE - MOMENTS LATER 17

Grace, Nancy and Ralph wait anxiously in the living room. Keller rushes in, out of breath.

KELLER
Are they here?

GRACE
Oh God.

FRANKLIN
I don't believe this.

Eliza enters from another room.

ELIZA
I looked all over the house, they're not here.

RALPH
The RV, Dad there was this RV and they were playing on it. There was someone inside I think --

KELLER
Where?

18 EXT. FAIRMOUNT CIRCLE - CONTINUOUS 18

Keller, Ralph and Franklin burst out the door.

KELLER
(to Franklin)
Go that way, we'll meet you on the other side.

We follow Keller and Ralph as they sprint down the middle of the street. They slow, seeing ROGER, 40s, standing on his stoop puffing on a cigar --

KELLER (CONT'D)
Roger, have you seen my daughter walk by here?

Roger shakes his head. Then watches on, confused, as Ralph and Keller take off again, hauling ass down the street...

Ralph makes a hard stop, pointing at some big tracks in the slush where the RV was parked.

RALPH
Here. It was here.

18 CONTINUED: 18

Keller looks up at the empty house with the *FOR SALE* sign on its lawn. He makes a beeline for the front door.

KELLER
Were you guys messing around in this house?

RALPH
No.

Keller tries the front door. It's locked. Franklin comes running from the other direction, out of breath, shaking his head. Keller pulls out his cell phone, dialing...

KELLER
(to Ralph)
Tell me everything you can remember about that RV...

19 INT. SAIKEI GARDEN - LATER 19

DETECTIVE LOKI, 33, sits at a darkened table, finishing up his duck. He's the only customer. Hair cropped, suit pressed; looks more like a cadet than a detective. The WAITRESS walks over with the check, Chinese, 25, gorgeous, all smiles.

WAITRESS
Happy Thanksgiving, Detective.

Loki gets up, pays the check in cash, gets his coat on --

LOKI
No fortune cookie?

WAITRESS
My boss told me cops don't like fortune cookies.

Loki ponders this, amused. She's smiling at him. His phone rings --

INT. LOKI'S SEDAN - PARKED/SAIKEI GARDEN - NIGHT

Loki starts his car, watches the fog disappear from his windshield while listening to cross chatter on the police radio. He peers out at the restaurant, can see the Waitress busy inside.

CONTINUED:

DISPATCH (V.O.)
...caller reported an RV matching the description -- vehicle is parked at a rest stop off of Route forty-six, northbound, past exit seventeen -- any available units?

Loki considers, still watching the waitress -- he picks up his radio --

LOKI
This is 1340, I'm five minutes away -- heading over --

Loki throws the car in gear, pulls out --

COP 1 (V.O.)
This is 1212, responding.

COP 2 (V.O.)
1080 -- responding.

LOKI
No lights, no sirens. Wait for me.

20 OMITTED 20

20 CONTINUED: 20

21 EXT. GAS STATION - NIGHT 21

The gas station lot appears to be empty but for the parked RV facing the adjacent woods. But as the angle widens we see another vehicle, parked across the way, cloaked in darkness...

A cop car, with two uniformed cops sitting impatiently inside, late twenties: CARTER and WEDGE. Loki drives up beside them and everybody gets out --

Loki draws his sidearm, following behind Carter and Wedge as they approach the RV --

Carter and Wedge are maybe ten feet from the RV's side door when ITS ENGINE ROARS to life. IT STARTS BACKING UP, positioning for the on-ramp. Carter and Wedge look to Loki -- *What now?*

Then, going the wrong way on the on-ramp, ANOTHER COP CAR BLOCKS THE RV'S ESCAPE, forcing it to change course, angling right for the adjacent WOODS now, accelerating until...

THE RV SMASHES THROUGH THE TREES, burrowing into the woods for a few yards until it GRINDS TO A HALT --

Loki runs up behind the RV, Wedge and Carter right behind him, trudging over the newly flattened forest, BLACK SMOKE EVERYWHERE --

21 CONTINUED: 21

Lost in the smoke, Loki moves up alongside the RV. He peers through the portal glass on the side door:

A giant branch has punched through the windshield, reaching all the way to the back of the RV. Nobody's there. He tries the door, it's locked --

22 INT. RV - CONTINUOUS 22

The side door, as it's SMASHED IN. Loki moves inside, gun at the ready -- COUGHING -- his crazed eyes scanning the RV's dark interior... He sees something, aims his gun down at...

A disheveled man cowering under the little kitchen table, his head bleeding from the crash, 34, thick glasses, big bushy beard. This is ALEX JONES.

LOKI
Show me your hands. Get down on your stomach -- on the floor --

Jones complies, looking terrified. Loki puts his foot on Jones' back while he cuffs his hands --

LOKI (CONT'D)
Where are they?

Jones doesn't answer. Loki gets up and starts frantically tossing the RV. Wedge and Carter move inside --

LOKI (CONT'D)
They're not here.

Loki looks down at Jones, grabs him, lifts him to his feet --

LOKI (CONT'D)
They in the woods? Come on -- you're gonna take me to them right now -- right now --

Loki walks a cuffed Jones out of the RV --

23 EXT. RV - CONTINUOUS 23

Loki pushes Jones out of the RV, Carter and Wedge right behind them --

23 CONTINUED: 23

Loki pushes Jones towards the edge of the woods where the RV was parked. Jones trips -- Loki pulls him up -- shoves him, but Jones won't move --

LOKI
Go -- WALK! I'm gonna fucking shoot you if you don't start walking --

Carter and Wedge flash their flashlights around the edge of the woods, illuminating a slurry of leaves, slush and mud -- there's nothing there --

Loki grabs Wedge's flashlight, shines it in Jones' eyes...he looks completely out of it --

LOKI (CONT'D)
What the fuck are you on?

Loki breathes out, hands Jones off to Wedge --

LOKI (CONT'D)
(to Wedge)
Put him in the car -- see if you can sober him up --

The two uniformed cops who were driving the other patrol car come running over --

LOKI (CONT'D)
Victims might be in the woods. See if PSP can loan us their scent dogs.

Loki motions around at the rest stop --

LOKI (CONT'D)
Seal all this off, the entrance -- all of it.
(to one of the cops)
You -- come on --

Loki rushes into the woods, Carter and one of the two uniformed cops following after, the other uniformed cop gets on his radio, watching as Wedge puts Jones in the squad car --

24 EXT. FAIRMOUNT CIRCLE - NIGHT 24

Ralph trails Keller, the two of them marching across a neighbor's lawn, shining their flashlights, searching. A GROGGY MAN, 52, peeks his head out the front door.

24 CONTINUED: 24

GROGGY MAN
What the fuck's going on?

He sees it's Keller and loses the bravado quick.

KELLER
Looking for my girl. Anna's missing.

Groggy Man gets his glasses on and sees the throngs of people walking down the street with flashlights.

25 INT. INTERROGATION ROOM - POLICE STATION - NIGHT 25

Cut-up from the crash, Alex Jones stands against the wall. He seems spacey if not downright schizophrenic, staring blankly at the picture of Anna and Joy, Loki holds in front of his face.

JONES
No.

LOKI
No? They weren't playing on your RV?

CUT TO:

26 THE RV AS FORENSICS TEARS IT APART 26

FORENSICS GUY, 55, pulls out ceiling panels one by one -- two FORENSICS TECHS and a POLICE MECHANIC in the bg.

JONES (V.O.)
I didn't see them. Can I sit down?

The grungy carpet of the RV as Forensics Guy rips it off the floor.

LOKI (V.O.)
Where do you usually park the RV?

An old eight track tape -- *Heaven's Gonna Be A Blast* -- as Forensics Guy pops it out of the dash.

JONES (V.O.)
My aunt's house.

27 EXT. BACKYARD - HOLLY JONES' HOUSE - NIGHT 27

The house: squalid, small and yellow.

(CONTINUED)

27 CONTINUED: 27

JONES (V.O.)
She lets me park it in the back yard. The grass don't grow back there anyway.

Loki paces around in the backyard. There's a beat-up Trans Am parked on the lawn, covered in dirt.

Jones' Aunt, HOLLY JONES, 53, comes out the back door, hugging herself against the cold. She has a regal face, her long greying hair grown down past her waist.

HOLLY JONES
(hollering to Loki)
It was my husband's. It's for sale if you want it.

LOKI
No thanks.

Loki rubs some dirt from one of the Trans Am's windows and peers inside. Nothing there.

28 INT. HOLLY JONES' HOUSE - NIGHT 28

Holly Jones leads Loki through cramped hallways, past little rooms clogged with old furniture.

LOKI
Does he sleep in the RV?

HOLLY JONES
In the summertime he does, but this time of year he sleeps on the couch.

She motions to a frayed sofa bed, where a MONGREL DOG is curled up sleeping.

LOKI
Where are his things?

29 INT. LAUNDRY ROOM - HOLLY JONES' HOUSE - NIGHT 29

Holly leads Loki into the small room. Atop a chest of drawers sits a framed photo of her, circa 1970s, young and beautiful, sitting inside the then brand new RV, with her long haired, hippie husband.

HOLLY JONES
My husband. We had a fight...God, almost five years ago.
(MORE)

(CONTINUED)

29 CONTINUED: 29

HOLLY JONES (CONT'D)
He walked out and didn't come back.
Alex loved him like a father.

LOKI
What happened to Alex's real parents?

HOLLY JONES
My husband's brother and his girlfriend. They died in a car accident when Alex was six.

She opens the top drawer and presents it to Loki: some sorry looking clothes. A little Matchbox RV.

HOLLY JONES (CONT'D)
He doesn't have much.

30 EXT. FAIRMOUNT CIRCLE - NIGHT 30

Keller and Ralph about to walk another lap around the circle when Franklin pulls up in his car and rolls down his window --

FRANKLIN
They found the RV -- girls weren't inside. Parked on that rest stop near the south woods. They're putting together a search party.

Keller and Ralph get into the car and Franklin takes off --

31 INT. GARAGE - POLICE STATION - NIGHT 31

What's left of the RV. Sitting inside at the little kitchen table is Forensics Guy -- smarter than most, likes his job. He's thinking, head leaned back, eyes closed. Loki walks inside and SLAPS the table --

LOKI
What do we got?

Forensics Guy takes a moment to think of something that makes him frown.

FORENSICS GUY
This thing's clean. I mean it's filthy as shit, but we didn't find anything.

Loki seems unfazed by this piece of news, thinking --

(CONTINUED)

31 CONTINUED: 31

LOKI
They could have been wearing winter hats and mittens the whole time they were in here. So no prints, no hair fibers.

FORENSICS GUY
If he just used this thing to transport them I might buy that, but if there was a struggle in here I would have found something. I'd start searching the woods near the rest stop.

LOKI
Yeah, half the cops in the state are doing that right now.

Loki walks off --

LOKI (CONT'D)
When you're done with this thing take a team over to his Aunt's place.

32 EXT. GAS STATION - NIGHT 32

The gas station lot is swarming with cops and volunteers. Everyone is heading into the adjacent...

33 EXT. WOODS - NIGHT 33

A constellation of flashlights moves through the woods. Ralph sticks by Keller, their eyes scanning, exhausted. Franklin trails behind them.

34 EXT. FAIRMOUNT CIRCLE - MORNING 34

An AERIAL VIEW of LOKI'S SEDAN heading down the street toward the Dover House.

35 OMITTED 35

36A EXT. THE BIRCHES' HOUSE - CONTINUOUS 36A

NEIGHBORS wanting to help, but not sure what to do mill around. Loki's car pulls up...

36B INT. KITCHEN - THE BIRCHES' HOUSE - CONTINUOUS 36B

Franklin leads Loki into the kitchen. Nancy is sitting at the kitchen table, her back to them. Remnants of thanksgiving on the table, yet to be cleared --

LOKI
Mrs. Birch, I'm Detective Loki --

Nancy turns, her expression worn with shock, but still composed -- doggedly holding on to herself. She has some photos laid out on the table, hands one to Loki --

NANCY
This is a better picture than the one my husband gave you. You can see her eyes more clearly...

Loki takes the picture, nods -- Nancy staring up at him, imploring him with a hard look -- eyes swelling with tears.

36 INT. RALPH'S ROOM - THE DOVERS' HOUSE - CONTINUOUS 36

Ralph lies asleep on top of the covers, clothes and muddy sneakers still on.

37 INT. BATHROOM - THE DOVERS' HOUSE - CONTINUOUS 37

Keller splashes water on his face. A little gold crucifix hangs around his neck.

His eyes drift to the toothbrush holder. The little toothbrush with the cartoon character on it.

38 INT. LIVING ROOM - THE DOVERS' HOUSE - CONTINUOUS 38

Grace is sitting on the couch next to Detective Loki, who's distracted, reading a text on his phone. Grace is composed, but there's dread in her voice.

GRACE
Did we pass?

LOKI
What?

GRACE
The poly-whatever -- the lie detector we took this morning.

38 CONTINUED: 38

LOKI
(puts the phone away)
Sorry -- yes, we appreciate your cooperation.

GRACE
Nancy’s lawyer friend told us it would help speed things up. It's embarrassing, all this fuss. Everyone's going to think we're crazy when those two come out from wherever they're hiding.

LOKI
You have some reason to think they ran away?

GRACE
No, they were happy, but they must have run away...

She looks to the window, her mind drifting as she listens to the faint sound of congregating neighbors outside.

GRACE (CONT’D)
The police captain said you've solved every case you've ever been assigned.

Loki nods, pretends to be humble, looking around at the framed photos adorning the walls, mostly of Ralph and Anna.

GRACE (CONT’D)
Do you have children, Detective?

Loki shakes his head. She looks at him askance. He touches her hand, his face taking on an unwavering conviction...

LOKI
I’m gonna find your daughter.

She nods, tries to be comforted, wants to believe it.

LOKI (CONT’D)
We think the girls came back here after they left you at the Birches' yesterday.

Keller appears in the doorway.

KELLER
They were looking for Anna’s red whistle.

(CONTINUED)

38 CONTINUED: (2) 38

Loki and Grace stand up.

LOKI
Right, I read your statement.

Keller offers his hand to Loki. Loki looks him up and down, gives him a quick handshake -- a little cold.

LOKI (CONT'D)
Detective Loki. I'm heading up the investigation into your daughter's disappearance. Please, sit down.

Keller remains standing. Grace grabs on to his arm.

KELLER
Listen, my son told you, the guy was hiding inside that RV, watching them.

LOKI
We haven't found any physical evidence in the RV, or his aunt's house where he lives. Alex Jones has the IQ of a ten year old and there's no way he would have been able to abduct two girls in broad daylight and then somehow make them disappear.

KELLER
You give him a lie detector?

LOKI
Yeah, we did. Doesn't work if you don't understand the questions.

KELLER
What does that mean? He ran. They said he tried to get away.

LOKI
We're considering all possibilities, Mr. Dover. I know what you're saying. I'm not crossing anybody off the list. Just let me do my job.

Keller doesn't answer, looking far from satisfied.

39 EXT. DRIVEWAY - THE DOVERS' HOUSE - MOMENTS LATER 39

Loki's leaving in his car when Keller runs up alongside. Loki stops, rolls down his window --

KELLER
He stays in custody until my daughter is found, right?

LOKI
We've got a forty-eight hour hold on him. Ends tomorrow unless we bring charges.

KELLER
Then charge him with something.

LOKI
Mr. Dover, let me worry about --

KELLER
Detective, two little girls gotta be worth whatever rules you have to break to keep that asshole in custody.

Loki considers for a moment while Keller's desperate eyes bore into him...

KELLER (CONT'D)
I know you can't promise me anything -- I'm just asking you to be sure.

Loki doesn't answer.

KELLER (CONT'D)
Thank you, Detective. I appreciate it.

Loki nods and drives off --

40 INT. CAPTAIN'S OFFICE - POLICE STATION - DAY 40

CAPTAIN RICHARD O'MALLEY sits at his desk shaking his head at Loki.

CAPTAIN RICHARD O'MALLEY
You're positive he's innocent, but you want to keep holding him anyway?

LOKI
Anna Dover's father --

40 CONTINUED: 40

CAPTAIN RICHARD O'MALLEY
Since when are you mister bedside fucking manner?

40 CONTINUED: (2) 40

LOKI
One more day --

CAPTAIN RICHARD O'MALLEY
Fuck you. You find his daughter, he'll forgive you, you don't, he's gonna hate you anyway.

Loki takes that in. O'Malley gives him a long look...

CAPTAIN RICHARD O'MALLEY (CONT'D)
Had my buddy from PSP's homicide unit over for Thanksgiving...

Loki looks a little caught...

CAPTAIN RICHARD O'MALLEY (CONT'D)
If you wanted a transfer you should've asked me. PSP's homicide unit is a fine place to be -- I'm sure you'd fit right in there. But you're getting ahead of yourself a little bit, don't you think?

LOKI
What do you want me to say?

CAPTAIN RICHARD O'MALLEY
Nothing. Why should you say anything? Not like I ever did anything for you.

Some guilt sneaks into Loki's expression --

CAPTAIN RICHARD O'MALLEY (CONT'D)
After the last round of layoffs I got maybe two guys here who know what they're doing, and both of them are in this room.

LOKI
I'm not busting my ass everyday just for privilege of going down with the ship. You know I love you -- but it's onward and upward.

O'Malley nods...a fatherly look of resignation on his face as he looks down at his hands, then after a moment he looks back up, face hard, meets Loki's eyes and nods tersely --

40 CONTINUED: (3) 40

CAPTAIN RICHARD O'MALLEY
Find these kids, make me look good -- and maybe I'll give you my blessing. So what's next? We're coming up on twenty-four hours missing and you have exactly shit.

LOKI
I'm knocking on doors all night.

Loki pulls a printout from his pocket.

LOKI (CONT'D)
Got nine level three sex offenders living within a ten mile radius of Fairmount Circle.

DISSOLVE TO:

41 INT. LIVING ROOM - SEX OFFENDER'S HOUSE 1 - NIGHT 41

A MAN, 50's, muscled, wearing a tank top and boxers -- looks like Loki woke him up.

LOKI (O.S.)
I'm gonna need an address and phone number for everybody you were with that day.

Loki's looking at a wall full of little nail holes --

LOKI (CONT'D)
What was hanging here?

42 INT. GARAGE - SEX OFFENDER'S HOUSE 1 - NIGHT 42

The muscled man watches on as Loki opens a cardboard box -- inside it are framed photos -- the muscled man, but skinny, younger -- standing with his then wife and kids.

43 EXT. FAST FOOD RESTAURANT - NIGHT 43

Through the window we see Loki talking to a MALE EMPLOYEE, 27 -- working the register. The Employee shakes his head emphatically --

44 EXT. LOKI'S SEDAN - NIGHT 44

Loki walks to his car -- angle widens to reveal the downtown area. Strip malls, gas stations -- cars whizzing by -- blurred faces in car windows --

45 EXT. BACK YARD - SEX OFFENDER'S HOUSE 2 - NIGHT 45

A GREY HAIRED MAN, in his pajamas, shivering in the cold, watching as...

GREY HAIRED MAN
I have bad arthritis -- haven't been out of the house in months.

Looking like he's ready for this night to be over, Loki opens the door to the man's tool shed -- moves inside -- starts rifling around in the clutter, taking his aggression out -- holds up a porn magazine --

LOKI
You're not allowed to have this.

GREY HAIRED MAN
I forgot it was in there. I promise I'll --

Loki tosses the magazine out onto the yard. He keeps rifling -- finds another magazine, another -- throws them out --

LOKI
Who's your probation officer?

46 EXT. YARD - NICE HOUSE 2 - NIGHT 46

Loki walks out the front door, the Grey Haired Man following after him --

GREY HAIRED MAN
Please --

Loki stops, faces the man --

LOKI
Get back inside.

The man doesn't move -- Loki looks like he's going to blow --

LOKI (CONT'D)
Get back inside!

The Grey Haired Man turns and shuffles back inside his house. Loki breathes out, gets in his car --

47 EXT. SAINT EMILIANA CHURCH - NIGHT 47

Loki's headlights wash over a cheaply built grey house, its windows all boarded, a big white cross on its front. And right beside it...

A small grey house, THE RECTORY. Loki's headlights wink out.

48 INT. BLACK SEDAN - PARKED - CONTINUOUS 48

Looking beat, Loki pops a coffee bean in his mouth. He checks his notebook, crossing off the last of a long list of sex offenders.

49 EXT. FRONT DOOR - RECTORY - MOMENTS LATER 49

A cracked door bell as Loki pushes it and nothing happens. He sighs, tired, pissed off. He starts BEATING ON THE DOOR --

LOKI
(yelling inside)
Police. Hello? I need to talk to you, Father. Open the door.

He peers in a window near the door: a TV playing an old black and white war movie. An old priest lying on the floor -- looks dead.

50 INT. LIVING ROOM - THE RECTORY - CONTINUOUS 50

Loki opens the unlocked front door and rushes inside...

He squats down beside the priest lying on the floor, FATHER PATRICK DUNN, 64, grizzled and bald. He's not dead, he's SNORING, passed out. Empty liquor bottles are everywhere.

Loki considers, then stands up.

LOKI
You mind if I look around?

Dunn doesn't seem to mind at all, still SNORING up a storm.

51 INT. KITCHEN - RECTORY - CONTINUOUS 51

Loki turns on the light: a wall clock TICKING, a sink full of liquor bottles, an abandoned game of solitaire on the table, cards thrown on the floor...

Loki notices something: the refrigerator's electric chord -- it's stretched taught to the outlet, barely reaches. The fridge has been moved. Loki looks closer -- sees the top of a door frame behind it...

Loki walks to the refrigerator, shaking his head. He sighs and starts shoving it off the door it's blocking. The fridge is old and heavy and doesn't go easy...

52 INT. THE BASEMENT - THE RECTORY - MOMENTS LATER 52

The door opens, Loki takes the first step....THEN GRABS THE DOOR FRAME WILDLY -- THE STAIRS HAVE BEEN REMOVED. It's a ten foot drop to the basement floor...

Loki squats down and flashes his flashlight. Piles of junk obscure his view...

He gets down and lets his legs dangle off the edge. Then he turns around, gets in a hanging position, and drops --

He lands on his feet, then falls back on his ass. He gets up, cursing under his breath, shining his flashlight -- suddenly startled by three big statues. Saints.

Loki moves in closer. There's something behind them...

A MAN IN A CHAIR. Loki loses his breath, draws his gun --

LOKI
Hey!

Loki shines his flashlight on him...it's a corpse, skeletal, long since dead. What was once a very tall man, strapped to a chair with reams of duct tape.

LOKI (CONT'D)
Christ.

Loki moves in closer. He notices a pendant hanging around the corpse's neck with a maze-like design carved into it.

MOMENTS LATER

Loki drags a statue of a kneeling saint under the doorway.

(CONTINUED)

52 CONTINUED: 52

He steps on its back, reaches up and grabs the lip of the door frame. Then, straining, he pulls himself up...

53 INT. KITCHEN - RECTORY - MOMENTS LATER 53

Father Dunn's POV as he comes to: Loki's dragged him to the basement door AND IS ABOUT TO TOSS HIM OVER THE EDGE, holding him by the back of his shirt. Dunn is terrified, acting like there's burning lava down there --

FATHER PATRICK DUNN
NO! NO! Don't -- PLEASE!

LOKI
Who's the corpse? First name, last name. NOW, or down you go -- leave you with your buddy for a while. Come on! What's his name!? Who is he?

FATHER PATRICK DUNN
Couldn't go to the police. They'd never believe a --

Loki leans him further over the edge -- DUNN SCREAMS --

LOKI
I spent six years in the Huntington Boys' Home, father -- hurting a fuck like you would be a real treat for me!

Dunn shakes his head, tears streaming --

FATHER PATRICK DUNN
I DON'T KNOW HIS NAME! Came to me for confession. Killed sixteen children, he said. Bragged about it. I convinced him to come back here. He was going to kill more. He wouldn't tell me his name.

Loki rolls his eyes, yanks Dunn back from the edge --

LOKI
Right. Sixteen children huh? I think he was just trying to impress a fellow pervert scumbag -- come on, time to go.

54A OMITTED 54A

54 EXT. WOODS - MORNING 54

Keller trudges through the woods. His cell phone rings. The caller ID: GRACE. Keller answers --

KELLER
(into the phone)
Hey.

GRACE (O.S.)
(over the phone)
They're letting him go.

KELLER
(into the phone)
What?

GRACE (O.S.)
(over the phone)
The man, the police said they're letting him go today.

KELLER
(into the phone)
OK, it's OK. I'm gonna take care of it.

Keller hangs up, shocked, turns around. Franklin and Ralph are about twenty yards behind him.

He takes off running towards them, weaving between trees, stomping through the snow, running right past them --

RALPH
Dad? Where you going?

FRANKLIN
What's going on?

Keller doesn't answer, running past volunteers wearing *SEARCH AND RESCUE* jackets, startling a search dog --

55 INT. LOKI'S DESK - POLICE STATION - DAY 55

Loki sits at his desk, researching Fairmount Circle on his computer -- Father Dunn is being interrogated in the BG. Loki looks up, watching as Jones and his aunt are shown to the front desk...

Jones' aunt rubs his back as the DESK SERGEANT gives him paper work to fill out.

DESK SERGEANT
Sign here.

(CONTINUED)

55 CONTINUED: 55

He signs his release papers, slowly and methodically:

Alex Winterman Jones.

56 EXT. POLICE STATION - MOMENTS LATER 56

A UNIFORMED COP escorts Jones and his Aunt out the front door. Several reporters are waiting --

REPORTER 1
Is this your Mother?

HOLLY JONES
Don't talk to them, Alex.

REPORTER 2
Do you have any comment on the girls -- are you innocent?

Jones' POV: the reporter's accusing eyes, the grey sky, his Aunt squeezing his wrist --

The Uniformed escort tries to get the reporters to clear a path while TWO OTHER UNIFORMED COPS, just back from patrol come walking towards the entrance --

57A INT. LOKI'S DESK - POLICE STATION - CONTINUOUS 57A

Loki peers out the window, sees the reporters cornering Jones and his aunt -- shakes his head...

Then he sees something else -- *Keller's truck pulling into the parking lot* --

LOKI
(under his breath)
Fuck.

Loki gets up in a hurry, calls out to several UNIFORM COPS milling around the station --

LOKI (CONT'D)
Need some help out front --

57B EXT. POLICE STATION - CONTINUOUS 57B

Keller shoves past the reporters, making a bee line for Jones and his Aunt when the Uniformed escort blocks his path --

UNIFORMED ESCORT
Sir, you need to step back --

57B CONTINUED: 57B

But Keller keeps coming, the Uniformed escort grabs him -- the two Uniformed Cops just back from patrol rush to assist, Keller resisting as the three of them struggle to restrain him --

KELLER
I just want to talk to him.

Loki exits the station, five cops trailing behind him --

LOKI
You don't want to do this, Mr. Dover --

KELLER
Thanks to you he's a free man, right? I'm a free man, he's a free man -- why can't I talk to him?

Keller struggles to break free of the gaggle of Uniformed Cops now trying like hell to get cuffs on him as he lunges at Jones -- Jones' Aunt protectively trying to put herself between them --

KELLER (CONT'D)
TELL ME WHERE THEY ARE!

Keller tries to get around Jones' Aunt as Jones backs away -- tearing up, shaking his head, overloading --

KELLER (CONT'D)
TELL ME WHAT YOU DID WITH THEM!

KELLER PUSHES PAST JONES' AUNT. A UNIFORM COP BLOCKS HIS PATH -- KELLER COLDCOCKS HIM -- KNOCKS ANOTHER COP TO THE CEMENT. THE OTHERS TRY TO GRAB HIM, BUT HE BREAKS FREE --

Jones takes off running -- Keller tackles him between two parked cars -- grabs him by the shirt --

JONES
(to Keller)
They didn't cry until I left them.

Keller freezes, in shock -- looks around -- *did anybody else hear that?* HE'S SWALLOWED BY ANGRY COPS -- STRUGGLES -- GETS SMASHED DOWN in a blur of uniforms, angry faces and fists --

Keller's finally forced to the pavement and handcuffed, watching with crazed helpless eyes as Jones and his Aunt are whisked away.

57 INT. CAPTAIN'S OFFICE - POLICE STATION - CONTINUOUS 57

Loki walks in, O'Malley is talking to Keller, who's handcuffed to a chair. When Keller sees Loki he shakes his head in bitter disgust.

LOKI
(off Keller's look)
Listen, I tried --

CAPTAIN RICHARD O'MALLEY
I'm talking here.
(back to Keller)
(MORE)

57 CONTINUED: 57

CAPTAIN RICHARD O'MALLEY (CONT'D)
I know your Dad was a guard at Graterford, and I got a daughter of my own so I'm gonna show some mercy on you.

O'Malley uncuffs Keller from the chair. Keller stands up.

CAPTAIN RICHARD O'MALLEY (CONT'D)
As for Alex Jones, he has orders not to leave the commonwealth.

KELLER
What about what I just fucking told you?! Why aren't you sending someone to go arrest this guy?!

CAPTAIN RICHARD O'MALLEY
Mr. Dover, tell Detective Loki what you told me -- he will definitely look into it. And when you're done, I need you to go home.
Your family needs you at home, not hanging around here.

Before Keller can argue O'Malley exits into THE CHAOTIC HALLWAY and shuts the door.

LOKI
You have something to tell me, Mr. Dover?

Keller takes a moment, bludgeoning Loki with his eyes, then:

KELLER
That asshole you promised me you'd keep in custody, when I grabbed him in the parking lot, he said right to my fucking face: they didn't cry until I left them.

LOKI
Just now in the parking lot?

KELLER
What did I say -- yeah, just now in the parking lot.

LOKI
Anybody hear besides you?

Keller shakes his head bitterly.

57 CONTINUED: (2) 57

LOKI (CONT'D)
You sure you heard him right?

KELLER
Jesus Christ -- you think I'm making this up?

Loki observes Keller's hands are shaking...

LOKI
OK, I'll go see him.

Keller stops, looks him in the eye.

KELLER
Don't go see him. Go arrest him.

Keller turns and walks out. Loki watches the door slam, his mind working...

58 INT. LIVING ROOM - HOLLY JONES' HOUSE - DAY 58

Jones and his Aunt sit side by side on the couch -- the dog lying at Holly's feet. Loki sits across from them on an ottoman.

LOKI
So you didn't say anything to Mr. Dover out on the parking lot today? Anything he could have misinterpreted?

Jones shakes his head.

LOKI (CONT'D)
Nothing at all? You didn't say, *get away from me? Help?* Nothing like that?

JONES
No.

Loki nods, thinking.

LOKI
Can I talk to Alex alone for a minute?

She gives Alex a reassuring look, then gets up --

HOLLY JONES
I'll be right in the next room, Alex.

58 CONTINUED: 58

The dog gets up and follows after Holly as she exits the room. Loki moves in a little closer to Jones. Jones is afraid.

LOKI
Do you like your Aunt?

Jones doesn't answer at first, confused, but then:

JONES
Yes.

LOKI
You know if you know something about what happened to these girls and you don't tell us, your aunt will go to jail too. You want that for her? After she took care of you all this time?

Jones shakes his head, a little lost.

59 EXT. HOLLY JONES' HOUSE - CONTINUOUS 59

Loki walks to his car on the phone.

LOKI
(into the phone)
Mr. Dover, it's Detective Loki.

60 INT. SECOND FLOOR HALLWAY - THE DOVERS' HOUSE - CONTINUOUS 60

Keller stands in the hallway on his cellphone.

KELLER
(into the phone)
Have you arrested him?

LOKI (O.S.)
(over the phone)
He said he didn't say anything in the parking lot. I pushed him hard and he didn't budge. We can't waste any more time with this guy. I'll let you know when I have something new. Just hang --

Keller hangs up the phone, considering with desperate eyes.

61 INT. MASTER BEDROOM - THE DOVERS' HOUSE - CONTINUOUS 61

Keller walks in. Ralph sits by Grace's bedside looking freaked out. She's holding on to him for dear life, hysterical; denial given way to manic terror.

GRACE
The zipper on her coat was broken, and I told her it didn't matter, that we were just going up the street.
(to Keller)
Why hasn't she come home? It's been three days. Why can't you make her come home? I don't understand. It's been too long!

Keller motions to Ralph to get up and sits down next to Grace. Ralph flees the room. She motions to a bottle of Xanax on the bedside table.

GRACE (CONT'D)
Give me two, I just want to be knocked out. I can't be awake anymore.

Keller complies and she swallows the pills with trembling hands. She lies back. Keller strokes her hair. She calms for a moment, then looks up at him accusingly.

GRACE (CONT'D)
You made me feel so safe. You said you could protect us from anything.

He starts to answer, but nothing comes out. He looks sickened with shame, turning away from her stare, his eyes finally resting on a ticking clock...

62 INT. HALLWAY - THE DOVERS' HOUSE - MOMENTS LATER 62

Keller comes out of the bedroom. Grace is sleeping. Ralph stands awkwardly in the dark hallway.

KELLER
I'm going out to help the police. Keep an eye on your mother.

Ralph's been crying. His eyes beg his father not to leave.

62 CONTINUED: 62

KELLER (CONT'D)
Come on now, your sister needs us to be brave for her. You gonna be brave -- be a grown-up for me?

Ralph doesn't answer. Keller holds his stare for second, then just rushes past him. But as Keller reaches the stairs, he stops, guilt creasing his face...he turns around, goes back and hugs his son.

KELLER (CONT'D)
I know you're scared. It's gonna be OK.

Crying now, Ralph holds on to his father for dear life.

63 EXT. DRIVEWAY - THE DOVERS' HOUSE - DUSK 63

Keller walks out the door and gets in his truck.

64 INT. KELLER'S TRUCK - PARKED - CONTINUOUS 64

Keller turns the ignition key. The Everyday Testament starts up. He sits there, looking unsure of where he's going, a darkness clouding his visage...

EVERYDAY TESTAMENT
He reminds him that trouble and affliction are what we have all reason to expect in this world: Man is brought to trouble --

He hits "stop" on the tape player. Silence. He slams the gear shift into drive and tears out of the driveway --

65 EXT. GUN HILL ROAD - NIGHT 65

A narrow lane lined with dead hedges and garbage. Keller's pick up truck pulls up across the street from HOLLY JONES' HOUSE...

66 INT. KELLER'S TRUCK - PARKED - CONTINUOUS 66

Keller turns off the engine and watches the little house...

67 INT. KELLER'S TRUCK - PARKED - LATER 67

Keller's eyes have lost some of their steely focus. He starts the truck, about to turn on his headlights when:

The front door to the house opens, Holly Jones' dog runs out and close behind it is Alex Jones holding the leash.

Jones walks it to the edge of the yard, checks to see if anyone's watching, then lifts the dog by its leash and lets it dangle while he taunts it under his breath.

Keller looks sickened by the display, but stays in the truck. Jones lowers the dog back to the ground. And while it gasps for breath, Jones stares up at the sky and whistles a tune:

Jingle Bells, jingle bells, jingle all the way --

Keller grips the steering wheel. He takes a breath. And gets out of the truck...

68 EXT. HOLLY JONES' STREET - CONTINUOUS 68

Jones doesn't notice Keller stalking up behind him as he walks beyond the last working street light into the darkness.

KELLER
Alex.

Startled, Alex turns around to see Keller aiming a pistol at his head.

KELLER (CONT'D)
That song you were just whistling, where did you hear it?

Jones drops the dog's leash to the ground and it runs off. He doesn't look scared as much as quizzical, even when Keller presses the gun to his head.

69 INT. JOY'S ROOM - THE BIRCHES' HOUSE - DAWN 69

Joy's gerbil runs through a habitrail. Through the window: Keller's truck pulls up, HONKS. Franklin jogs out of the house carrying a back pack and gets in the truck --

70 INT. KELLER'S TRUCK - CONTINUOUS 70

Keller drives. Franklin sits in the passenger seat, the backpack on his lap, looking supremely confused.

KELLER
Did you bring a change of clothes like I told you?

FRANKLIN
Yeah, are you going to tell me why?

He notices Keller looks like grim death, eyes red. His knuckles are wrapped in gauze.

KELLER
It's better if I just show you.

Moments later. They turn down a narrow side street lined with slummy two story apartment houses.

Keller parks the truck and gets out. Franklin doesn't move.

KELLER (CONT'D)
Let's go.

Franklin reluctantly gets out of the truck...

71 EXT. APARTMENT HOUSE - CONTINUOUS 71

Franklin follows Keller to the front door of a two story apartment house. *NO TRESPASSING. LEAD POISON. CONDEMNED.* There's a padlock on the front door. Keller has a key.

FRANKLIN
You used to live here, didn't you?

Keller nods and Franklin follows him inside...

72 INT. SECOND FLOOR APARTMENT - APARTMENT HOUSE -CONTINUOUS 72

Keller and Franklin walk inside. Wires hanging out of the ceiling. Bare rafters. Cold air blowing through.

Franklin waits for an explanation. Keller is looking around the place, like he sees things lurking in the shadows that Franklin can't.

A sound -- something CLANGING AGAINST A PIPE.

72 CONTINUED: 72

FRANKLIN
What's that?

Keller walks to the closed bathroom door. He opens it, then steps aside, beckoning Franklin. Franklin approaches...

A gutted bathroom. JONES SITS IN THE SHOWER STALL, tied to a pipe jutting from a hole in the wall, his head down, duct tape over his mouth...

Franklin backs out of the room, pale-faced, he looks at Keller, shocked.

FRANKLIN (CONT'D)
What the hell is this? What did you do, Keller?

Keller pulls him into the next room and gets in his face.

KELLER
I heard him whistling the same song they were whistling on Thanksgiving. I swear to God, Franklin, the same fucking song. And I told you what he said in the parking lot.

FRANKLIN
So we take him back to the cops.

KELLER
He'll just clam up and act crazy like he did last time. Someone has to *make him talk*.

FRANKLIN
What if you're wrong? What if you just heard what you wanted to hear? I want my daughter back as much as you do, but this isn't right.

KELLER
We hurt him until he talks or they're going to die. That's the choice. I know what I heard.

Franklin looks back inside at Jones, perhaps thinking on what horrible things he might have done to his daughter, rage starting to take hold --

(CONTINUED)

72 CONTINUED: (2) 72

KELLER (O.S.) (CONT'D)
He's not a person anymore.
He stopped being a person when he
took our daughters.

Franklin turns to Keller, looking painfully conflicted.

FRANKLIN
What about us?

Keller starts wrapping a rag tight around his knuckles.

KELLER
I'll do whatever it takes.

Franklin's still face as he listens: *Keller moving into the bathroom, then...SMACK.* Franklin winces, his face quivering -- *SMACK* -- *SMACK* --

73 EXT. NEIGHBOR'S HOUSE - FAIRMOUNT CIRCLE - DAY 73

A WOMAN, 36, is sprinkling rock salt on her icy front steps, eyeing something across the street...

The FOR SALE house, Loki walking around the yard, talking on his phone --

CAPTAIN RICHARD O'MALLEY (O.S.)
(over the phone)
Results came back for the corpse
in the priest's basement. No DNA,
dental or fingerprint matches.
The priest is sticking to his
story; thinks he killed the next
Ted Bundy.

LOKI
(into the phone)
Probably his jilted lover or
something --

Loki catches the Woman across the street watching him, waves.

LOKI (CONT'D)
(into the phone)
I gotta go --

Loki hangs up -- starts across the street towards her --

WOMAN
You talked to me already.

She gives him a flirtacious smile -- he smiles back --

(CONTINUED)

73 CONTINUED: 73

LOKI
(motions to empty house)
Forgot to ask -- did you know the people who lived there?

WOMAN
No -- they weren't social. Moved to Easton a couple years ago. Milland was their last name.

LOKI
They know the girls' families?

WOMAN
Think they had some kind of problem with the Dovers. Don't know what it was about.

Loki nods vaguely, looks back at the FOR SALE house...

74 EXT. THE MILLANDS' HOUSE - DAY 74

Opening the door for Loki is KIM MILLAND, 37 -- a stiff looking woman with a mannered disposition.

LOKI
Detective Loki. I'm investigating the --

KIM MILLAND
I know who you are. My mother was wondering when someone was going to come see us.

Loki nods vaguely, a bit confused.

LOKI
Because of where you used to live?

She makes a strange face, looks a little insulted --

KIM MILLAND
Because of Barry.

75 INT. LIVING ROOM - THE MILLANDS' HOUSE - DAY 75

Loki's POV of the TV: an old home video of Barry Milland, 6. He's playing inside a big cardboard box/playhouse, staring out one of the cut-out windows.

75 CONTINUED: 75

MRS. MILLAND (O.S.)
Same person who took him took those girls. I'm sure of it.

The video starts to distort, the image deteriorating --

MRS. MILLAND (O.S.) (CONT'D)
Oh Christ. I'm wearing out the tape I guess. I watch it everyday after breakfast. It's the only video I have of him.

Loki's gaze turns to the unblinking eyes of MRS. MILLAND, 65, unable or unwilling to get up off the couch, her rotund frame draped in vertiginous patterns.

MRS. MILLAND (CONT'D)
It was before your time. Twenty-six years ago. August nineteenth. I took a nap in the afternoon, and when I woke up, Barry was gone. No one could ever tell me what happened to him. He was playing in the front yard -- a few feet from where they say that RV was parked... What do you think that means?

Loki looks Mrs. Milland in the eye, trying to read her, then:

LOKI
I'm more interested in what you think it means.

After a moment Mrs. Milland breathes out, shakes her head...

MRS. MILLAND
I don't think we'll ever know... It's just like Barry. No one took them -- nothing happened. They're just gone.

KIM MILLAND enters, 37, along with her brother ELLIOTT, 35. They orbit their mother like nervous nurses.

MRS. MILLAND (CONT'D)
Go ahead and search the house. I know from experience how precious time is to you right now. Elliott will go with you, in case you need to move something, he can put it back. He knows where everything goes.

76 OMITTED 76

77 INT. BEDROOM - THE MILLANDS' HOUSE - MOMENTS LATER 77

Elliott shows Loki into a room filled with old toys and translucent storage containers stacked to the ceiling.

ELLIOTT MILLAND
Everything Barry ever touched.

Loki nods, seeing the old cardboard box/playhouse from the home video. He weaves through the clutter towards it...

LOKI
You said you knew Anna Dover's father when you lived on Fairmount?

ELLIOTT MILLAND
Not really knew him. His son was playing on our lawn one time -- this was years ago -- and my mother, she grabbed him and tore his shirt a little. She was confused. I stopped her and sent the kid home. Other than his shirt he was fine. Then an hour later his father comes over and starts threatening me -- obviously drunk, but he seemed serious enough. I locked the doors and waited for him to leave. But he didn't, he just sat there on our front steps for over an hour. Didn't leave until the cops came.

While considering this Loki looks inside the playhouse. An old stuffed animal sits inside staring out at him.

78 EXT. APARTMENT HOUSE - NIGHT 78

The sun is gone. A lone light in the second floor window...

79 INT. BATHROOM - SECOND FLOOR APARTMENT - NIGHT 79

Franklin braces Jones, keeping him standing while -- CRACK -- Keller slugs his bloodied face for what looks like the hundredth time.

KELLER
Why? Why won't you just fucking tell us!?

Jones' head is hanging now, he's barely conscious. Keller motions for Franklin to wait a moment, walks out of the bathroom...

Franklin stands there holding Jones -- Keller walks back in. Franklin's face goes hard when he sees Keller is holding a hammer. Franklin starts to say something when Keller silences him with a look --

Keller holds the hammer up in front of Jones -- Jones regarding it blankly --

KELLER (CONT'D)
You gonna make me use this?

Keller grabs Jones' arm, forces his hand down on the sink, raises the hammer --

KELLER (CONT'D)
You're doing this to yourself. Talk -- TALK!

Jones' eyes, like empty windows...

KELLER BRINGS THE HAMMER DOWN -- HITS THE SINK --

Furious now, Keller slams Jones into the wall, looks like he's going to hit him in the face with the hammer -- Franklin moves in to stop him --

FRANKLIN
STOP --

Keller smashes the hammer into the wall -- inches from Jones' head. Franklin pulls Keller back as Jones collapses to the floor...

80 INT. SECOND FLOOR APARTMENT - APARTMENT HOUSE - LATER 80

Keller unwraps the now bloodied rag from his knuckles while Franklin puts on a clean shirt.

80 CONTINUED: 80

FRANKLIN
It doesn't seem like he even knows what's happening to him.

KELLER
That's what he wants you to think. It's an act.
(beat)
We'll start up again in the morning.

FRANKLIN
Start what up again? It's not working.

KELLER
Then we'll try something else.

81 EXT. FAIRMOUNT CIRCLE - NIGHT 81

Franklin walks up the street towards where the RV once parked. It's alive with lights.

He gets closer. A candlelight vigil. At least a hundred people, standing in the cold. He walks past a reporter --

REPORTER
Four days have passed since Anna Dover and Joy Birch were last seen by their families. The two girls, age six and seven, are believed to have been playing right here on this street when they disappeared without a trace. As you can see, despite the cold, a lot of people have turned out tonight to show their support. Police are asking that anyone who has any information regarding the girls' whereabouts -- no matter how minor -- to call the twenty-four hour tip line.

81 CONTINUED: 81

He spots Nancy and Eliza and goes to them.

NANCY
Hi.

He takes her hand, then Eliza's...

NANCY (CONT'D)
(whispers to Franklin)
Where have you been?

He doesn't answer. All the lights are making him nauseous.

NANCY (CONT'D)
Franklin?

FRANKLIN
The woods, searching.

The lights are unbearable. He lets go of their hands, reeling a little.

NANCY
What is it?

FRANKLIN
Nothing, I'm OK. Just need to sit down.

As his wife and daughter walk after him, he sits down on someone's lawn and tries not to throw up.

Across the way we see Loki watching. He turns -- scanning the crowd --

Loki's POV -- somber, candlelit faces, breath showing in the cold, standing like a choir; all facing the same direction...

Except for A TALL MAN, *who's staring at the Birches...*

Loki starts carefully moving through the crowd...getting a better view of the Tall Man: pudgy, baby face, partly obscured by the hood of his parka --

Loki bumps into a woman -- knocks the candle from her hand --

WOMAN
Watch it --

Loki looks over at the Tall Man -- their eyes lock --

81 CONTINUED: (2) 81

The Tall Man turns abruptly, starts weaving out of the crowd -- heads are turning -- a quiet commotion building when --

Loki gives up trying to be gentle -- shoves his way out of the crowd -- breaking into a run, the Tall Man about thirty yards ahead --

LOKI
Stop right now! Police!

Loki's POV as he chases the Tall Man -- the Tall Man runs down into a ditch lining the roadside. Loki sprints down after him -- losing sight of him when the Tall Man clears the other side --

Loki gets to the top of the slope, sees the Tall Man running between two houses --

Loki gives chase as the Tall Man runs out on to another street --

Loki's POV as he chases The Tall Man down the middle of the street -- the Tall Man veers off, runs up a hilly front yard and disappears behind a house --

Loki hits the hilly yard -- runs around the other side of the same house --

Loki peers around the corner of the house at the backyard -- nobody there. Then he sees the motion lights come on next door -- hears a dog barking --

Loki draws his gun, heads to the chain link fence dividing the two backyards, steps over it, sees the leashed guard dog across the way, barking at something --

The dog notices Loki -- wheels around and charges him -- until its leash goes taught and snaps it back --

Loki breathes out, scans the yard. No sign of the Tall Man. Then --

Something falls down to the ground beside Loki. An icicle. He looks up --

Icicles hanging off the bottom of a tree house. There could be someone up there -- it's hard to tell from the ground -- it's about ten feet up. Loki aims his gun up at it...

LOKI (CONT'D)
Hello? You don't come down on three, I'm gonna start shooting. One, two...three --

(CONTINUED)

81 CONTINUED: (3) 81

Nothing. Loki breathes out, considering as the motion lights go dark --

A shape drops down from the tree house, Loki fires BANG, misses -- THUMP -- a boot hits his face, he falls back into the snow -- lights come back on as --

Loki scrambles up -- *he dropped his gun* -- sees the Tall Man is climbing over a wooden fence across the way --

Loki looks around in the snow for his gun -- *there*, grabs it -- aims -- the Tall Man is going over the fence --

LOKI (CONT'D)
STOP!

The Tall Man keeps going --

LOKI (CONT'D)
Son of bitch!

81 CONTINUED: (4) 81

Loki runs to the fence -- climbs -- falls into a snow drift --

THE DIN OF ENGINES, CARS BLASTING PAST -- HE'S ON THE SIDE OF A HIGHWAY --

Loki peers through the blur of speeding cars to the other side -- no sign of the Tall Man.

Struggling to catch his breath, Loki turns around, scanning, scanning --

Nothing. Loki's about to loose his mind -- *so fucking close.*

82 INT. TV ROOM - THE BIRCH'S HOUSE - MORNING 82

The Birch's TV: a news report -- a police sketch on screen. A fairly accurate rendering of the Tall Man --

NEWS CASTER
--who police are saying is a person of interest in the investigation of the two missing girls --

Angle widens to reveal Franklin watching -- Nancy asleep on the couch. The room hasn't been cleaned since Thanksgiving.

Someone beeps their horn out front, startles Franklin -- he looks out the window. Keller's truck just pulled up --

83 EXT. APARTMENT HOUSE - MORNING 83

Franklin follows Keller up the front stairs, they're in the midst of a hushed argument --

FRANKLIN
Why would the police be looking for him if he didn't --

KELLER
They did it together -- they know each other. I told you, Jones looked me in the eye and told me: *they only cried when I left them.* He knows where this guy is.

83 CONTINUED: 83

Franklin tries to swallow that, but it's not going down... Keller leaves him on the stairs and disappears inside...

Franklin considers darkly...then after a moment he follows Keller inside, looking like he's being led to the gallows...

84 INT. CAPTAIN'S OFFICE - POLICE STATION - DAY 84

Loki walks in and drops something on O'Malley's desk. A little dog collar with ID tags on it.

LOKI
Holly Jones' dog. Car hit it on Southworth Street. Turns out Jones took it for a walk the night before last and didn't come back. His aunt didn't tell us until we called her about the dog this morning -- said she didn't want to get him in trouble. I thought we were gonna keep him under surveillance.

CAPTAIN RICHARD O'MALLEY
You said the runner at the vigil is our guy. I don't have money in the budget for watching *innocent* people.

O'Malley sees a sliver of doubt in Loki's eyes before Loki can conceal it. Loki opens the door, and as he exits --

LOKI
I just like knowing where everybody is --

85 INT. MEDIA ROOM - POLICE STATION - DAY 85

Loki sits in a broom closet of a room, stocked with outdated equipment. He's watching surveillance video from when he questioned Jones in the interrogation room:

LOKI
Did you park your RV on Fairmount Circle yesterday?

JONES
I don't know the names. The street names, I don't look at them.

(CONTINUED)

85 CONTINUED: 85

Loki shows pictures of Anna and Joy to Jones.

LOKI
Have you seen these girls before?

Jones' face as he looks at the pictures, unable to answer. Nothing telling in his expression. Just a man lost in his own world.

A CLERK opens the door, awakens Loki from his trance --

CLERK
Loki, you got a call.

86 INT. DISCOUNT DEPARTMENT STORE - DAY 86

Christmas music squawks as Detective Loki stands in the check-out line talking to JILL, 16, working the register.

JILL
I called as soon as I saw the sketch on TV. He comes in here every week almost and buys kids clothes, but he's always buying stuff in different sizes. Caught him messing around with the mannequins once.

LOKI
How did he pay?

JILL
Cash.

LOKI
Here's my card. If he comes back, call me.

87 INT. SECOND FLOOR APARTMENT - NIGHT 87

Franklin, shivering in his underwear fumbles in his backpack for clean clothes. He's crying silently, wiping specks of blood off his face.

KELLER
We're not done, Franklin.

Keller stands a few feet away, blood on his shirt, stone faced. The closed door to the bathroom, Jones *whimpering.*

87 CONTINUED: 87

FRANKLIN
We'll -- we'll come back later. Need to get home.

KELLER
It's been five days. Maybe five days since they've had a drink of water. This could be the last night that matters.

FRANKLIN
I'll call you after Nancy falls asleep. I promise.

Keller looks dubious.

88 INT. KITCHEN - THE BIRCHES' HOUSE - NIGHT 88

Nancy pours Eliza a bowl of cereal, they both look exhausted.

NANCY
Will you do me a favor and start feeding your sister's gerbil? Just until she comes back.

Eliza nods. Nancy pours the milk, sits down, her cold coffee waiting. Eliza eats a cereal flake with her fingers.

The sound of Franklin coming in the front door. Nancy gets up fast --

89 INT. VESTIBULE - THE BIRCH'S HOUSE - CONTINUOUS 89

Franklin locks the front door as Nancy appears behind him.

NANCY
Do you know what time it is?

He turns, snaps at her --

FRANKLIN
Don't! Just don't!

She stops, shocked by the way he looks, like he's aged, and his eyes -- staring through her.

90 EXT. THE DOVERS' HOUSE - NIGHT 90

With Franklin standing meekly behind her, Nancy rings the door bell over and over, until finally Keller opens the door.

Nancy glowers at Keller, trembling...

NANCY
What the hell were you thinking?

Keller gives Franklin the evil eye, then steps outside, closes the door behind him -- shoots Nancy a hard look...

KELLER
You tell anyone?

Nancy shakes her head. She looks at Franklin, her anger starting to collapse into a desperate hope...

NANCY
I want to see him.

91 INT. KELLER'S TRUCK - TRAVELING - NIGHT 91

Nancy and Franklin ride up front with Keller. Keller pulls into a liquor store parking lot.

FRANKLIN
Where are we going?

KELLER
Can't keep parking in front --
people are gonna notice.
We'll walk from here.

92 EXT. LIQUOR STORE PARKING LOT - NIGHT 92

Keller, Nancy and Franklin exit the truck and walk silently across the parking lot. A doll peeks out of Nancy's purse...

93 INT. BATHROOM - SECOND FLOOR APARTMENT - CONTINUOUS 93

The bathroom door opens. Nancy walks in, alone, clutching her purse...

Jones' wrists are tied to a pipe in the shower. His face is all but hidden; wrapped in blood soaked rags, just one eye peeks out...

93 CONTINUED: 93

Nancy doesn't scare easy; she moves in close and gets down to eye level with him...

She pulls some pictures of Joy out of her purse and lays them out on the floor. Then some drawings. And finally the doll.

NANCY
This is her favorite doll.
She can't sleep without it.

Nancy fights to keep from crying. She looks to Jones, his cyclops eye staring blankly.

NANCY (CONT'D)
She did these drawings. They're kind of sad, see. She hasn't had the easiest life.

He starts to come to life a little; leaning over to get a closer look at the photos and drawings.

NANCY (CONT'D)
Please help her.

She stops and considers for a moment. Then, with shaking hands, she starts to remove the rags from Jones' head. His face is a horror.

She peels the duct tape off Jones' mouth, revealing the rag stuffed inside. She pulls it out, then sets about untying his wrists from the pipe, freeing his mangled hands.

Jones' mouth starts moving. He's saying something... Nancy moves in closer, closer, until finally she gets the message:

JONES
Help me.

Jones grabs Joy's doll, stands up and backs away from Nancy, towards THE WINDOW...

Jones beats the doll's head against the window -- the glass shatters. Nancy SCREAMS. Keller and Franklin rush inside.

KELLER
You untied him?!

Jones is wriggling out the window, about to plunge three floors, when Keller grabs his legs and yanks him back in.

93 CONTINUED: (2) 93

Jones grabs a shard of glass off the sill. Keller gets his chest slashed as he grabs Jones' wrist and slams it into the wall repeatedly. Jones drops the shard --

Shocked, Nancy watches Keller and Franklin struggle to tie Jones back up, trampling Joy's belongings beneath their feet.

94 INT. INTERROGATION ROOM - POLICE STATION - NIGHT 94

Loki sits down across from Father Dunne. Standing by the door is the seldom smiling DETECTIVE CHEMELINSKI, 43.

LOKI
Detective Chemelinski said you had some specifics about the crimes you claimed this man committed. The abductions.

FATHER PATRICK DUNN
He was waging a war against God.

Loki shakes his head --

LOKI
Great.
(to Chemelinski)
You told me he had something?

CHEMELINSKI
(to Dunne)
Tell him how he took the kids, shitbird.

Loki looks back to the priest, waiting...

FATHER PATRICK DUNN
He said he took them in daylight. Sometimes more than one child at a time.

Loki leans in, suddenly very interested.

LOKI
He said that?

FATHER PATRICK DUNN
Yes.

LOKI
Did he mention an accomplice? Any names?

94 CONTINUED: 94

FATHER PATRICK DUNN
No. But he said he had a family. A wife and a son.

95 INT. SECOND FLOOR HALLWAY - APARTMENT HOUSE - NIGHT 95

The closed door to the apartment. Behind the door we hear the WHINE OF A BAND SAW REVVING UP.

96 INT. SECOND FLOOR APARTMENT - APARTMENT - NIGHT 96

Keller, leaned over the band saw lost in a cloud of saw dust as he slices through a piece of plywood.

He slams nails into wood with a nail gun, one after another, like the ticking of some two ton clock hand. We're too close to see what he's building...

97 INT. THE BIRCHES' HOUSE - KITCHEN - NIGHT 97

Nancy stands in front of the humming microwave, zoning out as leftovers bubble and melt. IT BEEPS. The clock: 2:05 am. The door bell rings, jolts her --

VESTIBULE

Nancy opens the door. It's Keller. He's covered in sawdust.

NANCY
What is it -- what happened?

KELLER
Get Franklin. I need to show you how it works.

98 INT. SECOND FLOOR APARTMENT - APARTMENT HOUSE - NIGHT 98

Keller, Franklin and Nancy approach the closed bathroom door.

FRANKLIN
We need to let him go.

KELLER
You said that already.

NANCY
Has he said anything new?

(CONTINUED)

98 CONTINUED: 98

KELLER
He will. Soon. You'll see.

99 INT. BATHROOM - SECOND FLOOR APARTMENT - CONTINUOUS 99

No sign of Jones, but where the shower used to be is a false wall made of wood: THE CELL.

KELLER
No light gets in, barely enough room to sit down inside. The shower still works, but we control it from out here. I rigged the water heater, so it either comes out scalding or freezing.

He motions to two pipes jutting out of the cell, with faucet knobs on the end, "cold" and "hot."

KELLER (CONT'D)
Talk to him through this --

Keller motions to a PVC pipe jutting out, bent like an elbow.
Nancy leans in and listens: JONES IS INSIDE sobbing...

NANCY
Oh my God.

Franklin notices a little picture of Anna and Joy tacked to the outside of the cell.

KELLER
To remind us. In case we start feeling sorry for him.

Nancy and Franklin are stupefied.

KELLER (CONT'D)
We can't hurt him any more without killing him. This is the only way.

FRANKLIN
Are you out of your fucking mind?

INSIDE THE PITCH BLACK CELL

Jones stops sobbing and quiets, listening to the muffled timbre of their voices...

BACK TO:

(CONTINUED)

99 CONTINUED: 99

Keller, as he picks up a hammer and hands it to Franklin.

KELLER
You have a better idea? Go ahead, let him out if you want to. I won't stop you. If that's really what you want, go ahead.

Franklin considers with harried eyes...

KELLER (CONT'D)
You think someone is looking out for our girls the way you're looking out for him? Five days they've been gone now. We're running out of time.

FRANKLIN
We don't even know if he's the guy, Keller.

KELLER
I do.

FRANKLIN
I want my daughter back as much as you do. I'd die for her -- but this needs to end.

KELLER
Then you better get to work. I'd start with that wall there.

Franklin looks to Nancy, but her eyes are lost. He takes a breath, then goes to the cell, starting to pry at one of the walls with the hammer.

After a few moments Nancy puts her hand on his shoulder --

NANCY
Don't. Franklin, stop.

He shakes his head and keeps on prying at the wood, BREAKING OFF A SMALL PANEL --

SUDDENLY JONES REACHES OUT AND GRABS HIM. Franklin drops the hammer. NANCY SCREAMS as he yanks his arm from Jones' grasp.

Franklin levels a long accusing stare at Keller.

NANCY (CONT'D)
Let's just go. Please.

(CONTINUED)

99 CONTINUED: (2) 99

Franklin finally heeds his wife and they leave Keller alone with his creation...

100 EXT. FRONT/BACK YARD - THE BIRCHES' HOUSE - NIGHT 100

An unseen person's POV, the INTRUDER, creeping across the Birches' moonlit backyard, moving towards...

THE BACK DOOR

The Intruder's hand jimmying the lock with a screw driver...

101 INT. BATHROOM - THE BIRCH'S HOUSE - CONTINUOUS 101

Eliza is taking a bath, talking on her cell phone to Ralph.

ELIZA
(into phone)
I need to get out of here, Ralph. Everything in this house makes me want to throw up.
(listening)
Your Dad's building? I'm not staying in that crackhouse. Gross.

102 INT. HALLWAY - THE BIRCH'S HOUSE - CONTINUOUS 102

Back to the Intruder's POV, moving down the hallway: he stops at the closed bathroom door, listening to Eliza's voice...

103 INT. MINIVAN - THE BIRCHES' HOUSE - CONTINUOUS 103

Franklin pulls into the driveway, Nancy sitting in the passenger seat. Both sit in silence for a moment, then:

FRANKLIN
Keller's gonna kill him. The guy doesn't know anything, Nancy. He's just some poor fool who parked on our street...
(beat)
I'm gonna go back there -- without Keller -- let him out...

NANCY
You're not going back to that place.

(CONTINUED)

103 CONTINUED: 103

Franklin looks at her, not sure what she's getting at.

NANCY (CONT'D)
If you do, I'll call the police and tell them everything.
(beat)
We're not gonna help Keller -- but we're not gonna stop him either. Let him do what he thinks he needs to...
(beat)
We don't know about it anymore.

And with that Nancy gets out and shuts the door -- leaving Franklin in shocked silence.

104 INT. HALLWAY - THE BIRCHES' HOUSE - CONTINUOUS 104

Nancy walks down the hallway, stopping at the closed bathroom door. She knocks.

NANCY
Eliza?

She knocks again.

NANCY (CONT'D)
Eliza? You in there?

She tries the door. It's locked. Franklin comes up behind her.

FRANKLIN
What's the matter?

Nancy turns to him, terrified.

NANCY
She's not answering.

Franklin's eyes go wide. Nancy rattles the doorknob -- BANGS ON THE DOOR --

NANCY (CONT'D)
Eliza, honey open the door. Open the door, sweetheart -- Oh Jesus --
(screaming at Franklin)
Break it down! Hurry up!

Franklin stands back, about to kick the door in when Eliza opens the door in a towel, hand over her cell phone.

ELIZA
Fuck you both. Next time you're going to leave me here alone -- maybe you could try at least telling me where you're going.

NANCY
I'm sorry, honey, we thought you were sleeping -- we were at the police station --

Eliza slams the door in their face.

105 EXT. FAIRMOUNT CIRCLE - CONTINUOUS 105

Back to the Intruder's POV: as he moves across the street to the Dovers' house. Keller's truck isn't in the driveway.
He moves around to the back of the house...

106 INT. HALLWAY - THE DOVERS' HOUSE - MOMENTS LATER 106

The intruder's POV: as he moves past the closed door to Ralph's room. The muffled sound of him talking on the phone.

107 INT. MASTER BEDROOM - THE DOVERS' HOUSE - CONTINUOUS 107

Grace lies in bed, sleeping, suddenly awakened as she hears a noise in the next room. She sits up.

GRACE
Anna? Anna?

She gets out of bed...

108 INT. HALLWAY - THE DOVERS' HOUSE - CONTINUOUS 108

Grace moves slowly down the hallway. She sees the door to Anna's room is open...

109 INT. ANNA'S ROOM - THE DOVERS' HOUSE - CONTINUOUS 109

Grace walks inside the room and turns on the light. Anna's window is conspicuously open, curtains billowing.

GRACE
Anna? I heard you. It's Mommy, honey. Come out and see Mommy.

She stands there in the middle of the room, zoning out, her breath starting to show in the cold. Ralph appears in the doorway, half asleep.

RALPH
Ma, what are you doing? It's freezing.

Ralph goes to the window. He looks outside. Nothing there. He shuts the window --

110 INT. ANNA'S ROOM - THE DOVERS' HOUSE - LATER 110

Loki follows a thoroughly drugged Grace into Anna's room.

GRACE
She was in here. I heard her. And when I came in, the window was --

She starts to get dizzy. Loki steadies her and sits her down on the side of the bed.

GRACE (CONT'D)
She opened her window. Ralph closed it, but it was open before.
(beat)
Aren't you going to write that down?

Loki nods, and trying to do so with as little condescension as possible, pulls out his note pad and jots down:
IN THE HOUSE? OPEN WINDOW

GRACE (O.S.) (CONT'D)
The basement. I need to check the basement.

111 INT. BASEMENT - THE DOVERS' HOUSE - MOMENTS LATER 111

Grace leads Loki down the stairs. Loki looks around, a little taken aback by the floor to ceiling provisions.

While Grace searches for Anna, Loki notices a little sketch on Keller's work table: a stick figure in a box...

Then he sees something else, among the provisions...a half used bag of lye. He lingers on it for a moment.

LOKI
Where is your husband, Mrs. Dover?

GRACE
I was going to ask you. He said he's been helping the police look for Anna.

Loki looks dubious, thinking...

LOKI
You think he'll be back soon?

GRACE
No. He's never home until late.

111 CONTINUED: 111

Loki looks at his watch: 3:45 am.

112 INT. BLACK SEDAN - PARKED - DAY 112

Frozen rain comes down -- Loki squints out his windshield -- can't see anything. He hits the wipers. Now he can see again: he's parked up the street from the Dovers' house.

113 EXT. THE DOVERS' HOUSE - CONTINUOUS 113

Keller emerges from his front door and walks to his truck.

114 INT. BLACK SEDAN - TRAVELING - CONTINUOUS 114

Loki drives, tailing Keller. He yawns then pops a coffee bean into his mouth.

He turns the police radio down and turns on the FM, tuning in a 50s pop song, tapping along, trying to stay alert.

115 INT. KELLER'S TRUCK - TRAVELING - CONTINUOUS 115

Keller listens to the Everyday Testament while he drives, fast forwarding, looking for something he's not finding, until it EATS THE TAPE.

116 EXT. LIQUOR STORE PARKING LOT - CONTINUOUS 116

Keller pulls into the parking lot --

117 EXT. LIQUOR STORE PARKING LOT - CONTINUOUS 117

Keller gets out of the truck and starts across the parking lot towards the apartment house.

118 INT. BLACK SEDAN - PARKED - CONTINUOUS 118

Loki pulls to the side of the road, watching Keller trudge across the parking lot when a truck comes up behind him --

Loki waves him past, but the truck doesn't budge, BLARING HIS HORN --

118 CONTINUED: 118

LOKI
Shit. Shit shit shit.

119 EXT. LIQUOR STORE PARKING LOT - CONTINUOUS 119

Keller hears the truck's HORN BLARING. He looks over and spots Loki's car.

Keller freezes. He's busted; standing in the middle of a parking lot, nowhere near his truck, about to lead Loki to the apartment house.

He grimaces, thinking. He looks back over his shoulder. The liquor store MANAGER, 38, is raising the storefront security cage --

Keller does an about face, and starts walking back, veering towards the liquor store.

120 INT. BLACK SEDAN - PARKED - CONTINUOUS 120

Loki watches, baffled, as Keller walks into the liquor store.

121 OMITTED 121

122A EXT. PARKING LOT - CONTINUOUS 122A

The freezing rain begins turning to snow. Loki's side mirror reflects cars passing as he waits for Keller to come out of the liquor store.

122 INT. BLACK SEDAN - PARKED - MOMENTS LATER 122

Loki watches as Keller walks from the liquor store, paper bag in hand, making a bee line for Loki's car. Loki shakes his head; he can't believe this guy.

122 CONTINUED: 122

As he approaches, Keller pulls the bottle from the paper bag, unscrews the cap and takes a slug...

123 EXT. LIQUOR STORE PARKING LOT - CONTINUOUS 123

Keller knocks on Loki's passenger side window. Loki puts the window down...

KELLER
Why are you following me?

124 INT. BLACK SEDAN - PARKED - CONTINUOUS 124

Loki leans over the seat and opens the door.

LOKI
Sit down.

Keller takes his time, but he does as he's asked and gets in. He sits there and takes another long haul of whiskey.

LOKI (CONT'D)
You've got a bag of lye in your basement that's half gone. And your wife thinks you've been out helping us -- which we both know isn't true.

Keller shakes his head in bitter disbelief, breathes out:

KELLER
Used the lye to bury our dog last year. And helping the cops sounds better than *I've been driving aimlessly in my truck, 'cause I don't know what the fuck else to do.*

LOKI
Is that what you were doing on Saturday night?

KELLER
Probably.

LOKI
I'm asking because you assaulted a man who is now missing.

KELLER
I heard. So what happened to him?

(CONTINUED)

124 CONTINUED: 124

LOKI
I assume the fact you're asking means you don't know.

KELLER
I didn't think it was something I could get away with.

LOKI
It's not.

KELLER
Couldn't be that he skipped town 'cause the asshole is guilty, nah couldn't be that, 'cause that would be your fault, wouldn't it?

LOKI
Where were you going just now?

KELLER
(raises the bottle)
To get this.

LOKI
No, before that. You were walking in the other direction, across the parking lot towards Campello Street.

Keller drinks some more, stalling, until:

KELLER
I haven't had a drink in a long time. I figured if I walked around the parking lot for a while, by the time they opened I'd stop wanting it so bad. Then I saw you, and that sort of helped make up my mind.

Loki stares into Keller's eyes, finding no apparent trace of falsity, just undeniable sadness. Keller offers the bottle to Loki. Loki shakes his head.

LOKI
Your little girl will need you when she comes home, Mr. Dover. You and your wife need to take care of yourselves, that's the best thing you can do for her right now.

124 CONTINUED: (2) 124

KELLER
Thanks for the tip.
(guzzles some whiskey)
I heard kids gone for more than a week have half as good a chance of being found. And after a month almost none are. Not alive.

Beat. A heavy quiet...the falling snow...

LOKI
It hasn't been a week yet.

Keller starts to get out, but before he closes the door --

LOKI (CONT'D)
You don't think I'm going to let you get behind the wheel of an automobile after you've been drinking -- in the middle of a blizzard. Let me drive you home.

KELLER
I'm gonna walk.

Keller shuts the door, and Loki watches as he walks off into the white blur of falling snow.

125 EXT. THE DOVERS' HOUSE - DUSK 125

Keller trudges up his driveway, completely drunk, half frozen. He tosses the now empty bottle of whiskey into a snow drift.

126 INT. BEDROOM - THE DOVERS' HOUSE - CONTINUOUS 126

Keller walks in. Grace is passed out in bed. He takes his boots off, almost falling over in the process.

Then he crawls into bed with his clothes on, his bloodshot eyes fluttering closed...

CUT TO:

127 INT. KELLER'S DREAM - BEDROOM - NIGHT - THE DOVERS' HOUSE 127

Keller opens his eyes to see ANNA STANDING BY THE SIDE OF THE BED. He's too shocked to speak. She holds up a red whistle.

(CONTINUED)

127 CONTINUED: 127

ANNA
Look, Daddy! We found it! We found it! It was at the bottom of the Brewers' pool!

Keller sits up, eyes tearing, reaching for her --

BACK TO:

128 INT. BEDROOM - THE DOVERS' HOUSE - MORNING 128

Keller wakes up aghast, and still a little drunk. He thinks for a moment -- staring at the spot where Anna stood in his dream, when suddenly his face goes hard with fright --

KELLER
No -- no --

He jumps out of bed --

129 INT. DEN - PAUL BREWER'S HOUSE - MOMENTS LATER 129

BILL BREWER, 8, stares through a sliding glass door at the pool area in his back yard. He's intently watching something we can't yet see...

BILL
Mom, there's a man in our yard.

JANE BREWER, 29, still in pajamas, coffee in hand, walks up behind Bill --

JANE
Come eat your breakfast, Bill.

She looks out the glass door, and drops her coffee.

JANE (CONT'D)
(calling into the next room)
Paul! PAUL!

130 EXT. POOL AREA - PAUL BREWER'S HOUSE - CONTINUOUS 130

Paul, in boots and pajamas, slowly slides open the glass door, frightened eyes locked on...

The pool. Someone's dragged part of the pool cover off. Paul walks up to the pool's edge, his wife and son watching through the glass door in the background...

(CONTINUED)

130 CONTINUED: 130

Baffled, Paul stares down at the exposed icy green water when suddenly -- KELLER BURSTS TO THE SURFACE, SUCKING AIR --

Paul almost has a heart attack, backing away, eyes wide, as Keller climbs out of the pool, shivering, skin blue --

PAUL
Keller? What the hell is going on?

Keller doesn't answer, his eyes look like they're still dreaming. He lumbers away without a word, while Paul and his family watch on in shocked disbelief.

Paul takes a look in the water to see if he's missing something. But all he sees is a pool full of ice and leaves.

131 EXT. RIVERBANK - MORNING 131

We move over the river -- two police boats deploying divers -- search and rescue dogs roaming the shoreline -- search teams moving into the adjacent woods...

132 INT. LOKI'S DESK - CONYERS POLICE STATION - DAY 132

Loki, stares at his computer screen, perplexed. He's been here all night and looks it. He grabs his bag of coffee beans -- sees it's empty -- tosses it aside --

The CAPTAIN'S SECRETARY, 29, walks by drinking coffee.

CAPTAIN'S SECRETARY
You need a shower, Loki.

132 CONTINUED: 132

Loki waves her away. On screen: a newspaper article. A picture of Keller's Dad. The headline: *GRATERFORD GUARD COMMITS SUICIDE IN HOME*

Loki scans the article, eyes resting on an address: *234 Campello Street, apt 3*

He remembers something and gets up, gets his coat on --

133 EXT. LIQUOR STORE PARKING LOT - DAY 133

Keller walks across the parking lot towards his truck, still parked where he left it the previous day...and right past it, on to the apartment house...

134 INT. BATHROOM - SECOND FLOOR APARTMENT - DAY 134

The cell, the sound of the SHOWER BLASTING INSIDE. Steam rises from the PVC pipe as Jones BANGS ON THE INSIDE --

Keller turns it off. He looks close to tears -- hitting his breaking point...when he hears something -- Jones mumbling something over and over again:

JONES
...not Alex. I'm not Alex. I'm not him -- I'm not Alex --

Hearing Jones' voice gives Keller a burst of adrenaline --

KELLER
What do you mean? Who are you then? Come on -- talk to me.

JONES
...I'm not him, not him --

Jones' words fragment into gibberish -- Keller punches the outside of the cell --

KELLER
You ARE him -- this IS happening. All you need to do to make it stop is tell me where they are.

No response. Just a horrible dripping sound... Keller takes a breath, then:

KELLER (CONT'D)
Don't make me do this anymore.

Keller reaches to turn the water back on, but he can't -- tears crawling down his face as he mouths: *I'm sorry* --

(CONTINUED)

134 CONTINUED: 134

He kneels down. Squeezes his hands together. And after a moment starts to mutter what sounds like a prayer --

135 EXT. APARTMENT HOUSE - CONTINUOUS 135

Loki's car pulls up in front of the apartment house. He gets out and observes the building from the street, considering...

136 INT. BATHROOM - SECOND FLOOR APARTMENT - DAY 136

Keller stands up -- takes a breath, looks over at the cell...

137 EXT. APARTMENT HOUSE - CONTINUOUS 137

Loki observes the padlock on the front door IS HANGING UNCLAMPED. *Someone's inside.* He thinks for a second, then clamps the padlock shut.

138 INT. BATHROOM - SECOND FLOOR APARTMENT - MOMENTS LATER 138

Keller is about to turn the hot water back on when he hears something outside. He goes to the bathroom window, looks down into the back alley and sees:

Loki trying to remove the board from a low lying window --

KELLER
Fuck me.

139 INT. STAIRS - CONTINUOUS 139

Keller jumps down flights of stairs, making a mad dash for...

THE FRONT DOOR TO THE BUILDING

Keller tries the door, BUT LOKI'S PADLOCKED THE OUTSIDE --

140 INT. FIRST FLOOR APARTMENT - CONTINUOUS 140

Keller enters, frantic. One of the boards covering the windows is being pried from the outside -- but it's still in place, Loki has yet to see inside.

Keller lays his coat out like a blanket and lies down on top of it, pretending he's been sleeping here all night --

Loki gets the board off the window. He pokes his head inside and sees Keller lying there on the floor.

Loki climbs in. Then he walks to Keller and toes his ribs with his shoe.

LOKI
Rise and shine.

Keller opens his eyes, pretends to look surprised, plays up the hangover.

LOKI (CONT'D)
I knew you were headed over this way. I'm not going to find two little girls in this building am I, Mr. Dover?

KELLER
Fuck you.

LOKI
What about Alex Jones?

140 CONTINUED: 140

KELLER
What about him? I came here to drink. Didn't want to do it in front of my wife. My father left me this building.

Loki considers.

LOKI
Mind giving me the tour?

Loki motions to the door. Keller breathes out and gets up.

141 INT. STAIRWELL - APARTMENT HOUSE - CONTINUOUS 141

Keller walks up the stairs, panic in his eyes, Loki a few steps behind him.

LOKI
Why didn't you tell me about this place?

KELLER
Didn't think it mattered.

LOKI
Everything matters.

142 INT. SECOND FLOOR APARTMENT - APARTMENT HOUSE - CONTINUOUS 142

Keller walks inside the apartment, Loki follows, looks around, CLAPS HIS HANDS a couple times to wake himself up -- Keller flinches --

LOKI
All that survival gear in your basement, you know something the rest of us don't?

KELLER
Pray for the best. Prepare for the worst.

Loki nods condescendingly.

143 INT. STAIRWELL - APARTMENT HOUSE - MOMENTS LATER 143

Loki follows Keller up the stairs to the second floor. Keller slows the ascent, desperate, doesn't know what to do --

LOKI
Come on, hurry up --

Loki's PHONE RINGS --

144 EXT. PARKING LOT - DISCOUNT DEPARTMENT STORE - CONTINUOUS 144

Jill the check out girl watches as a little junker of a car takes off out of the parking lot, she's out of breath --

JILL
(into the phone)
The guy you're looking for was just here. He saw me watching him and ran.

LOKI (O.S.)
(over the phone)
Get his plates?

145 INT. STAIRWELL - APARTMENT HOUSE - CONTINUOUS 145

Loki rushes past Keller up the stairs to the second floor as Jill gives him the plates...

Keller freezes, going out of his mind as he listens to Loki's ECHOING FOOT FALLS...

Until they suddenly stop. HE'S AT THE DOOR. Keller takes a breath and bounds up the rest of the stairs, just in time to see Loki disappear into the apartment --

146 INT. SECOND FLOOR APARTMENT - CONTINUOUS 146

Loki walks inside, hangs up his phone and takes a quick look, rushing, distracted. THE DOOR TO THE BATHROOM IS OPEN, but the light is out. Jones is silent and from where Loki is standing...

The cell looks like just another unfinished wall. Loki turns around and rushes out --

147 INT. HALLWAY - THE APARTMENT HOUSE - CONTINUOUS 147

Loki walks out into the hall. Keller is waiting for him, ready to be busted. But then Loki just rushes right past him, barreling down the stairs --

LOKI (O.S.)
Go home, Mr. Dover.

Keller stands there dumbstruck. Then he walks to the open apartment door and looks inside across the way at the open bathroom door, realizing his good luck...

148 EXT. FRONT DOOR - BOB TAYLOR'S HOUSE - DAY 148

Loki pushes a doorbell and waits. Someone's made a snow angel in the front yard. Loki stares at it, lost in thought until the door opens --

BOB TAYLOR
Hi.

The man from the candlelight vigil: BOB TAYLOR, 39. Loki gives him a big smile, shows him his badge.

LOKI
Why did you run away from me the other night?

BOB TAYLOR
I've never seen you before. You sure you got the right house?

LOKI
You done any shopping at AJ Sax lately?

BOB TAYLOR
Yeah, why is it a crime to shop there?
(motioning to Loki's suit)
I don't have the money to shop at Brooks Brothers.

LOKI
You bought childs clothing.

BOB TAYLOR
Did I? I must have been in a hurry.

LOKI
Do you have any children?

(CONTINUED)

148 CONTINUED: 148

Bob pauses, slowly shaking his head.

BOB TAYLOR
No...I don't have anything.

Loki gets his foot in the door jam, starts trying to push his way in as Bob braces against the door --

149 INT. VESTIBULE - BOB TAYLOR'S HOUSE - CONTINUOUS 149

Loki shoves the door open. He grabs Bob, slams him into some shelves knocking them down -- then slams Bob face first into the floor, breaking his nose. Loki cuffs his hands behind his back and forces him to lie on his stomach.

LOKI
Your nose leaves that floor I will shoot you.

Loki gets on his phone as he starts checking the house's interior.

LOKI (CONT'D)
Need a rescue unit at 437 Carrol Street -- possible kidnap victims on the premises.

Loki's POV: mazes are drawn on the walls and cut-out of the carpets...

KITCHEN

There's something in the kitchen sink: flies buzzing all around it. Loki walks to the sink and sees some hair...

He looks closer, covering his mouth as he steps to the sink and looks inside. A pig's head, wearing a wig.

HALLWAY

Loki moves down the hallway -- stops at an open door. A cluttered room -- a cage full of mice...

Loki continues down the hall, comes to a closed door. It's locked --

150A EXT. LOKI'S SEDAN - PARKED/BOB'S HOUSE - MOMENTS LATER 150A

Loki throws a cuffed Bob Taylor into the back of his car, slams the door -- pops his trunk, grabs a crowbar --

150B INT. HALLWAY - BOB TAYLOR'S HOUSE - MOMENTS LATER 150B

Loki pries at the locked door with the crowbar -- the wood splinters -- the door pops open, revealing...

A small room.

Loki's POV as the door swings in: stacked high against the wall are SIXTEEN HEAVY DUTY PLASTIC CONTAINERS --

Loki's jaw drops. He struggles to take one down. It's heavy, and locked.

150B CONTINUED: 150B

Loki PRIES THE LOCKED CLASP WITH THE CROWBAR until it breaks. He flips it open. Some bloody kids clothes. THERE'S SOMETHING MOVING UNDERNEATH...

Loki reaches inside. A SNAKE RISES UP -- HISSING --

LOKI
Shit -- fuck --

LOKI SLAMS IT CLOSED.

Loki takes a breath, then in a mad blur he takes down another container and another, using the crowbar to break the locked clasps, flipping the tops open --

More bloody kid's clothes -- more SNAKES. More plastic containers to open --

Moments later he's dripping with sweat, surrounded by open containers, snakes everywhere. Just one to go...

Out of breath, Loki breaks the lock and opens it...

Inside is a homemade book. Scrawled on its cover:
IF YOU FINISH ALL THE MAZES YOU CAN GO HOME

150 INT. HALLWAY - POLICE STATION - DAY 150

Keller sits on a bench. A SQUEALING door opens. Franklin bursts out, horrified and rushes past him down the hall. Then Nancy comes out in tears, her eyes meet Keller's for a moment, stunning him --

Keller stands up, getting freaked out. Nancy rushes down the hall, sobbing, rushing after Franklin.

Loki stands in the doorway looking shaken up.

LOKI
Mr. Dover? Your wife here?

Nancy's sobbing is still audible, until she exits into the parking lot with Franklin and the DOOR SLAMS behind them.

150 CONTINUED: 150

LOKI (CONT'D)
Mr. Dover?

KELLER
She's not coming.

Loki nods, considering.

LOKI
Alright. But if you can't make a positive ID...she's going to need to come in and take a look at this.

151 INT. EVIDENCE ROOM - POLICE STATION - CONTINUOUS 151

A banged up table covered with evidence bags, all containing different articles of bloody children's clothing.

Loki watches on as Keller stares down at the bagged clothes.

KELLER
He confessed? He said he killed them?

LOKI
We had hoped he was lying -- we didn't find any bodies, but, Mr. Dover...

Loki is absorbing Keller's dread, struggling to continue:

LOKI (CONT'D)
The Birches just positively ID'd two of these as belonging to their daughter.
(beat)
Do you recognize anything?

Keller looks over the bags, his body going cold as he picks one up and looks at the shredded shirt inside. He gently sets it down, relieved.

Another bag, as he picks it up and inspects a bloody sleeve ripped from a little coat. Another sigh of relief -- and then as he sees what's beneath it...

A lone sock with a bunny face on it. Keller picks it up. His hands are shaking.

LOKI (CONT'D)
Mr. Dover?

151 CONTINUED: 151

Suddenly Keller grabs Loki and slams him against the wall.

KELLER
You wasted time -- you wasted time following *ME!* YOU LET THIS HAPPEN!

Loki shoves him off. Plays it tough.

LOKI
(bellicose)
I did everything I could.

KELLER
Keep telling yourself that.

Keller walks out and SLAMS THE DOOR --

Loki looks down at the bloody sock in the plastic bag. He lingers on it guiltily, perhaps imagining how it came to be here...

Loki seems to lose himself for a moment, his face going sick...

152 INT. MASTER BEDROOM - THE DOVERS' HOUSE - CONTINUOUS 152

Keller opens the door, looking in on Grace, passed out in bed. He watches her for a moment, his face like that of some malfunctioning robot...

153 INT. ANNA'S ROOM - THE DOVERS' HOUSE - DAY 153

Ralph sits on his sister's bed in shock, holding his cell phone. He looks up as Keller walks inside and goes to the window. There are two news vans parked out front.

KELLER
Don't talk to them.

Ralph stands up.

RALPH
Eliza told me they're dead.
(beat)
Is it true?

Keller doesn't turn from the window.

153 CONTINUED: 153

KELLER
No.

RALPH
But she said they found their --
their bloody clothes.

Keller swings around, grabs Ralph and shakes him --

KELLER
Don't you tell your mother that.
Don't you dare tell her that.
You understand me?

Ralph's goes rigid, his eyes burn into Keller's.

KELLER (CONT'D)
I want you to listen to me. I need you to stay around the house for the next couple days, make sure she doesn't see the news -- when the paper comes throw it the fuck away. We don't give up on your sister -- I'm gonna find her and bring her home. We do not give up on her, you understand?

Ralph's shakes his head, raging --

RALPH
You're gonna bring her home?
She's dead, you can't do anything.
You left me and Mom here while you went out and got fucking drunk.
You think I can't smell it on you?

Keller grabs Ralph and slams him into the wall, knocking over a dollhouse. He holds him there for a second, until the madness drains out of his visage and he finally lets go.

Ralph just stands there, holding his ground, jaw clenched.

Keller can't look at him now. He exits. Ralph breathes out.

154 INT. OBSERVATION ROOM - POLICE STATION - NIGHT 154

Loki and O'Malley watch through the two-way mirror as a shackled and bandaged Bob Taylor draws on a large piece of paper with a crayon. He appears to be drawing an insanely dense maze.

154 CONTINUED: 154

CAPTAIN RICHARD O'MALLEY
How long has he been working on this...map?

Loki looks at his watch wearily.

LOKI
Three and a half hours.

CAPTAIN RICHARD O'MALLEY
You think it's gonna lead you to the bodies? 'Cause I sure as shit don't.

LOKI
No offense, Captain, but go fuck yourself. We weren't getting anywhere questioning him.

O'Malley shakes his head, moving in closer until his nose is against the glass.

CAPTAIN RICHARD O'MALLEY
Looks more like a maze than a map.

LOKI
He's got a thing for mazes.

O'Malley's seen enough. He goes to exit.

CAPTAIN RICHARD O'MALLEY
I'm going home. Call me if something happens.

155 INT. HALLWAY - POLICE STATION - LATER 155

It's late. Wedge and Carter stand guard outside a closed door. Loki walks towards them, popping a coffee bean in his mouth. He looks like he's ready to blow.

LOKI
Open the door.

Loki unholsters his gun and hands it to Carter --

CARTER
Captain said to call him before letting anybody in.

LOKI
I just talked to him. He said it was fine. But if you want to call and wake him up again, go ahead.

155 CONTINUED: 155

Wedge and Carter look at each other, then Wedge swipes a pass key over a sensor unlocking the door with a BEEP --

156 INT. INTERROGATION ROOM - POLICE STATION - LATER 156

Loki walks inside and shuts the door. Bob is still working on his maze.

LOKI
I think it's done now.

Loki grabs the crayon out of his hand --

LOKI (CONT'D)
Tell me what I'm looking at.

Bob looks conflicted, considering, and then:

BOB TAYLOR
I can't.

Loki grabs the back of Bob's head and SMASHES HIS ALREADY BROKEN NOSE INTO THE TABLE --

LOKI
You said you'd draw a map, not a fucking puzzle. Tell me what I'm looking at.

Bob starts to cry --

BOB TAYLOR
I can't --

Loki throws him to the floor -- gets on top of him --

LOKI
Yes. You can.

Wedge and Carter burst in, scrambling to pull Loki off of Bob. BOB GRABS WEDGE'S GUN FROM ITS HOLSTER --

LOKI (CONT'D)
HE'S GOT YOUR GUN --

Carter draws his gun as Bob, shackled, both hands gripping the gun, backs up against the two way mirror --

CARTER
DROP IT!

LOKI
Bob, put the gun down.

156 CONTINUED: 156

Bob brings the gun up to his chin in a quick motion --

LOKI (CONT'D)
NO!

Loki and Carter rush him -- BANG -- Bob falls to the floor, dead. Loki, Wedge and Carter just stand there in shock.

157 INT. DANDELION ANIMAL HOSPITAL - NIGHT 157

Darkness. The front door opens, Nancy enters, punches a code into the alarm keypad, keys jingling --

She hits the lights and rushes down a hallway to a supply closet. She fumbles through her keys with trembling hands, her breath quickening. She gets it open, takes a breath --

158 INT. SECOND FLOOR APARTMENT - APARTMENT HOUSE - NIGHT 158

The closed front door to the apartment as someone KNOCKS --

Keller rushes out of the bathroom, his heart in his throat as the front door swings open. It's Nancy Birch, clutching a white paper bag.

Keller breathes out, relieved. She slowly makes a bee line for the closed bathroom door.

KELLER
Why are you here?

She opens the bathroom door and peers inside. A cold washes over her.

NANCY
I was praying you had ended this already.

She grimaces, thinking to herself, checking something over in her mind. Finally she holds up the white paper bag weakly.

NANCY (CONT'D)
I got it from work.
(beat)
We use it to -- to put down animals.

KELLER
Jesus. Just like that, huh?

(CONTINUED)

158 CONTINUED: 158

NANCY
You started this. You went and took him. Got Franklin involved. This isn't your decision to make. You and Franklin will go to jail -- *I* could go to jail. And then what will happen to Eliza? I need to protect what's left of my family, Keller.
(motions to the bathroom)
He's beyond help anyway.

She shoves the bag into Keller's hand, looks away and starts to cry bitterly.

KELLER
They found some clothes -- they haven't found *the bodies.* I'm not giving up. I'm not having Christmas without my daughter.

NANCY
They had Joy's bloody pants in a plastic bag for Christ's sake! What do you think that means?

She breaks down and puts her head on his chest, sobbing, holding on to him for dear life.

NANCY (CONT'D)
I can hear him -- anytime it's quiet -- I can hear him trying to get out, can smell him on my clothes. You have to make it stop.

She steps back, wiping the tears from her face, trying vainly to calm herself down as she turns and walks to the exit...

NANCY (CONT'D)
And when it's done, burn this place.

The door shuts, she's gone. It's quiet. Just Keller and the white paper bag in his hands...

159 INT. BATHROOM - SECOND FLOOR APARTMENT - LATER 159

Keller sits on the floor across from the cell, guzzling whiskey from his coffee thermos. He sets down the thermos. Picks up the white paper bag, peers inside...

159 CONTINUED: 159

A little white box branded with a skull and crossbones.

After a moment he tosses the bag aside. Picks the thermos back up, takes another pull when --

A scratched whisper comes from the PVC pipe:

JONES (O.S.)
They're in the maze.

Keller freezes. His face goes dead.

JONES (O.S.) (CONT'D)
In the maze.

KELLER
What?
(beat)
What did you say?

JONES (O.S.)
That's where you'll find them.

Keller goes to the cell, speaking into the PVC pipe:

KELLER
What maze? Where is it? How do I get there? It's OK, I'm gonna get you out of there. Just tell me where the maze is.

Keller waits and waits, the tension building to an excruciating crescendo...until JONES STARTS TO LAUGH.

Keller, enraged, BEATS ON THE CELL WITH HIS FISTS, SCREAMING:

KELLER (CONT'D)
TELL ME!

No response. Keller steadies himself.

KELLER (CONT'D)
Something's gonna get to you.

160 INT. HALLWAY - POLICE STATION - NIGHT 160

Loki is asleep, slumped on a bench in the now clamorous hallway. O'Malley walks over and gives Loki's foot a hard kick --

Loki springs awake as Taylor's corpse is rolled out of the adjacent interrogation room. O'Malley shoves Taylor's blood spattered maze drawing into Loki's hand --

(CONTINUED)

160 CONTINUED: 160

CAPTAIN RICHARD O'MALLEY
He explain this before he ate the bullet?

Loki takes the drawing weakly, shaking his head.

LOKI
I'm sorry --

CAPTAIN RICHARD O'MALLEY
Fuck you're sorry. Save it for the girls' parents.

161 EXT. HOLLY JONES' HOUSE - DAY 161

Keller rings the bell. Listens. He hears someone moving around inside, TV's on --

HOLLY JONES (O.S.)
Just a minute.

Holly Jones opens the door. Keller's shaky, struggling to act normal.

HOLLY JONES (CONT'D)
Can I help you?

KELLER
Good morning Ma'am. I'm Keller Dover.

HOLLY JONES
I'm sorry, you're who?

KELLER
My little girl was abducted with her friend --

She recognizes him and steps back, starting to close the door, fear in her eyes.

HOLLY JONES
What do you want?

KELLER
I'm sorry, I guess I didn't think this through too good. I've just been thinking a lot about what happened with your nephew. I know I scared him that day at the police station. I guess what I'm trying to say is I feel responsible for him running away.

161 CONTINUED: 161

She studies him, the act of which seems to be giving her a headache.

HOLLY JONES
Would you like to come in?

162 INT. KITCHEN - HOLLY JONES' HOUSE - MOMENTS LATER 162

It's a quaint little nook. Keller sits at the table, keeping his bandaged knuckles out of sight. Across from him sits Holly Jones. She drinks tea.

HOLLY JONES
My husband and I were very devout at one time. Spent our summers, driving around in that RV with our son -- handing out pamphlets, spreading the good word. But after our son died of cancer we started seeing things differently. Adopting Alex helped, but we never got over it.

Keller shakes his head sympathetically.

HOLLY JONES (CONT'D)
You look very tired.

KELLER
I don't sleep much. Keep dreaming about being lost in a maze.

Keller watches for her reaction to his mention of the word, but she doesn't react whatsoever. Instead there's a long, awkward silence, until:

HOLLY JONES
I'm sorry, Alex never talked much, so I hardly know what to say to people when they come here.

Keller waits for her to go on, and when she doesn't.

KELLER
He doesn't talk much?

HOLLY JONES
He talks. Good morning, good night, things like that, but it's hard to get much more than that out of him. He had an accident when he was little. After that he started choosing his words a little too carefully.

(CONTINUED)

162 CONTINUED: 162

KELLER
What kind of accident?

HOLLY JONES
My husband kept snakes. It wasn't so bad what happened, but Alex had a fear of them, and...
(she trails off)
It's not my favorite memory.

KELLER
I'm sorry, it's none of my business.

HOLLY JONES
You know you remind me of him a little -- my husband.

KELLER
Oh?

HOLLY JONES
It's the eyes.

She stares into his eyes for a moment, making him noticeably uncomfortable. He looks down, sees a newspaper on the table: *TAYLOR COMMITS SUICIDE, LOCATION OF BODIES STILL UNKNOWN*

HOLLY JONES (CONT'D)
You sure you don't want some tea?

She sees Keller trembling as he slowly swivels the paper around, staring at it in disbelief.

HOLLY JONES (CONT'D)
Oh God, I'm sorry, Mr. Dover, I thought for sure you knew already. I say it's better this way. That awful man would of spent years on death row -- watching tv and getting fat... But not knowing where she rests is a horrible thing. I am so so sorry --

Keller gets up --

163 INT. O'MALLEY'S OFFICE - POLICE STATION - DAY 163

Loki sits in front of O'Malley's desk, looking a mess, staring at a photocopy of the maze Bob drew while O'Malley pours a glass of whiskey.

163 CONTINUED: 163

CAPTAIN RICHARD O'MALLEY
Well at least I don't have to worry about losing you to PSP.

Loki isn't listening, moving a shaky finger over the maze drawing, lost, trying to find his way out.

CAPTAIN RICHARD O'MALLEY (CONT'D)
When forensics is done with his place we're deploying cadaver dogs.
(beat)
We're not superheroes, kid. We don't save the fucking day. We're cops. Hell's janitors. You want fulfillment, start a family, have some kids.

164 INT. LOKI'S DESK - CONYERS POLICE STATION - DAY 164

Loki walks to his desk, staring deliriously at the disarray. He straight-arms everything to the floor, computer monitor and all. No one walking by dares make mention of this.

His desk is now bare but for an evidence bag containing Jones' matchbox RV. He sits down, takes the little RV out of the bag and sets it on his desk.

He gives it the tiniest push, watching as it slowly rolls off the edge --

He reaches down to pick it up when something on the floor catches his eye...

The crime scene photos of the corpse he found in Father Dunn's basement. A close-up of the pendant the corpse was wearing with the maze carved into it.

Suddenly energized, he pulls the photocopy of Bob's map from his pocket, unfolds it and sets it on the desk next to the photo of the corpse's pendant...

THEY'RE IDENTICAL. Loki's astounded. His cell phone RINGS.

LOKI
(into phone)
Yeah?

FORENSICS GUY (O.S.)
(over the phone)
We found something.

165 EXT. BOB TAYLOR'S BACKYARD - DAY 165

Loki walks up behind Forensics guy and the rest of his team, all of them staring down at...

What looks like two little bodies, half buried under garden pebbles and mulch. But as Loki gets closer he sees it's:

FORENSICS GUY
Two kids size department store mannequins with their heads caved in. And I just talked to my lab guys. They're telling me *all* of the blood we sampled from the plastic containers is pig's blood.
(yelling to his team)
Get those covered! It's supposed to snow soon. Come on, hurry up!

166 INT. LIVING ROOM - BOB TAYLOR'S HOUSE - CONTINUOUS 166

A darkened mess of a room with mazes drawn on the walls and ceiling. Forensics Guy and Loki enter --

FORENSICS GUY
It's like he's playacting. Case in point, except for the few pieces ID'd by the Dovers and the Birches, all the other kids clothes we found still had the tags on them. And the book of mazes -- he made it out of photocopies, pictures in this book we found in the attic. Ex-FBI agent wrote it.

Forensics Guy grabs a beat-up hardcover off a table.

LOKI
(reading the title)
Finding the Invisible Man.

FORENSICS GUY
It's about a theoretical suspect he claimed was responsible for numerous child abductions. Totally discredited I guess, but I read some of it, kind of interesting.

Forensics Guy flips through the book showing Loki some full page photographs of the real book of mazes.

(CONTINUED)

166 CONTINUED: 166

LOKI
Taylor was abducted when he was a kid, escaped after three weeks. His captor drugged him continuously with an LSD, ketamine cocktail. He had no idea where he'd been. They never caught the guy.

FORENSICS GUY
There you go. Probably read this book and decided he was taken by the Invisible Man. Now he's doing his best imitation.

LOKI
Did his best imitation. He shot himself last night.

Forensics Guy shakes his head.

FORENSICS GUY
How did he do that? I thought he was in custody.

Loki ignores the question and takes a photocopy of Bob's map out of his pocket.

LOKI
Taylor drew this. It was supposed to be a map to the bodies. We found a corpse last week wearing a pendant with the same design on it.

FORENSICS GUY
It's not a map, it's the last maze in the maze book. Unsolvable. No way out. Corpse is probably just another wannabe who read the book.

LOKI
So what are we saying? Taylor is a fake? These girls could still be alive somewhere? How did he get his hands on the clothes the parents ID'd?

FORENSICS GUY
That I can't reconcile.

Loki pops a coffee bean in his mouth with a shaking hand, Forensics Guy watching on, concerned.

166 CONTINUED: (2) 166

FORENSICS GUY (CONT'D)
You alright?

Loki nods dismissively. Forensics Guy nods back, doesn't push him -- has his own fish to fry.

FORENSICS GUY (CONT'D)
(yelling to his team)
If there are windows open, get them fucking shut.

Something occurs to Loki. He pulls out his note pad, flipping through the pages, until he comes to:
IN THE HOUSE? OPEN WINDOW

167 OMITTED 167

168 INT. JOY'S ROOM - THE BIRCHES' HOUSE - DAY 168

Joy's now dead gerbil lying in its habitrail. Nancy stares down at it, something building inside her...

Eliza walks up behind her.

ELIZA
What is it?

Nancy turns, losing control of herself and SMACKS Eliza across the face --

NANCY
I told you to feed it! Why didn't you feed it?!

Eliza stands there in shock. She gives her mother a hating look, shakes her head in disbelief and rushes from the room --

169A EXT. THE BIRCHES' HOUSE - CONTINUOUS 169A

Eliza bursts out the front door, starts walking down the street towards the Dovers' house. Nancy appears in the doorway yelling after her --

NANCY
Get back here! I can't handle this right now!

Eliza ignores her, keeps walking. Nancy retreats back inside her house and SLAMS THE DOOR --

169 INT. RALPH'S ROOM - THE DOVERS' HOUSE - MOMENTS LATER 169

Ralph talks on the phone with Eliza as he looks out his window, watching as Loki walks through the bushes looking for something...

169 CONTINUED: 169

RALPH
(into phone)
OK, I'll pick you up --

170 EXT. THE DOVERS' HOUSE - MOMENTS LATER 170

Loki looks up at Anna's window, maybe ten feet from the ground. He looks down and notices two deep footprints filled with water -- someone dropped hard from the window.

He looks around thinking, checking the bushes... His eyes go wide, as he picks something up. A SOCK WITH A RABBIT FACE ON IT.

As he deposits the sock in a little plastic bag he looks over to see Ralph coming out of the Dovers' house with a duffle bag slung over his shoulder.

LOKI
(off Ralph's look)
Just needed to check something.

Ralph nods curtly and throws the duffle bag in the back of Grace's compact. He gets in the car and pulls out of the driveway --

Loki watches as Ralph drives down the street -- then stops -- Eliza running up to the car. She gets inside and they drive off.

171 INT. BATHROOM - SECOND FLOOR APARTMENT - DAY 171

The pictures of Anna and Joy nailed to the cell. Angle widens to reveal:

KELLER IS FEEDING THE HEAD OF A BIG SNAKE INTO THE PVC PIPE, holding on to the tail as the rest disappears...

KELLER
Feel him?

Nothing, and then Jones starts THRASHING inside the cell, SCREAMING. Keller yanks the snake back out --

171 CONTINUED: 171

KELLER (CONT'D)
It's going all the way in if you don't start talking.

Keller BANGS on the cell --

KELLER (CONT'D)
You hear me?

No reply. So Keller feeds the snake back in...until JONES LETS OUT A SCREECH and the cell starts shaking. Keller slowly pulls the snake back out --

KELLER (CONT'D)
Last chance.

The snake dangles from Keller's hand, curling and uncurling, HISSING --

KELLER (CONT'D)
TALK!

Jones only whimpers. So Keller feeds the snake all the way into the PVC pipe...and lets go --

Jones GOES BALLISTIC INSIDE, trying to CLAW HIS WAY OUT --

KELLER (CONT'D)
Tell me about the God damn maze, asshole! Tell me and I'll get you out right now. I'll take you home to your aunt.

Angle widens to reveal another dozen snakes in a cardboard box. Keller grabs another one. He starts feeding it into the tube when he hears JONES TRYING TO SAY SOMETHING and yanks it back out --

Keller presses his ear to the tube, but he still can't hear what Jones is saying. He grabs a claw hammer off the floor...

And starts prying off a small panel of wood right where Jones' head is, until...

Jones' cadaver-like face is revealed, his mouth is moving, but Keller still can't hear him...

So he moves in closer, putting his head inside the cell, until his face is just inches away from Jones'...

JONES
There's no way out. It's a prison.

171 CONTINUED: (2) 171

Keller waits for more. But it soon becomes apparent that there is no more. Jones has gone blank.

Jones' POV as Keller replaces the panel of wood and EVERYTHING GOES BLACK: THE SOUND OF SNAKES HISSING, KELLER HAMMERING --

CUT TO:

172 INT. A SMALL ROOM - DAY 172

Joy opens her eyes, she's curled up on the floor, her lips stained purple...

For the rest of this sequence we stay with Joy's POV:

She sees Anna passed out on the floor a few feet away. The windows look like they've been covered over with something -- all the furniture has been removed. There's a homemade book on the floor with a familiar cover: *FINISH ALL THE MAZES AND YOU CAN GO HOME.*

Joy starts to stand up -- HER VISION DISTORTING -- THE MORE SHE MOVES THE MORE DISTORTED HER VISION BECOMES. She struggles to steady herself -- her vision normalizes enough that she can discern *the door is ajar...*

There's a knocked over 2-liter bottle of what looks like grape-aid on the floor -- its purple contents have spilled out beneath the crack in the door, alerting their captor to the mess. There's a mop leaned against the wall; someone in the middle of cleaning up the grape-aid -- whoever it is can be heard in the kitchen using the sink, there's a TV going somewhere --

Joy start shaking Anna -- gets her to wake up -- points to the door. Anna is too out of it to move. Joy pulls her up -- helps her --

Joy pulls Anna out the door -- everything starts spinning and distorting as they enter the hallway --

Joy blindly feels the wall, moving through the morphing interior -- Anna starting to lag...

Then Joy's hand finds a door knob, she looks up and sees sunlight blasting in through the window glass on the top of the door -- *a way out*. Joy tries the knob -- it's locked. She fumbles with the little turn lock on the door knob -- unlocks the door --

173 EXT. A BACKYARD - CONTINUOUS 173

Joy's drugged POV -- as she move out the door, Anna right behind her -- the brightness of the outdoors is almost blinding -- the sound of someone stomping through the house after them -- THE KEEPER -- they start running across a morphing surface of snow and lawn as the Keeper gives chase...

Joy plows through some hedges into what looks like a field, Anna starting to lag --

173 CONTINUED: 173

And then Joy looks beside her and Anna is gone, SCREAMING in the widening distance...

174A EXT. WOODS - DAY 174A

Joy wanders through the woods, lost, exhausted, freezing.

174 EXT. BUSY STREET - DAY 174

Joys's POV: walking along the side of the road as cars fly by looking like astral comets, the sound of their engines like ROARING LIONS --

CUT TO:

175 INT. COMPACT CAR - CONTINUOUS 175

A WOMAN, 43, drives, drinking coffee, soft rock on the radio. She passes Joy on side of the road, running in the same direction. No coat on. Looks like she's in trouble.

The Woman stops the car, rolling down her passenger side window as Joy runs past --

WOMAN
Hey, where's your Mommy? Where you going, hon?

The Woman gets out of her car and Joy bolts away from her across the street, RIGHT INTO THE PATH OF SPEEDING VAN --

The van slams on the brakes, SCREECHES OFF THE ROAD IN A CLOUD OF RUBBER SMOKE AND SLAMS INTO A TREE.

The Woman runs to Joy and grabs hold of her, hugging her writhing form --

176 INT. MASTER BEDROOM - THE DOVERS' HOUSE - DAY 176

The phone is RINGING. It’s dark, the curtains are drawn. Grace emerges from the nest of blankets and picks up:

GRACE
(groggy, into phone)
Hello?

She listens, sitting there in the darkness...

177 INT. BATHROOM - THE DOVERS' HOUSE - MOMENTS LATER 177

Dirty clothes, wadded tissues and prescription bottles crowd the vanity. The sound of Grace running from room to room --

177 CONTINUED: 177

GRACE (O.S.)
Keller!? Ralph?!

She comes bursting into the bathroom and turns on the cold water, splashing it on her face --

GRACE (CONT'D)
Wake up, Grace. Gotta wake up now.

She accidentally knocks an open bottle of Xanax into the sink, half the pills spill out into the rushing water.

She instinctively starts rescuing pills from the drain. But before long she decides to let them go. She dumps out the rest -- hears Keller's truck pulling up out front --

178 EXT. THE DOVERS' HOUSE - CONTINUOUS 178

Keller is walking towards the house when Grace comes bursting out the front door in her nightgown -- puts her palsied hands on him --

GRACE
(frantic)
We need to go to the hospital. They found Joy. She's alive. They didn't -- they didn't --

She starts sobbing -- Keller steadying her.

KELLER
What? What?

She hugs him hard, talking into his shoulder:

GRACE
Not Anna. Joy was alone. Anna wasn't with her --

Keller's POV, everything starts spinning, surreal, a news van heading for the Birches' house whooshes by --

GRACE (CONT'D)
We need to go see her. Maybe she knows where Anna is --

KELLER
No, I'll go, you stay in case --

178 CONTINUED: 178

Grace isn't listening, she runs around and gets in the truck.

179 INT. HALLWAY - ST. CELESTINE HOSPITAL - DAY 179

A crowded hallway -- Detective Chemilinski, FRANKLIN'S OLDER BROTHER with HIS WIFE. Keller pushes through, Grace behind him, wearing his coat over her nightgown. A COP stops them --

COP
Nobody gets beyond this point --

Grace rushes right past him --

COP (CONT'D)
Miss!

He grabs her shoulder. She screams in his face:

GRACE
Don't touch me!

Grace spots Franklin up the hall walking into a private room. *There!* She bolts down the hall, Keller right behind her --

COP
Wait a minute!

180 INT. PRIVATE ROOM - ST. CELESTINE HOSPITAL - CONTINUOUS 180

Franklin walks inside. Nancy sits by the bedside hanging up her cell phone as TWO NURSES tend to Joy.

NANCY
Eliza's not picking up.

Before Franklin can answer Grace and Keller move inside -- the Cop right behind them --

COP
You can't be in here.

The Cop grabs Keller, starts to escort him out.

NANCY
It's OK, It's OK --

The Cop looks at Keller and Grace, his demeanor softening as he recognizes who they are...

180 CONTINUED: 180

COP
Just for a minute -- then you gotta go.

The Cop exits. Nancy lets Grace and Keller approach the bed.

NANCY
(to Grace and Keller)
They’re gonna find Anna too, I know they are.

Grace and Keller aren't listening, mesmerized by the sight of Joy lying there like some dream come to life.

Keller squats down by the bed and looks Joy in the eyes.

KELLER
Was it far from our street? Joy? Did it take long to get there?

NURSE
You can’t be doing this now. She’s been drugged. The detective will be back in a minute, you need to wait --

GRACE
(to Joy)
Just tell us she's alive. Can you give us a nod -- just nod your head.

Joy says nothing. Grace tries to hold back tears, looks at Keller -- Franklin and Nancy staring at them -- when --

Joy slowly reaches out and touches Keller’s hand -- looking like she’d only now just recognized him --

It’s dead silent as Joy’s eyes meet Keller’s. Everyone watching, waiting, and then she speaks:

JOY
You were there.

Keller’s eyes go wide...

KELLER
What? I was where?

JOY
It put tape on our mouths.

Everyone looks at Keller. He stares off, something building behind his eyes...

181 INT. HALLWAY - ST. CELESTINE HOSPITAL - CONTINUOUS 181

Loki walks down the hallway with the uniformed Cop -- Loki looks seriously pissed --

LOKI
I said nobody's allowed in there but her parents --

Up ahead Loki sees Keller walk out of the room. Keller's eyes meet Loki's -- then --

Keller turns and heads in the opposite direction. Grace comes out of the room --

GRACE
Keller!

LOKI
Where's he going?

Loki clocks Grace's expression; she has no idea. Loki looks back down the hallway -- the door to the stairwell swinging closed behind Keller. Loki turns and yells down the hallway to the uniformed Cop --

LOKI (CONT'D)
Call downstairs! Don't let him leave!

182 EXT. ST. CELESTINE HOSPITAL - MOMENTS LATER 182

Keller runs out of the entrance, booking it for his truck -- he hears voices starting to erupt behind him --

COP (O.S.)
Hey! Stop!

183 INT. KELLER'S TRUCK - PARKED/TRAVELING - CONTINUOUS 183

Keller gets in his truck -- starts it up, throws it in gear and drives straight over a grassy median -- a shortcut to the main road --

184 EXT. ST. CELESTINE HOSPITAL - CONTINUOUS 184

Back to the entrance as Loki bursts out and runs to his car -- across the way he sees Keller's truck screeching off down the road --

Loki gets in his sedan -- while two other cops run to their cruisers --

185 INT. LOKI'S SEDAN - MOMENTS LATER 185

Loki starts the engine, backs out fast -- reverses his car over the grassy median, the car shaking and bumping -- then spins out in the main road, oncoming traffic swerving past him -- horns blaring -- he floors it, picking up speed --

Loki speeds past car after car, then stops at an intersection, craning his head, looking every which way --

LOKI
Come on -- where the hell did you go?

Keller's truck is nowhere in sight.

LOKI (CONT'D)
Fuck. FUCK!

Loki thinks for a moment, blocking the intersection...when something occurs to him. Suddenly electrified he does a screeching u-turn -- looks like he knows where he's going --

186 EXT. APARTMENT HOUSE - DAY 186

Grace's car pulls up in front of the apartment house. Ralph gets out of the driver's seat, he opens the back door, grabs a duffle bag...

Eliza gets out of the passenger side. Her cell phone rings, she checks it --

ELIZA
My Mom again. Maybe I should call her back -- maybe something happened?

RALPH
Wait until we get inside. I don't want anybody to see us --

She puts the phone away and follows Ralph to the rear of the building, trying to look inconspicuous.

REAR OF APARTMENT BUILDING - CONTINUOUS

A low-lying boarded window as Ralph removes the board --

RALPH (CONT'D)
My secret entrance.

186 CONTINUED: 186

The board slips from Ralph's fingers -- falls inside the apartment with a BANG --

187 INT. THE CELL - CONTINUOUS 187

The outside of the cell as the banging sound echoes from below. The sound of Jones moving -- he hears them --

188 INT. FIRST FLOOR APARTMENT - APARTMENT HOUSE - MOMENTS LATER 188

Ralph and Eliza stand in the gutted first floor apartment. They look around, the door to the hallway is open --

A sound from above -- a thump. They look up -- another thump.

ELIZA
Someone's here.

She starts back for the open window when Ralph grabs her --

RALPH
My father kicks people out of here all the time. It's just a homeless guy. Wait here -- I'll tell him to leave --

Ralph heads for the stairs --

ELIZA
If you're doing this to impress me, it's not working.

RALPH
I'm doing it cause I don't want to go back home. Do you?

She doesn't answer, but obviously dreads it as much he does --

189 INT. STAIRS - APARTMENT HOUSE - MOMENTS LATER 189

Ralph climbs the stairs. He looks scared.

190 INT. SECOND FLOOR APARTMENT - APARTMENT HOUSE - MOMENTS LATER 190

The moment Ralph walks inside he's stricken by something. He toes a whiskey bottle with his sneaker...another THUMP --

It's coming from the open bathroom door...

RALPH
Hey. You're trespassing. Get out of here or I'm gonna call the cops.

Ralph steps closer to the open door -- confused -- doesn't look like there's anyone inside. But then he sees the cell...THE PICTURE OF ANNA AND JOY nailed to the outside, staring at him.

191 INT. FIRST FLOOR APARTMENT - CONTINUOUS 191

Eliza, waiting nervously when Ralph yells down to her --

RALPH (O.S.)
ELIZA! Eliza, get up here!

192 INT. BATHROOM - SECOND FLOOR APARTMENT - CONTINUOUS 192

Ralph, holding the cell phone to his ear with a shaking hand.

911 OPERATOR (O.S.)
(over the phone)
911 emergency. What is your location?

Eliza enters behind him -- sees the pictures, goes white --

ELIZA
What is this --

RALPH
(into the phone)
Two thirty four Campello Street. My sister --

THUMP -- from inside the cell.

ELIZA
Oh my God.

Ralph closes his eyes, his breath getting away from him --

(CONTINUED)

192 CONTINUED: 192

RALPH
(into the phone)
I think I found my sister -- Anna Dover --

911 OPERATOR (O.S.)
(over the phone)
Just stay calm we'll have someone out there in a couple minutes. I want you to stay on the line with me --

THUMP -- Ralph drops the phone. He starts moving his palsied hands over the wood, searching for a way to break inside.

RALPH
Help me. Come on.

She shakes her head.

ELIZA
I can't. I can't.

RALPH
Yeah you can, come on.

She nods, tears streaming down her horrified face. Ralph speaks into the tube.

RALPH (CONT'D)
It's OK, we're getting you out -- we're getting you both out of there. Can you hear me?

Eliza joins Ralph, trying to pull at the seams of the wood --

Together they pull at a panel of wood. It starts breaking away as nails clink on the floor...

Eliza and Ralph stand back, horrified...

193 EXT. APARTMENT HOUSE - CONTINUOUS 193

Loki's sedan screeches to a halt -- he gets out -- hears ELIZA SCREAMING INSIDE. He starts for the front door when he sees the padlock and changes course --

Loki runs around to the back of the building -- heading for the window he used to get inside earlier --

194 INT. STAIRS - THE APARTMENT HOUSE - MOMENTS LATER 194

Loki's POV as he runs up the stairs -- sees Ralph and Eliza coming down the stairs towards him --

LOKI
What is it?

He sees the shock in their faces, they can't speak -- he rushes past them --

195 INT. SECOND FLOOR HALLWAY - APARTMENT HOUSE - CONTINUOUS 195

Loki's POV as he gets to the top of the stairs, gun at the ready -- moving down the hallway towards the open door of the apartment...

He arrives at the open door, looks inside. His face drops...he lowers his gun...

CUT TO:

196 EXT. FRONT DOOR - HOLLY JONES' HOUSE - NIGHT 196

Keller rings the doorbell. Angle widens -- he's standing at the door, holding a duffle bag...

HOLLY JONES (O.S.)
Just a minute.

Holly Jones opens the door looking a little out of breath. She's now holding a big ice pack around her hand.

HOLLY JONES (CONT'D)
Hello again.

KELLER
Hello. I was -- I was hoping you'd let me do some penance.

She looks a little baffled.

HOLLY JONES
For what?

KELLER
For scaring you that day at the police station.

She nods, regaining her poker face.

(CONTINUED)

196 CONTINUED: 196

HOLLY JONES
You've already apologized for that.

KELLER
I know, but I thought you might need something fixed up around the house? Brought my tools.

She eyes his bag.

HOLLY JONES
Oh. I see.
(motioning to her ice pack)
I burned myself. Feeling a little icky today.
(beat)
But I'm glad you want to talk some more. There's no need to make excuses. Come in, you can make me some tea.

197 INT. VESTIBULE - HOLLY JONES' HOUSE - NIGHT 197

Jones' Aunt shows Keller inside and closes the door, turning her back to him as she walks to the kitchen. Keller lingers in the vestibule, watching her, considering...

HOLLY JONES
What are you waiting for, Mr. Dover?

He stops, looking caught.

KELLER
What?

HOLLY JONES
Come on in and make me some tea.

198 INT. KITCHEN - HOLLY JONES' HOUSE - NIGHT 198

Keller turns on the faucet, fills the tea kettle with water.

He turns on the gas fueled stove burner. He stares down into the little blue flame --

KELLER
I don't want to have to hurt you. I know they were here --

(CONTINUED)

198 CONTINUED: 198

He turns around to see the ice pack fall from her hand, revealing a .38 revolver. She stands up, gun leveled at Keller's head.

HOLLY JONES
Put your hands on your head and turn around.

Keller doesn't move.

KELLER
I'm just gonna go.

HOLLY JONES
You don't know me, Mr. Dover. Believe me when I tell you I won't let you go.

Keller considers, watching her. Her eyes don't waver. Her hands don't shake...

He puts his hands on his head and turns around. She moves in and lifts the back of his coat. There's a pistol tucked into the back of his waistband. She grabs it out and tosses it into a nearby wastebasket.

HOLLY JONES (CONT'D)
Good. Now, right in front of you. The top drawer. Open it.

Keller takes a breath, and opens the drawer...

Inside is a rusted old pair of handcuffs.

HOLLY JONES (CONT'D)
Put them on.

Keller doesn't move.

HOLLY JONES (CONT'D)
Put them on.

Keller takes his time picking up the handcuffs, observes their corroded condition.

He clamps them on his wrists. Keeping the gun on him she opens the refrigerator and takes out a 2 liter bottle filled with the laced grape-aid.

HOLLY JONES (CONT'D)
You don't have to drink the whole thing. About a third should be fine for a man your size. Something to keep you manageable.
(MORE)

(CONTINUED)

198 CONTINUED: (2) 198

HOLLY JONES (CONT'D)
Even in handcuffs I have a feeling you're going to be a problem.

KELLER
Forget it.

HOLLY JONES
Drink it, Mr. Dover, or I'll kill you right here in my kitchen, and then I'll bring your daughter in and make her scrub your brains off the floor.

He lunges towards her --

KELLER
WHERE IS SHE?!

She cocks the .38. He stops, trembling, ready to throw up, looking for something to grab, something to duck behind -- but there's nothing. He breathes out, manic...

And grabs the bottle. And drinks, hating eyes on her all the while. A third of it gone, he sets it back on the table, grimacing, wiping his purple lips.

HOLLY JONES
Good, isn't it. It's my husband's recipe. Now we're going out the back --

A RING TONE stops them both. Keller looks down at his coat pocket as his cell phone continues to RING --

HOLLY JONES (CONT'D)
Take it out of your pocket. Do not answer it.

With a little trouble due to his shackled hands, Keller pulls out his ringing cell phone. The caller ID displays: *GRACE*

HOLLY JONES (CONT'D)
Put it in the sink.

Keller does as he's told, then:

HOLLY JONES (CONT'D)
And your car keys -- on the table.

Keller pulls his keys from his pocket, drops them on the table.

198 CONTINUED: (3) 198

Holly motions for him to move aside. She pockets his keys, then goes to the sink and pushes the phone down the garbage disposal. It's still RINGING when --

She turns on the disposal -- THE SOUND OF METAL GRINDING --

199 EXT. BACK YARD - HOLLY JONES' HOUSE - NIGHT 199

Keller, hands cuffed in front of him, exits the house through the back door with Holly Jones following, pistol in hand.

HOLLY JONES
Walk to the car.

She directs him to the old Trans Am parked on the grass.

HOLLY JONES (CONT'D)
The look on your face when I opened the door -- my husband had that very same look the day we took Alex.
(beat)
He was the first kid we ever took. His real name was Jimmy or Barry -- I can't remember. I doubt he can either. So many names. I forgot all about Bobby until I read about him in the paper. He never forgot us though -- neither will your neighbor's bitch daughter. They never really get away, their minds I mean. Making children disappear is how we wage war with God. Makes people lose their faith. Breeds demons like you. I've had to slow down since my husband disappeared, but I do what I can.

Keller continues on, woozy. They arrive at the Trans Am. She opens the driver's side door.

HOLLY JONES (CONT'D)
Get in.

Keller gets behind the wheel. The keys are in the ignition. The key chain is an upside down cross. Standing inside the open car door, Holly Jones puts the gun to Keller's head.

HOLLY JONES (CONT'D)
Start the car.

Keller turns the key. The engine COUGHS --

HOLLY JONES (CONT'D)
Keep trying.

199 CONTINUED: 199

He keeps trying, while staring through the dirty windshield, maybe planning an escape route...

HOLLY JONES (CONT'D)
You should know Alex didn't lay a hand on the girls, just wanted to give them a ride in the RV. I was the one who decided they should stay.

Guilt creasing his forehead, Keller starts to look a little sick. THE ENGINE FINALLY TURNS OVER -- IT'S LOUD.

HOLLY JONES (CONT'D)
(yelling over the engine)
Put it in reverse. Back up. Slowly.

Keller shifts into reverse and the car starts to inch backwards. Holly Jones walks close beside it, keeping the gun pressed to Keller's head.

HOLLY JONES (CONT'D)
Stop.

Keller stops the car, staring straight ahead.

HOLLY JONES (CONT'D)
Turn it off.

He hesitates for a moment, perhaps weighing his options. She starts to push the gun barrel into his ear.

HOLLY JONES (CONT'D)
Turn it off.

He cuts the engine.

HOLLY JONES (CONT'D)
Out.

Keller steps out of the car, teetering, starting to lose his equilibrium. He sees the car was covering a big door-size piece of plywood lying flat on the ground.

HOLLY JONES (CONT'D)
Go ahead, take a look. Maybe your daughter is underneath. You never know.

Frantic, Keller drags the plywood aside. But when he sees what's beneath it, the verve just drains from his body...

199 CONTINUED: (2) 199

It's a grave-like hole in the ground, maybe twelve feet deep.

HOLLY JONES (CONT'D)
I hid the girls here before the police came to search the house. Should have left them down there, but I wanted them to last for at least a few weeks. So lonely without Alex.
(beat)
Now get in.

KELLER
You want me to get in there, you're gonna have to shoot me. I'm not doing it just 'cause you asked --

BANG. She fires a shot into Keller's thigh. He stumbles -- the soil crumbles out from under him and he falls...

200 INT. THE HOLE - CONTINUOUS 200

Keller lands hard, blood bubbling from the gunshot wound in his thigh.

Keller's POV, staring straight up: Holly Jones staring down.

HOLLY JONES
Make yourself a tourniquet. If you can manage to stem the bleeding you might last as long as twenty-four hours. I'd love for you to still be alive when I dump your daughter's body down there.

She starts dragging the board back over the hole...

Keller tries to get up, gritting his teeth, and then he sees it: ANNA'S RED WHISTLE lying a few feet away from him.
But as he reaches for it --

EVERYTHING GOES BLACK...

THE SOUND OF THE TRANS AM STARTING UP AND ROLLING OVER THE COVERED HOLE...

201 EXT. BACK YARD - HOLLY JONES' HOUSE - CONTINUOUS 201

Holly Jones cuts the engine and gets out of the car. As she walks back to the house IT STARTS TO SNOW...

202A EXT. GUN HILL ROAD - MOMENTS LATER 202A

Holly gets in Keller's truck and starts it up. She drives it into the backyard, out of sight...

202B INT. PRIVATE ROOM - ST. CELESTINE HOSPITAL - NIGHT 202B

Joy lies sleeping in her hospital bed, Nancy and Franklin on either side of her, watching the TV: shaky news footage of the apartment house, as Jones is loaded into the ambulance...

A REPORTER stares into the camera, the commotion to his back.

REPORTER
While police haven't released any official statements yet, several sources maintain that Jones has been held captive for the last five days in the apartment building right behind me here.

Nancy and Franklin look at each other in silence...

202 INT. DEN - HOLLY JONES' HOUSE - NIGHT 202

Holly Jones stands in the entranceway watching the same news report on her TV.

REPORTER (O.S.)
We've also just learned that the building might be owned, in some capacity by Anna Dover's father...

She exudes a rage that seems ten sizes too big for her body...

203 EXT. HOLLY JONES' HOUSE - NIGHT 203

The lights in the windows go out one by one --

204 INT. KITCHEN - HOLLY JONES' HOUSE - CONTINUOUS 204

Holly Jones hoists Keller’s duffle bag up off the floor and sets it on the kitchen table.

She unzips it and starts emptying the contents on to the table: rope, the rifle, duct tape, the white bag Nancy gave Keller. She looks inside the bag...

THE WHITE BOX WITH THE SKULL AND CROSSBONES, A SYRINGE...

205 INT. BATHROOM - SECOND FLOOR APARTMENT - CONTINUOUS 205

Loki and Forensiscs Guy stare at the empty cell, completely befuddled, as are the rest of the cops and forensics techs moving in and out.

206 INT. SECOND FLOOR APARTMENT - CONTINUOUS 206

Loki walks out of the bathroom. O'Malley is there, finishing giving orders to a UNIFORMED COP.

CAPTAIN RICHARD O'MALLEY
...with a camera get within twenty feet of that room, you're fired.
(to Loki)
Come here.

He ushers Loki out of the rest of the cop's earshot. Loki looks completely deflated, lost.

LOKI
I'm gonna find Dover --

CAPTAIN RICHARD O'MALLEY
No you're not. Holly Jones needs to be notified. Go, *now*.

207 INT. THE HOLE - CONTINUOUS 207

DARKNESS -- as Keller flicks a lighter, the quivering flame illuminating his face. He looks up...climbing out might not be an option.

He looks down at his hands. The rusted chain connecting the handcuffs broke in the fall.

He moves the flame around illuminating two rusted children's bicycles, several empty plastic 2 liter bottles...an old dirt encrusted child's sneaker...

He reels, loses his breath, lets the flame go out.

He reaches up, digs his hands in the wall and starts trying to climb out...

After a few feet the dirt crumbles like dry cake and he slides back down.

He flicks the lighter again, looks up at the dirt wall...spies a loop of tree root protruding out. He tries to grab it, but it's just out of reach...

He grabs the children's bicycles, stacks them against the dirt wall -- he's able to step up on them, gives him a little more height, he reaches up...

Grabs hold of the loop of tree root -- he PULLS HIMSELF UP -- reaching his other hand up, grabbing at the lip of the hole --

208 INT. BLACK SEDAN - TRAVELING - NIGHT 208

Loki pulls up in front of Holly Jones' house. He turns off the engine --

209 INT. A ROOM - HOLLY JONES' HOUSE - CONTINUOUS 209

ANNA lies on the floor, asleep. THE SOUND OF THE DEADBOLT LOCK TUMBLING. She starts to wake up...

The door starts to open -- when the DOORBELL RINGS --

210 EXT. FRONT DOOR - HOLLY JONES' HOUSE - CONTINUOUS 210

Loki RINGS the door bell again and waits...

211 EXT. UNDER THE TRANS AM - CONTINUOUS 211

Keller's fingers peeking out from under the sheet of plywood as he manages to push it off center, giving him enough space to climb out...

Keller grabs hold of one of the Trans Am's underside pipes -- the pipe BREAKS -- OIL SPRAYS IN KELLER'S FACE as he grabs hold of another pipe, and pulls himself up and out...

Keller crawls out from under the Trans Am. He leans against the car, blackened with dirt and motor oil, sucking air...

212 EXT. FRONT DOOR - HOLLY JONES' HOUSE - CONTINUOUS 212

Loki starts back down the walkway -- as he's walking he glances back over his shoulder -- gives the house a last look *and notices something...*

A curtain swaying ever so slightly -- like someone was just peeking out at him.

Loki stops, turns around and walks back to the front door. He stands there, listening...hears what sounds like someone moving around inside --

LOKI
Miss Jones? You in there?

Then Loki hears something else -- it's faint and brief -- *sounds like someone crying out* --

213 OMITTED 213

214 OMITTED 214

215 OMITTED 215

216 INT. VESTIBULE - HOLLY JONES' HOUSE - CONTINUOUS 216

Loki opens the front door and moves inside, keyed up --

217 INT. BACK DOOR - HOLLY JONES' HOUSE - CONTINUOUS 217

The back door opens. Keller creeps inside, his oil slicked form almost invisible in the gloom...

218 INT. LIVING ROOM - HOLLY JONES' HOUSE - CONTINUOUS 218

Loki moves inside. Nobody there. He goes to leave when his eye catches a framed photo, basked in moonlight:

Holly Jones' husband wearing an unsettling smile, shirtless, revealing he's wearing THE FAMILIAR MAZE PENDANT. HE'S THE CORPSE LOKI FOUND IN DUNN'S BASEMENT.

SOMETHING'S KNOCKED OVER IN THE ADJACENT KITCHEN. Loki snaps back to attention, eyes darting, moving now...

219 INT. KITCHEN - HOLLY JONES' HOUSE - CONTINUOUS 219

Loki's POV as he enters the kitchen: Keller's duffle bag on the kitchen table. The open box with the skull and crossbones:

POISON! Fast acting, humane...

220 INT. HALLWAY - HOLLY JONES' HOUSE - CONTINUOUS 220

Keller, moves into the hallway, holding his breath, back to the wall. He opens a door and looks in at...

A room stuffed with old furniture and junk...

He moves on to the next. The closed door with the deadbolt on the outside...

He turns the lock, bracing himself...

221 INT. A ROOM - HOLLY JONES' HOUSE - CONTINUOUS 221

Keller opens the door to see Anna huddled in the corner. He walks towards her, eyes tearing, breath quickening...

222 INT. HALLWAY - HOLLY JONES' HOUSE - CONTINUOUS 222

Loki approaches the same room, then stops, seeing a shadow on the wall, a figure, looming over Anna's shadow...

Loki takes a breath, gun at the ready, inching towards the doorway...

223 INT. A ROOM - HOLLY JONES' HOUSE - CONTINUOUS 223

Keller, Anna in his arms now, rushing for the door -- when IT SLAMS IN HIS FACE and they're thrown into DARKNESS --

BACK TO:

224 INT. THE HOLE - CONTINUOUS 224

BLACKNESS...the click of Keller's mini-maglight, shining up under his chin. His face, sea-sick, blinking, rubbing his eyes, seeing:

224 CONTINUED: 224

Dirt walls, the two rusted bikes, ALL OF IT DISTORTING. *The laced grape-aid.* His *escape* was a hallucination. HE'S STILL IN THE HOLE.

225 EXT. BACK YARD - HOLLY JONES' HOUSE - CONTINUOUS 225

The Trans Am. We hear Keller screaming beneath it ever so faintly...

226 INT. A ROOM - HOLLY JONES' HOUSE - CONTINUOUS 226

Loki walks into the doorway, gun outstretched, eyes focusing:

The shadow isn't Keller -- it's Holly Jones, now squatting beside Anna, her back to Loki, starting to inject the poison into her arm.

LOKI
STOP -- PUT IT DOWN --

She pulls out the half-emptied syringe and drops it to the floor. Then her back still to him, she straightens up.

HOLLY JONES
Make sure they cremate me. I don't want to be buried in some box.

LOKI
TURN AROUND -- SHOW ME YOUR HANDS --
-

Holly Jones pulls the .38 from the front of her pants, swings around and FIRES at the same time Loki does --

SHE GRAZES LOKI'S FACE RIGHT OVER HIS EYE. Loki HITS HER SQUARE IN THE FOREHEAD. She collapses, dead.

Blood pouring from his forehead, Loki picks up Anna, now semi-unconscious -- gritting his teeth --

227 EXT. HOLLY JONES' HOUSE - CONTINUOUS 227

Loki bursts out the front door with Anna in his arms, blood running down his face --

He gets her in the back of his car. He rushes around, gets behind the wheel -- starts the car and GUNS IT --

228 INT. BLACK SEDAN - TRAVELING - CONTINUOUS 228

LOKI DOES SIXTY THROUGH FALLING SNOW, BLOOD IN HIS EYES, DRIVING DOWN A COUNTRY ROAD, ENGINE ROARING --

229A EXT. COUNTRY ROAD - CONTINUOUS 229A

Loki's sedan speeds through the blur of falling white --

229B INT. BLACK SEDAN - TRAVELING - CONTINUOUS 229B

ANNA IS STARTING TO CONVULSE IN THE BACK SEAT --

LOKI
Almost there, almost there. Stay with me, Anna, stay with me --
(under his breath)
Don't die don't die --

Loki's POV -- he's coming up on an intersection now -- RED LIGHT --

229C EXT. COUNTRY ROAD/INTERSECTION - CONTINUOUS 229C

LOKI LEANS ON HIS HORN AND BLASTS THROUGH THE RED LIGHT -- A CAR JUST MISSES HIM AND CAREENS OFF THE ROAD --

Loki turns on to A HIGHWAY ON-RAMP -- there's traffic up ahead -- but he doesn't slow down --

229D INT. BLACK SEDAN - TRAVELING - CONTINUOUS 229D

Loki veers on to the highway's shoulder, squeezing past slow moving cars, bouncing over the craggy ground --

229E EXT. HIGHWAY - CONTINUOUS 229E

Loki swerves on to an exit ramp -- skidding through the turn --

229F INT. BLACK SEDAN - TRAVELING - CONTINUOUS 229F

Loki's POV -- Anna in the rearview, her convulsing getting worse --

229G EXT. MAIN ROAD - CONTINUOUS 229G

Loki tears down a straightaway -- scrolling strip mall lights, falling snow --

229H INT. BLACK SEDAN - TRAVELING - CONTINUOUS 229H

Loki peers back at Anna --

LOKI
Stay with me, Anna, we're almost there --
(under his breath)
Don't die. Please, God, don't let her die --

He sees the traffic is stopped up ahead -- he turns off, cuts through a strip mall parking lot --

Loki's POV as he drives faster -- the lights and falling snow become disorienting -- prismatic --

229I EXT. STRIP MALL - CONTINUOUS 229I

Loki's sedan blasts out of the strip mall parking lot, makes a hard, skidding turn --

229J INT. BLACK SEDAN - TRAVELING - CONTINUOUS 229J

Loki's POV -- on a straightaway now...the illuminated hospital sign coming into view --

229 EXT. ST. CELESTINE HOSPITAL - EMERGENCY ENTRANCE - MOMENTS LATER 229

Loki's car rolls up on the curb, the front bumper inches from taking out a shocked OLD MAN in a wheel chair. Loki bursts out of the car, opens the back door, grabs Anna out --

229 CONTINUED: 229

He carries her, blood gushing down his face, walking through the double doors -- SCREAMING:

LOKI
POLICE OFFICER -- I NEED HELP!

230 INT. HOSPITAL ROOM - ST. CELESTINE HOSPITAL - DAY 230

A patient lies in his hospital bed, his face obscured by the newspaper he's reading:

BARRY MILLAND AKA ALEX JONES
REUNITED WITH FAMILY AFTER 27 YEARS

A picture of Jones in the hospital, his beard shaved off, revealing a previously hidden resemblance to the photos of him at seven years old.

Below that is another headline: *STILL MISSING*
A picture of Keller.

The patient folds up the paper. It's Loki, oxygen tubes in his nostrils, bandages over his wound. Someone approaches his bedside...

It's Grace pushing Anna in a wheelchair. Anna is dressed in hospital pajamas, remnants of shock still clouding her eyes.

LOKI
Hello.

She doesn't answer.

GRACE
She's doing real good -- be on her feet in a few days.

Behind them are Nancy and Joy. Grace seems possessed of some newfound strength, while Nancy seems withered and shaky.

GRACE (CONT'D)
I hope we're not intruding. Anna wanted to see her hero.

Anna stares at Loki, unable to speak. He offers her his hand, noticing she's wearing a red whistle around her neck. She shakes his hand, regarding him like an apparition.

And while she does Loki looks over at Nancy, picking up on the guilt that's underlying her expression. She senses him reading her and looks away --

230 CONTINUED: 230

Loki's gaze moves on to Joy. There's an unsettling darkness in her eyes.

GRACE (CONT'D)
OK --

230 CONTINUED: (2) 230

GRACE (CONT'D)
(to Nancy)
Will you give me a minute?

Nancy nods, pushes Anna towards the exit -- Joy following them out --

NANCY
Say goodbye girls.

With whisper voices:

ANNA
Bye.

JOY
Bye.

Nancy leaves with the girls...

231 INT. HALLWAY - ST. CELESTINE HOSPITAL 231

Nancy walks out with the girls. Eliza is there, Ralph by her side. Franklin is there too. Nancy looks at him, imploring him with a silent plea -- a plea Franklin looks to be struggling against...

Franklin suddenly breaks Nancy's gaze -- walks to a UNIFORM COP posted at the end of the hall...

232 INT. HOSPITAL ROOM - ST. CELESTINE HOSPITAL - CONTINUOUS 232

Grace stands by Loki's bedside.

LOKI
She found her whistle.

GRACE
No. She keeps insisting Joy helped her find it on Thanksgiving before they were taken, but I think she's just confused... I got her a new one.
(beat)
He hasn't contacted me. I know you don't believe me, but he hasn't.

LOKI
I believe you.

GRACE
Do you think you're going to find him?

232 CONTINUED: 232

LOKI
Yes.

(CONTINUED)

232 CONTINUED: (2) 232

GRACE
They'll send him to jail?

LOKI
Probably.

Beat.

GRACE
I miss him.

Loki nods, not sure what to say to that.

GRACE (CONT'D)
He did what he had to do for Anna.
And I thank God that he did.

Loki doesn't answer, the two of them sharing the silence, until:

GRACE (CONT'D)
He's a good man.

And with that she abruptly walks out...

Loki picks the newspaper back up. He looks at the picture of Keller...

233 EXT. BACK YARD - HOLLY JONES' HOUSE - NIGHT 233

It's the middle of the night. The sound of GENERATORS HUMMING, powering industrial spot lights, illuminating the back yard as snow falls.

The Trans Am has not been moved. The seats have been ripped out, lying next to the car.

Closer to the house, two tired looking FORENSIC TECHS, late twenties, kneel on the ground scraping at the frozen soil -- they have a radio on, working to classical music --

The back door opens and out walks Loki, head bandaged. He looks broken, left the hospital too early.

He surveys the backyard.

LOKI
Find anything?

Tech 1 holds up a plastic bag. Inside is a frozen, partially decomposed snake.

233 CONTINUED: 233

TECH 1
Just this so far. Ground's frozen solid. It's gonna take us weeks to excavate the whole property.

Loki surveys the yard for a moment with a weary expression.

LOKI
Pray for the best. Prepare for the worst.

Finished for the night, Tech 1 shuts off the spotlights, and with a loud CLICK CLACK the back yard goes dark.

Tech 2 shuts off the radio and follows his cohort into the house. Loki hangs back. It's dead quiet now.

Loki walks around the yard. He takes a closer look at the Trans Am, staring into its gutted interior, thinking...

He walks back towards the house, looking bothered by something, his mind grinding gears...

He takes a last look at the moonlit yard, then turns around about to enter the house -- when he hears something...

It's very faint, but almost sounds like *a whistle.* Loki turns around. Could have been the wind, but...

There it is again. It's coming from the Trans Am.

Loki walks through the snow to the Trans Am, dread blossoming in his eyes. He hears the whistle again and picks up the pace, almost there as we --

FADE TO BLACK.

THE END

ALTERNATE ENDING

234 EXT. BACK YARD - HOLLY JONES' HOUSE - NIGHT 234

Loki looks underneath the Trans Am at the sheet of plywood it's parked on. He reaches under and knocks on it -- hears the hollow sound -- his eyes go wide --

Loki springs up, yells to the two Forensic Techs inside the house --

LOKI
There's something under the car!

The two Techs emerge from the back door -- to see Loki reaching into the Trans Am -- shifting it into neutral --

LOKI (CONT'D)
Come on -- help me --

The two Techs rush to join Loki at the rear of the car -- all three pushing, straining -- until it starts to roll --

The snow encrusted back tires clear the sheet of plywood. Loki drags the plywood off the hole --

Loki and the two Techs stare down in shocked disbelief...

TECH 1
Holy shit.

Loki's POV, Keller slumped at the bottom of the pit, half frozen, eyes closed -- the red whistle in his lap...

LOKI
(to the Techs)
Call an ambulance. And get some blankets. Go!

The two Techs rush off --

LOKI (CONT'D)
Mr. Dover -- can you hear me?

Keller doesn't respond, but Loki can see his breath showing in the cold...

Loki considers, then after a moment he sits down on the edge of the hole -- starts lowering himself down -- drops the remaining couple of feet...

Loki goes to Keller...sees the gunshot wound in Keller's thigh, his pants crusted with dried blood --

Loki gives Keller a little shake, feeling his neck for a pulse when --

234 CONTINUED: 234

Keller's eyes open -- his stare distant and clouded as he meets Loki's eyes...

LOKI (CONT'D)
She's OK -- we found her. She's OK.

Keller gives an almost imperceptible nod -- his breathing shallow, his pallor grey and frosted over...

LOKI (CONT'D)
You gotta hold on a little longer -- OK? Just a little longer.

Keller doesn't answer, closes his eyes -- a peaceful countenance emerging in his expression -- the life draining out of him.

Loki grips Keller's hand...

The two of them sit there at the bottom of the pit, waiting for help to arrive as the snow falls...

FADE TO BLACK.

THE END