

[THE INSIDE]

"Little Girl Lost"

TEASER

1 INT. V.C.U. - HALLWAY - VARIOUS - NIGHT 1

Well after office hours. Lights are on, but no one's home. Lonely thrum of a building with no human presence.

2 INT. V.C.U. - BULLPEN - NIGHT 2

Make that one human presence. The only light comes from Rebecca's desk. Find her there, burning the midnight oil for two midnights in a row.

She is hunched over a map of the Angeles National Forest, tracing with pen down the already highlighter-ed Highway 39, stopping at an "X" in the middle. She puts a PHOTO over it - a blue Honda Civic, empty, hidden in some trees off the road. She covers this with ANOTHER PHOTO - closer, DETAIL of the driver's seat with blood on it. This followed by A THIRD PHOTO - a professional FAMILY PORTRAIT, Mom, Dad, and a 7 year old Boy, all smiling modestly. Their faces blur out of focus.

Rebecca blinks. Looks at the clock on her desk. It too is smeared out of focus. She grabs it closer. Three A.M. She pinches her brow.

Then she hears it. A CREAKING sound.

Looks around. No one here. She gets up, crosses to and opens the door to the long glass hallway.

REBECCA

Hello?

End of the hall falls off in focus. Fluorescents flicker. Rebecca shakes her head, closes the door. Walks back...

CREAK. Soft complaint of wood. She turns. It came from behind Web's door. She approaches the name plate VIRGIL WEBSTER. Light from under the door. Confused, she opens it-

3 INT. V.C.U. - WEB'S OFFICE - CONTINUOUS 3

Rebecca steps in, and FREEZES, holding her breath.

PONY MAN (O.S.)

Hi, Becky.

(CONTINUED)

PONY MAN, leaning back in Web's chair, leans forward into the glow from the desk light, the chair *CREAKING* with him. He is dressed in darker attire. Less Roy Rogers, more Johnny Cash.

PONY MAN (CONT'D)  
How's my girl? You look tired.

REBECCA  
How did you get in here?

PONY MAN  
The window was open. I came through.

Rebecca looks down. She closes the door behind her, quietly.

REBECCA  
I don't want anyone to see us.

He smiles, claps his hands twice. Behind him, the twinkling lights of downtown L.A. shut down, skyscrapers go dark.

The room seems smaller now as he leans back again (*CREAK*) and puts his fingers together in the way Web often does.

PONY MAN  
Did you bring what I asked?

Rebecca sits down across from him, peering with interest.

REBECCA  
You have an answer for me, don't you? About the case.

Pony Man smiles in the dark, hiding something.

PONY MAN  
I'd like to study the data more closely, before offering an opinion.

REBECCA  
Of course.

REVEAL 9 BLUE CARDS, arranged in a 3 by 3 pattern on Web's desk. As Rebecca talks, she begins to turn them over to reveal PHOTOS on the other side. This resembles the children's game MEMORY.

(CONTINUED)

REBECCA (CONT'D)  
(w/out rhythm or emphasis)  
Six months ago a family went  
missing in the Angeles National  
Forest  
(flips PHOTO OF FOREST)  
The Andersen family  
(flips FAMILY PORTRAIT)  
were last seen leaving a camp  
ground in their blue Honda Civic  
(flips CAMP GROUND PHOTO)  
two weeks later a search party  
recovered the car hidden in the  
trees off Highway 39  
(flips PHOTO OF CAR)  
the seats were blood stained the  
bodies were never found suspects  
were questioned but none were  
charged...

Her voices dies out, interrupted by the TSK TSK TSK'ing of  
Pony Man, shaking his head.

PONY MAN  
That's not what I asked you to  
bring. But that's okay...

From below the desk, he brings out a heavy, stuffed file  
folder. Some of edges are burnt black. On the cover, an  
official FBI file code, and the 8x10 one-sheet for the T.V.  
Movie "Captive Hearts: The Taking Of Becky George" (image is  
of an open window, drapes blowing in the wind).

PONY MAN (CONT'D)  
I brought it for you.

REBECCA  
(re: file)  
That's not me anymore.  
(beat)  
Where did you get that?

PONY MAN  
From the files of the F-B-I.  
You've had access to this for two  
years now. Aren't you curious?

REBECCA  
I was abducted. I was missing for  
eighteen months. I came back home.  
Case closed.

(CONTINUED)

PONY MAN

But what happened during those  
eighteen months?  
(mock horror)  
What did I do to you?

She stares at him, cold.

REBECCA

I don't need help from a dead man.

She stands to leave.

PONY MAN

Then why haven't you slept in 48  
hours?

Rebecca turns back, angry. She flips the CENTER CARD to  
reveal ANOTHER FAMILY.

REBECCA

Because 48 hours ago, another  
family went missing.

This picture is not a portrait - it's a family standing on a  
porch, somewhat presentational and awkward. DAD, MOM, 15  
year old SON, ten year old DAUGHTER.

REBECCA (CONT'D)

Barry Presley and his family were  
on their way to visit his mother in  
L.A. She last heard from them on  
his cell phone, as they were  
driving into the national park...

PAN with Rebecca as she points to a standing board beside her  
(was not there a moment before) with a MAP OF ANGELES CREST.

REBECCA (CONT'D)

...down Highway 39.

Pony Man likes the young blonde girl in the photo. He puts  
his finger on her, draws it across the desk to him. Mmmm.  
Rebecca puts her hand down on the photo, stops him.

REBECCA (CONT'D)

The Director assigned Web to the  
case. I'm comparing details from  
the Andersen investigation. Mel is  
working forensics. Paul and Danny  
are up in Aurora with Web,  
supervising the search and rescue.

(MORE)

(CONTINUED)

Five suspects have been apprehended  
on suspicion...

She begins flipping the other pictures over. No longer blue  
on the other side, they are MUG SHOT PHOTOS of five men.  
Pony Man stares at them, then chuckles.

PONY MAN  
Don't you see it?

REBECCA  
See what?

PONY MAN  
Why I'm here.

She strains to look at the five photos. Suddenly her arm is  
GRABBED by Pony Man, he's right beside her.

PONY MAN (CONT'D)  
What happened when I came in  
through the window?

REBECCA  
You took me.

He shakes his head. She knows better.

REBECCA (CONT'D)  
I... I came with you.

PONY MAN  
Why? Was it 'cause of my fancy  
clothes? My debonair good looks?

REBECCA  
(realizing)  
I trusted you.

Pony Man puts his finger to his lips. *Shhhhhh.*

4 INT. V.C.U. - BULLPEN - NIGHT 4

Rebecca wakes at her desk. It is still dark, and she's still  
alone. She clicks her computer awake. On screen are the  
jpegs of the SUSPECT MUG SHOTS. She picks up her phone.

WEB (V.O.)  
(from phone)  
Webster.

(CONTINUED)

REBECCA  
Am I waking you?

INTERCUT WITH:

5 INT. AURORA POLICE STATION - BULLPEN AREA - NIGHT 5

Web in the search and rescue command center, set up in the crowded bullpen of the Aurora Police Station.

WEB  
No. Do you have something?

REBECCA  
Maybe, yes. When are you questioning the suspects?

WEB  
Sometime this morning.

REBECCA  
I have to be there.

WEB  
Bring sensible shoes.

He hangs up. She gathers some things in her arms, reaches for her desk light. Clicks it OFF, which brings us to...

6 INT. A DARK PLACE - NIGHT 6

Total darkness. CLOSE ON A DIGITAL WATCH DISPLAY as it lights up, reading 3:34 A.M.

Light from the watch shines on the legs and feet of DINA PRESLEY, squirming and sticking out of a hole in a rock wall.

BARRY PRESLEY (O.S.)  
Keep the light on her, Shawn.

SHAWN PRESLEY (O.S.)  
I am.

SANDRA PRESLEY (O.S.)  
Shh! Dina, are you okay?

Panic in their voices. It's too dark to see their FACES. Dina's voice, muffled from the hole, floats back.

DINA PRESLEY (O.S.)  
Too small... can't get through...

(CONTINUED)

BARRY PRESLEY (O.S.)  
You have to try, Dina. If you get  
out the air shaft, we can get help.

DINA PRESLEY (O.S.)  
Something in the way...

Barry's hands enter the light, grab her kicking legs, pulls  
them back. Light drops as she comes out with dust and  
DEBRIS, including a couple BONES and a sinewy HUMAN SKULL.

The watch drops near the skull, illuminating the sockets.  
The Presley family just met the Andersen family. Off their  
SCREAMS...

END OF TEASER

(CONTINUED)

ACT ONE

7 EXT. ANGELES FOREST HIGHWAY - DAY 7

Rebecca's BUCAR drives down the twisting road through the forest, past a sign marking this as HIGHWAY 39.

8 INT. REBECCA'S BUCAR - TRAVELING - DAY 8

Rebecca drives fast, listening to electronica, hoping it will keep her awake. She chugs some coffee from a silver thermos.

INSERT - SPEEDOMETER - she's pushing 70 m.p.h.

REBECCA'S POV - Trees blurring past her window. And then... out in the forest, a DARK FIGURE standing still, eyes following her. PONY MAN.

Suddenly, a CAR comes around the bend, in her lane! No, she's in HIS LANE. Rebecca SWERVES and the car lays on its horn after barely missing her.

She blinks furiously. Shit. Tunes the radio to bass-heavy HIP HOP, and turns it way up. Shakes the cobwebs clear.

9 EXT. AURORA POLICE STATION - DAY 9

Small station for a small town, nestled at the base of the San Gabriel mountains.

Rebecca hurries to the front door, pushing her way past TV PRESS and a DEPUTY who stops her and examines her badge.

10 INT. AURORA POLICE STATION - BULLPEN AREA - CONTINUOUS 10

Rebecca enters to find the place buzzing with activity. The small bullpen area is bursting at the seams with task force PERSONNEL - FBI, Rangers, Police, Forestry Service.

PAUL, chatting with Rangers, sees her, makes his way over.

PAUL

Hey. You make it up alright?

REBECCA

Yeah, no problem. How's the search going?

PAUL

We're about to up our 15 mile radius to 45. You get any sleep?

(CONTINUED)



REBECCA  
No.

WEB (O.S.)  
Rebecca.

Web approaches, holding FILES. He dumps them in her arms.

REBECCA  
Are these...

WEB  
(nods)  
Hard copies. It's a small  
department.

Rebecca starts to leaf through them.

PAUL  
(re: mystery files)  
This idea come from the evidence or  
one of your hunches?

REBECCA  
I had a dream.

Paul looks at Web. Web just smiles. DANNY approaches.

DANNY  
(greeting)  
Locke.  
(she's into files, doesn't  
respond, he turns to Web)  
Suspects are ready to get photo'd.

WEB  
Let's have a look.

11 INT. AURORA POLICE STATION - CAPTAIN'S OFFICE - DAY 11

Rebecca, Paul, Web and Danny crowd into the cramped office, which has a two-way mirror that looks into the "line up room" which is just a corner section of the bullpen where perps are printed and photographed. That makes this office the default "observation room."

In the Line-Up room, FIVE SUSPECTS are walked in by TWO LOCAL COPS. Danny intros them left to right, and we settle on each one as he does...

(CONTINUED)

DANNY

Cary Sima, meth junkie from Arcadia. Rufus Sestok, drifter with priors in Utah. Scott Vert, parolee from El Portal. Jerome Vargas, the "forest hermit," and Darryl Mathers, janitor at the Deer Flat campground and registered sex offender.

PAUL

They smell right. We sure about this?

Rebecca is still nose deep in the files, studying each one intently. Web, who's already gone through them, finally pulls one for her from later in the stack.

WEB

Here's the one you're looking for.

Rebecca scans it. Immediately perks up.

REBECCA

(still looking at FILE)  
Which one is he?

Web points, casually, through the mirror.

ANGLE - OVER WEB TO REBECCA, PAUL, DANNY

We do not see who he is pointing at. Rebecca does. Nods.

DANNY

Which of us you want to handle this?

OFF Web, considering it.

CUT TO:

12 INT. AURORA POLICE STATION - LINE UP ROOM - MOMENTS LATER 12

PAUL approaches the suspects. He steps to DARRYL MATHERS, the campground janitor. Looks him in the eye.

PAUL

Rest of you can go home.

They look surprised, as do the two Cops. Darryl is nervous.

(CONTINUED)

PAUL (CONT'D)  
Let's you and I find a place where  
we can chat.

DARRYL MATHERS  
I never did nothing to no family.

OFF DARRYL MATHERS...

13 INT. AURORA POLICE STATION - BULLPEN AREA - MOMENTS LATER 13

Rebecca, at someone else's desk, sets down two sets of paperwork: the first are the FILES (yellow) which Web handed her. The second are in BLACK BINDERS. She begins to go through the binders.

People work/move/talk all around her, forming a haze as she tries to focus. She looks up at a wall clock, and sound begins to FADE as she becomes transfixed with the sweeping second hand.

Her gaze drops, falls to a cluster of MEN surrounding a large topographic map. They are plotting with thumbtacks, expanding their perimeter. One of them turns toward her...

It is PONY MAN, licking an ice cream cone. She blinks.

It's now a YOUNG RANGER, speaking into a walkie, checking in with a search team. We don't hear what he's saying.

Rebecca suddenly FLINCHES at the sound of a gun slide being worked. She turns to see Danny, leaning against the wall, chatting guns with the two local Cops, showing his off.

DANNY  
Sig 229, .40 Cal, 12 round clip.  
That's Bureau, baby.

COP 1  
(pats holster)  
Our Berettas hold 15.

DANNY  
15 nine millimeters. No stopping  
power, useless against body armor.  
But great for scarin' coyotes or  
whatever you guys use 'em for.  
(they laugh, incredulous)  
Seriously now, side by side  
comparison. Let's see your toy...

Cop 1 hands Danny his sidearm, who holds it next to his own.

(CONTINUED)

DANNY (CONT'D)

Now, they'll tell you size doesn't matter, but we know this to be a fallacy. Get it?

(off their blank looks)

Phallus? No? What's your name?

COP 1

Karl.

DANNY

Karl. Karl, would you do me a favor? Sit down there, and put your hands on the desk.

KARL

What? Why?

Danny takes a step back. Rebecca stands from her desk.

REBECCA

Karl Robie?

Karl turns to her, deer in the headlights.

DANNY

Sit down, Karl. I'm not gonna ask you a third time.

COP 2

What's going on here?

KARL

Yeah, what is this?

Web appears from around a corner, behind Karl.

WEB

We'd like a word with you, Officer.

Karl looks from Web to Rebecca to Danny, who is popping out his clip, then sees Paul step out of the break room and stare at him, ignoring Darryl Mathers, who is being escorted out by another N.D. FBI AGENT.

DARRYL MATHERS

I don't get it. You not gonna ask me nothin'?

PAUL

Room's waiting for someone else, Darryl. Thanks for your time.

(CONTINUED)

This said to Karl, while holding the door open.

The buzzing room has gone quiet. Though phones continue to ring, everyone else has shut up and looked over. They're all looking at the Feds from L.A., and the cop who is now standing alone, boxed in by them. OFF KARL'S FACE...

KARL (PRE-LAP)  
This is insane.

14 INT. AURORA POLICE STATION - BREAK ROOM - DAY 14

Normally the kitchen, with picnic and safety flyers and even some kids drawings on the boards, this is now a makeshift interrogation room. Web, Paul and Rebecca grill Karl Robie, who looks shell shocked.

KARL  
You people are out of your minds.

REBECCA  
Strong words, Officer. Especially for someone who's "mentally unfit," according to a Dr. Silberman who conducted the mandatory psych exam you failed.

She puts down the yellow folder on the table. It is Karl Robie's department file. A picture of him there.

REBECCA (CONT'D)  
In his comments section he writes, "emotionally detached, combative attitude, narcissistic."

KARL  
That guy's not a real doctor, you know that right?

WEB  
But your father was a real police sergeant, with enough pull to get you hired despite your failure.

KARL  
My father was retired when I started on the force.

PAUL  
You grew up around here, Karl?

(CONTINUED)

KARL

Yeah...

PAUL

Remember your way around the park  
pretty well?

KARL

Pretty well...

PAUL

Remember where you buried the  
Andersen family?

KARL

Where I...  
(runs his hands through  
his hair, distressed)  
I can't believe this...

REBECCA

Really? Because for me it finally  
tracks. You know what stumped  
investigators about the Andersen  
case was how the killer or killers  
were able to disappear a whole  
family and their car without  
leaving a trace, or witnesses.

WEB

Had to happen away from motels, and  
camp grounds.

REBECCA

Which means it had to happen on  
Highway 39.

PAUL

And no sane parent would pull over  
the family ride for a hitchhiker or  
downed motorist.

REBECCA

They would pull over for a cop, if  
he flashed his lights. Because  
it's the law, and people trust in  
the law. They trusted you.

She sets down on the black binders, opens it.

(CONTINUED)

REBECCA (CONT'D)  
Recognize your patrol logs?  
Highway 39 is your beat, and you  
work it solo. These records show  
you were on patrol the day the  
Andersens were last seen. You were  
also on patrol three days ago, when  
the Presley family went missing.

Karl stares at the files and binders.

KARL  
This is what you're accusing me  
with? Shrink reports and patrol  
logs? I may not be the big FBI  
expert, but isn't that what you  
call circumstantial evidence?  
Meaning proves nothing?

Web reaches out to a phone on the table, hits the speaker.

WEB  
Mel?

MEL (V.O.)  
Yeah?

WEB  
Say hi to Karl Robie, the Angeles  
Crest Killer.

MEL (V.O.)  
Hi, Karl!

WEB  
This is Special Agent Sim, a big  
FBI expert.

MEL (V.O.)  
Big?

WEB  
Mel, Karl here is complaining that  
our evidence is circumstantial.

15 INT. V.C.U. - WET LAB - CONTINUOUS

15

Mel in the lab.

(CONTINUED)

MEL

Oh, Karl, I got bad news, hon. We just matched your fingerprints to those unidentified ones on the Andersen family Honda. And my guess is there's more where that came from.

BACK TO:

16 INT. AURORA POLICE STATION - BREAK ROOM - CONTINUOUS 16

KARL

So? I was the one who discovered the car.

PAUL

I'm sure the court'll take that into consideration.

KARL

You take this into consideration: I am innocent, and when the truth comes out I'll have all of you brought to justice.

Rebecca, tired, on edge, snaps at him.

REBECCA

You just don't get it, do you? We know, Karl. I know. And I am going to bury you, just like you buried the Andersens and the Presleys.

Web's hand on her wrist. Easy. Karl stares at the table.

WEB

You seem like a smart man, Karl. We'll give you a minute to consider your options.

They prepare to leave. Karl, still staring at the table.

KARL

Presleys are alive. And you know *nothing* about me.

They turn, exchanging looks. Surprised.

(CONTINUED)



PAUL  
Did you just say the Presley  
family's still alive? All of them?

Karl smiles, mischievous. Evil. He shrugs.

KARL  
Last I saw.

WEB  
Where, Karl?

KARL  
Think maybe I should talk to a  
lawyer...

UPCUT TO:

17 EXT. FOREST - SKY - DAY 17

Zooming over the forest.

LAWYER (V.O.)  
My client is willing to make a  
deal. He realizes this case is  
under close public scrutiny...

18 INT. AURORA POLICE STATION - CAPTAIN'S OFFICE - DAY 18

Our team across from Karl and his LAWYER - local, white,  
nervous.

LAWYER  
...as well as scrutiny from the  
Governor's office.

WEB  
What's the offer?

LAWYER  
In exchange for a promise of  
leniency in sentencing,  
specifically outlined in this  
written agreement, my client will  
agree to lead law enforcement and  
rescue personnel to the exact  
location of the Presley family,  
somewhere in the Angeles Forest.

DANNY  
You gotta be kidding me...

19 EXT. AURORA POLICE STATION - DAY 19

Karl, in a white T, stripped of his cop shirt but still in his uniform pants, is escorted in cuffs by Rebecca and Danny.

LAWYER (V.O.)

My client claims that if he does not personally provide the whereabouts of the Presley family, then they will most likely not survive long enough to be rescued by the current search operation.

The Press tries to crowd in, but other police hold them back. Danny maneuvers him toward a waiting BUCAR.

20 INT. AURORA POLICE STATION - CAPTAIN'S OFFICE - DAY 20

Web, reading over the deal.

REBECCA

How will they die?

LAWYER

Uh... my client...

KARL

When you dig up their fossils, you can take a guess.

PAUL

We're not considering playing along with this, are we?

Web weighs it. Looks at Rebecca, at Karl.

WEB

If we find them dead, the deal is void.

The Lawyer looks to Karl. Karl finally makes eye contact with Web, self-assured and cocky, and starts to make a clicking sound with his tongue, "Tick tock tick tock..."

21 EXT. FOREST - SKY 21

This sound becomes the sound of ROTORS. Two BELL JET RANGERS HELICOPTERS enter frame.

22 INT. WEB'S HELICOPTER - TRAVELING 22

Establish Web, Paul, one WILDERNESS RANGER and a PILOT.

23 INT. REBECCA'S HELICOPTER - TRAVELING

23

Establish Rebecca and Karl in the back, shackled to the bench (hand shackles only). Danny and the pilot, RANDY, in front. It's LOUD in here, so everyone wears big headsets, except for the pilot, who wears a helmet. Voices are squelched.

DANNY

What's up, Robie? We've been flying over these woods for almost an hour now.

KARL

We're getting close. Just up over that creek there.

REBECCA

You're stalling.

KARL

(smiling at her)  
I like the view.

Randy, silent till now, speaks up, tough.

RANDY

Just tell us where they are, Karl.

KARL

Shut up and drive, Randy. Do as you're told.

RANDY

Son of a bitch...  
(beat)  
You're gonna burn in hell for what you've done, Karl. I hope you know you are gonna burn in hell.

KARL

Yeah, I'll say hi to your wife when I get there.

RANDY

What'd you say?

DANNY

Alright, calm down.

KARL

Aw, that's okay, sir, Officer Wilks and I know each other.

(MORE)

(CONTINUED)

KARL(CONT'D)

Randy, what I meant to say was: I  
woulda killed your family, too,  
'cept you keep having trouble  
holding 'em together.

He winks at Rebecca. Randy TURNS in his seat.

RANDY

How 'bout we set down, and you say  
that to my face!

REBECCA

Do not engage the prisoner.

RANDY

Shove it, lady.

DANNY

Hey.

KARL

I'll say it to your face right  
here.

DANNY

(to Randy)

That's a Federal Agent you're  
talking to.

Rebecca keys a button on her headset.

REBECCA

Web...

24 INT. WEB'S HELICOPTER - SAME TIME 24

REBECCA (V.O.)

We may have a situation here...

KARL (V.O.)

Uncuff me and I'll say it to your  
face!

Web and Paul, now hearing the other cabin, look concerned.

25 INT. REBECCA'S HELICOPTER - SAME TIME 25

A SHOUTING MATCH has broken out between Karl and Randy, with  
Danny trying to break it up and Rebecca trying to shout to  
Web. Effect over headphones is that NO ONE can be heard,  
words are cut off and static-ed out. Very disorienting.

(CONTINUED)

Suddenly, Danny notices a YELLOW LIGHT on the instrument panel. He yells to Randy, who doesn't hear. PATS his arm. Randy looks at Danny, who points hard to the light.

DANNY  
Tail rotor chip light.

RANDY  
Whoah...

Randy tightens his grip on the cyclic control, hits a foot pedal-

26 INT. WEB'S HELICOPTER - SAME TIME 26

Broadcast from Randy to other pilot and the whole chopper...

RANDY (V.O.)  
Rescue one, mechanical failure,  
tail rotor...

Paul and Web look out their window, alarmed, as REBECCA'S COPTER'S TAIL ROTOR CUTS OUT.

Randy, panicking, over-controls and the chopper SPINS FULLY AROUND...

27 INT. REBECCA'S HELICOPTER - SAME TIME 27

Forest and sky swirling outside. Danny holding on for dear life. Rebecca SCREAMING. Karl HOWLING with excitement.

28 INT. WEB'S HELICOPTER 28

On Web and Paul, shocked, as...

PILOT (O.S.)  
Rescue 2 is down! Rescue 2 is  
down!

PAUL  
Then get us down!

PILOT (O.S.)  
No clearing here...

WEB  
Find one!

29 EXT. FOREST - SKY

29

Web's helicopter pulls away, searching for a place to set down, REVEALING...

SMOKE, rising from a heavily wooded area, where Rebecca's helicopter has just crashed into the forest...

END OF ACT ONE

(CONTINUED)

ACT TWO

FADE IN:

30 INT. REBECCA'S HELICOPTER (CRASHED) - DAY 30

REBECCA'S P.O.V. - INSIDE OF CABIN

Eyes open. The world is tilted on its side. Directly ahead is the back of Danny's seat. Danny hangs limply from his seat, still strapped in.

REBECCA

Danny...?

A BUTTERFLY lands on the back of his seat. Eyes close.

FADE TO:

BLACK

31 INT. REBECCA'S HELICOPTER - DAY - REBECCA'S P.O.V. 31

Clank.

Eyes open. Her view swings down to see Karl, curled on the wall of the cabin, which is now the floor. The bench/seat he was on has now come free from its mooring. He is over the bench, wrestling with the cuffs still attached to it.

He sees Rebecca.

KARL

You alive?

Eyes close.

FADE TO:

BLACK

32 INT. REBECCA'S HELICOPTER - DAY - REBECCA'S P.O.V. 32

THUNK.

Eyes open. Rebecca has just hit the floor, unclipped from her seat. She can now see Randy, looks like his side of the copter absorbed the brunt of the impact. His body is crushed between his seat and the TREE the copter smashed into, its trunk jutting through the shattered canopy.

Karl looms over, resting the metal bench on Rebecca's legs, starts pawing her body, going through pants, shirt...

(CONTINUED)

KARL  
Where is it? Where is... ah.

He finds CUFF KEYS, begins to work them into his cuffs. They unsnap, fall off. Relief on his face. Amazement. Then he looks back down at Rebecca. GRABS FOR HER and we go to-

BLACK

33 EXT. FOREST - CLEARING - DAY 33

WEB'S HELICOPTER sets down in the clearing, Web and Paul alight from it, run out to meet TWO FOREST SERVICE JEEPS as they ride up to the clearing from a nearby fire road.

They stop and RANGERS and MEDICS jump out. Paul begins to help unload rescue equipment - portable stretchers, first aid kits. One of the Rangers runs a small electronic device over to Web. He checks it, walks it to...

WEB  
Paul!  
(hands Paul GPS)  
Transponder is still working.

PAUL  
You're not coming with us?

WEB  
No.

PAUL  
Rebecca and Danny are down, Web.  
They could be dead, or dying.

WEB  
Yes, and so could a family of four.  
That still hasn't changed. I have  
to find them.

PAUL  
How?

WEB  
Let me worry about that. Go! Now!

Paul nods, checks the GPS. Yells to the Rangers...

(CONTINUED)



PAUL  
They're just under a quarter mile  
from here... east-southeast!

(CONTINUED)

He runs off in that direction, five men following.

Web gets into one of the Rescue Jeeps.

WEB  
(to driver)  
Return to the station.

He looks back at Paul, running into the woods, and for a moment we glimpse the doubt in his eyes.

34 EXT. FOREST - DAY 34

CLOSE ON REBECCA'S SHOES

As Web advised, she brought sensible ones, but they're still having a tough time stumbling across the rough terrain.

MOVING UP her Dolce & Gabbana suit, in serious need of a press, to her hands - bound in front with Karl's cuffs.

REVEAL KARL - behind Rebecca, pushing her along. He is limping, and bleeding from his ear onto his white T, but is pumping enough adrenaline to make him more than enough of a threat. Also, he has Rebecca's GUN.

REBECCA  
Karl, this is no good. You're injured, you need medical attention.

KARL  
Yeah... Oh! wait a minute, they got a lot of that in prison, right? What do you say we go there?!

REBECCA  
In a couple of hours, these woods will be flooded with people searching for us. Where do you think you can go?

KARL  
Well, I was planning on taking you to the pagan altar where I sacrifice my prey, so that I may offer up your blood along with that of the Presley Creatures...  
(can't hold straight face,  
cracks up laughing)  
Damn it, I almost made it through that.

(CONTINUED)

He drops the grin, grabs her hair, pulls her in tight to him.

KARL (CONT'D)

I'm no joke, Britney. I just survived a helicopter crash. And like your FBI boyfriend said, I know these woods like the back of my hand.

(pushes her forward)

We're heading to the highway, and then we're heading to Mexico. Me and my blonde bargaining chip. Or body shield, if it comes to it.

Rebecca's vision starts to go hazy, she begins to lose her footing, and fall.

Karl catches her, his arms around her now.

KARL (CONT'D)

Oh, no, no, no you don't. Part two - if you slow me down, I strangle you and dump you. I don't even waste a bullet.

(breathes in her ear)

Believe me, if we had a minute, I'd take it. But we don't have time for anything fun. Yet.

He pushes Rebecca forward again. Dizzy, she stumbles on, concentrating on the ground.

She looks up to see PONY MAN, leaning against a tree, arms folded. He shakes his head, disappointed in her.

35 INT. AURORA POLICE STATION - BULLPEN - DAY 35

Mel enters, having just sped up from the city. Through the throng of people she spots...

Web, talking to COP 2 (the one next to Karl when he was busted). Web beckons her over as he continues questioning. Somewhere during the following, Mel steps next to Web.

WEB

Karl ever talk about his personal life?

COP 2/OFFICER HEATON

What personal life?

(CONTINUED)

WEB

Did you, or any of the other Officers, ever find it strange that he still lives at home with his parents, and his brother?

COP 2/OFFICER HEATON

He always had some line about saving up to buy a house at Crystal Lake, but after a while it was like, Karl, man, you're 32. Time to move to an apartment.

WEB

How would he respond to that?

COP 2/OFFICER HEATON

He'd just make some real cutting, sarcastic remark about me or my family, so I just stopped bringing it up.

WEB

Did you ever meet his family?

COP 2/OFFICER HEATON

Well his father, Sergeant Robie, at department picnics and such. His brother is mentally... you know. And I don't think his mom leaves the house much because of that.

Web nods, turns to Mel.

WEB

Do you have gas in your car?

MEL

What? Yeah. Why?

RANGER (O.S.)

They're at the crash site.

Everyone turns. Mel approaches the RANGER, who's listening to his walkie-talkie. She gestures to it.

MEL

Let me have that.

The Ranger hands it to her.

36 EXT. FOREST - CRASH SITE - DAY 36

DANNY, unconscious, and for the most part unbloodied, is lifted up on a stretcher by two Rangers. A MEDIC presses a portable oxygen mask over his face.

Reveal Paul next to Danny, on a walkie.

MEL (V.O.)  
(from walkie)  
Say again, Paul?

PAUL  
Danny is alive. He's unconscious, he's broken a few ribs, but he's gonna make it. We're transporting him back to the Medevac site now.

He looks over at the CHOPPER WRECKAGE.

PAUL (CONT'D)  
The chopper hit on the right section, right nose. Looks like the pilot died on impact.

37 INT. AURORA POLICE STATION - BULLPEN - DAY (INTERCUT WALKIE)37

Web reaches out and keys the walkie in Mel's hand.

WEB  
Paul, what about Rebecca?

At the crash site, Paul takes a deep breath.

PAUL  
We haven't found her yet. Or Robie.

He looks out to the RANGERS a couple hundred feet away, searching outward from the wreck, along the line of crash trajectory.

PAUL (CONT'D)  
They may have been thrown clear, but I don't think so.

WEB  
Why not?

PAUL  
Robie was sitting in the back right.

(MORE)

(CONTINUED)

CONTINUED:

PAUL(CONT'D)

His seat is loose from the floor,  
but still in the cabin, and there's  
some blood on it. Rebecca was  
sitting in the back left. Her seat  
is intact, and so is her seat belt.

(beat)

Intact, and *unbuckled*.

Mel looks at Web.

MEL

There's no way she would've left  
Danny.

Web grimaces, turns to address the bullpen area.

WEB

Eyes up. We have a fugitive on the  
loose, possibly armed, possibly  
holding a Federal Agent as hostage.  
We need to divert all search and  
rescue and any spare law  
enforcement to a three mile radius  
starting at the crash site. Also,  
we'll want to seal off the highway  
at the entrance to the park.

Web moves for the door, and Mel follows as the room moves  
into action.

RANGER

(not liking this)

So we're pulling all our resources  
off the Presley search?

WEB

Find Karl, and you find the family.

Mel hands the walkie back to the Ranger, keeps up with Web.

MEL

Where are we going?

WEB

Karl's family.

As they head out the door...

38 EXT. FOREST - DAY

38

Wide enough to express the vastness of the forest. Two small  
figures stumble along through the trees.

(CONTINUED)

Karl and Rebecca. She is walking out in front of him still. He is talking, but she does not hear. Instead, a rushing sound in her head competes with the crunching of ground underfoot and whatever else she's too tired to process.

KARL

Hey.

He smacks the back of her head.

KARL (CONT'D)

I said go.

Rebecca looks pissed.

REBECCA

Are you a man?

KARL

No.

REBECCA

Are you alive?

KARL

No.

REBECCA

Were you ever alive?

KARL

Yes.

REBECCA

Are you famous?

KARL

Yesss...

REBECCA

Are you a movie star?

KARL

No.

REBECCA

Are you a rock star?

KARL

No, c'mon, you're going too specific too fast.

(CONTINUED)

REBECCA  
I don't want to play this game...

KARL  
Well, I do, and I have a gun. Now  
that's four no's. One more... and  
you lose.

Rebecca trudges, trying to keep her head together.

REBECCA  
Are you a killer?

KARL  
(smiles)  
Yes.

REBECCA  
Are you Aileen Wuornos?

He puts the gun to the back of her head.

KARL  
Nope. POW!

Rebecca cries out. Karl Laughs.

KARL (CONT'D)  
Lizzie Borden. And I said I  
wouldn't waste a bullet on you,  
remember?  
(pushes her along)  
You suck at this game.

REBECCA  
Never played it...

KARL  
You never played five no's? What  
kind of family did you grow up in?

Rebecca looks to the side. The light between the trees seems  
to flicker, like the fluorescents at the V.C.U. A dark  
figure warbles in and out of sight in the distance.

REBECCA  
(more to herself)  
I lost my family when I was ten.

KARL  
Really? How'd they die?

(CONTINUED)



REBECCA  
They didn't.

KARL  
Oooh, I sense a sob story. And you know what? I don't care. However you tell it, you got out early, which means you got off easy.

REBECCA  
What do you mean?

KARL  
Family is a lie. Don't you know that? They're supposed to be the building blocks of civilization, but instead they're just sick little packets of human disease.

REBECCA  
Is that why you kill them? You're the cure?

KARL  
I don't kill anyone. I just see a litter of rich white folks pretending like they're the Brady Bunch, and I give 'em what they want.  
(smiles to himself)  
Some family time together.

REBECCA  
You confine them. In a small space. And let them go mad.

KARL  
Well, let's just say that after four days or so, with nothing to drink but my urine, those true family colors start to show...

REBECCA  
And what about your family, Karl? What color are they?

Karl spins her to face him.

KARL  
You got somethin' to say about my family?

(CONTINUED)

REBECCA

No, I...

Rebecca's eyes travel over his shoulder, her eye catching-

REBECCA'S P.O.V. - LITTLE GIRL

A little blonde girl, 200 feet away, walking this way. We recognize the girl as DINA PRESLEY - the girl from the photo. SHE SEES REBECCA AND KARL, and her eyes go wide with fear. She quickly turns and runs back the way she came.

Karl sees Rebecca seeing something, and turns. Dina is gone.

KARL

What'd you just see?

REBECCA

Nothing.

Karl sees she's lying. Puts the gun to her throat.

REBECCA (CONT'D)

Dina Presley!

KARL

*What?*

He turns around, back to her, scanning the forest. It's the moment Rebecca has been waiting for.

She loops her arms over his head and pulls the steel cuffs against his neck, STRANGLING him.

Karl's hand immediately flies up to grab the chain pressing into his throat. Rebecca hops on his back, strangling him hard as she can, knowing this is life or death.

Karl backpedals against a TREE, slamming Rebecca against it. She holds on.

He tries to point the gun backwards and shoot her in the face. Rebecca blocks the gun hand with her elbow. He FIRES.

Both of them reel at the sound. Rebecca recovers first, and BITES into his gun hand. He drops the gun.

Rebecca pulls tighter, whispering harshly in his ear.

REBECCA

*You wasted a bullet.*

(CONTINUED)

This ignites Karl. He bucks, slamming her back against the tree again and again. Her HEAD HITS the trunk, but she holds on with iron determination until he makes a horribly guttural sound and FALLS FORWARD. Rebecca falls on top of him, and then rolls off.

They both stay like this, on the ground, for a while.

Rebecca pushes herself to her knees, then stands, wobbly. She is bleeding from her forehead now.

She spots her gun in the leaves. Her cuffed hands reach down and scoop it up. She looks like she's going to pass out. As she lifts the gun, she accidentally DISCHARGES a round into the forest floor. This wakes her up a little.

She looks at Karl. His eyes are open, blank. Looks dead.

REBECCA (CONT'D)

Dina?!

Rebecca looks out into the woods. No sight of the girl.

REBECCA (CONT'D)

Dina Presley?!

She takes a few shaky steps.

PONY MAN (O.S.)

She went that-a-way.

Rebecca turns to see him standing by a tree, pointing. Rebecca runs past him, heading in that direction. Her run slows to a jog as she realizes she's not ready for that kind of movement. Her head was hit pretty hard.

Pony Man walks briskly beside her.

PONY MAN (CONT'D)

And what are you gonna do if you find her, Becky? Look at you.

REBECCA

Shut up.

PONY MAN

You're just a little girl yourself. You'll never make it out here.

REBECCA

Shut up.

(CONTINUED)

PONY MAN  
At least, not without *my* help...

REBECCA  
(turning to him)  
I *said*-

Rebecca is interrupted by a ROOT she didn't see. She trips and FALLS. Hits the ground and ROLLS down a gentle slope.

She rolls on her side, groaning. Picks herself up slowly. She has dropped her gun. Squints her eyes and peers at the ground around her. Pats the leaves, trying to feel for...

CLICK. Rebecca turns. Dina Presley is ten feet away, pointing Rebecca's gun right at her.

DINA PRESLEY  
Don't make a move!

REBECCA  
Dina... wait. I'm here to help...

DINA PRESLEY  
No. You were with him. You're his wife.

REBECCA  
Who's wife?

DINA PRESLEY  
The Police Man. The one who took us...

OFF Rebecca, at a loss for words...

END OF ACT TWO

(CONTINUED)

ACT THREE

39 EXT. FOREST - DAY

39

Rebecca looks up into the barrel of her own gun, in the hands of a terrified ten year old girl.

DINA PRESLEY  
Stay where you are I said!

REBECCA  
Dina. It's okay. I'm your friend.  
I've been looking for you. A whole  
lot of people have. Not going to  
hurt you. Just give me the gun...

She reaches out with her cuffed hands, Dina, freaked, takes a staggering step backwards, pointing the gun at her.

DINA  
No! You're his wife!

REBECCA  
No. Look.  
(displays cuffed hands)  
See? No ring. Not even a tan  
line. I'm not his wife.

DINA PRESLEY  
You were with him! I saw!

REBECCA  
Because he took me.  
(re: the cuffs)  
He put these on me. But you helped  
me get away. Just like I want to  
help you now. I can prove it.  
Will you let me?

Dina stares, the gun too big for her hands. Rebecca slowly starts to twist in the cuffs, trying to get to her FBI ID.

PONY MAN  
(suddenly suspicious)  
What are you doing?!

Pony Man has appeared behind the shivering Dina.

PONY MAN (CONT'D)  
Gonna get your head blown off. The  
last time someone flashed a badge  
at this little girl, terrible  
things happened.

(CONTINUED)

This makes Rebecca stop. She glances up, Pony Man is gone.

REBECCA  
Nothing. I'm not doing anything.

DINA  
You can't trick me!

PONY MAN  
Oh yes you can --  
(at her side now)  
-- if you do what I tell you. I  
still know a thing or two about  
winning the trust of young girls.

She'd tell him to fuck off if he were really there.

PONY MAN (CONT'D)  
You look like a monster. Ask her  
if you can wash your face in that  
stream.

Dina swings the gun around, a growing hazard.

DINA PRESLEY  
Where is he? WHERE IS HE?

REBECCA  
He's gone. I swear.  
(then)  
Dina? Would it be... would it be  
okay if I washed my face over  
there? You know how, sometimes you  
just feel better if you wash your  
face?

Dina nods okay. Rebecca carefully moves to the pond, cups water in her cuffed hands, splashes it on her face. Dina has her attention split between her prisoner and the tree line -- is he still out there? Rebecca runs her fingers through her hair, has washed the blood from her face. Looks decidedly more presentable. She takes the opportunity to slip her FBI creds out and casually put them on the ground.

DINA  
Are you sure he's gone?

Dina glances to her. The new look seems to calm her.

REBECCA  
I'm sure. He won't be bothering  
us. If you want I can show you.

(CONTINUED)

DINA

NO!

PONY MAN

Tell her it's okay.

REBECCA

It's okay.

PONY MAN

Tell her she doesn't have to do  
anything she doesn't want to.

REBECCA

You don't have to do anything you  
don't want to.

PONY MAN

Let her think she's in charge --

REBECCA

You're in charge.

PONY MAN

Then when you finally take control,  
it'll be all the sweeter.

Fucker. Rebecca tries to push that away. Looks to her new  
ten-year-old boss.

REBECCA

So -- what do you want to do?

DINA

I have to find... I need... I wanna  
save... I wanna save...

REBECCA

Your family?

She nods, holding back the tears.

REBECCA (CONT'D)

Okay. We can do that.

(teetering a little)

You just tell me where to go. If  
you want, I can walk in front. And  
if I do anything you don't like --  
you can shoot me.

DINA

(after a beat; sounds  
fair)

Okay.

(CONTINUED)

REBECCA

Okay. Great. So -- which way?

Dina points with the gun. Rebecca starts walking. Dina follows. They've only just started out, but Rebecca's equilibrium ain't great. And she sees up ahead, leaning against a tree: Pony Man. As she approaches and passes him:

PONY MAN

(approving)

That's my girl...

40 EXT. ROBIE HOME - DAY - TO ESTABLISH 40

The rustic, yet quiet middle class residence of the Robie family. Besides the older family wagon and pickup truck, there is a BUCAR parked out front, while inside --

41 INT. ROBIE HOUSE - DAY 41

Pre Wal Mart kitsch. Knick-knacks and photos tell the story of KARL ROBIE, SR., 30 year police veteran and his family. But mostly it's all about Karl Sr, the dominant presence.

Web and Mel are speaking to KARL ROBIE, SR. and MARY ROBIE. In evidence is their other son, 27 year old severely autistic STEVIE ROBIE, rocking and watching TV. He will occasionally interject in Rainman fashion.

MARY ROBIE

I don't understand...

WEB

Then let me make it as plain as I can, Mrs. Robie. Your son, Karl, is a murderer. He's responsible for the slaughter of at least one family that we know of, and has abducted another. Their fate remains unknown.

MARY ROBIE

Karl, Jr?

STEVIE ROBIE

MacDonald's. Mmmm. Fries.

The Robie's are used to these outbursts, pay them no mind.

MEL

He has confessed, ma'am.

(CONTINUED)



Stevie LAUGHS loudly and inappropriately.

KARL ROBIE, SR.  
Confession don't always mean it's  
so. I learned that much 30 years  
on the job.

STEVIE ROBIE  
Supersize me!

KARL ROBIE, SR.  
(off Stevie)  
Now, if you were to tell me that  
one confessed to something, I might  
believe you. Wouldn't know any  
better. But not Karl, Jr.

STEVIE ROBIE  
Ha! Drive through, please.

MEL  
So... it's not the serial killing  
you have trouble with, it's the  
confessing?

KARL ROBIE, SR.  
Don't you put words in my mouth,  
missy. I was a cop longer than you  
been alive. I know what you're  
after.

WEB  
We're after your son... and the  
federal agent who we believe he has  
under his control.

KARL ROBIE, SR.  
Well, good luck to ya. And to your  
agent. Don't know how you coerced  
this so-called "confession," but my  
boy's a survivor. I saw to it.  
He's not soft. He could live out  
in the wild 20 years if he had to.

WEB  
Yes. I'm sure he's spent a lot of  
time in those woods. Probably has  
several favorite spots he retreats  
to when things in this house get a  
little too... tense.

(CONTINUED)

MARY ROBIE  
He was a boy scout.

WEB  
Not anymore.

KARL ROBIE, SR.  
Keep your trap shut, Mary. We're not gonna make it any easier for them to stick the needle in him.

WEB  
I didn't expect you'd provide us a map to your son's forest haunts. Not that it would matter. I believe this is where he'll end up.

KARL ROBIE, SR.  
(scoffs)  
You really think he'd be stupid enough to come to us?

WEB  
Not to you, Mister Robie. For you. He'll come for you.

MEL  
(off their looks)  
We believe the families your son destroys are surrogates for the real object of his rage. Which... would be you.

MARY ROBIE  
That's crazy --

MEL  
So's Karl Jr.

KARL ROBIE, SR.  
You can go now. If you think we're going to help you set a trap for our own son, you're wrong.

WEB  
You misunderstand. All available resources are being applied to the search for the missing family and our downed agent.

MARY ROBIE  
Then why are you here?

(CONTINUED)

WEB

A courtesy call. I lobbied the Aurora Chief Of Police to put a car on your house -- for protection -- but he feels the way you do. He doesn't seem to think you're in any danger. I'm just here to advise you to lock your doors... Oh... but then I expect Karl Jr. has a key.

STEVIE ROBIE

Supersize! To go, please.

Stevie laughs to himself, the only one privy to the private jokes that float in his head.

42 EXT. ROBIE HOUSE - DAY 42

Web and Mel walking toward us, back to their car. Karl and Mary Robie in the door beyond in the background.

MEL

Three more minutes in that house and I would have become a serial killer.

(then)

You really think he'll come back here?

WEB

Not in a million years.

MEL

Right.

(then)

Okay. Now I'm starving.

Off that --

43 EXT. FOREST - NEAR THE POND WHERE REBECCA MET DINA 43

Paul and the searchers breaking through the trees, fanned out a bit, on the hunt. Paul with RANGER #2.

RANGER #2

More tracks here. Could be fresh. Haven't had a good rain in a while, though. Maybe a hiker.

(then, as Paul examines)

(MORE)

(CONTINUED)

RANGER #2(CONT'D)

You know, it's tough enough to find  
folks out here even when they want  
to be found...

Paul has spotted something, moves to it, picks it up with:

PAUL

She wants to be found...

It's her dropped FBI credentials.

RANGER #2

Okay. So not a hiker.

ANOTHER VOICE (O.S.)

(calling from a distance)

Hey! We got something here!

44 EXT. ANOTHER PART OF THE FOREST - WITH REBECCA AND DINA 44

Rebecca marching through the woods again, gun on her, only  
this time held by ten year old Dina. Rebecca is clearly  
having trouble going on. Exhaustion and whatever injuries  
she has sustained grinding her down.

REBECCA

Are you sure it was this way?

DINA

I don't remember. It all looks the  
same.

REBECCA

Yeah. It kinda does. Do you  
remember where the sun was in the  
sky when you left?

DINA

No.

Dina starts to cry. Rebecca turns back to the little girl  
who has stopped walking, stands there with the gun dangling  
forgotten at her side, crying. Rebecca kneels down in front  
of her, tries to comfort her.

REBECCA

It's okay. We're going to be okay.

DINA PRESLEY

What if we don't find them before  
it gets dark?

(CONTINUED)

REBECCA

Well. Then we'll stop for awhile.  
Maybe sleep a little.

DINA PRESLEY

No! We can't. We'll get ate up.  
There's bad things in the woods.

REBECCA

We have each other. We'll be fine.

PONY MAN

Oh, that's good. Lie to her some  
more.

DINA PRESLEY

Do you promise?

PONY MAN

Promise her anything. *Anything.*

REBECCA

I promise.

Dina snuffles, but the big rain has passed for now. She looks at Rebecca with soulful eyes. Remembers the gun. Looks at it, then at Rebecca.

DINA PRESLEY

Do you want this back?

REBECCA

Only if you wanna give it to me.

Dina holds it up, barrel pointed to the ground. Offers it over. Rebecca takes it. Pony Man is in ecstasy.

PONY MAN

She's yours.

REBECCA

You ready to keep going?

She nods, brave face.

REBECCA (CONT'D)

Me too.

Rebecca stands. Whoops. Too fast. She shuts her eyes for a moment. Opens them. The world is spinning. She tries to regain her equilibrium. Blinks.

(CONTINUED)

REBECCA (CONT'D)

Which, uh, which way were we -- ?

She lolls her head looking toward Dina, who is speaking, but no words are coming out... she's kind of pointing, though. Rebecca starts off, gets about two steps, and folds. She goes down.

REBECCA'S POV

Of frantic Dina over her, panicking, trying to get her to get up, to wake up, to stay alive.

45 EXT. FOREST - WHERE REBECCA FOUGHT KARL 45

Paul and Ranger #2 have joined some other searchers. They're at the spot Rebecca fought with Karl. There's no body here, just the signs of scuffle and --

RANGER #2

Yeah. It's blood... looks like maybe a scuffle.

PAUL

Collect it. This is a crime scene.  
(as he moves off)  
This whole place is a crime scene.

Off that --

46 EXT. ANOTHER PART OF THE FOREST - DAY 46

Rebecca on her back, Dina over her, crying, trying to get her to get up.

DINA PRESLEY

You have to get up! Please! You have to --

Dina looks past Rebecca at something we don't see. Gasps. She pulls at Rebecca all the harder --

DINA PRESLEY (CONT'D)

GET UP! GET UP! HE'S HERE! THE MAN!

REBECCA

No. He's not real.

But Dina's just staring beyond, then she scurries away out of view, revealing Pony Man looming over her --

(CONTINUED)

PONY MAN  
She wasn't talking about me.

Rebecca surges into consciousness as she registers that. Turns to see KARL standing twenty feet away, his eyes HORRIBLY BLOODSHOT from being strangled.

Rebecca scrambles back in the leaves, blinking, trying to focus, groping for her gun. She points, or rather tries to. She FIRES THREE TIMES. All shots go wild due to her mental and physical state.

Karl ducks behind some trees, begins to laugh.

KARL  
Now you wasted three bullets!

Rebecca forces herself to her feet, whirls, sees cowering Dina, runs/staggers for her --

KARL (CONT'D)  
(calling)  
Hey punchy, remember how I said I got no time for anything fun? Well, you changed my mind.

He laughs again, his laugh echoing off the trees as Rebecca and Dina run through them, caught in the forest with a monster on their tails, Rebecca barely able to stand...

END OF ACT THREE

(CONTINUED)

ACT FOUR

47 EXT. FOREST - DAY 47

REBECCA AND DINA

Stumble through the forest. They're off the trail. Brush tangles at their feet, branches catch at their faces.

KARL ROBIE

Rushes through the trees, following behind, his limp now a steady lope. His breath quick with excitement.

REBECCA'S P.O.V.

Following Dina like Alice following the White Rabbit. Darting in and out of trees. Rebecca's vision is not at a steady 24 fps. Heightened forest sounds and foreign, almost INSECTOID sounds assault her. And then...

KARL (O.S.)  
Are we having fun yet?

His voice echoes off the trees. Could be coming from anywhere.

KARL (O.S.) (CONT'D)  
Come on now, Rebecca, this is no good! You're hurtin' and you need medical attention!

REBECCA  
Get down...

Dina doesn't hear her, keeps running. Rebecca stops, leans against a tree trunk for support and spins with her gun in her cuffed hands, scanning the forest behind them for...

KARL

Who stops, ducks down. Reveal that he's been FLANKING Rebecca: she is 500 feet away through the trees, pointing her gun in the wrong direction. We do not see Dina.

KARL  
(whispering)  
Yeah. Yeah, like that.

He's carrying a short, sturdy tree branch. Makeshift club.

BACK TO REBECCA

(CONTINUED)



Dina, who has realized Rebecca is not on her tail, runs back to her, tugs on her jacket.

DINA PRESLEY  
Come on! We can't stop!

REBECCA  
Okay. Let's just... catch our  
breath...

Rebecca slides down the tree. She ends up plopped on the ground, still cuffed, holding the gun between her knees -- like a kid who fell asleep still holding a toy.

DINA PRESLEY  
Rebecca!

Rebecca MOANS in response, tired-bleeding-done. Dina pulls at her, trying to get her up, but Rebecca's too big for this little girl to move even an inch.

PONY MAN leans around the tree, hovering over Rebecca's shoulder, smiling at the struggling Dina.

PONY MAN  
If a little girl is gutted in the woods, and no one hears, does she really die? Or does she just keep on running forever...

REBECCA  
(without looking at him)  
Bastard...

DINA PRESLEY  
What?

REBECCA  
No, not you, I... I'm sorry, Dina,  
I'm... listen to me.  
(beat)  
Are you listening?

(CONTINUED)

DINA PRESLEY

Yes.

REBECCA

I want you to run, okay?

DINA PRESLEY

No...

REBECCA

I want you to run, and leave me  
behind.

DINA PRESLEY

No! You promised!

PONY MAN

Tell her you lied.

REBECCA

I lied.

PONY MAN

Now tell her the truth.

REBECCA

(beginning to cry)

I'm sorry, Dina. I can't protect  
you.

Dina begins to cry as well, and Pony Man smiles at that, not  
sadistically, but knowingly, almost with pride, like a parent  
watching a child taking their medicine. He steps over the  
log, and crouches next to Rebecca.

PONY MAN

Remember what I told you would  
happen, if you ever left me?

REBECCA

That I would die...

PONY MAN

That's right.

REBECCA

You're wrong. When you took me,  
that's when I died.

PONY MAN

No. That's when you were born.

(CONTINUED)

He leans in close, she looks away. Just the two of them.

PONY MAN (CONT'D)

Do you know what other girls your age are doing? They're getting drunk in bars, trawling for men. Or they're working nine to fives, or they're in grad school, trying to figure out who they are. You know who you are, because of me. You're at the forefront of law enforcement, in a job advanced well beyond your years, because of me. And you are going to survive, because of me.

Rebecca looks at him through tears, vulnerable.

REBECCA

Tell me what to do.

PONY MAN

I put my strength inside you. Use *it*.

Rebecca becomes aware of Dina talking. Looks at her.

REBECCA

What?

DINA PRESLEY

Use me. To get up. Here.  
(extends her hand)  
I'm not leaving you.

Pony Man is gone. Rebecca locks eyes with Dina. Lets Dina hold her cuff chain. Bracing herself against the log, and using the little girl's strength, Rebecca hauls herself back to her feet...

48 EXT. FOREST - MINES - DAY

48

Karl's mother, Mary Robie, pulls off the main road in her S.U.V. and stops near a rusted BAR-GATE. She gets out of her car, nervous, on a mission, and unlocks the gate.

As she hurries back to her car, reveal MEL'S CAR driving up. Web and Mel step out.

(CONTINUED)

WEB  
FBI, Mrs. Robie.

MEL  
Remember us?

MARY ROBIE  
Did... did you find Karl?

WEB  
Not yet.

MARY ROBIE  
Oh. Then, what are you doing here?

WEB  
That depends on you.

MARY ROBIE  
We own this property. A lot of  
families own mine claims up here.  
This one was my grandfather's...

Mel peeks in the back of Mary's car, spots CLEANING SUPPLIES.

MEL  
Mm. Shovel, broom, disinfectant,  
garbage bags...

WEB  
Planning on doing some spring  
cleaning?

MARY ROBIE  
Well, as a matter of fact...

Web cuts her off, tough.

WEB  
This isn't the kind of mess you can  
sweep under the rug.  
(beat)  
Where would he put them?

Mary is speechless, shamed...

MEL  
Web.  
(he looks at her)  
Mine shaft.

(CONTINUED)

Web follows Mel's look down the road to a shed and a mine shaft, sticking out of the side of the mountain...

49 EXT. FOREST - DAY

49

Rebecca and Dina are moving even more slowly now, a caricature of people trying to escape. Rebecca has a hand on Dina's shoulder, the little girl taking some of her weight.

Suddenly, Rebecca sees A SHOE sticking out from behind a tree just up ahead. She freezes. And then... DINA SCREAMS!

Rebecca reacts, turns left to see Karl CHARGING RIGHT AT HER - shoe was a decoy - Rebecca DUCKS in time as he SWINGS his club. He misses her head but their bodies impact and they roll over. Dina flees behind a tree.

(CONTINUED)

THE GUN is lying equidistant between them. Rebecca scrambles and gets it first. Points it at Karl.

REBECCA

No!

Karl immediately throws up his hands.

KARL

Don't shoot! I surrender!

Rebecca's voice is a dehydrated croak.

REBECCA

Don't move.

She gets up, clumsy, stumbles sideways, semi-comically, and rights herself. A grin grows on Karl Robie...

KARL

(seeing an opening)

I surrender.

Hands up, smiling, he rises to his feet.

REBECCA

Stay where you are!

REBECCA'S POV - KARL

Two Karls. She has double vision.

KARL

You win. I give up.

Dina peeks out from behind her tree.

KARL (CONT'D)

I guess now you have to place me in custody, right? That is, it's now your duty, as a Federal Agent, to see me safely out of here...

He takes a step toward her. She braces herself, trying to focus on him.

REBECCA

Stop!

KARL

Sure thing, boss.

(CONTINUED)

Karl knows that he's got her. Just a waiting game.

KARL (CONT'D)

By the way, are you lost? Or do you mean to be heading further in? Because if you're lost, I could show you the way back...

REBECCA

The family, Karl. Where's the family?

KARL

The family? Oh, not far.  
(steps forward)  
You want to go there? I can take you there. We can still save 'em.

DINA PRESLEY

He's lying.

REBECCA

I know.

DINA PRESLEY

He's waiting for you to fall down again, and then he'll kill us.

REBECCA

(edge of panic)  
I know.

KARL

(confused)  
You know what?

DINA PRESLEY

You have to shoot him.

REBECCA

I... I *can't*...

She means physically. Rebecca's hands and arms are shaking, barely able to hold the gun. Karl sees this, looks down at the stick/club. Right there at his feet.

(CONTINUED)

DINA PRESLEY (O.S.)  
I'll help you.

Dina is standing at Rebecca's side, a hard look in her eyes as she stares at Karl.

CLOSE ON her ten-year-old hands reaching up, cupping Rebecca's, steadying her grip.

Karl's smile falters.

EXTREME CLOSE ON GUN - Rack to EXTREME CLOSE on Rebecca, now with the same hard look in her eyes. Enough of this shit.

BLAM! Close on Robie's face as he hits the ground, shot through the eye.

50 EXT. FOREST - WITH PAUL 50

KRAK of the GUNSHOT echoes in the forest. FIND PAUL, reacting to it. He shoots a look to a RANGER, who turns in the direction of the sound, and they run toward it...

51 EXT. MINES - DAY 51

We don't see Mary Robie now. Web and Mel are alone, approaching the mine that Mary directed them to. It is guarded by a VERY HEAVY LOOKING METAL DOOR, held together by a padlock.

WEB  
FBI! Anyone in there?

They listen. Nothing. Web takes out his gun.

WEB (CONT'D)  
Anyone in there, step back. I'm going to shoot the lock!

Mel covers her ears as Web BLOWS OFF the padlock.

The destroyed lock CLANKS to the ground. There is still no sound from inside. Web exchanges a look with Mel, then they both grab the door and OPENS IT to reveal BLACK. And we

FADE TO WHITE:

52 INT. HOSPITAL - DANNY'S ROOM - DAY LATER 52

Danny is recuperating in a hospital bed. He's bandaged, broke a few ribs, but will make a full recovery. Paul and Mel sit in the room with him.

(CONTINUED)



DANNY  
Did'ja hear what I said to the doc?  
They were rolling me into surgery,  
and I hear him talking about my  
ribs--

MEL  
You said "take 'em out Doc..."

She gestures to Paul, "take it."

PAUL  
"...They're spare ribs."

DANNY  
Heh.

PAUL  
It doesn't really work.

Rebecca enters, wearing FBI sweats.

DANNY  
Yeah, but I was sedated. For  
sedated it's pretty... hey! Look  
who's up.

Paul and Mel turn. Aside from a few cuts and bruises,  
Rebecca is back to "normal."

MEL  
How you feeling, babe?

REBECCA  
Better. Rested. Thanks for the  
duds. Beats the gown.

DANNY  
Tell me about it. Did you hear  
what happened when they were  
rolling me into surgery--

PAUL  
(cutting him off)  
I'm okay too. Wasn't so sure for a  
while, though. Carried you about a  
quarter of a mile out of that  
place. Surprised I didn't rupture  
a disc.

REBECCA  
Sorry about that.

(CONTINUED)

PAUL  
Never apologize for what happens  
when you're unconscious.

MEL  
In college, I lived by those words.

REBECCA  
I'm... just gonna continue my lap  
around the hall.

And she's out again, into the hall. The others barely  
exchange a look... typical Rebecca, ducking any interaction  
that might have some emotion behind it.

53 INT. HOSPITAL - HALLWAY - CONTINUOUS 53

Rebecca finds Web in the hallway.

REBECCA  
Danny's in here.

WEB  
I know.

But he doesn't go right in.

WEB (CONT'D)  
Congratulations.

REBECCA  
For killing Robie?

WEB  
For surviving.

REBECCA  
Not sure I can take all the credit  
for that.

Said bitterly. Web picks up on it. Tries to read her.

WEB  
Don't underestimate your own  
strength, Rebecca. It's saved you  
in the past, and it'll save you  
again some day.

Rebecca nods, eyes cast down.

(CONTINUED)

WEB (CONT'D)  
Speaking of which, the Presley  
family is checking out.

REBECCA  
Of this hospital?

WEB  
They had some recuperating to do.  
Dehydration, injuries. They'd like  
to thank you before they go home.

54 INT. HOSPITAL - NURSES STATION - MOMENTS LATER 54

Rebecca rounds the corner. A whole BUNCH OF PEOPLE are here.  
Family visitors, including GRANDMA PRESLEY. The FATHER,  
BARRY PRESLEY, immediately greets Rebecca warmly.

BARRY PRESLEY  
You must be Rebecca. They told us  
you might come by. I'm Barry  
Presley. I understand we owe  
everything to you.

Rebecca hates this.

REBECCA  
Oh, not just me.

BARRY PRESLEY  
I want you to meet everyone. This  
is Sandra, my wife. And this is  
Shawn... and Dina.

REBECCA  
(begins to smile)  
Oh, we've...

Stepping out from behind her Father, is a cute little 10 year  
old. A BRUNETTE ten year old. THE REAL DINA PRESLEY.

REBECCA (CONT'D)  
...met...

BARRY PRESLEY  
Say Hi, Dina...

REAL DINA, shy, looks up at Rebecca. For the first time.

REAL DINA  
Hi.

(CONTINUED)

REBECCA

Hi...

OFF Rebecca...

DISSOLVE TO:

55 INT. F.B.I. ARCHIVES - DAY 55

CLOSE ON A CASE FILE: sitting on a table. "Case File 6057-843, George, Becky." It is unopened.

Rebecca sits in front of it. It looks different than in her dream. More drab. Not burnt.

A beat. She girds herself, then opens it. She starts turning the pages. She picks up a newspaper clipping.

The picture is of her as a ten-year old, standing on her porch, reunited with her family, their hands on her shoulders, awkward, like what broke here can't be put back together again. It's the photo she presented to Pony Man in her dream.

The headline reads, "GIRL SAVES SELF."

Rebecca stares at the girl she was with in the woods. The girl has a smile on her face, but a hard look in her eyes...

END OF SHOW