

Haven

"Pilot"

Written by

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Second Draft

October 6, 2009

FADE IN:

EXT. MAINE WOODS - NIGHT

Branches lash at the camera as a MAN (25) plunges through the dark trees. He wears stained cook's whites and a ridiculous paper cook's hat stubbornly clings to his head. Panting, he throws panicked glances back at whatever is chasing him.

SHA-BAM! -- lightning blasts near him. He's thrown through the air and SMASHES into a tree. He jumps up, clutching his shattered arm, the paper hat still miraculously in place. His terror pushes him on and the camera follows, relentless.

Suddenly he sees an opening ahead: HOPE. He bursts into the moonlight but now he's at the edge of the cliff, boulders and a shallow beach far below. There is no hope.

The man seizes his last bit of courage, stands straight, and adjusts his idiot hat. He turns to face the unseen horror pursuing him and lunges at it in pure desperation --

And pure futility. A BASEBALL BAT swings into frame and connects with his head like Babe Ruth finding a hanging change-up. The hat finally pops off his head -- and drifts slowly after him as he sails over the edge of the cliff.

The wind dies. The clifftop falls silent. The tip of the bat swings down to the ground. Finally we get a glimpse of the pursuer: the frilly hem of a nightgown. A woman's smooth, shapely legs. And bare feet with beautifully manicured toenails...

Each decorated with a happy yellow DAISY appliqué.

INT. AUDREY PARKER'S APARTMENT - BOSTON - 5 A.M.

AUDREY PARKER (26) lies sprawled across her bed, fully dressed and sound asleep. Suddenly, a POUNDING at the door jolts her awake. She eyes the bedside clock: 5:07 A.M.

AGENT HOWARD (O.S.)
Agent Parker! Open the door!

Audrey's a beautiful woman -- bright, energetic, irrepressibly herself...but not at 5 am. She stumbles over a carry-on bag and lets in AGENT HOWARD (50, been there, done that, filed a report).

AGENT HOWARD (CONT'D)
You didn't answer your cell phone.

Audrey rubs her face: Must. Have. Caffeine.

AUDREY
I turned it off. My leave starts today, remember?

Howard flicks on the lights. Audrey's place is barely furnished, almost un-lived in. Could pass for a Motel 6.

AGENT HOWARD

(dry)

It's amazing how little you've done with so...little.

AUDREY

(dry)

It's how I spend all the leave I don't take -- shopping with all the guys I don't meet.

(suddenly suspicious)

I am on leave, right, Boss?

Howard doesn't answer. He forages in the kitchen, but the place is empty, just one mug, in the sink. Howard rinses it and gets some water from the tap.

AUDREY (CONT'D)

Come on! I just got back three hours ago!

AGENT HOWARD

I know you did. But the Bureau needs you to do something.

AUDREY

The Bureau needed me in White Plains. Before that, it was Phoenix and Tulsa. And Houston --

AGENT HOWARD

I can send other agents, Audrey. But I want you for this. Not them.

Audrey blinks. Not what she expected to hear.

AGENT HOWARD (CONT'D)

Audrey, I send you, the job gets done. I send someone else, the job probably gets done. I can't afford "probably" on this one.

Nice words -- but like we said, Audrey can't help being Audrey...

AUDREY

Is that a - what do they call it? - a compliment? Wait, maybe it's more of a pat on the back. Which is better again?

Even while Audrey expresses herself, she's going to her closet. Inside are two carry-on bags IDENTICAL to the one on the floor. She tosses one on the bed and opens it: Folded clothes, check. Toiletries, check...

AUDREY (CONT'D)

Where am I going?

AGENT HOWARD

Haven, Maine. Hometown of Jonas Lester. Twelve hours ago he killed a prison guard and escaped in his uniform.

Howard hands over a file. Audrey flips to a picture of JONAS LESTER (26, probably eats children).

AUDREY

Guy looks like he eats children.
He on his way to Haven?

AGENT HOWARD

Our information is that he's headed south.

AUDREY

So the obvious thing to do is cut my leave and send me north.

AGENT HOWARD

Information is unreliable. Your instincts aren't. Lester had a buddy in Haven who might know something, a guy named Mike Snipes. I want you up there to find out for sure.

Audrey turns the page to a PICTURE labelled MIKE SNIPES:

It's the man who was just knocked off the cliff in Haven.

EXT/INT. RENTAL CAR - MAINE ROAD - SIX HOURS LATER

A winding coast road along sheer cliffs with a spectacular view of the Atlantic Ocean. Audrey SINGS as she drives -- out-of-tune, but enthusiastic:

AUDREY

(singing with the radio)
"Relax, said the night man,
We are programmed to receive.
You can checkout any time you like,
But you can never leeeeeeeave!"

The signal falters and a new station cuts in: BON JOVI.

BON JOVI

(on the radio)
I'm a cowboy, on a steel horse I
ride, I'm wanted -- dead or alive.

AUDREY

Yeah -- no. Uh uh. No way --

She reaches for the radio, but never gets to it. In the road ahead of her is a foot-wide CRACK, like from a small earthquake. Audrey swerves but hits it at full speed and loses control. She SLAMS into the guardrail -- and THROUGH IT.

Audrey finds herself teetering on the brink of going over the edge into the water below. The engine's dead, but the radio babbles on.

AUDREY (CONT'D)

I am not dying to Bon Jovi.

Audrey SLAPS the radio off -- and even that small gesture threatens to spill the car into the sea. Audrey is a professional though, and she calmly assesses the situation. She moves slowly, deliberately, shifting her weight inch by inch --

A KNOCK on the window startles her. NATHAN (28) peers in. Dressed in flannel and jeans, he looks like half the guys in Maine. But there's something captivating about his face, something tragic. Nathan looks like a guy who used to know how to laugh, but kicked the habit.

NATHAN

Need some help?

Audrey, hanging over the freaking CLIFF, can't believe her ears. Is he kidding?

AUDREY

Nah, I'm good.

NATHAN

(turns to walk away)

Well, okay then.

AUDREY

(to herself)

Unbelievable.

The crumpled car ROCKS as she pulls herself up -- and Nathan is suddenly THERE, steadying the car as she clammers out.

AUDREY (CONT'D)

Good thing it's a rental.

(turning)

Thanks --

Nathan's eyes SNAP to the gun on her hip. Audrey's words are cut short as he lets go of the car and draws his own weapon.

Now unbalanced, the car TUMBLES over the side of the cliff.

Nathan's eyes flick to the car -- and Audrey quickly draws her weapon. Suddenly it's a gun-to-gun STANDOFF.

AUDREY (CONT'D)
FBI! Who are you?!

NATHAN
Sheriff's deputy! Who are you?!

AUDREY
Are you deaf? I'm FBI!

NATHAN
How do I know that?

AUDREY
Well, let's see I'm wearing the gun
on my BELT, it's a government-issue
9mm and oh, yeah, they gave me one
of these...

Audrey reaches into her pocket --

NATHAN
Keep your hands where I can see
them!

AUDREY
What am I gonna do -- pull out
another gun?

Good point. Nathan waits while she pulls out her ID.

AUDREY (CONT'D)
Come on now, I showed you mine...

Nathan slowly lowers his gun and flashes a sheriff's badge.
As they both put their weapons away, Audrey walks to the edge
of the cliff and looks down.

NATHAN
Sorry about the car. Can I give
you a ride somewhere?

AUDREY
I'll be fine.

NATHAN
2 miles to town. Lots of hills.

Nathan opens his car door for her. Audrey considers the
offer and then looks down the road. It IS a long way.

She decides to accept his apology and hops in -- accidentally
SLAMMING the door on Nathan's fingers.

AUDREY
I am so sorry! Are you alright?!

Nathan DOESN'T EVEN FLINCH. He calmly pulls his fingers free
and shuts the door. There's something...not right about it.

NATHAN
It's alright, I didn't feel it.

AUDREY
(to herself)
Oooh, tough guy.

Nathan starts the car and heads for Haven.

AUDREY (CONT'D)
All your roads this bad?

NATHAN
Sandstone. Likes to shift.
(beat)
Where to?

AUDREY
I don't suppose you have any idea
where I can find a guy named Mike
Snipes?

NATHAN
I might.

EXT. CLIFF BOTTOM - CRIME SCENE - DAY

Yellow tape, forensic techs, looky-loos. Nathan watches as Audrey examines the body: it's the guy that was chased over the cliff. The guy she came for. MIKE SNIPES.

CHIEF WUORNOS (O.S.)
Look all you want, but he's pretty
dead and that tends not to change
much.

Audrey looks up to see a walrus of a man, GEORGE WUORNOS (58), Haven Police Chief.

NATHAN
Chief, this is Special Agent Parker
from the Bureau.

CHIEF WUORNOS
FBI, huh? This one of those
situations where you claim to be
here to help but you're really just
here to step on my toes?

AUDREY
(grins)
Are you kidding? Not in these
shoes.

Wuornos measures her for a beat...and nods.

CHIEF WUORNOS
(re: body)
What do you think?

AUDREY

The contusion on his head is wrong for a fall. I think he was struck by something cylindrical, like a pipe. THEN he fell -- or was pushed. Either way, it's a homicide.

CHIEF WUORNOS

You sure about that? What if I told you my investigator had other ideas?

AUDREY

Then I'd say you need a better investigator.

CHIEF WUORNOS

Hear that, Nathan? She thinks I should fire you.

Oops. Audrey BLANCHES. But Nathan never looks at her, just at the Chief.

NATHAN

Guess that makes two of you, then.

Audrey takes it in: whatever is between them is intense, and barely hidden. It's also not her problem.

AUDREY

Umm, anyway... I was sent here to interview Snipes -- a friend of his escaped from Federal Prison yesterday.

CHIEF WUORNOS

Jonas Lester. I heard. Wouldn't waste a used tissue on that guy.

NATHAN

Feds think he's headed here?

AUDREY

We don't know where he is. But it seems just a little co-ink-i-dink that Snipes turns up dead right after his friend escapes from prison, don't you think?

Wuornos gives Audrey another unreadable look, then nods.

CHIEF WUORNOS

What I think is that you're going to need some local help, Agent Parker, and I'd hate to make you dig out your toe-stomping shoes on my account. Nathan here is working this murder anyway. I'm sure he'd be happy to show you around.

Nathan looks like he'd rather swallow glass -- but then again, Nathan usually looks that way. Nonetheless, he nods.

AUDREY

Uh, OK. Great.

(looking up at the cliff)

I need to call this in. I'll meet you up there.

EXT. CLIFF TOP - CONTINUING

Audrey searches for evidence, studying the rough grass and dirt. Nathan studies Audrey just as closely.

AUDREY

Blood spatter. And these footprints must be Snipes'. Huh -- bare feet here. Someone small, maybe a woman.

NATHAN

Maybe.

AUDREY

And then this set...man's workboot, tan leather, stained, size...11?

Audrey looks over at the Timberlands on Nathan's feet.

NATHAN

Eleven and a half.

AUDREY

So you already knew all this.

NATHAN

That's why I told the Chief it was a homicide.

AUDREY

You already told him that? So what's he doing, testing me?

NATHAN

(quiet)

Not you. Me.

EXT. FURTHER ALONG THE CLIFF TOP AND OUT OF SIGHT - SAME TIME

TWO MEN stand on the cliff-top, watching Audrey work the crime scene. VINCE (68) is somber and reserved.

Vince

It's all happening again.

DAVE (63) is much more energetic than Vince, with the confidence of a born salesman.

Dave
Come on now, Vince -- you knew it
would. Just a matter of time.

Dave slaps Vince on the back. Vince lets out a slow SIGH.
Then he helps Dave pull something from the bushes.

They climb onto a yellow tandem bicycle and quietly pedal
down the road together.

INT. NATHAN'S CAR - LATER

Audrey absorbs the growing subdivisions and shopping areas
serving the tens of thousands of newcomers to Haven.

Then they pass into the town's centuries-old core. Like so
many coastal towns, the OLD DOWNTOWN is now a quaint tourist
spot lined with cute-cute shops, restaurants on the wharf and
a bustling marina where leisure yachts fight for space with
working fishing boats.

AUDREY
(singing under her breath)
"You can check out any time you
like, but you can never leave..."

Nathan pulls into a parking lot near an old-school bar &
grill: The Grey Gull.

AUDREY (CONT'D)
I asked you to take me to Snipes'
house. Or did he live in a bar?

NATHAN
No, but he worked in one. This
one. How convenient.

INT. THE GREY GULL RESTAURANT AND BAR - LATER

The Grey Gull is smothered with nautical gear and the bar has
a huge fish tank behind it. A gang of OLD SALTS hug the
jukebox, belting out SPRINGSTEEN. TOURISTS gorge themselves
on lobster and the locals keep to themselves. Even if you've
never been here, you've been here.

Audrey sits with Nathan and scans a menu on the wall.

AUDREY
Lobster rolls, lobster cakes,
lobster quesadilla. What if you
don't like lobster?

STEPHANIE (O.S.)
Then why come to Maine?

STEPHANIE (25) grabs a seat before anyone asks her -- typical
for her. She's a bundle of energy and just bookish enough
not to know how cute she really is.

NATHAN

Audrey Parker, Stephanie McCann.
Steph's a journalist with the Haven
Sentinel.

STEPHANIE

That's what I call myself to
impress people, but it's just a
weekly shopper --

Stephanie stops short, intently studying Audrey's face.

STEPHANIE (CONT'D)

I'm positive that I've seen you
before. Where have we met?

AUDREY

(all business)

Pretty sure we haven't. What can
you tell me about Mike Snipes?

Stephanie can't seem to stop studying Audrey... She pulls
out her cell phone and snaps a picture of Audrey.

STEPHANIE

Seriously, I KNOW I've seen you
before.

AUDREY

Seriously, can we focus on Snipes,
Ms. McCann?

STEPHANIE

He was a loser, but we have plenty
of those around here. There was
that rumor that he came into a
bunch of money a few years ago --
but come on, the guy was washing
dishes for \$6 an hour... OH MY GOD!

Audrey follows Stephanie's eyes to Nathan's fingers: they're
bright purple and SWOLLEN. Her eyes WIDEN. Nathan tries to
hide his hand, but Stephanie grabs it and starts feeling it
for broken bones.

STEPHANIE (CONT'D)

You KNOW you're supposed to watch
yourself.

NATHAN

Yet somehow you've made it your
job.

AUDREY

Did I do that?! With the car door?
You said it didn't hurt!

Stephanie scoops ice into a napkin, making an ice-pack.

STEPHANIE

Tell her.

NATHAN

(reluctantly)

I don't feel anything anymore. No pain. Nothing. Can't find a doctor who can explain it.

STEPHANIE

Very little around here can be explained by a doctor.

AUDREY

What's that supposed to mean?

NATHAN

(gets up; annoyed)

That we're not getting anywhere here. Let's go.

Nathan stalks away.

AUDREY

Pretty touchy for a numb guy.

STEPHANIE

You have no idea. I'll fill you in sometime. When you have, like, a month.

Audrey isn't satisfied, but lets it go -- for now. Stephanie watches her leave, unable to shake a nagging sense of déjà vu.

EXT. MIKE SNIPES'S HOUSE - LATE AFTERNOON

Small houses in neat, obedient rows. As they get out of his car, Nathan has the napkin tied around his hand and Audrey is still trying to wrap her mind around Nathan's...condition.

AUDREY

So you can't feel pins?

NATHAN

No.

AUDREY

Fire?

NATHAN

No.

AUDREY

Ice?

NATHAN

Yes, strangely enough, I can feel ice.

AUDREY
Really?! You'd think --

NATHAN
I can't feel ice. I can feel
annoyed though. Can we just do
this?

Audrey heads for Mike Snipes' house, taking charge.

AUDREY
I'll go in first.

NATHAN
Because....?

AUDREY
Because you're injured.
(grins)
And I'm cooler than you are.

Audrey stops and points to a kid on the porch next door.

AUDREY (CONT'D)
Hold on a sec. That kid might have
seen something.

She heads for the kid, BOBBY MUELLER (8). He's busily filling a glass jar with twigs and leaves. He's drinking from a mug -- but when he sees Audrey coming he quickly puts it down and retreats into the house.

AUDREY (CONT'D)
Hey, wait!

But the kid's gone. Audrey turns to go back when she stops. The jar is just a school project about caterpillars. But she sniffs the mug: it's coffee. Odd for a little boy...

She glances back at Nathan -- but he's GONE. And the door to the Snipes house is open.

INT. MIKE SNIPES' HOUSE - LATER

Audrey BURSTS into the house looking for Nathan. She finds him in the kitchen, poking around with his good hand.

AUDREY
I can't believe you came in here
alone! That's just crazy!

NATHAN
Not if you like working alone.

AUDREY
Oh, excuse me, I didn't realize I'm
working with Clint Eastwood. For a
minute there I just thought you
were a jerk.

Audrey heads for the living room. She's surprised to find the run down house FILLED with expensive electronic toys. It's a Sharper Image catalogue crossed with a bachelor pad: exotic and expensive, but filthy.

In more ways than one. Audrey opens a cabinet and finds a CATHEDRAL OF PORN, all of it organized with the loving care of the true fan.

AUDREY (CONT'D)

The guy can't pick up a vacuum, but he makes time to alphabetize his porn...

(looks closer)

...by specialty.

(looks closer still)

And he can't even do that right.

She pulls out a DVD to re-file it, but when she tries to put it back in, IT WON'T FIT. She looks closer: a section of DVD cases have been cut in half to make room for a FALSE BACK. Audrey pulls down row after row of DVDs.

The noise brings Nathan running in. He finds Audrey SURROUNDED by porn, bricks of cash in her hand, grinning.

AUDREY (CONT'D)

He didn't know how to spell -- but looks like he could count.

NATHAN

The question is why is a guy with this much cash washing dishes for \$6 an hour?

AUDREY

Cover. He didn't want Lester to find out he was spending their money. But then Lester showed up unexpectedly, found out...

NATHAN

And killed him. And yet he didn't come get the money? Nice theory. The first part anyway.

AUDREY

It's more than a theory.

(positive)

This is Lester's money. If he's here, he's coming for it.

Nathan thinks about it for a second -- then signs on.

NATHAN

Ok. We'll wait.

AUDREY

(grins)

So, Clint, now it's "we?"

NATHAN
(ignores her)
You calling in your people?

AUDREY
(opens phone)
I'll call it in. But they won't
send backup until I have proof.
(smiles)
They're not as gullible as you.

INT. NATHAN'S CAR - STAKEOUT - NIGHT

Nathan and Audrey slouch in his car, staking out Snipes' house. They've been there for a while.

Audrey turns on the radio, quietly. It's KENNY CHESNEY - she quickly flicks past it. REO SPEEDWAGON -- Flick. JOURNEY, STARSHIP. Flick, flick.

Nathan wordlessly pulls out a CD and pops it in. LA TRAVIATA warbles out of the speakers...

AUDREY
That'll put me to sleep in three
minutes.
(kills the radio)
Three of the longest minutes of my
life.

NATHAN
(turns the radio back on)
My car. My tunes.

AUDREY
I need to stretch my legs. Or kill
myself. I'll let you know.

Audrey gets out and walks away from the car, careful to hug the shadows. Down the block, she pauses. Did she just see --

YES, back in the woods, a FLASH. A flashlight? Cigarette?

Audrey tries to surreptitiously signal Nathan -- but he's locked into surveillance mode, focused on the Snipes house. She weighs her options for a moment, then:

AUDREY (CONT'D)
Later, Clint.

Audrey draws her weapon, hugging the ground for cover as she runs toward the FLASH, until...there. At the edge of the trees. Fresh cigarette butts.

Someone's been watching them.

There's MOVEMENT back in the trees. Audrey PLUNGES IN, chasing shadows. She can't make out a figure, but she can hear labored breathing ahead. Closer. Closer.

A GIANT LUNA MOTH floats towards her, pale wings fluttering in the moonlight. Audrey pushes ahead, ignoring it, but there's ANOTHER LUNA MOTH. ANOTHER. Then DOZENS, obscuring the way forward. Audrey pauses, slowed by their migration, awed by their beauty.

Then they're LANDING ON HER. She tries to wave them away but there are too many, her world filled with waving legs and whispering wings. Audrey retreats TOWARD THE CAR, but the moths are EVERYWHERE -- she's gasping and stumbling. And then she's falling, her scream swallowed by a million wings, her head hits something hard and it's DARK...

FADE OUT

END OF ACT I

ACT II

INT. HOSPITAL ROOM - NEXT MORNING

Audrey slowly wakes. She blinks, surprised to find herself in a hospital gown, tucked into bed.

STEPHANIE (O.S.)
Well, hey there!

Audrey winces.

STEPHANIE (CONT'D)
Too loud? Sorry! Still sore, huh?

Audrey struggles to sit up. Stephanie helps with pillows.

STEPHANIE (CONT'D)
Is there someone I can call for you? Parents, boyfriend?

AUDREY
No. Thanks. What are you doing here?

STEPHANIE
Nathan had to go rescue your luggage, but he asked me to find you a place to stay. It's high season, the hotels are impossible --

AUDREY
Wait, slow down. Nathan asked you to get me a place to stay?

STEPHANIE
My friend Duke rents a room. It's not much -- oh.
(smiles)
You mean "why did Nathan the Ice King do something nice for you?"

AUDREY
Something like that. No, actually, exactly that.

STEPHANIE
When I moved here, he was a great guy. He slipped me stories, helped me learn the town. His dad made him the youngest detective in HPD history.

You can almost hear the pieces snap together in Audrey's head.

AUDREY
Chief Wuornos is his father.

STEPHANIE

Hard to tell, right? I treat my goldfish better. Those two started having issues when Nathan's so-called "medical condition" set in and Nathan just... shut down. Somewhere in there, though, is that great guy.

AUDREY

Deep, deep in there...

The two of them laugh together. Then Audrey follows up, probing.

AUDREY (CONT'D)

What do you mean by "so-called medical condition"?

Stephanie hesitates -- then decides to tell her.

STEPHANIE

He's not the first person it's happened to. There was a whole family that went numb, up near Skowhegan in 1894. Supposedly they moved here, but there's no record of anyone like them -- until Nathan, of course.

Stephanie abruptly stops talking when Nathan comes in. He's pulling Audrey's luggage and almost hidden behind a HUGE bouquet of flowers.

Audrey's caught off-guard and for just a moment we see how deeply she's moved. You wonder if she EVER gets flowers. Audrey thinks maybe that great guy is in there somewhere.

AUDREY

Wow. That's so... sweet.

NATHAN

(angry)

You shouldn't have gone into those woods alone. You're lucky Lester didn't kill you.

AUDREY

And that's...sort of sweet, too. I didn't mean to make you worry -- but no one attacked me. I ran into a swarm of moths --

NATHAN

A swarm of moths.

AUDREY

(struggling to remember)

I chased someone -- then the moths were everywhere and I... fell.

STEPHANIE
(fascinated)
What kind of moths?

NATHAN
This isn't one of your asinine
stories, Steph. She fell. She hit
her head. Period. There weren't
any moths.

Audrey wants to argue...but in the cold light of day,
Nathan's version does make more sense.

AUDREY
Anyway, thanks for the flowers.
They're lovely.

NATHAN
(suddenly awkward)
Oh... I didn't bring them. They
were in the hall. Here.

Audrey takes them from him, confused. She opens the card and
her EYES GO WIDE as she reads:

AUDREY
(stunned)
"Welcome home. I've missed you."

STEPHANIE
I guess I'm not the only one who
thinks they've seen you before.
You have a secret admirer.

Audrey is torn between disbelief...and the romance of it all.

EXT. MIKE SNIPES HOUSE - LATER THAT MORNING

Nathan watches impatiently as Audrey fruitlessly searches the
ground where she fell.

AUDREY
There's nothing here.

NATHAN
Like I told you. Forensics was
all over it. Now you need to get
back into a hospital bed.

AUDREY
No, what I need is to find out is
where Jonas Lester is hiding, why
Snipes has all that money, who's
sending me flowers --
(a sudden thought)
It had to be you. So was that,
like, a joke or something?

NATHAN
Not much of a joke.

AUDREY

(smirks)

Exactly why I thought of you.

Audrey looks at him, wondering -- then spots Bobby Mueller on his porch watching them and makes a beeline for him. Nathan follows.

EXT. BOBBY'S HOUSE - CONTINUOUS

Bobby's sitting next to RUTH WINSLOW (38). Ruth is the kind of woman who cools pies on window ledges. Audrey lets Nathan take the lead. All her attention is focused on Bobby.

NATHAN

(flashing badge)

Can we ask you a few questions?

RUTH

Is this about Mike?

NATHAN

Yes, ma'am. Can I ask if you've seen anything unusual, Mrs...?

RUTH

Ruth Winslow. This is Bobby.

(shakes her head)

Nothing to speak of, really.

Audrey kneels by Bobby. He looks scared and exhausted, and hugs his Power Ranger closely to his chest.

AUDREY

I like your doll, Bobby.

BOBBY

It's an action figure.

AUDREY

Not just any action figure: it's a "Billy Cranston" power ranger. He single-handedly created the communicators, right?

BOBBY

(impressed)

Where'd you learn that?

AUDREY

(smiles)

At FBI school.

Audrey notices his Power Ranger is missing both its arms.

AUDREY (CONT'D)

Looks like he's seen some action, huh?

The circles under Bobby's eyes get a little darker.

AUDREY (CONT'D)

You look really tired, Bobby.
Something keeping you up at night?
Something you want to tell me?

BOBBY

(to Ruth)
Can I go now?

Ruth nods and Bobby retreats into the house.

RUTH

Sorry, he's had a rough time of it lately.

AUDREY

Was he close to Mr. Snipes?

RUTH

No, Mike was just a guy to wave to. Bobby's problems... Well, he's been having nightmares for quite a while now.

AUDREY

Is that why he's afraid to go to sleep? I saw him drinking coffee last night.

RUTH

His parents died a couple of years ago. He's had such a hard time, that boy, accepting everything. I do the best I can for him, but I'm just his foster mom. I'd like to be more, but Bobby won't, well...

AUDREY

(moved)
He's lucky to have you...

RUTH

That's nice, thanks.
(stands)
I better look after him.

Ruth goes in. Audrey eyes the sightlines to Snipes' house.

NATHAN

You think he's seen anything?

AUDREY

I think he's seen too much.

INT. NATHAN'S CAR - LATER

Nathan drives. Audrey's phone rings.

AUDREY

(on phone)

Did you get my update? No sir, I can't tie Lester to the money. Not yet.

Audrey hangs up as they arrive at the MARINA.

NATHAN

That's Duke's boat. Your hotel.

Nathan points to a beat up fishing boat, the "Broken Straight."

AUDREY

Seriously? He got the "Broken" part right.

NATHAN

Steph's idea, not mine. Duke is --

AUDREY

"Unreliable, dishonest and generally a pain in the ass."
Yeah, you made that clear.

NATHAN

You'll probably love him.

AUDREY

(smirks)
Probably.

NATHAN

Shower. Eat. Chief wants to see us in 45 minutes.

AUDREY

(eyes the boat)
Get me out of here in 30.

EXT. DUKE'S BOAT - CONTINUING

Audrey drags her bag up the gangplank and eyes the broken lobster pots and unidentifiable junk scattered across the scarred deck. Great.

AUDREY

Duke? Hello?! Anybody still breathing on this thing?

DUKE (O.S.)

Come on down!

She SIGHS and heads down the steps.

INT. DUKE'S BOAT - CONTINUING

Audrey descends the steps, into a different world. The hold has been transformed into a beautiful, spotless living space. The cabin has been refinished and refitted.

Except for the sole occupant, DUKE. Audrey sizes him up: 30ish, a Maine crossbreed of surfer boy and hustler, in need of some serious refinishing himself.

AUDREY

I'm Audrey Parker. Stephanie sent me over.

Duke eyes her and grins, a lion lolling on his home turf.

DUKE

Looks like she did us both a favor.

Audrey notices an open door: a bedroom, filled with polished brass and teak.

AUDREY

Wow. How much?

DUKE

That's my room. I'm not saying you can't sleep there... but you need to buy me dinner first.

Audrey is not amused, but Duke's grin never leaves his face. When he laughs it's warm and open.

DUKE (CONT'D)

Just messing with you.

(laughs)

Stephanie said you were cool. Shame you're stuck with Nathan. No joy in that boy.

(shrugs)

Your room's ready. A hundred bucks a night, payable in advance.

With a flourish, Duke opens a door...to a STOREROOM. There's a small cot surrounded by crates marked in every language.

AUDREY

A storeroom.

DUKE

I'm in import/export. Well, mostly import. You need anything, I can find it for you.

She takes a hard look at the crates. It's low-end stuff, nothing worth moving illegally. That doesn't mean she can't rattle his cage and see what happens.

AUDREY

I deal with import/export, too.
Mostly import.

She casually tosses her FBI ID on the bed. Duke eyes it.
His grin barely flickers.

DUKE

Did I mention the law enforcement
discount?

INT. POLICE STATION - CHIEF WUORNOS'S OFFICE - LATER

Chief Wuornos is behind his desk, furious. Audrey does her
best to charm him out of his mood.

AUDREY

So -- are we going to do the thing
where you jump all over us because
we made a mistake?

Her best isn't good enough this time.

CHIEF WUORNOS

Jump all over you, Agent Parker?
No. You don't work for me.

Wuornos levels his gaze at Nathan, and suddenly it's like
Audrey's not even there.

CHIEF WUORNOS (CONT'D)

But you do. You blew the stakeout.
You let your partner go after the
fugitive alone and end up in the
hospital.

Nathan is stoic...but his father's next words hit him hard.

CHIEF WUORNOS (CONT'D)

Wish I was surprised. Go do
something. Anything.

INT. POLICE STATION HALLWAY - CONTINUOUS

Audrey and Nathan walk down the hallway in silence. Audrey
feels guilty and Nathan is furious.

AUDREY

I am so sorry.

NATHAN

It's not about you.
(beat)
But you should be.

AUDREY

I should be?

Nathan disappears into his office. Before Audrey can follow, she's stopped by two older men: Dave and Vince, the two guys from the cliff top.

DAVE

Stephanie told us they called in the cavalry! You must be Special Agent Parker! Dave Bowen. This is Vince Teague. We own the Sentinel.

Vince just stares at her, barely managing to nod his head.

DAVE (CONT'D)

Excuse Vince, he's a little... tired. Any new details about the Snipes murder you can share?

Something's off. Vince won't meet her eyes, and Dave is too...everything. But it's not the time.

AUDREY

Not with you, no.

She heads for Nathan's office. Vince and Dave stare after her intently.

INT. NATHAN'S OFFICE - CONTINUOUS

Audrey finds Nathan with his nose buried in paperwork, still fuming. His office is clean and spare -- all function, like Nathan.

Audrey takes in the plaques on the wall: awards from State agencies, five consecutive "Outstanding Officer" honors. They all stop in 2005. Just like Stephanie told her.

Audrey points to a photo of Chief Wuornos pinning a commendation on Nathan's chest. Both of them wear big smiles.

AUDREY

I don't get it. How'd you go from his Golden Boy to what I just saw?

NATHAN

(not looking up)
Not your problem.

AUDREY

Yeah, it is. He's messing with your head, and I need you focused.

NATHAN

I'm fine.
(finally looking up)
He's my boss. I live with it.

Audrey knows he's talking about his father, but he clearly doesn't want to acknowledge it. She decides to let it go.

AUDREY

So...I've been thinking. If Lester's here we should have something concrete by now. Unless someone's helping him.

NATHAN

Sounds right. Somebody must be.

AUDREY

Let me use your computer. Maybe I can find someone who links Snipes and Lester in the FBI database.

Nathan spins to a bookcase and finds a BOOK.

NATHAN

Don't bother. Got a database of my own.

INT. NATHAN'S CAR - LATER

Nathan and Audrey watch the Haven Middle School. Between them is Nathan's "database": the 1993 Haven High School Yearbook. It's open to a PICTURE OF A SCHOOL DANCE -- awkward couples and watchful teachers. Nathan points to one couple sneaking a kiss in the back.

NATHAN

That's Linda Snipes, Mike's cousin, getting her freak on with Lester. They were a couple of years ahead of me in school.

AUDREY

Did you just say "getting her freak on?"

NATHAN

(ignoring her)
Linda's the school nurse now.
She's their connection.

AUDREY

(looking at a picture)
Oh my God! Is that you?

She LAUGHS and the color rises in Nathan's face. It's Nathan and Duke, both dressed as CANS OF BUDWEISER. A STUNNING GIRL stands between them, arms around them both.

AUDREY (CONT'D)

You were friends with Duke?

NATHAN

Depends on what you mean by friends.

AUDREY
She's beautiful. Your girlfriend?
Or Duke's?

NATHAN
(dark)
Mine first.

AUDREY
Oh. Gotcha.

Nathan takes the book back and changes the subject.

NATHAN
You need to do this one. Linda
knows I'm a cop.

AUDREY
I'm all over it..."Bud."

INT. HAVEN MIDDLE SCHOOL - NURSE'S OFFICE - LATER

Audrey steps into the office just as LINDA (33, been around the block, came back) finishes up with a kid. Audrey smiles, friendly, but STUDIES Linda carefully, reading her.

Audrey throws some nervousness into her act.

AUDREY
Samantha Rogan, hi. My daughter --
Nikki -- she's enrolling this fall
and I was hoping I could ask you a
few questions. Advice, really...

LINDA
Sure, if you don't mind watching me
eat my lunch.

Linda pulls out a sandwich without any bread.

AUDREY
Atkins?

LINDA
Nothing that fancy. Got myself a
wheat allergy. You said you had a
question?

AUDREY
(reluctant)
My ex wasn't the best guy. I
kicked him out and was hoping you
might have some ideas about how to
talk with my little girl about it.
I just thought, you know -- you're
a school nurse, you deal with kids
all the time...

LINDA

And maybe I know about something
besides vomiting and strep throat?
Damn right. Have a seat.

Progress. As Audrey sits, she takes a good look at Linda's feet. Small. Just like the footprints on the cliff top.

LINDA (CONT'D)

Let me tell you a secret, Samantha.
There aren't any "bad" guys, just
guys that need a little fixing.

Audrey smiles. She has her suspect.

Just then COACH MINTZ (32) walks a dazed Bobby Mueller into the nurse's office. Bobby is in a swimsuit and towel, holding a bloody towel to his head. Linda looks at the wound.

LINDA (CONT'D)

What happened?

COACH MINTZ

He hit the edge of the pool. Bobby
here's so tired he didn't even see
it coming, didya pal?

BOBBY

No, sir.

COACH MINTZ

Gotta remember to turn at the end
of the lap.

Bobby tries to give the Coach a smile -- until he sees Audrey. His half-smile freezes on his face.

LINDA

It's not bad, just messy.
(sighs)

Put him on a cot and I'll get some
ice.

Linda goes to a fridge while the Coach helps Bobby lie down.

COACH MINTZ

Get some sleep while you're here,
Kid, you need it. I'll check back
on you next period.

As soon as the Coach exits, Audrey approaches Bobby. She puts her hand on his shoulder and smiles.

AUDREY

Hey there, Bobby. Remember me?

BOBBY

You're the FBI lady.

Audrey's eyes flick in Linda's direction.

AUDREY

That's right. But let's keep that
our secret today, cool?

BOBBY

(scared)

Are you gonna arrest me?

AUDREY

No, why would you think that?

But then Linda is back.

LINDA

You two know each other?

Audrey quickly pulls her hand from Bobby's shoulder. There's
a little blood on it.

AUDREY

Just being friendly. Is there a
bathroom where I can wash up?

INT. GIRLS RESTROOM - LATER

A typical school bathroom: a long row of stalls, a matching
row of sinks, lots of bright tile and floor drains. Audrey
washes her hands in the sink. She turns off the water.

The water comes back on. Odd. She turns it off again.

Then the water starts flowing from another sink. Audrey
stares at it as another comes on, then ANOTHER, until they're
all ON. Audrey tries to turn them off but the water WON'T
STOP. The water quickly flows over and onto the floor.

Then a toilet overflows. Then they're ALL OVERFLOWING. The
water on the floor is now inches deep and RISING.

Suddenly the floor drains EXPLODE one after the other:
WHOOSH!! WHOOSH! WHOOSH! Water GEYSERS UP from them,
gallons per second, the flood already to her knees.

The SPRINKLERS POP ON, the water shooting down TOO HARD and
TOO FAST, BLINDING her. Audrey is knocked to the ground
HARD. She struggles to get to her feet. As the water rises,
we --

FADE OUT.

END OF ACT II

ACT III

INT. GIRLS RESTROOM - CONTINUOUS

Audrey fights to get to her feet, but the water coming from EVERYWHERE. It's above her waist now and it's hard to get anywhere. She reaches the door and pulls, but she can't get her footing and the weight of the water holds it shut. She POUNDS on the door.

AUDREY
HEY! HELP!

But there's no answer. The water keeps rising toward her head. Audrey begins to suspect she's in real trouble when she spots the FIRE ALARM.

She forces herself through the torrent and reaches for it, just... barely... able... to... PULL IT.

The alarm goes off and the sound BLARES through the school. Audrey POUNDS on the door, hoping someone, anyone will hear --

Suddenly the sprinklers STOP. The gushing STOPS. And the water begins rushing down the drains...

INT. HALLWAY - SAME TIME

A gaggle of 5TH GRADE GIRLS approaches the bathroom, giggling.

FIFTH GRADE GIRL
Totally! They never check in here during the stupid drills. We can hang out until --

She stops when she sees the water seeping from the bathroom door. She carefully pushes it open --

And sees Audrey on the floor, soaked and panting to get her breath back. The girls stare as Audrey rises, carefully smoothing her dripping clothes like everything is completely normal.

AUDREY
Last sink on the left is kinda busted.

INT. NATHAN'S CAR - LATER

Nathan watches for Linda from his car. Outside the school, the kids are slowly herded back into class as the FIRETRUCKS are reloaded and take off.

Audrey, still soaked, is in the back seat, changing into Nathan's gym clothes. She pulls her wet shirt over her head.

AUDREY
(frustrated)
C'mon, Nathan -- a "plumbing
accident?"

Nathan wills himself NOT to look in the rear view mirror as
Audrey unhooks her bra and slides his T-shirt over her head.

NATHAN
You're right. Must be terrorists.
Plumbing terrorists.

Audrey climbs into the front, thinking hard.

AUDREY
Stephanie was talking about things
around here that can't be
explained. She said it like she
could explain them --

Like someone shook the champagne, Nathan's cork finally POPS.

NATHAN
Let me tell you about Stephanie.
She came here to be a journalist --
and wound up writing about tourist
festivals and sunburn. So she
looks for excitement wherever she
can find it. She chases a loser
like Duke who doesn't give a damn
about her. She wastes time on
crazy legends about old family
curses or Bigfoot or whatever. I
like the girl, I do...but it's just
sad.

Nathan's venting subsides into silence. Audrey glances at
his bandaged fingers: his anger with Stephanie's obsession
is obviously tied to his feelings about his own... condition.
But right now, that's best left alone.

AUDREY
So I'm guessing my alien mind
control theory won't fly with you?

Nathan doesn't want to -- but he LAUGHS. It's a moment
between them, their friendship moving a notch closer.

Audrey's cell phone RINGS.

AUDREY (CONT'D)
(on phone)
Hey there -- Nathan was just
singing your praises.
(to Nathan)
Stephanie wants me to come by the
paper.

NATHAN

Go ahead. Linda's not going anywhere 'til school's out, not if she's trying to act normal.

AUDREY

(on phone)

I can be there in five minutes.

NATHAN

More like a 20 minute walk.

Audrey just stares at him. She's not walking anywhere.

NATHAN (CONT'D)

Fine, I'll take you. You're a lot of work, you know that?

AUDREY

Worth it though, right?

Nathan doesn't answer, just starts the car.

AUDREY (CONT'D)

Thought so.

INT. THE HAVEN SENTINEL - TEN MINUTES LATER

The Sentinel may be small but it's the lifeblood of Haven: everyone reads it, from the McMansions to the subdivisions to the marina. Audrey walks in and absorbs the three cluttered desks and the walls pinned with "homey" stories. There's no way to mistake it for the Boston Globe.

AUDREY

Excuse me. I'm looking for this nutty chick who's wasting her life chasing insane mysteries...

STEPHANIE

(laughs)

You've been talking to Nathan. You get settled ok?

Stephanie waves Audrey to her desk.

AUDREY

Yeah. So -- you and Duke? Don't take this the wrong way, but--

STEPHANIE

I know, I know. Duke's an alpha male, I'm a beta female, it would never work. But...

AUDREY

(sly)

But you're just dying to find out.

STEPHANIE

(grins)

You have no idea how much.

AUDREY

So what's up? You dig up a rash of moth attacks?

STEPHANIE

No. I did run across a plague of sparrows in 1930, but I don't think it's related. I do, however, know why I recognized you at the Gull.

AUDREY

Really?

Stephanie brings out an overstuffed BINDER.

STEPHANIE

You ever hear of the Colorado Kid?

Audrey shakes her head and leans in, curious.

STEPHANIE (CONT'D)

It's one of our local mysteries. A Colorado man was found dead on the beach 26 years ago.

Stephanie opens her book: it's filled with clippings and printouts from the web. She turns to a Sentinel clipping with the headline "Sheriff Dubs John Doe 'Colorado Kid.'"

STEPHANIE (CONT'D)

No one knew why he was even in Haven. The case was never solved.
(smiles)

So, of course, I've been picking at it now and then.

AUDREY

Of course.

STEPHANIE

Let me ask you something? Did you ever visit this area when you were a kid? Maybe with your family?

AUDREY

I never knew my family.

STEPHANIE

(floored)

None of them?

Audrey rolls out the reply she's given a million times.

AUDREY

Only family I know about is the State of Ohio. Fed me, raised me, sent me on my way the day I turned eighteen.

But Stephanie isn't buying Audrey's attitude.

STEPHANIE

I can't believe you're so...blasé about it.

AUDREY

(embarrassed)

Well, I've had a long time to get used to it.

STEPHANIE

How do you get used to something like that? -- Never mind, not my business.

For once, Audrey doesn't make a joke or try to cover.

AUDREY

No, it's okay. Truth is, I never stopped looking. But I never came up with anything. Nothing solid, anyway.

STEPHANIE

Maybe I can help with that.

She turns to a picture from the COLORADO KID CRIME SCENE: a body slumped against a garbage can on the beach, surrounded by a ring of onlookers. It's fuzzy, but among the crowd is a WOMAN --

Who looks EXACTLY like Audrey. Audrey is breathless.

AUDREY

Who...who is she?

STEPHANIE

I don't know. But look at her -- she has to be your mother, Aunt, someone...

Audrey says nothing, just stares at the picture.

STEPHANIE (CONT'D)

Hey, are you okay?

Audrey finally manages a small, tight breath.

AUDREY

Not okay, no.

Audrey notices a detail: a LITTLE BOY is holding the woman's hand. Something familiar about him...

STEPHANIE

The little boy, right?

Stephanie gently takes the photo from her and turns it over. The back is printed with a list of names.

STEPHANIE (CONT'D)

The photographer didn't record the woman's name. But we both know the little boy.

Audrey's eyes scan the names and then they GO WIDE and we --

FADE OUT

END OF ACT THREE

ACT IV

INT. DUKE'S BOAT - LATER

Audrey skitters down the steps into the cabin. Duke's not in the main cabin, but the door to his room is closed. Audrey doesn't hesitate for a second, she just flings the door open.

She's two steps in before what she's seeing registers and stops her short:

Duke is in mid-contortions, doing Tai Chi.

Stark naked.

Duke isn't fazed at all. He turns to face her, completely relaxed and unembarrassed.

And then Audrey's in motion, ignoring his nudity completely. She covers the three steps between them and pushes the photo into his face, pointing at the little boy.

AUDREY

That's you. Who's she?

Suddenly Duke feels extremely naked, and the color rises in his face --

Then Duke's mischievous grin reappears:

DUKE

How bad you want to know?

Wrong answer. In a flash he's pinned on the bed with Audrey on top breathing fire.

DUKE (CONT'D)

(wide-eyed)

WHOA! I don't know who she is!

AUDREY

Come on! You're holding her hand.

DUKE

Really, I don't know.

Inches apart, Audrey's eyes search Duke's for a long beat...and find honesty. Her fury drains away, leaving her empty.

AUDREY

Damn.

DUKE

I'm sorry. I wish I could tell you something.

Audrey is suddenly very aware that she's still sitting on top of Duke's naked body...and that it doesn't feel too... terrible. Duke feels it too.

DUKE (CONT'D)

I think I should put on some clothes.

Audrey rolls off to sit on the bed. Duke slips into a robe.

AUDREY

Sorry.

He sits beside her.

DUKE

(gentle)
Who is she?

It's almost too much to say out loud.

AUDREY

I think... she could be my mother. Maybe. Possibly.

Duke takes another look at the picture.

DUKE

You do look a lot like her.

AUDREY

Why is she holding your hand?

DUKE

I found him. The dead guy on the beach. The Colorado Kid.

Audrey can hear the weight in Duke's voice. Clearly, the experience has stayed with him.

DUKE (CONT'D)

I didn't know what to do. But then some joggers went for the cops, and this woman just took my hand. We watched together.

Audrey ponders the picture, wondering if she's finally learned something about her mother.

AUDREY

That was nice of her to comfort you like that.

Duke shakes his head and the story gets weirder.

DUKE

Actually, I think she knew the guy. I was comforting her.

As Audrey grapples with this revelation,

CUT TO:

EXT. HAVEN - AROUND TOWN - LATER

IN A SERIES OF SHOTS, Nathan and Audrey follow Linda Snipes as she runs errands around Haven in a small green Toyota.

Audrey wears her own clothes again. She's quiet, wrapped in her thoughts. Nathan doesn't push it, just drives. The newspaper photo rests between them on the seat.

EXT. GROCERY STORE - LATE AFTERNOON

Parked at a discreet distance, Audrey and Nathan watch Linda slip inside the store. Finally, Nathan speaks.

NATHAN

You're right, it's close. She could be related to you.

(gently)

But you know it's probably just a coincidence.

Audrey just nods, staring quietly at the trickle of ordinary people coming and going from the store.

AUDREY

When I was a kid I used to sit in the school library and imagine that my family was the Swiss Family Robinson or the Ingalls on Little House on the Prairie. Because I didn't know who they were, I decided they could be anyone. But now...now it's real.

Audrey points to a LARGE WOMAN (50s) leaving the store with a shopping cart overflowing with Weight Watchers meals.

AUDREY (CONT'D)

(awed)

That could be my Aunt Sally. Who... makes Gingerbread houses for her nieces and nephews every Christmas. She really could be.

NATHAN

No. She can't be.

Audrey snaps out of her reverie, suddenly insulted.

AUDREY

Why would you say something like that?

NATHAN

Because THAT --

(nods at the woman)

-- is MY Aunt Marie. She's never baked a thing in her life. And she usually spends Christmas getting loaded and asking me horrifying questions about my sex life.

(mimicking Aunt Marie)

"You get any this year, Nathan?
You get any?"

Audrey stares at Nathan, shocked. That was almost...funny. Audrey starts to giggle and then they're laughing together. It's the first time they've both let their guard down.

Nathan decides to take a chance.

NATHAN (CONT'D)

Can I ask you something?

AUDREY

(still recovering)

Sure.

NATHAN

What's so bad about not knowing your family? No expectations. No history. Could be worse.

AUDREY

(smiles)

Like working for your dear, doting Dad?

She meant it lightly -- but Nathan sucks in a breath.

AUDREY (CONT'D)

I'm sorry. I shouldn't have said that.

NATHAN

It's no secret my Dad and I have problems.

Nathan holds up his numb, bandaged hand.

NATHAN (CONT'D)

Ever since I got sick, he second-guesses me. He doesn't trust me anymore.

AUDREY

Why not?

NATHAN

(frustrated)

I don't know. But nothing I do seems to change his mind.

(beat)

(MORE)

NATHAN (CONT'D)

All I'm saying is, you might be happier not knowing.

Audrey stares out the window. Nathan's Aunt Marie drives by.

AUDREY

(quietly)

Yeah. I've been trying to talk myself into believing that for a long time.

For the first time in a very long time, Nathan wants to reach out and touch someone. He wills himself to reach for her hand. It's so hard to do...

And it takes too long.

AUDREY (CONT'D)

Here she comes.

Audrey picks up the binoculars and watches Linda Snipes unload her groceries. Something feels wrong about it.

AUDREY (CONT'D)

She lives alone, right?

NATHAN

(nods)

That's a lot of food -- you think she's feeding Lester?

AUDREY

It would explain why someone who can't eat wheat is buying Wonder bread.

EXT. WOODS OUTSIDE OF TOWN - TWILIGHT

Audrey and Nathan tail Linda as her car turns off onto an old gravel logging road. Nathan pulls over.

NATHAN

No way we can follow without her seeing us.

Audrey's door SLAMS as she bails out to go on foot.

AUDREY

I got her.

She takes two steps and thinks better of it. She turns back to Nathan, treating him like a partner for the first time.

AUDREY (CONT'D)

Cool?

NATHAN

Yeah. I'll cover the exit and pick her up if she comes out with Lester. Here -- take this.

He tosses her a two-way radio and Audrey takes off, Linda's taillights already disappearing among the trees.

EXT. WOODS/OLD LUMBER CAMP - A SHORT TIME LATER

Audrey runs along the side of the road. By the time she catches up, Linda is already leaving a cluster of abandoned buildings.

Audrey watches Linda get in her car and drive off up the logging track -- away from Nathan.

AUDREY

Damn.

Audrey lets her go, much more interested in the buildings. She pulls her gun and sweeps into one of the buildings, every sense on high alert.

There's debris everywhere -- but no sign of Lester. Or the groceries.

She creeps into the other building and quickly clears it. Nothing here, either. She takes out the radio:

AUDREY (CONT'D)

(on radio)

Nathan, I'm at some old outbuildings. Linda stopped here, then kept going up the road.

NATHAN (O.S.)

(on radio)

Anything in the buildings?

AUDREY

No sign of Lester or the groceries. This is a --

Audrey breaks off, suddenly aware of what she's standing in.

AUDREY (CONT'D)

(on radio)

Nathan, call in backup. Now.

EXT. OLD LUMBER CAMP - NIGHT - LATER

The grounds are SWARMING WITH COPS. Audrey huddles with Nathan and Chief Wuornos.

NATHAN

Definitely an old meth lab.
There's no sign of Lester, but
somebody's been here recently.
Forensics is trying to pull prints.

Chief Wuornos nods but doesn't say anything, just kicks at a pile of old SUDAFED boxes.

NATHAN (CONT'D)

I'm going to put out an APB on
Linda.

CHIEF WUORNOS

Makes sense. You lost her.

Nathan's patience snaps. He steps into his father's face.

NATHAN

I didn't lose her. And I didn't
make this mess. But I'll clean it
up for you. Like I always do.

Nathan stalks away. Audrey turns to Wuornos.

AUDREY

Nathan stayed to back me up. And
we found a fresh lead. Again.

The Chief doesn't bother getting angry -- hell, he barely looks at her.

CHIEF WUORNOS

Lead? Maybe this links two guys we
already knew were linked. Maybe
this is where all that money came
from. Maybe Lester's been here --
or maybe not. Well, MAYBE that
works for you. But it doesn't do
diddly for me.

It's a stand-off, and it could get ugly. But then --

COP (O.S.)

We got something!

Everyone rushes outside. A bundle of clothes is buried in a deep hole in the ground.

NATHAN

It's the prison guard's uniform.

AUDREY

(to Wuornos)

I'm calling my boss. Get ready to
have your toes stomped on.

Audrey pulls out her phone -- but then she sees something oddly familiar in the dirt. She picks up TWO PLASTIC ARMS from an action figure.

Just like the ones missing from Bobby Mueller's Power Ranger.

Audrey turns and runs for Nathan's car.

EXT/INT. BOBBY MUELLER'S HOUSE - MINUTES LATER

Audrey SKIDS to a stop and is out of the car and running up the steps in a flash. She KNOCKS on the door.

No answer.

AUDREY
Bobby?! Bobby? It's Agent Parker,
are you there?

Audrey moves to a window and sees Ruth Winslow, Bobby's foster mom, sitting in a chair across from the front door.

AUDREY (CONT'D)
(waves)
Ruth! Ruth!

No response. Ruth just stares blankly into space.

Something's wrong. Very wrong.

AUDREY (CONT'D)
Ruth, I'm coming in, OK?

Audrey steps inside... and with an unnatural smoothness Ruth slides upright from her chair. That's when Audrey sees the BLOODSTAINED BASEBALL BAT in Ruth's hand. Audrey is dumbstruck --

Ruth swings the bat around like it weighs NOTHING and comes at Audrey, fast.

The bat WHIPS toward Audrey's head. She barely escapes, dropping to the floor, her face inches from Ruth's feet...

And 10 perfectly manicured toenails with happy yellow daisy appliqués.

FADE OUT

END OF ACT IV

ACT V

INT. BOBBY MUELLER'S HOUSE - MOMENTS LATER

Ruth Winslow swings the bat RELENTLESSLY as Audrey dodges for her life through the house.

AUDREY

Ruth! Stop it! I don't want to hurt you!

SMASH! The bat hits the bookcase.

AUDREY (CONT'D)

Bobby?! Are you here?! Are you okay?!

BAM! There's a new hole in the sheetrock.

AUDREY (CONT'D)

BOBBY?!

There he is! Audrey rushes into Bobby's room and SLAMS the door. Unbelievably, Bobby is ASLEEP on his bed, fully dressed. He THRASHES in the grip of some nightmare --

WHAM! WHAM ! Audrey struggles to keep the door shut as the blows rain down.

AUDREY (CONT'D)

Bobby, WAKE UP! Bobby!

THE DOOR SHATTERS. Audrey is thrown to the floor, scrambling away from Ruth. Audrey finally draws her weapon --

AUDREY (CONT'D)

Ruth, I don't want to shoot you!
Please, don't make me do it!!

Ruth keeps coming, raising the bat for the final blow --

Audrey FIRES a warning shot, the noise DEAFENING --

And Bobby wakes up, screaming:

BOBBY

NO!!!

Suddenly, the bat falls limply to Ruth's side -- it's like she's woken up too. Her vacant stare is replaced by dazed confusion.

IMAGES FLOOD AUDREY'S MIND:

The blood-stained bat... Mike Snipes' crushed head... Ruth Winslow's little feet... Bobby's caterpillar jar... Moths smothering Audrey in the moonlight.. Bobby's coffee mug on the porch... Bobby sleeping in the nurse's office...The geysers of water in the bathroom.

Ruth with the bat...the gun going off...Bobby waking up...Ruth coming out of the trance --

The fragments come together: Bobby's the cause of all of it.

Audrey looks at Bobby. He stares into her eyes as if feeling the same wave of panic she does.

It's impossible. INSANE. But true.

RUTH

What...what's going on?

Audrey shakes it off and takes the bat from Ruth.

AUDREY

Hi, Ruth. I think you were sleepwalking. Why don't you go lie down, I'll look after Bobby. Ok?

Ruth nods and numbly heads for her room. Audrey turns to the terrified boy shivering on his bed as he BURSTS INTO TEARS.

BOBBY

I didn't mean to do it. My dreams... they come true, even if I don't want them to!

Bobby buries his head in her arms. She's still freaked out, but Bobby's just a little boy in pain.

BOBBY (CONT'D)

I try to control them, but I can't. One night I dreamed Ruth knocked Mr. Snipes over a cliff!

Bobby sobs, letting the strain of it all pour out.

BOBBY (CONT'D)

And when I woke up...he was..

AUDREY

Shhhh. It's not your fault, Bobby. Not your fault.

Audrey can almost the SEE the relief pouring out of Bobby, finally able to come clean.

BOBBY

Is it okay if I tell you about it?

AUDREY

(softly)
Tell me anything you want to.

BOBBY

When it first started happening it was really cool.

(MORE)

BOBBY (CONT'D)

Like, when I came here, Ruth didn't really like me, she just took me in to get the foster money.

That's a jolt to Audrey. Ruth seems so nice.

BOBBY (CONT'D)

But then I dreamed that we were like a family. And when I woke up she'd cleaned the whole house. And she started cooking all the time and she even liked me a little. Now it's a lot.

Bobby smiles, looking like a normal kid for the first time. Audrey's next question changes that instantly.

AUDREY

You have bad dreams too, though, right?

BOBBY

(ashamed)

I didn't so much -- until I saw Mr. Snipes do something bad in the woods. Then I had them all the time.

AUDREY

What did you see?

BOBBY

He was burying stuff in the ground. Some clothes, like a uniform. He caught me watching and he ripped the arms off my Power ranger.

AUDREY

And he said if you told anyone...

BOBBY

He'd do the same thing to Ruth.

Audrey squeezes him harder.

AUDREY

Mr. Snipes can't hurt her now, Bobby. She's safe.

BOBBY

No, she's not. What about the other man?

AUDREY

(suddenly alert)

The other man?

BOBBY

The man who gave the clothes to Mr. Snipes. He's hiding in the caves.

Audrey slowly gets up, not yet letting go of Bobby's hand.

AUDREY

Bobby, I won't let him hurt you or Ruth. That is not going to happen. Ever.

BOBBY

(quietly)
You promise?

AUDREY

I promise. But I need you to do two things for me, okay, Bobby?

BOBBY

Okay.

AUDREY

I want you to take care of Ruth for a little while.

BOBBY

(brightens)
I can do that.

Audrey reaches for her cell phone to call Nathan.

AUDREY

And I need you to tell me about the caves.

EXT. THE WOODS - NIGHT

Audrey SPRINTS through the dark woods, a GUN in one hand and an UNLIT flashlight in her other. She pauses behind a tree, breathing hard, and carefully turns on her flashlight.

MOTION in her peripheral vision. She hits the ground and spins, weapon up --

Luna moths. Just two of them, fluttering harmlessly through the trees.

AUDREY

God dammit...

In a flash, Audrey's up and running again, uphill. In the faint moonlight she can see the deeper black of the caves. She slows, approaching carefully --

A powerful light hits her in the face and BLINDS her.

LESTER

Drop the gun! I don't need to kill you, but I ain't goin' back inside, neither.

CRASH! Movement, somewhere to the right --

NATHAN (O.S.)
Audrey, get down!

BAM! BAM! BAM! Lester's light tumbles to the ground.

Audrey DIVES, groping for cover. She HEARS A STRUGGLE, but she's still blind from the light and there's NOTHING SHE CAN DO --

The FIGHTING SUDDENLY STOPS.

It's an eternity until Audrey's eyes recover --

To see Lester holding a gun to Nathan's head.

FADE OUT

END OF ACT V

ACT VI

EXT. CAVE IN THE WOODS - CONTINUOUS

Audrey's gun is up. But Lester's a small man, hiding behind Nathan with the wild look of a man at the end of the line.

LESTER
Drop your gun! Do it!

Nathan fixes Audrey with a look. It's calm and steady -- completely at odds with his next words:

NATHAN
("begging")
Don't let him hurt me, Audrey.
Please.

Suddenly Audrey understands what he's REALLY asking her to do. At least she hopes she understands.

AUDREY
Are you sure?

Nathan nods, sure. Audrey winces -- at least HE'S sure.

LESTER
I want a car, now! And a --

BAM! Audrey fires, hitting Nathan in the arm.

Lester's shocked -- but Nathan, of course, DIDN'T FEEL A THING. He uses Lester's surprise to drop to the ground, leaving Lester an open target.

AUDREY
Put the gun --

Lester whips his gun toward Audrey --

BAM! BAM! BAM! Lester ain't goin' back inside.

In a heartbeat she's running to Nathan. He sits up, banged up, bleeding, but oddly relaxed. Numbness has its perks.

AUDREY (CONT'D)
Please, please tell me that's what
you meant.

NATHAN
That's what I meant.

AUDREY
Oh, thank God.

Audrey drops to her knees next to Nathan. He examines his wound.

NATHAN

Nice shooting -- it just grazed me.
No big deal.

AUDREY

Shut up and sit tight.

NATHAN

I'm fine --

But Audrey is already running for Nathan's car, off in the darkness. It's an easier trip with the flashlight on.

She pops open the trunk. There's a big cop-sized first aid kit.

Right next to the blood-stained baseball bat from Bobby's house.

EXT. CAVE IN THE WOODS - LATER

Portable Klieg lights BLAZE, lighting up the scene. The caves crawl with COPS searching for evidence. EMTs tend to Nathan while Audrey hovers.

NATHAN

Seriously, you need to let it go.

AUDREY

Seriously, I SHOT you.

NATHAN

Because I asked you to.

AUDREY

But I shot you!

NATHAN

And you saved my life.

AUDREY

Only after you saved mine --

NATHAN

Audrey, I didn't feel anything.

AUDREY

Too bad you can't feel this...

Audrey leans over him and kisses him softly on the cheek.

AUDREY (CONT'D)

(whispers)

Thank you.

She walks away and doesn't see Nathan raise his hand to touch his cheek where she kissed. He DID feel that.

A flood of emotion washes over Nathan's face as he grapples with feeling something for the first time in years. Stunned, he can't take his eyes off Audrey as she walks away.

Suddenly, FOUR WHITE VANS tear into the scene, and dark-suited FBI agents spill out -- including Audrey's boss, Special Agent Howard.

Audrey takes a moment to brush leaves from her hair, get presentable -- and notices she's MISSING AN EARRING. She quickly searches the ground, but finds nothing. Damn.

Audrey catches up with Agent Howard as Wuornos grudgingly shakes his hand.

CHIEF WUORNOS

Let me guess: this is a Federal crime scene now.

AGENT HOWARD

We'll be counting on your full cooperation.

CHIEF WUORNOS

Of course you will.

(glances at Audrey)

Gotta warn you, though, I've got some pretty tough toes.

AGENT HOWARD

(Huh?)

Ah...fine, then. Agent Parker, a word?

Howard takes Audrey's arm and moves her aside.

AUDREY

(smiles)

I know, I know, I shouldn't have solved the case, gotten the bad guy, I just couldn't help myself.

AGENT HOWARD

(dry)

I'll bet.

(serious)

But a little more warning would be nice next time. I can't get your back if I don't know where you're going.

AUDREY

Sorry, sir. I didn't know for sure Lester was here 'til he waved a .44 in my face.

AGENT HOWARD

Alright, fair enough.

AUDREY
About my leave --

Something comes through Howard's EARBUD, and he turns to look at the swarm of agents.

AGENT HOWARD
(to Audrey, distracted)
We'll talk about it back in Boston.
Promise. Nice work.

Agent Howard leaves to direct his men. Audrey has a moment to bask in the praise...

Then a cop comes out of the brush with THE BLOOD-STAINED BAT.

COP
Sir, there's blood on it. Probably
the bat he killed Snipes with.

Wuornos throws one of his unreadable looks Audrey's way.

CHIEF WUORNOS
Well isn't that just...tidy.
Almost think it should have a
pretty pink bow on it.

Uh-oh. Then Wuornos smiles -- which somehow makes it worse.

CHIEF WUORNOS (CONT'D)
Stop by my office later. I'd like
to chat with you.

Shit. Audrey nods and heads for Nathan's car, pulling out her cell phone.

AUDREY
(on phone)
Duke. You said you could get
anything, right?

INT. BOBBY MUELLER'S HOUSE - LATER

The house is tidy again, as if the madness earlier had never happened. Audrey's just given Bobby and Ruth the good news.

BOBBY
So I don't have to worry anymore?

AUDREY
Just like I promised.

RUTH
Maybe now those nightmares will
finally go away, Bobby.

BOBBY
(unconvinced)
I...hope so.

Audrey reaches into her bag and hands a bottle of pills to Ruth.

AUDREY

I think this will help. Imipramine.
It inhibits dreaming and ends night
terrors. These should be enough to
get you started.

For the first time since we've met him, Bobby SMILES.

RUTH

Thank you.

AUDREY

Hey, I almost forgot -- c'mon,
Bobby, I left a present for you in
the car.

EXT. BOBBY MUELLER'S HOUSE - CONTINUOUS

Ruth watches from the porch as Audrey gives Bobby his
present: a brand new POWER RANGER. Bobby grins and throws
his arms around Audrey in a mighty hug.

AUDREY

I'm glad you like it. But it's
just a doll --

BOBBY

Action figure.

AUDREY

(smiles)
Action figure.

Audrey kneels down to talk seriously with Bobby.

AUDREY (CONT'D)

But action figures aren't family,
Bobby. Ruth is your family now.

BOBBY

I guess so.

AUDREY

So take your pills, Bobby, and take
care of your family. Okay?

BOBBY

Okay.

Audrey watches Bobby run up the steps and take Ruth's hand.
They wave good-bye to Audrey and go into the house.

INT. CHIEF WUORNOS'S OFFICE - LATER

Audrey finds Wuornos behind his desk, looking calm and thoughtful, the baseball bat in a big plastic bag on his desk.

CHIEF WUORNOS
Congratulations, Agent Parker. You were right. Coroner confirms Mike Snipes was killed by a blow to the head.

Audrey takes a seat, wary.

AUDREY
You didn't call me down here to congratulate me.

Wuornos gets up and swings the bat playfully.

CHIEF WUORNOS
Thing is, the coroner tells me that Snipes was clocked by a right-hander. Lester was a lefty. Those angles start to get real tricky.

He takes an awkward left-handed swing. Audrey plays it as cool as she can.

AUDREY
Are you implying something?

CHIEF WUORNOS
Not me. As long as it all turns out right in the end -- that's what's important, right?

AUDREY
(very careful)
Is it?

Wuornos grows quiet, intense.

CHIEF WUORNOS
Strange things are happening in Haven these days. Things I can't explain. Like what happened at the school today. Don't look shocked. Nathan and I do talk.

AUDREY
I've seen the way you "talk" to him.

CHIEF WUORNOS
(nods)
I'm hard on Nathan, I know that. But I have to be.

(MORE)

CHIEF WUORNOS (CONT'D)

It's too dangerous to let him ignore everything happening around here while he plays cop.

AUDREY

"Plays?" Your son is a great cop.

CHIEF WUORNOS

He used to be. But did he investigate when you told him about the moths? Did he look into what happened in the school?

(looks at her)

A cop can't ignore what's happening right in front of him. He gets dead that way. You're right, Agent Parker, I am hard on my son. I'm trying to keep him alive.

Huh. Maybe Wuornos isn't who she thought.

CHIEF WUORNOS (CONT'D)

Your eyes are wide open Audrey. You take the investigation wherever it has to go. I need that. What I'm saying is, you've got a job here if you want it.

He stands up and opens the door, dismissing her.

CHIEF WUORNOS (CONT'D)

I don't need an answer right now. You think on it.

INT. DUKE'S BOAT - LATER

Deep in thought, Audrey comes home to find Duke heading out, carrying blankets and a cooler.

DUKE

(playing)

You look beat, honey. Tough day at the office?

AUDREY

(quietly)

Definitely. Thanks for hooking me up with those pills.

DUKE

Ever gonna tell me what they're for?

AUDREY

Nope.

DUKE

(shrugs)

Okay. Got my own prescription for you.

He holds out a cold beer. Audrey takes it with a tired smile.

AUDREY

Thanks.

Audrey reaches for it, but Duke doesn't let go of it. The energy in the room shifts: she's suddenly aware of how easy it is to be around Duke. He looks at her intently and steps closer, on the verge of saying -- something --

But doesn't. Instead, Duke grins and lets go of the beer.

DUKE

Take two and don't call anybody in the morning.

He heads up the steps, leaving Audrey alone. She cracks the beer and takes a sip as she enters her cabin. She picks up her scuffed, well-travelled bag and starts packing up the few things she's taken out --

The note from the flowers falls out. She picks it up and reads it yet again: "Welcome home. I've missed you."

The unanswered question tugs at her. Restless, she grabs her beer and heads topside.

INT. NATHAN'S CAR - MARINA PARKING LOT - SAME TIME

Nathan sits behind the wheel, watching Audrey leave Duke's boat.

Some guys would chase her down. But Nathan just watches her go, idly toying with something -- THE EARRING THAT AUDREY "LOST".

Nathan pushes the sharp point into his hand. Trying to feel the earring. Trying to feel Audrey. He pushes harder, frustrated, until HE DRAWS A DROP OF BLOOD.

But he still doesn't feel it.

EXT. BEACH - CONTINUING

The moonlight shimmers on the crashing surf as Audrey walks along the sand. Down the beach she can see Duke and Stephanie at a bonfire, laughing and yelling with friends. Stephanie sees Audrey and waves.

She smiles to herself and drinks the last bit of her beer. She tosses it into a garbage can --

And FREEZES, overwhelmed by a sense of deja vu: She knows that garbage can. She knows this beach, this place --

IMAGES FROM THE COLORADO KID CRIME SCENE PHOTOS flood in:

The body against the garbage can... The pier... The cliffs... And over there...

Audrey stares down at the very same spot where her MAYBE-MOTHER once stood, holding little Duke's hand.

It's a moment of clarity. She feels the truth in her bones:

AUDREY

You were here. I know you were.

Audrey takes out her cell phone.

AUDREY (CONT'D)

(leaving a message)

Sir. About my leave. I need to take all of it. Maybe more, I don't know.

(beat)

Maybe a lot more.

She hangs up, determined.

Sounds drift up the beach: someone murdering "Hotel California" on a guitar while someone else sings off key, but enthusiastically...

Audrey smiles and heads for the bonfire, a new world opening before her.

ANGLE ON THE WHARF

Vince and Dave lean against a wooden rail, watching Audrey make her way to the bonfire. Hard to tell how long they've been there. Or why.

Chief Wuornos quietly joins them, watching.

DAVE

She take the job?

CHIEF WUORNOS

She will.

Special Agent Howard steps up and leans on the rail.

AGENT HOWARD

She just left me a message. Looks like she'll be here for awhile.

They digest that for a minute, then:

VINCE

(wistful)

Hope she stays this time.

ANGLE ON A SECLUDED SECTION OF THE BEACH

Where A HOT COLLEGE-AGE COUPLE makes love under a blanket. The passionate MOANS and GROANS crescendo and the Woman's eyes close. Her mouth opens in a moan of pure bliss --

And in that instant a SMALL FISSURE STREAKS AWAY from her,
SPLITTING the beachside road --

The damage looks EXACTLY like the fractured road that caused
Audrey's crash.

Lost in their passion, the couple doesn't even notice...

PULL BACK WIDE

As Audrey reaches the warm light of the bonfire, surrounded
by new people, crashing waves, & the mysteries of HAVEN, we --

FADE OUT