

LOU

Written by

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EXT. DENSE WOODS (SAN JUAN ISLAND) - EARLY MORNING (1985)

A LARGE BUCK walks amongst the trees, golden sunlight highlighting its short brown fur. It stops, noses a tree trunk, tearing off the bark, chewing.

OFF TO THE SIDE: an ELDERLY COUPLE on an early morning stroll talk QUIETLY, pointing at the buck. It really is a pretty deer.

-RIFLE SCOPE POV: a scope scans the trees. It lands on the Elderly Couple before finding the deer. Then it returns to the unsuspecting couple, aiming.

But finally, reluctantly, it snaps back to the animal. The cross-hairs settle between the deer's eyes.

There's an EXHALE and a POP. Then the MUTED THUD of the deer falling onto the ground. Followed by the SHOCKED YELPS of--

ELDERLY COUPLE--

Horrificed, they clutch each other, turning in the direction of the shooter.

ANGLE ON SHOOTER--

This is not your average hunter. Or person. This is LOU (female, older), a wrinkled warrior whose aging body belies her keen mind. She's lived twice as hard as anyone else and will never learn the rules to shuffle board.

Lou gives the Elderly Couple a curt wave.

LOU
Morning.

They wave back, afraid of what will happen if they don't. They watch as Lou makes her way to the deer, passing a sign that reads: SAN JUAN NATIONAL PARK. NO HUNTING.

ANGLE ON DEER--

Glassy eyes reflect a cloudy sky. There's still a slight lift to the chest. It's alive. LOU'S BOOTS appear beside the body.

LOU (CONT'D)
Hm.

She pulls a large HUNTING KNIFE from the pocket of her flannel jacket, unsheathing it as she kneels.

Her fingers brush along the deer's fur. She finds the artery and plunges her knife deep. The deer passes quickly.

LOU (CONT'D)
Wasn't supposed to be like this.
Sorry about that.

Lou holds her bloody fingers in the air, eyeing them with disdain as they tremble. The Elderly Couple scurries away down the path.

Behind her, the BUSHES SHAKE and JAX, a mangy, mixed breed dog emerges from the leaves. Like Lou, he moves slower than he use to. He's a good dog who's seen better days.

He SNIFFS the dead deer. Then looks back at Lou. Wearily.

LOU (CONT'D)
Don't worry. I'm not going to ask
for help.

And with that, Lou slits the deer's throat, draining the blood.

EXT. SAN JUAN ISLAND (WASHINGTON STATE) - ESTABLISHING

An AERIAL VIEW of the craggy island situated off the coast of Washington, a heavily wooded place with a few pockets of civilization and a gorgeous harbor. The type of place where everyone knows your name whether you want them to or not.

EXT. ROAD/PARKING LOT (SAN JUAN BANK) - AFTERNOON

Lou steers an old rusted F-150 truck, held together with duct tape and stubbornness, into the parking lot.

The lot is full of similar looking vehicles, making it difficult to tell if all the cars are old or we're in 1985.

ANGLE ON TRUCK BED--

The butchered deer bounces beneath a piece of heavy canvas. Jax sleeps soundly on top, despite the bumpy ride.

INT. SAN JUAN BANK (SAN JUAN ISLAND) - MOMENTS LATER

Lou enters and chooses between two open tellers. The UN-CHOSEN TELLER looks relieved. RITA (30's), the chosen teller, smiles, making the best of it. Her enormous shoulder pads and bold eye shadow confirm we're definitely in the eighties.

RITA
Hi Lou! How can I help you today?

LOU
Here's my account number. I'd like
to withdraw all my money.

Lou slides a piece of paper across the counter. Rita types the info into a primitive-looking computer.

RITA

That's quite a large sum, Lou.

She talks to Lou slowly and loudly, a nursing home intonation. If possible, Lou's scowl deepens.

RITA (CONT'D)

I'm not sure if there's protocol for such a large withdrawal. Let me get my manager. You stay here a minute, alright?

LOU

Hm.

Lou watches Rita depart. She clocks the bank's generic furniture, fake plants and Orca themed posters from the San Juan tourist department, finally landing on a wall mirror.

Lou's reflection reads, "*how the hell did I get here?*"

INT. MANAGER'S OFFICE (BANK) - MOMENTS LATER

Rita and MR. LANCASTER (40's), the bank manager, stand together looking out the window. The sky darkens ominously. A storm's brewing.

MR. LANCASTER

If she's erratic, we should contact her family.

RITA

I'm not sure she's got family.

MR. LANCASTER

She seem like she's lost her mind?

RITA

She seems like...Lou.

They turn, looking at Lou through the cubicle's glass walls.

RITA (CONT'D)

Is that blood?

They step closer to the glass for a better look, behaving as if it was opaque.

ANGLE ON LOU--

The cuff of Lou's shirt is indeed stained a dark, rusty red.

Next to her, the Teller smacks open a ROLL OF QUARTERS. It explodes, sending coins across the counter.

Lou reacts, catching them with astonishing agility. For any age. Her eyes glimmer. This makes up for the deer. Almost.

ANGLE ON MANAGER'S OFFICE--

MR. LANCASTER

Just give her the money. And if you
and Betsy got to leave early to
avoid the storm, that's fine by me.

RITA

(nodding)

You stopping by my place tonight?

Mr. Lancaster fidgets. He's wearing a wedding ring. Rita is not. He shakes his head, "no."

MR. LANCASTER

Got to keep an eye on the pump
tonight. Every time the basement
floods, the mold gets real bad.

Rita frowns, unsatisfied with his answer. She sashays her way back to Lou as Mr. Lancaster eyes her ample behind.

EXT./INT. HARDWARE STORE/LOU'S TRUCK - DAY

STORM PREPPERS stream into the hardware store to stock up.

Lou sits in her truck, scowling at people's efforts to feel safe. But like any small town, a big storm is big news. The only news really.

Lou exits the truck, forcing herself to join them. She looks at Jax lying in back.

LOU

Want to come inside?

Jax opens an eye. Looks at Lou. Then shuts it.

LOU (CONT'D)

Good choice.

INT. HARDWARE STORE (SAN JUAN ISLAND) - MOMENTS LATER

The aisles bustle with Storm Preppers.

Lou stands at a shelf, looking at the tarp selection. She's not finding what she wants.

She spots a SALES ASSOCIATE, hustles to reach him, beating out another CUSTOMER seeking his attention.

SALES ASSOCIATE
How may I--

LOU
Tarps. Black.

SALES ASSOCIATE
We've got plenty of blue?

LOU
I need black.

SALES ASSOCIATE
Sure. Let's see what I can find.

LOU
Find a black one.

INT. CASH REGISTER (HARDWARE STORE) - MOMENTS LATER

Lou watches the Sales Associate ring up several dusty packages of BLACK TARPS.

SALES ASSOCIATE
You got enough flashlights?

LOU
Only need the tarps.

SALES ASSOCIATE
You sure? This storm's supposed to be a doozy. Big time wind. The island's definitely losing power.

LOU
The island always loses power.

SALES ASSOCIATE
Best to be prepared 'specially out by you. Aren't you worried being so far out from town?

LOU
Weather doesn't scare me. People do.

Lou impatiently holds out her hand for the change.

EXT. PARKING LOT (HARDWARE STORE) - MOMENTS LATER

Lou exits the store, holding a brown paper bag. She heads toward her truck and isn't happy to see CHIEF RANKIN (50's) petting Jax, who wags his tail with surprising vigor.

Rankin is the island's seasoned police chief, well versed in handling small town crime with a fair and steady hand.

Lou throws her paper bag on the heavy canvas. Scared, Jax BARKS at it. Lou glares at him. His tail stops wagging.

RANKIN

Hi Lou.

LOU

Rankin.

RANKIN

There isn't, by any chance, a deer back here?

LOU

No.

RANKIN

'kay. 'Cause the season ended ages ago. And I didn't see your name on the license list.

LOU

It wouldn't be. I don't hunt.

Rankin nods and leans against the back of the truck. A THICK RIVER of BLOOD pours beneath the hatch onto the dirt parking lot. Rankin looks at it. Then at Lou.

There's an understanding between them and that understanding is, *"we're too old for this shit."* Rankin SIGHS.

RANKIN

Alright Lou. You have a good day.

(beat, joking)

You hear a storm's coming?

Rankin tips his hat with a small smile, side-stepping the BLOOD PUDDLE on the way back to the patrol car.

EXT. COUNTRY ROAD (TRAVELING) - LATER

Lou's truck cruises down the two lane road. The space between homes increases and finally dissolves into nothing but trees.

EXT. DOUBLE WIDE TRAILER - DAY

Two women sit on the trailer's metal steps, smoking. This is HANNAH and her friend KAYCEE, twenty-somethings embracing 80's fashion with gusto. From the way they're GIGGLING, they're clearly enjoying something stronger than tobacco.

Hannah has a carefree smile but her eyes are focused on--

VEE (5), her daughter, playing around in the woods, near a sign that reads: ACCESS ROAD 72. She's holding onto MR. HIPPO, her best toy, a purple stuffed hippopotamus.

ANGLE ON TRAILER--

Kaycee exhales, passing the "cigarette" to Hannah.

KAYCEE
You got any flashlights?
(Hannah nods)
What you need is a generator.

HANNAH
Yeah. I need a lot of things.

KAYCEE
Which brings me to -- bachelor
number three.

Kaycee raises a newspaper folded to the classified section.

KAYCEE (CONT'D)
(reading)
Hardworking fisherman looking for
SF. All the seafood you ever wanted
in exchange for love and a home
cooked meal. Musts are good
teeth...

Hannah smiles. White and straight. Check.

KAYCEE (CONT'D)
...Long hair....

Hannah shakes her curly perm. Check.

KAYCEE (CONT'D)
...and...

She stops. Hannah smiles knowingly.

HANNAH
And no kids.

KAYCEE
Fuck him. Bet his balls smell like seaweed and chum.

The women GIGGLE. Hannah takes a long toke.

KAYCEE (CONT'D)
It'd be easier to set you up if you didn't live in the middle of nowhere. You gotta move closer to the Harbor.

HANNAH
(exhaling)
Rent's too good out here. She doesn't know what this place is worth.

Kaycee glances back at the trailer.

KAYCEE
Can't be much.

HANNAH
Well, I'm paying even less than that. Been five years since I moved back to the island, rent's never gone up. Trailer was brand new too.

KAYCEE
But your landlord--

HANNAH
She's more bark than bite.

LOU'S TRUCK appears at the end of the long, dirt driveway.

KAYCEE
Speaking of the devil.

HANNAH
(re: the joint)
Shoot. Hide that thing!

EXT./INT. LOU'S TRUCK/DRIVEWAY - CONTINUOUS

Lou glares at the trailer, watching Hannah comically wave away the smoke. She doesn't like what she sees.

LOU
(to herself)
Not supposed to smoke.

Her truck bounces over the pitted driveway.

EXT. DOUBLE WIDE TRAILER - CONTINUOUS

Hannah's hands return to her sides as Kaycee hides the joint under the trailer's steps.

KAYCEE
You think the rumors are true?
About Lou?

HANNAH
Nah.

KAYCEE
Come on. Not even a little?

HANNAH
(considering)
I mean, she seems pretty tough.

KAYCEE
I could see her killing a man. Lou
-- the super spy!

HANNAH
I thought she was an assassin.

KAYCEE
There's a difference?

HANNAH
An assassin kills people.

KAYCEE
A spy can't kill someone?

HANNAH
Sure. But I think they have to spy
on them first. An assassin doesn't
need to do that.

KAYCEE
So a spy can be an assassin but not
the other way 'round?

Hannah thinks about this.

HANNAH
That doesn't sound right either.
(beat)
What do you think her secret weapon
was?

KAYCEE
A bad attitude.

The women LAUGH. Then SUDDENLY -- Hannah jumps from the trailer steps, sprinting forward with an unexpected burst of kinetic energy.

HANNAH
STOP! STOP!

She runs at Lou's truck, waving her arms.

EXT./INT. TRUCK CAB/DRIVEWAY - CONTINUOUS

Lou sees Hannah from the corner of her eye. She slams the breaks. The front wheels of the truck LOCK, the back fishtails as the truck shudders to a stop.

- Jax's face smashes into the truck's metal exterior. DEER BLOOD sloshes all over him. But he's not about to let this interrupt his nap.

Lou looks out her windshield, over the hood and finds Vee, wide-eyed, frozen in front of the truck's fender.

She watches as Hannah reaches her daughter, scoops her up and SMACKS her on the ass. Hard. Hannah isn't playing.

HANNAH
What'd I tell you about the
driveway? Stay away from it! It's
not safe!

Lou unrolls her window, hoping to interrupt the punishment. It works. Hannah blushes, embarrassed by her questionable parenting technique.

HANNAH (CONT'D)
She's fine. Aren't you, Vee?

Vee nods, wiping her eyes.

VEE
Hi Lou.

LOU
Hm.

Hannah sets Vee down. She runs past Hannah's beloved car, a VW Rabbit, to Kaycee, who waits by the trailer.

Hannah turns back to Lou.

HANNAH
Sorry about that. Listen, I know
rent's late. Vee got an ear ache
and the medicine was really--

LOU
With a name like Vee, you can
hardly expect her not to run in
front of trucks.

Hannah bites her tongue. Lou's her landlord after all.

LOU (CONT'D)
You like deer?

HANNAH
Sure.

LOU
I got a bunch in back. Fresh.

Hannah glances at the back of the truck, sees Jax COVERED IN BLOOD and quickly realizes Lou's talking about dead deer.

HANNAH
Oh, I thought you meant -- um,
we're vegetarians.

LOU
Oh, for Pete's sake.
(her tolerance evaporates)
Drop the rent off tomorrow. Come in
and put it on the table. It'll just
get wet in the mailbox. Just leave
it on the table. Don't bother
trying to say hello. I'm busy.

Lou throws the truck in gear and speeds up the driveway. She watches Hannah in the REARVIEW MIRROR, shaking her head.

LOU (CONT'D)
Vegetarians.

ANGLE ON TRAILER--

Hannah returns to the steps, helping Kaycee to her feet.

HANNAH
Everyday she's a darker shade of
crazy.

Vee runs around, pointing her finger.

VEE
Lou! Lou! Lou! She'll point -- a
gun at you!

HANNAH
(trying not to smile)
Did Miss Kaycee teach you that?
(to Kaycee)
Want to stay for dinner?

KAYCEE
Nah, I gotta take off. If I don't
get some beer before the storm
hits, Deacon's gonna be pissed.
I'll swing by tomorrow. Make sure
you haven't blown away.

The women give each other silly air kisses before Kaycee jumps in her car and pulls out.

EXT. LOU'S HOUSE - NIGHT

An outdoor light illuminates POUNDING RAIN and SWAYING TREES. As predicted, it's a "doozy" of a storm.

INT. KITCHEN (LOU'S HOUSE) - CONTINUOUS

Lou cleans her rifle at the dining table, methodically working the metal. She finishes and sets the firearm down, taking a moment to massage her arthritic fingers.

She looks at Jax, resting on the floor. His fur is clean from a bath, highlighting his muzzle that's white with age.

LOU
When did we get so old, huh?

Jax slowly stands, moving over to Lou. He sits again, settling down on top of her bare feet. He'll keep them warm.

INT. HANNAH'S KITCHEN (TRAILER) - NIGHT

Hannah cuts a roll of store bought cookie dough in her small galley kitchen. She gives the slices to Vee, who with Mr. Hippo's help, sets them on a greased cooking sheet.

HANNAH
You guys are doing a real good job.

Vee smiles, her face stained from dinner. She looks at a plate of cookies resting on the counter, already wrapped in cellophane.

VEE
Can we have a cookie?

HANNAH
Those are for Lou.

VEE

Why?

HANNAH

Sometimes ya' gotta kill'em with kindness.

VEE

Huh?

HANNAH

Sometimes you got to be nice to people who don't deserve it, to get what you want. So when you can't pay rent, you make cookies. Understand?

VEE

Yep.

HANNAH

Good. And if you want your own cookie, you got to take a bath first.

VEE

No way!

Vee jumps off her stool, running away with her toy. Hannah smiles and finishes lining the pan with dough.

INT. LIVING ROOM (LOU'S HOUSE) - NIGHT

A minimally decorated room which could easily be mistaken for a monastery furnished by a yard sale.

Lou sits at a desk by the window, looking down at a blank sheet of paper. She begrudgingly puts on a pair of reading glasses before picking up a pen. She writes.

LOU (V.O.)

I hate writing letters so I'll keep it short...

INT. FIREPLACE (LIVING ROOM) - MOMENTS BEFORE

Lou kneels by a raging fire, a LOCK BOX beside her. She feeds papers and photographs from the box into the flames.

Finally, she lifts SEVERAL PASSPORTS from the box. All brightly colored, all foreign. She throws them into the fire.

LOU (V.O.)
...I'm not going to elaborate on
the "why" of it all. There's not
much to say really. Sometime's you
just got to know when to fold'em...

INT. BEDROOM (LOU'S HOUSE) - MOMENTS BEFORE

Again minimally decorated. Lou's on the floor, some of the
wood floor boards have been removed. She tucks the BANK
ENVELOPES beneath them.

LOU (V.O.)
...There's money in the upstairs
bedroom. Under the floorboards. I
hoped there'd be more. Oh, well...

She settles the floor board back into place and folds the rug
over the top.

INT. BASEMENT (LOU'S HOUSE) - MOMENTS BEFORE

Lou's face glows in the light of an INDUSTRIAL FREEZER. She
looks down at rows of carefully packaged deer meat.

LOU (V.O.)
...There's a lot of meat in the
freezer. I didn't know you were a
vegetarian. You could trade it for
something. Don't be a fool. It's
worth a pretty penny. That's good
meat...

Lou shuts the lid to the freezer. The wind HOWLS outside.

INT. LIVING ROOM (LOU'S HOUSE) - CURRENT

And we're back in the living room where Lou continues putting
pen to paper.

LOU (V.O.)
...And there's one final thing you
should know. I'd say sit down but,
knowing you, you probably already
are. So here goes. You have to make
choices in life. And if you live
long enough, sometimes the right
choices eventually become the wrong
ones. What I'm trying to say is--

Lou pauses, looking at the paper, unsure. Then she starts
writing again, fast, in case she changes her mind.

INT. HANNAH'S KITCHEN (TRAILER) - NIGHT

Cookies bake in the oven. Dirty dishes soak in the sink.
HAPPY NOISE can be heard coming from the bathroom.

INT. BATHROOM (TRAILER) - CONTINUOUS

Hannah HUMS "*Hey, Diddle, Diddle...*" as she gives Vee a bubble bath. She hasn't bothered to roll up her long sleeves and her shirt's soaked through.

She reaches for a wash cloth and sees a RED WELT on Vee's back. A vestige of today's punishment. Hannah stops humming.

HANNAH

I'm sorry about today. In the
driveway when I spanked you.

Vee ducks into the water. She doesn't want to talk about it.

HANNAH (CONT'D)

I made a big mistake. But I made it
'cause I love you so much and I
don't know what I'd do without you.
But I got to find a better way to
show that. Okay?

Hannah holds out her pinkie. Vee reaches her hand from the bubbles. They pinkie promise as the ceiling light FLICKERS.

HANNAH (CONT'D)

Alright. Let's get you dry before
we have flashlight fun time!

Hannah wraps Vee in a towel and lifts her from the tub.

VEE

Watch out!

Startled, Hannah tightens her grip on Vee, who frantically points at the ground: water's dripping on Mr. Hippo.

SIGHING, Hannah sets Vee down and picks up the toy. She leans out the bathroom door and gently lobs him into Vee's room.

ANGLE ON VEE'S BED--

Mr. Hippo plops onto Vee's pink duvet cover.

BING. BING. BING. The oven timer rings.

VEE (CONT'D)

Cookies!

HANNAH
You stay here and dry off.

Hannah exits the bathroom, moving to the kitchen. The BINGING gets louder. The lights FLICKER. Then go out completely.

VEE (O.C.)
Mom?

HANNAH
Shit.
(louder)
I'll be right back.

Hannah pulls out the cookies. Sets them on the counter and grabs a flashlight. The lights flicker back on. Hannah looks up at the fixture.

HANNAH (CONT'D)
Come on, you can do it--
(the lights stay on)
Thank you. Thank you. Thank you.

She looks back at the cookies. Picking one up, she pops it into her mouth. And immediately spits it out into the sink, fanning her burnt tongue.

VEE (O.C.)
Where are you?

HANNAH
Hold your horses!

VEE (O.C.)
I don't have any horses!

-- CRASH. GLASS SHATTERS.

VEE (O.C.) (CONT'D)
Mommy! Mommy!

Hannah sprints back to the bathroom.

She finds Vee facing the wall in her towel, shivering. The WINDOW HANGS FROM THE FRAME, broken by a tree branch.

HANNAH
It's okay, it's just the storm--

MAN
Hi sweetheart.

A MAN DRESSED IN BLACK steps out from behind the shower curtain. Hannah recognizes him.

She swings the FLASHLIGHT at his head. He catches it, yanks her forward and holds a WET CLOTH over her mouth.

Hannah struggles but he holds firm, overpowering her.

MAN (CONT'D)

I like what you've done with your hair. Look at the curls -- you'll have to tell me how they do that.

Hannah blinks, fighting to stay awake. But she can't. Her eyes shut and she finally goes limp. The world goes dark.

PRE-LAP: The sound of WAVES and a FRANTIC SQUEAKING.

EXT. FRIDAY HARBOR (SAN JUAN ISLAND) - NIGHT

Boats lashed to wood docks bob manically in the storm's grip, making the horrible SQUEAKING SOUND.

Next to them, the choppy water GLOWS BRIGHT ORANGE reflecting an ENORMOUS FIRE burning on shore.

INT. LIVING ROOM (LOU'S HOUSE) - LATER THAT NIGHT

Lou sits at the desk. An envelope with Hannah's name on it rests beside a modest glass of whiskey. She picks up the glass and empties it.

CAMERA TILTS DOWN REVEALING: Lou's finger wrapped around the trigger of her rifle. The black tarps have been taped to the floor and the wall behind her.

LOU (V.O.)

--I know it won't be pretty but you can handle it. You don't really have a choice. Take care. Lou. P.S. Please feed my cat. She's in the basement.

Lou raises the gun and points it across the room at Jax. He's resting on his own black tarp. He stares at her. Alert. Lou cocks the gun, checks her aim.

Suddenly, Jax stands. Lou waits.

LOU

It's your choice, buddy. No one's going to make you do something you don't want to do.

Jax SIGHS. And exits the room. Lou swallows and nods. Then she grabs the pen, writing something else on the paper.

LOU (V.O.)
Looks like you're taking care of
the dog too.

Lou raises the gun once again. But this time she settles the barrel into her mouth. Closing her eyes, she EXHALES--

-- BANG.

Lou's eyes shift to the FRONT DOOR. Someone's banging on it.

-- BANG. BANG. BANG.

HANNAH (O.C.)
Lou!

Lou considers this unexpected development. Then she sets down the rifle.

INT./EXT. FRONT DOOR (LOU'S HOUSE) - NIGHT

Lou cracks the door and finds Hannah clinging to the porch railing, struggling to remain upright and conscious.

LOU
I told you to drop the rent off
tomorrow. Come back then.

She starts to close the door. Hannah doesn't move. Her speech is thick, slurred.

HANNAH
I tried calling the cops.

Lou pauses, re-opening the door.

LOU
What?

HANNAH
He cut the phone lines. Bet he cut
yours too.

Lou squints into the rain, trying to figure Hannah out.

HANNAH (CONT'D)
Is it true? What everyone in town
says about you?

LOU
Stop talking crazy. Where's Vee?

HANNAH
He took her.

This gets Lou's attention. She steps outside into the rain, grabbing Hannah by the arm.

LOU
Who did? Who took her?

HANNAH
He did.

LOU
He who?

HANNAH
Her damn dad.

Hannah blacks out. Lou doesn't attempt to catch her. She just watches her slump to the ground.

EXT. SAN JUAN AIRPORT (SAN JUAN ISLAND) - NIGHT

A small commuter facility with one runway that takes off over the harbor.

Chief Rankin stands next to his patrol car watching a SMOULDERING FIRE, the flames contained by the incessant rain.

He motions to OFFICER BERRY (20's), an eager young buck and the only other officer on the island. Berry swishes over in his large yellow rain slicker.

BERRY
Guess we got lucky with this one.

RANKIN
Lucky?

BERRY
With the rain and all.

RANKIN
Nothing lucky about arson at an airport. I hate to say it but we'd better get the FBI on the horn.

Berry's eyes widen at the thought.

BERRY
The FBI? Why?

RANKIN
Protocol. They like to check things out when an airport explodes.

The men turn to look at the fire.

BERRY

Well, what should we do 'til then?

RANKIN

Hope the fire goes out before it
stops raining.

Officer Berry nods, accepting their mission.

INT. LIVING ROOM (LOU'S HOUSE) - CONTINUOUS

Once again, Lou stands by the black tarps. She looks down at the gun in her hand. Then toward the front door where Hannah lies on the floor, still unconscious.

Then she reaches forward and RIPS the black tarp down.

INT. FRONT DOOR (LOU'S HOUSE) - MOMENTS LATER

Hannah opens her eyes and finds herself staring into JAX'S FACE. She realizes where she is and sits up. Too quickly. She throws up on the floor.

Lou watches from the doorway.

LOU

You're wet. Put these on.

Lou drops outdoorsy looking clothes near Hannah, avoiding the vomit. Then she grabs the truck keys off the wall.

HANNAH

Where are you going?

LOU

We're going to your trailer.

INT. LOU'S TRUCK/DRIVEWAY - NIGHT

Lou speeds down the driveway. Hannah bounces beside her in the borrowed clothing and a heavy rain coat, still groggy.

LOU

Tell me what happened. Exactly.

HANNAH

I can't remember--

Lou SLAMS THE BRAKES. Hannah braces herself to avoid smashing into the windshield. This wakes her up.

HANNAH (CONT'D)

Hey! Careful!

LOU
I'll be careful when you start remembering.

HANNAH
He came in the bathroom window. He grabbed me. Held something over my face. And everything went black. Then I woke up. Vee was gone so I tried calling the cops but the phones were out. You check your phone?

LOU
Phone's dead.

HANNAH
(nodding)
I didn't know what else to do so I came up to see you.

Hannah glances over at Lou. It's clear that she's not so sure about her decision to involve her neighbor.

LOU
It's quarter to twelve now.

HANNAH
Bath time's at six thirty.

Hannah TEARS UP, realizing how long it's been. Lou reaches over and gives her a pinch.

HANNAH (CONT'D)
Damn it Lou!

LOU
Tears don't help much and they make me uncomfortable.

Lou stops the truck. They've reached the trailer.

INT. HANNAH'S TRAILER - MOMENTS LATER

Lou enters the tight living space, looking around.

ANGLE ON BATHROOM--

Lou sees the broken window, the torn shower curtain, the damp rag on the floor.

She sniffs the air.

LOU
Chloroform. Hm.

She scowls, disappearing from the door frame.

INT. VEE'S BEDROOM (TRAILER) - MOMENTS LATER

Lou surveys this pink kingdom, looking out of place in her dark outdoor jacket. Hannah appears in the doorway, slowly regaining her strength. She points at Vee's bed.

HANNAH
Where's Mr. Hippo?

She throws off the covers, searching.

HANNAH (CONT'D)
Mr. Hippo was right here on the
bed. He was right here.

LOU
(understanding)
He take anything else?

Hannah looks around the room.

HANNAH
Her blanket.

LOU
Good. He wants her to be
comfortable.

HANNAH
Nothing's good about this.

LOU
Could be worse.

HANNAH
That's only something folks say
when things are real bad.

Hannah picks up a SHINY BLUE EASTER EGG from the window sill. It's one of those plastic kinds that split apart.

HANNAH (CONT'D)
This isn't Vee's. I don't know what
this is.

Hannah opens the egg. A NOTE falls into her palm.

LOU
Well?

HANNAH
(opening the note)
It says "See you soon, Mom." And
then some numbers. Forty eight N,
one hundred twenty three W.

LOU
They're coordinates. He wants you
to follow him.

HANNAH
Follow him? To where?

LOU
Into the woods. It's a game.

HANNAH
This isn't a guy you follow, it's a
guy you run from.

LOU
Not when he has your daughter.

CUT TO:

INT. LOU'S HOUSE (VARIOUS ROOMS) - NIGHT

Lou moves from ROOM to ROOM shoving outdoor essentials:
compasses, maps, water bottles, medical kit into a backpack.

INT. UPSTAIRS BATHROOM (LOU'S HOUSE) - NIGHT

Lou opens her bathroom cabinet, revealing ORANGE PRESCRIPTION
BOTTLES. She grabs one, tucking it into her pocket.

She looks up and finds Hannah's concerned reflection in the
mirror. Lou pushes past her and clomps downstairs.

INT. DOWNSTAIRS (LOU'S HOUSE) - NIGHT

Lou grabs the handle to the basement door, stopping short.
Hannah, following close behind, slams into her back.

LOU
Just stay put.

HANNAH
Where are you going?

LOU
To feed my cat and get my guns.

Lou opens the door and disappears down the stairs.

INT. BASEMENT (LOU'S HOUSE) - CONTINUOUS

Lou descends the crooked wood steps. She passes a prehistoric GENERATOR, crossing to a cardboard box in the corner.

ANGLE ON BOX--

A bundle of SQUIRMING KITTENS suckle on an EXHAUSTED MOM CAT.

Lou grabs a bag of cat food and dumps it on the floor. She shoves an empty water bowl beneath a leak from the window.

LOU
(to cat)
Good luck.

Next, she moves to a METAL UTILITY CLOSET. A used paint stick is shoved between the handles, keeping the doors shut. Lou pulls out the stick, taking spider webs with it.

The doors open, REVEALING AN ARSENAL of weapons. Lou is not happy to see them. Nonetheless, she selects TWO HANDGUNS and a LARGE HUNTING KNIFE.

Then the LIGHTS flicker out. For good this time.

INT. KITCHEN (LOU'S HOUSE) - CONTINUOUS

A GENTLE HUM comes from the basement as the generator kicks in. The lights dimly return showing Hannah at the kitchen table, her head between her hands.

Lou appears from below with the weapons, placing them on the table. Hannah balks at the knife and guns.

HANNAH
What do you think you're going to
do with those?

Lou opens a cupboard and pulls packages of AMMUNITION from a CROCK POT. She drops the boxes beside the guns.

LOU
I'm going into the woods. I'm going
to find your daughter. And I'm
going to kill the man who took her.

Hannah stares at Lou, not quite believing what she's hearing.

HANNAH
The man who took my daughter is a
monster.

LOU
I'm good at killing monsters.

EXT. WOODS (SAN JUAN ISLAND) - NIGHT

Wind, rain and leaves whip around, every which way.

The usual STORM SOUNDS prevail plus the sounds of WELL PACED WALKING and HEAVY BREATHING.

A LOOMING FIGURE dressed for the extreme conditions trudges into frame. This is PHILIP LEVINE (40's), a man with dark brown eyes who most would consider handsome. He's also the man in black who attacked Hannah.

Philip's strapped into a heavy-duty CHEST HARNESS. From the back of the harness, two cords extend to an ALL TERRAIN CART. And mounted to the cart is a PLASTIC PLAYHOUSE CASTLE. It's pink, pretty, and completely out of place in the wilderness.

SUDDENLY -- an alarm on Philip's wristwatch begins to BEEP.

ANGLE ON WATCH--

A DAY-GLO TIMER illuminates, counting down from 00:10.

00:09

00:08

INT. KITCHEN (LOU'S HOUSE) - CONTINUOUS

Lou looks at Hannah.

HANNAH
I don't know Lou. I just don't--

LOU
You came to me because you need help. This is how I help.

Outside, there's a LOUD EXPLOSION.

ANGLE ON WINDOW--

Down the hill, a BALL OF FIRE burns near Hannah's trailer.

HANNAH
My car. My car just--

There's another EXPLOSION. Closer. The windows RATTLE. Lou's truck goes up in flames. Lou's eyes narrow into a focused rage. The line has been crossed.

LOU

Hm.

EXT. LOU'S YARD - MOMENTS LATER

Lou strides across her yard, the backpack and rifle case slung over her shoulders. Her handguns are holstered by her hips.

Hannah stumbles along, struggling to keep up. And behind her, Jax follows; a WHITE GARBAGE BAG has been wrapped around him as a make-shift raincoat.

HANNAH

(yelling over the storm)

So it's true -- what people in town say about you?

LOU

(keeps walking)

What do they say?

HANNAH

That you've done things in your past. Bad things that can help me get Vee back.

LOU

If the things I've done in my past help get your daughter back, are they still bad?

HANNAH

I don't know. So you're not just some--

Lou stops at the edge of the yard, only a couple steps from the dark woods. Rain and wind swirls around her.

LOU

-- some old lady?

HANNAH

I was gonna say, "someone like me."

LOU

I can assure you, I'm not someone like you.

(beat)

Are you coming?

Lou holds the HUNTING KNIFE out to Hannah. Hannah hesitates.

HANNAH

He's a crazy person, Lou. He's not right in the head. You're gonna need help. A lot of help.

LOU

I thought you were help.

Hannah looks at the knife...into the woods...back at Lou's house.

Then she grabs the knife and straps it around her waist.

With only a few steps forward, Hannah and Lou fade into the woods. Jax makes sure they're gone before starting back toward the house.

Beat. Then:

LOU (O.C.) (CONT'D)

Jax! Come on!

He reluctantly turns and follows them into the trees, tripping over his garbage bag raincoat.

EXT. HUNTING SHACK (WOODS) - LATER THAT NIGHT

A decrepit, forgotten structure buried deep in the trees. Its broken windows glow with a SOFT LIGHT.

INT. HUNTING SHACK (WOODS) - CONTINUOUS

A one room building, damp from the storm. RAIN POUNDS on the corrugated metal roof. An electric camping lantern glows next to the PINK PLAYHOUSE CASTLE, giving us a better look.

It's thick and plastic, one of those backyard children's toys. The only differences are the METAL LOCK attached to the door and the HEAVY DUTY WHEELS at its base.

Philip kneels beside it, UNLOCKING the door.

ANGLE ON PLAYHOUSE INTERIOR--

Vee sleeps soundly inside. Philip watches her, smiling, happy to see his daughter. He adjusts her blanket under her chin.

PHILIP

Sleep tight Vee.

He gently closes the door. Then he reaches into his pocket, removing a BRIGHT RED PLASTIC EGG.

He places it on the shack's floor and DIMS the lantern.

EXT. FRIDAY HARBOR (SAN JUAN ISLAND) - DAWN

The sun rises behind a veil of clouds. The waves are rough from the high winds, but at least, it's stopped raining.

INT. BEDROOM (RANKIN'S HOUSE) - DAWN

A CLOCK RADIO clicks on, playing an OLD COUNTRY SONG. A dark form rises from bed. The light flicks on. It's Rankin.

He swings his legs to the floor. They land next to the pants he walked out of the night before. He speaks quietly to the bed's other occupant.

RANKIN

I know I just went to bed but it's gonna be a helluva day, Millie.

(rubs his eyes)

Costa Rica sounds pretty good right about now. A nice little cabana on the ocean. They've got monkeys there. They just walk around like they're at a zoo. But it's your backyard. Monkeys in your backyard. Can you believe it?

He turns, facing the other side of the bed. IT'S EMPTY. There's no Millie. Still, he pauses to listen to her reply.

RANKIN (CONT'D)

Of course, I'll be careful. I always am. Cross my heart.

He smooths the covers over the empty spot. From the sad expression on Rankin's face, we know that side of the bed used to be the center of his universe.

RING!

The moment is interrupted by Rankin's phone, RINGING on bureau. He looks at it. This can't be good news.

As he stands, the RINGING morphs into a BEEPING SOUND and we're with--

INT. HUNTING SHACK (WOODS) - EARLY MORNING

BEEP. BEEP. BEEP.

Philip's watch goes off in the darkness. The LANTERN turns on. It levitates through the shack toward the playhouse.

Philip slides the lock and opens the door. Vee wakes up, frowning at him, shielding her eyes from the light.

VEE

Go away.

PHILIP

You don't have to be scared.

VEE

I'm not.

PHILIP

Do you want to come out?

VEE

No.

PHILIP

Why not?

Vee begins to cry. Philip is crushed but he keeps trying.

PHILIP (CONT'D)

I've got something for you.

He disappears. Vee sniffles. Suddenly, Mr. Hippo appears in the doorway.

PHILIP (O.C.) (CONT'D)

(British accent)

Why hello Vee! It's time for
breakfast! Would you like some tea?
Or, perhaps, a biscuit?

Vee grabs the toy from Philip.

VEE

He doesn't talk like that. And he
doesn't like tea.

PHILIP

Well, does he like cookies?

Philip holds up Lou's PLATE OF COOKIES, stolen from the counter last night. Vee eyes them, tempted.

VEE

Those are Lou's.

PHILIP

She won't mind if we have one.

Vee reaches forward, grabbing a cookie. And immediately retreats to the back of the playhouse to glare at Philip. She looks like an angry, trapped raccoon.

PHILIP (CONT'D)
I know you don't know me but I'm a
friend, just like--

He points at her stuffed toy.

VEE
His name is Mr. Hippo.

PHILIP
-- I'm a friend just like Mr.
Hippo. This is an adventure, Vee. A
great big, fun adventure which ends
with us finding Mom. How does that
sound?

Vee shrugs and pulls her pink blanket over her head.

EXT. WOODS (LOU AND HANNAH) - EARLY MORNING

Lou and Hannah trek through the woods. Lou leads, scanning
the horizon. Hannah follows with Jax, his white garbage bag
brown with mud. Having walked all night, they look exhausted.

HANNAH
How much longer till we get there?

Lou pauses to check the compass hanging around her neck. Then
resumes walking. She doesn't bother answering Hannah.

HANNAH (CONT'D)
I just want to know when I'm going
to see Vee.
(beat)
Why'd you bring me if you aren't
going to talk to me?

LOU
I didn't.

HANNAH
You didn't what?

LOU
Bring you. You decided to come.

Lou hits the side of her leg, signalling for Jax to join her
up front. He picks up the pace, trotting toward her.

HANNAH
We should get to know one another.
I don't know a thing about you.

LOU
(under her breath)
God help me.

Hannah hears this and pounces.

HANNAH
See? Right there. I didn't know you
were religious. Had no idea.

LOU
I'm not religious.

HANNAH
Me neither! I mean, I received
communion. But it didn't stick.
Wasn't too good at that whole state
of grace thing. Hey Lou? You got
any kids?

Lou addresses Hannah but she doesn't turn around.

LOU
We don't need to know one another
to get Vee back. In fact, it's
better if we don't.

HANNAH
Just making small talk.
(beat)
Wait. What do you mean "better"?

LOU
I already know everything I need to
know. Additional information will
only confuse things.

HANNAH
Isn't knowing half the battle?

LOU
The losing half.

Then Lou STOPS. Thinking. Maybe Hannah's right?

LOU (CONT'D)
Actually, there is something you
can help me with.

HANNAH
Yeah?

LOU

I don't know how Vee will react to this. To being taken. What do you think she'll do?

HANNAH

She'll fight. She'll try to get away. She's feisty. Like me.

LOU

And what if he's nice to her?

HANNAH

It could make a difference. She likes attention. She also gets that from me.

The wheels in Hannah's head begin to spin.

HANNAH (CONT'D)

You think I should have gotten Vee baptized? Maybe I should have, just in case. You know? Just in case? I should have done it.

LOU

A little water on the forehead isn't going to help her now.

Hannah SNIFFLES. Tears are imminent. Lou realizes she's said the wrong thing. She MOTIONS to Jax. He reaches over and NIPS Hannah's leg.

She straightens up and keeps walking. Crisis averted.

EXT./INT. ROAD/POLICE CRUISER - MORNING

SEVERAL LOCAL MEN with CHAINSAWS work on dismantling an ENORMOUS TREE that's fallen across the road, blocking it completely. Berry supervises the production, turning as--

Rankin pulls up in his police cruiser. INSIDE -- a picture of MILDRED, taped to the dashboard, stares into the car. It's a J.C. Penny portrait that shows off her classic beauty.

Berry jogs toward cruiser, motioning for Rankin to roll down the window.

BERRY

Hey Boss. We got a call at the station this morning. About a tree blocking the road.

RANKIN
(patient)
I can see that.

BERRY
Well, one of the guy's got
something interesting to tell ya'
about it, about the tree.

MOMENTS LATER: Rankin and a LOCAL MAN stare at the TREE
STUMP. It's cut clean across.

LOCAL MAN
So we're about ready to move this
thing but something isn't right.
This tree. It didn't fall. This
tree was cut.

RANKIN
Cut?

LOCAL MAN
Yeah. Look how clean it is. If it
fell, the stump would be like this--

The Local Man makes a zig zag motion with his chain saw.
Rankin quickly steps back, avoiding the blade.

LOCAL MAN (CONT'D)
Whoever did it, did a real good job
too. Fell right where he wanted it.
Across the road I guess. Why'd
someone cut a tree down in a storm?

RANKIN
I suppose they didn't want anyone
getting by.

BERRY
(joining them)
Does anyone even live out here?

RANKIN
Yeah.

BERRY
Who?

RANKIN
Lou.

MOMENTS LATER: Berry watches Rankin's police cruiser SPEED
past the cut-up tree, in the direction of Lou's house.

EXT. WOODS (PHILIP AND VEE) - MORNING

Philip walks into frame pulling the playhouse. He maneuvers the cart with relative ease, considering the rough terrain.

PHILIP

Hey Vee. If you need to use the bathroom, just yell, "Hey Buddy! I got to go!" Okay, Vee?

(beat)

Vee?

INTERCUT WITH:

INT. VEE'S PLAYHOUSE (WOODS) - CONTINUOUS

Vee sits cross-legged in the playhouse holding Mr. Hippo's face up to the FROSTED PLASTIC WINDOW.

VEE

What do you see?

She lets Mr. Hippo look before bringing his mouth to her ear.

VEE (CONT'D)

You're right. He does look mean.

PHILIP (O.C.)

Vee? You hear me?

Vee continues to not answer Philip. She settles back, bouncing as the wagon moves over the uneven ground.

Philip's face falls, upset at being ignored. He shrugs.

PHILIP (CONT'D)

Kids.

EXT. DRIVEWAY (LOU'S HOUSE) - MORNING

CLOSE-UP ON: the SMOULDERING REMAINS of Lou's truck. CAMERA PULLS BACK, REVEALING Rankin staring at the burnt mess.

Then he looks down the driveway at the DARK CIRCLE by Hannah's trailer.

MOMENTS LATER: Rankin talks into his CB handset.

RANKIN

(into hand set)

Berry. Whoever hit the airport has something to do with...whatever's happening up here at Lou's place.

(MORE)

RANKIN (CONT'D)
We got similar incendiary patterns.
When's the FBI getting here? Over.

BERRY
They'd be here but the ferry's not
running Chief. Over.

RANKIN
Well, tell'em to start swimming!
Over.

CUT TO:

INT. LIVING ROOM (LOU'S HOME) - LATER

Rankin stares at the balled-up black tarps on the floor. He sniffs the empty glass of whiskey, sees the notepad and pen. He knows what almost happened last night.

The only thing missing from the table is LOU'S NOTE to Hannah. INSTEAD -- there's a note in shaky handwriting with KAYCEE'S name on it.

Rankin picks it up, opening it.

ANGLE ON NOTE-- *"We went into the woods. 48 N, 123 W. Vee's dad took her. Lou's got guns. Get the police."*

SUDDENLY -- through the window, Rankin sees a TRICKED-OUT ATV fly from the woods and onto Lou's massive backyard.

Rankin's hand shifts to his GUN as he moves to the back door.

EXT. BACKYARD (LOU'S HOUSE) - CONTINUOUS

Kaycee waves to Rankin from the back of the ATV driven by her boyfriend DEACON (30's). The ATV is an homage to BIGFOOT, the infamous blue and white monster truck, just smaller. It has all the bells and whistles.

They stop. Kaycee dismounts.

KAYCEE
You got our phone call! About the
tree!

RANKIN
We did.

KAYCEE
The g.d. road was blocked. Had to
turn back and get Bigfoot.

She kicks the back of the ATV. Deacon winces.

RANKIN

You're here now. That's good. I got some questions.

Rankin glances at the NOTE still in his hand.

KAYCEE

(re: the burnt spot)
Is that Hannah's car?

RANKIN

Think so.

KAYCEE

What happened? Did lightning hit it?

DEACON

Don't know lightning could do that.

Deacon tucks a large wad of chewing tobacco into his lip.

RANKIN

It wasn't lightning.

KAYCEE

So where are they? Where's Hannah?

RANKIN

She's gone.

Kaycee looks from the burn spot in front of Hannah's trailer to the burn spot in front of Lou's house. Her eyes narrow.

KAYCEE

This is Lou's fault.

RANKIN

You don't even know what this is.

KAYCEE

Don't need to. Where'd Hannah go?

RANKIN

From what's been reported, Vee's father took her. My guess is Hannah wasn't too happy about that so she came up here and got Lou.

KAYCEE

Vee's dad? Philip?

RANKIN
That's what this note says. You
know anything about their custody
arrangement?

KAYCEE
There wasn't one.

RANKIN
Alright.

KAYCEE
Because he's dead.

Rankin tries to hide his surprise.

RANKIN
You said he was dead?

KAYCEE
(nodding)
Vee's dad was a real wild card.
That's why Hannah lived in the
sticks. She thought she was safe
out here. But he died in a prison
fight a couple months back. He had
a mouth on him.

DEACON
He wasn't so tough.

RANKIN
You knew him?

Deacon shakes his head, "no."

KAYCEE
Hannah was with him on the main
land.

DEACON
Didn't know him but I bet I coulda
kicked his ass.

KAYCEE
(her lip quivers)
Hannah's gonna be pissed. She loved
that car.

Rankin's brow furrows. His gaze turns to the woods.

PRE-LAP: OVER THE TREES.

LOU (O.S.)
Maybe you were seeing things.

HANNAH (O.S.)
I was seeing things. I was seeing
Philip standing in my bathtub!

LOU (O.S.)
But you said Vee's father was dead.

EXT. WOODS (LOU/HANNAH) - CONTINUOUS

Lou remains in front but Hannah has the compass now, double
checking their direction. Jax is nowhere in sight.

LOU
You sure it was him?

HANNAH
I'm sure. The Devil probably threw
him out 'cause he didn't want the
competition. I know how it sounds.
But when everything about a person
surprises you, you just come to
expect it.

LOU
So what kind of person was he,
besides surprising?

HANNAH
Philip? He was nice at first.
Bought me funny gifts when he
traveled for work.

LOU
What'd he do? For work?

HANNAH
Not sure. I didn't really want to
know. He was always tired when he
came home. Covered in bruises. One
time it looked like, well, it
looked like he'd been shot. When I
got a pregnant, I got the heck out
of there. I knew we were better off
without him. He got so mad. Went on
and on about me abandoning him.
Then he--

Hannah pauses.

LOU
Some stories are best left untold.

Hannah ignores her and pulls back her shirt, revealing a series of VERTICAL SCARS running up her forearm. We now know why she left her sleeves down while giving Vee a bath.

HANNAH

He took me to a house in the middle of nowhere and tied me to a radiator and he gave me a knife. There was one way off that radiator and it was using that knife. Thing was, both sides of the knife were sharp, real sharp. If I used it, I was going to cut myself.

Lou walks faster. She doesn't want to hear Hannah's story. She pushes through a thicket of trees, letting the tree branches swing back into Hannah's face.

But Hannah persists.

HANNAH (CONT'D)

I waited twenty-seven hours tied to that damn radiator. He'd call and leave messages on the answering machine, saying all sorts of nasty stuff. Finally, he called and said if I waited any longer the baby was going to die. So I just--

Hannah makes a cutting motion.

HANNAH (CONT'D)

I know I seem soft Lou but I've got edges. I got them from my dad, I got them from my bosses. I got them from Philip. But living life hard is no way to live.

Beat. Lou can't take it anymore.

LOU

That's crap. If you don't live life hard, you'll get trampled on. You let him make you victim. You got knocked up by a sociopath.

HANNAH

(quietly)

Well, all I know is -- it was a good thing you moved to the island and rented me that trailer. No one else would have helped me like that. Then or now. So thank you.

LOU
(WHISTLING)
Where's the damn dog?

Jax trots out of the trees. Lou reaches down and tears off the garbage bag as a GUST OF WIND swells through the forest. Leaves tumble down.

ANGLE ON--

A FALLING LEAF as it...

EXT. DIRT DRIVEWAY (LOU'S HOUSE) - CONTINUOUS

...lands in front of Rankin walking amongst the ashes of Lou's truck. He reaches down, picks up an INCENDIARY DEVICE.

He hands it to Kaycee. She grabs it, drops it into a ziplock bag. She and Deacon now wear bright orange volunteer vests.

DEACON
Kaycee! You got to have the gloves on.

KAYCEE
It's in the bag now. It doesn't matter.

DEACON
Then why'd Chief give us gloves?

KAYCEE
Does it matter Chief?

Rankin looks past them at a BRIGHT RED RENTAL CAR with a KAYAK tied to its roof, making it's way up the driveway.

SUDDENLY -- the wind catches the boat, RIPPING it off the car and onto the ground. The car stops. A TALL MAN in a FBI windbreaker gets out. He struggles to return the boat to the roof. He fails.

ANGLE ON--

Rankin, Kaycee and Deacon, looking at the man, confused.

RANKIN
(to Kaycee)
Don't worry about the gloves.

Kaycee gives Deacon an "I told you so," look as the red car pulls up next to them.

A FAX MACHINE rests on the backseat wrapped in waterproof plastic. The tall man gets out.

This is ASSISTANT SPECIAL AGENT INATOMI (30's), he's as green as a four-leaf-clover but far less lucky. He flips open a FBI BADGE revealing a sea-sickness band around his wrist.

AGENT INATOMI
Special Assistant Agent Inatomi
from the Seattle division.

RANKIN
Chief Rankin. San Juan PD.

From behind Rankin:

KAYCEE
An FBI agent?!

DEACON
Kaycee!

KAYCEE
Stop yelling at me Deacon!

RANKIN
(to Kaycee)
Don't go spreading that around town. Don't want people getting nervous about the FBI being here.

AGENT INATOMI
People should be nervous.
(off Rankin's look)
I mean, they should be aware.

RANKIN
What's with the kayak?

Inatomi smiles, happy that someone asked.

AGENT INATOMI
I'm somewhat of an extreme sports enthusiast. You may have heard of me, Michael Inatomi, "the wonder of the white rapids."

RANKIN
Can't say I have.

AGENT INATOMI
Well, the ferry wasn't running so I improvised.

Inatomi sees the EVIDENCE BAG in Kaycee's hand.

AGENT INATOMI (CONT'D)
You should be wearing gloves.

Deacon looks up at Kaycee, claiming his victory.

KAYCEE
Chief said it was fine.

DEACON
(under his breath)
Chief ain't no FBI agent.

RANKIN
(to Inatomi)
Why don't I fill you in on the situation?

AGENT INATOMI
Sounds good.

RANKIN
I've got a feeling--

AGENT INATOMI
Just stick to the facts.

Rankin locks eyes with Inatomi. Inatomi eventually looks away.

RANKIN
I got a feeling he's working alone. Whoever blew up the airport, also blew up these cars before taking the little girl. He blocks off access to this part of the island. Hannah, the mom, most likely tries calling the police. She can't. The phone line's been cut. She has no other option so she asks her neighbor, Lou, for help. And they go into the woods to get her daughter back. What we need to figure out is why he blew up an airport at all, why not--

AGENT INATOMI
How do you know they went into the woods?

Kaycee holds up a ziplock bag containing the NOTE from Hannah.

Inatomi reads it, jotting down the coordinates in his notepad.

AGENT INATOMI (CONT'D)
(to Kaycee)
And you are?

KAYCEE
Hannah's best, best friend.

Inatomi immediately discounts her.

AGENT INATOMI
(to Rankin)
And who's Lou?

KAYCEE
(to Inatomi's back)
She's a piece of work.

RANKIN
Lou's got a reputation around town.

KAYCEE
Lou was a spy assassin. You've probably heard of her.

AGENT INATOMI
Sure. She plays in our alumni softball game every year.

Kaycee stares at Inatomi blankly. Then to Deacon:

KAYCEE
Is he kidding?

DEACON
Yeah babe.

Inatomi shifts to fully block Kaycee from the conversation.

INATOMI
You know what Chief, I'm with you on this one.

RANKIN
Good. So let's get a couple guys out here. I'll lead the search party, I know the woods real well.

INATOMI
No one's going into the woods until we run background checks on--

KAYCEE
 (interrupting)
 You need to tell him, Chief. You
 need to tell him about Philip.

INATOMI
 Philip?

KAYCEE
 Vee's dad.

INATOMI
 (to Rankin)
 What about him?

Rankin doesn't want to tell him. He doesn't trust him. So
 Inatomi faces Kaycee, finally interested in her.

KAYCEE
 Before I tell you anything, I've
 got something to say. First, I
 don't like your attitude. Second, I
 don't like your tone. Third, I
 don't like you insinuating we don't
 know what we're doing.

Remembering, she quickly hides her un-gloved hands behind her
 back.

EXT. WOODS (PHILIP AND VEE) - DAY

Philip SINGS as he pulls Vee's playhouse behind him. He's
 still trying to establish a connection with his daughter.

PHILIP
*Hey, diddle, diddle, the ANTEATER
 and the fiddle --*

VEE (O.C.)
 That's not right!

PHILIP
 It's not?

Philip smiles. He's got her.

VEE (O.C.)
 No.

PHILIP
 Well, Princess Vee, how does it go?

INTERCUT WITH:

INT. VEE'S PLAYHOUSE (WOODS) - CONTINUOUS

Vee's tucked into the playhouse corner, her blanket gathered around her legs. She holds Mr. Hippo tightly to her chest.

PHILIP

There are two things I know about princesses. One, they live in beautiful pink princess houses. And two, they love to sing.

VEE

What do they sing?

PHILIP

Good question! Maybe you could tell me. You're a princess? What do you sing?

Vee considers this question then takes a deep breath.

VEE

(sudden, enthusiastic)

All the children say, We don't need another heeeeeee-ro, We don't need to know the way home. All we waaaaa-ant is life beyond the thunderdome.

PHILIP

That's some good singing Vee.

VEE

Princess Vee!

Philip trudges forward, amused by her confidence.

EXT. OFFICE BUILDING (FBI SEATTLE FIELD OFFICE) - DAY

A boring, brick building with an FBI sign out front - a very, small discrete sign. If you didn't know what you were looking for, you wouldn't find it.

INT. SPECIAL AGENT IN CHARGE OFFICE (SEATTLE) - CONTINUOUS

Special Agent in Charge, AGNES WARNER (60's) a hard looking woman, glares at TWO FILES lying side by side on her desk. One is labeled PHILIP LEVINE. The other is labeled LOUISE ADELL.

In front of her stands, SPECIAL AGENT BRADFORD (30's), a pudgy paper pusher who had the misfortune of delivering the folders - the background checks - to her desk.

SPECIAL AGENT WARNER
Who do we have out there?

BRADFORD
Assistant Special Agent Inatomi.

SPECIAL AGENT WARNER
Let me guess. He's not our top guy.

BRADFORD
He's new, ma'am. But he did manage
to get us some coordinates. He's
also a very good kayaker.

Warner grabs the files, shaking them at Bradford.

SPECIAL AGENT WARNER
These files. These files are not
good.

BRADFORD
No. They are not, ma'am.

SPECIAL AGENT WARNER
I thought files couldn't get this
bad unless they had to do with
those commie sons of bitches. But
these, these have proved me wrong.

She drops the files on her desk, making sure they don't touch
any other work material as though they were contagious.

BRADFORD
They're bad files, ma'am.

SPECIAL AGENT WARNER
I have to take these files
upstairs. And by upstairs, I mean
the CIA. Because I'm already at the
top fucking floor. And I hate
talking to CIA. You know why?

BRADFORD
Because sometimes they make us look
bad?

SPECIAL AGENT WARNER
Because they're assholes and
nothing good ever happens when I
talk to them. All we're going to do
is make a new file. A thicker file.
And in twenty years, someone's
gonna have to deal with the shit
file we're about to make.

(MORE)

SPECIAL AGENT WARNER (CONT'D)
 It's a vicious fucking cycle. Makes
 me think that we should just start
 flipping coins to make decisions.
 Leave less of a paper trail. And
 we'd probably have better odds of
 getting it right.

She finishes her rant and picks up her phone.

SPECIAL AGENT WARNER (CONT'D)
 Get me Gary.

GARY (PRE-LAP)
 This is Gary.

CUT TO:

INT. OFFICE (MISSION CHIEF/CIA) - MOMENTS LATER

A different though nearly identical office but instead of an
 FBI insignia, it's the CIA plastered on the wall.

GARY GRIERSON (50'S), the Northwest Mission Chief, holds the
 phone. The "BRADFORD" of the CIA stands in front of his desk,
 holding files labelled Adell, Louise and Levine, Philip.

CHIEF GARY
 (into phone)
 We're already on it.
 (responding)
 I know it's domestic. But we're not
 completely uninvolved. I mean,
 you've seen the files.
 (beat)
 So are you telling me, you would
 prefer we didn't sort it out?
 (responding)
 I already got the coordinates.
 (answering)
 Call a plumber. Your office is
 leakier than the sink at my first
 apartment. In the meantime, you can
 consider the matter taken care of.

Gary hangs up the phone, looking at CIA Bradford.

CHIEF GARY (CONT'D)
 We're about to make a massive file.

He dismisses the subordinate with the wave of his beefy hand.

INT. OFFICE (FBI) - CONTINUOUS

And Warner does the same thing. But as FBI Bradford leaves--

WARNER

Wait. Lock these up.

Bradford returns to grab the files from her hand.

BRADFORD

Who is Louise Adell?

WARNER

Lou's the reason we've got any oil.
She's also the reason they burn the
US flag in Iran. Admittedly, it's a
conflicted legacy.

(beat, thinking)

And one that needs to end. Put a
team together.

BRADFORD

But the CIA is taking care of it.

WARNER

That's like asking an armless man
to tie your shoe.

BRADFORD

I've seen some really talented
armless-

Warner raises an eyebrow. Bradford shuts the hell up and
exits with the files.

ANGLE ON--

A BUNCH OF GUNS.

INT. KITCHEN (LOU'S HOUSE) - DAY

Rankin and Inatomi stare at the kitchen table where Lou's
REMAINING ARSENAL rests on the worn wood.

INATOMI

No one normal has this many guns.

RANKIN

They're all legal.

INATOMI

Ten bucks says the ones she's
carrying aren't.

Inatomi holds out his hand to shake on the bet. Rankin looks
at it and frowns.

So Inatomi diverts and pretends he was just reaching to adjust an evidence tag.

INATOMI (CONT'D)

Maybe she's a survivalist? We've raided some insane places. One guy had twelve thousand cans of tomato sauce. Twelve thousand. All expired. Or maybe she was looking for an opportunity to use these things. Looking for some excitement. Maybe Lou made herself an opportunity.

RANKIN

You think Lou had something to do with kidnapping that little girl?

INATOMI

What about this whole scenario makes you think she didn't?

RANKIN

Let me show you something.

INT. BASEMENT (LOU'S HOUSE) - MOMENTS LATER

The lid of the industrial freezer opens. Rankin and Inatomi look down at PACKAGES OF DEER MEAT shining beneath the bulb.

Inatomi raises an eyebrow, looking to Rankin.

INATOMI

There's nothing about this that makes her seem less crazy.

Rankin picks up a package of deer meat and reads from it.

RANKIN

Cook two hours. Low heat. Good for stews. She left cooking instructions. For someone. And as far as I know the only person she knew, that she would leave something for, is Hannah. She doesn't want to hurt her. Or her daughter.

INATOMI

All I'm saying is I've seen less suspicious serial killers.

(suddenly)

What the hell!?

Inatomi jumps back, unholstering his gun, pointing it at his feet.

Rankin clicks on his flashlight. The beam reflects off the shiny coat of LOU'S CAT. Inatomi backs up. The cat follows, rubbing against his legs. Rankin CHUCKLES.

INATOMI (CONT'D)

Bundy had cats! Lots of them.

EXT. HUNTING SHACK (LOU AND HANNAH) - DAY

Lou and Hannah stare at the HUNTING SHACK through the trees. Hannah double checks the coordinates in her hand.

HANNAH

We're here.

LOU

Hm.

Hannah holds her knife out in front of her. It's BACKWARDS. Lou pushes her hand down, pulls a GUN from her hip and moves forward. Hannah quickly steps in front of her.

HANNAH

(whispering)

Wait! What if you shoot Vee?

LOU

I'm not going to shoot Vee.

HANNAH

You have really good aim?

This strikes a nerve.

LOU

Yes. Very good aim.

HANNAH

How good?

LOU

Good enough that I can stand on my front porch, shoot into your trailer, and lay you flat on the floor.

HANNAH

Okay. That sounds pretty good.

Lou moves past Hannah, scanning the woods. She reaches the SHACK DOOR. She goes to kick it open, pauses, then tries the handle. The door pops open--

ANGLE ON SHACK FLOOR--

Resting on the floor of the shack is the BRIGHT RED PLASTIC EGG sitting on Lou's empty cookie plate. The egg's been opened, a LITTLE PHOTO lies beside it.

The open egg doesn't sit well with Lou. She scoops it up with the photo. Hannah and Jax appear in the doorway.

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

LOU
Nope.

Lou pulls out her reading glasses and looks at the photo. Jax rushes over to the cookie plate, licking it. Hannah pushes him away and picking up the plate.

HANNAH
(quietly)
It's part of a set. I'm taking it home.

ANGLE ON PHOTO--

It's Vee's school photo. A NEW SET OF COORDINATES are inked at the bottom.

Hannah peeks over Lou's shoulder to get a better look.

HANNAH (CONT'D)
Oh my god! Those photos were supposed to come in the mail but they never did. I thought the postman took'em. You know? The creepy one? I thought he was a peeper, peeping on Vee. I got him fired.
(looking at Lou, confused)
That was weeks ago.

LOU
Then Philip's been watching you.
For weeks.

HANNAH
I had no idea.

LOU
Because you let your guard down.
You heard he was dead and didn't
give it another thought.

HANNAH
What else was I supposed to do?

LOU
You shouldn't have listened. For
Vee's sake.

Hannah throws her hands up, exasperated. Jax FLINCHES.

HANNAH
I don't need you calling me a bad
mom. What do you know about it up
on that hill, in that house all by
yourself?

Something out the window catches Lou's eye. She sees TWO MEN
IN CAMOUFLAGE, stalking through the woods, armed with ASSAULT
RIFLES.

She watches as they move toward the shack in an overly
complicated TACTICAL MANEUVER. She's not impressed.

LOU
(to Hannah)
I know more than you think.

Lou checks to make sure Hannah's out of their line of vision.

HANNAH
Yeah? Like what?

About a dozen yards away, the Men separate; MAN #1 GOES
RIGHT, MAN #2 GOES LEFT. Lou sees it all.

LOU
Hm.

HANNAH
(oblivious)
What's with the noise. What does it
mean? Is it a tic? I don't get it.

Lou scans the cabin, looking for something. She clocks a
DUSTY KEROSENE LANTERN and some OLD RAGS.

LOU
Tell me about the plate.

HANNAH

What?

LOU

I need to take a breather. Outside.
To cool off. It'll help if you keep
talking. Tell me about the plate.
You collect them?

Hannah looks down at the plate in her hand.

HANNAH

Oh. Yeah. I got a set of twelve
from the grocery. For free!

LOU

Talk loudly. I really want to hear
this story.

Lou looks at Jax, INDICATING he stays with Hannah. Then she
discretely grabs the lantern and a rag.

INTERCUT WITH:

EXT. HUNTING SHACK - CONTINUOUS

Lou exits, sneaking around the wall of the hunting shack, out
of sight of the MEN, who are also circling it. She pulls out
a lighter, lighting one of the rags. She stuffs it into the
lantern. It flames with old fuel.

Then she COCKS her gun.

ANGLE ON JAX--

He watches as Hannah wraps an extra shirt around the plate.

HANNAH

You got a stamp with every ten
dollars you spent at the grocery. I
saved thirty stamps. That's three
hundred dollars. Took me so long.

She gently slides the plate into her backpack.

ANGLE ON LOU--

Lou heaves the lantern over the shack's flat metal roof.

ANGLE ON MAN #1--

He slides around the shack, moving in Lou's direction until--

The lantern EXPLODES on the ground beside him. It's only a quick BURST OF FLAME but it distracts him long enough for Lou to get her gun to his temple.

HANNAH (O.C.) (CONT'D)
What was that?

LOU
I tripped.

HANNAH (O.C.)
You okay?

LOU
Just fine!

Lou disarms Man #1 and motions for him to move with her around the house. As they move quickly--

HANNAH (O.C.)
Well, anyway, once I collected the thirty stamps, I had enough for eleven plates. But who wants an odd number of plates? I don't know if that's bad luck, but it should be.

Lou and Man #1 reach his partner, Man #2, who's too busy peering around the corner to notice them behind him.

LOU
(to Man #1)
I really hope he likes you.
(to Hannah)
So how'd you end up with twelve?

Man #2 hears Lou and whips around, seeing his buddy with a gun to his temple.

ANGLE ON HANNAH--

HANNAH
Right! Well, Kaycee, you know
Kaycee, she's my best friend.

ANGLE ON LOU--

Lou keeps her gun to Man #1's head, walking backwards with him into the woods. Man #2 reluctantly follows, his gun trained on them.

Lou stops, whispering to her captive.

LOU

Take off your clothes. Slowly. Tell
your friend to do the same.

Man #1 reaches for the portable radio attached to his chest.

ANGLE ON HANNAH--

She paces inside the cabin, getting into her story.

HANNAH

Well, Kaycee's boyfriend Deacon,
works at the grocery. Until he got
fired but that's a long story. So
Deacon, started shorting people
stamps to give to me. Rich people
who probably didn't even want free
plates. Like Robin Hood. Kind of.

ANGLE ON LOU--

Lou kneels down, looking at MAN #1 and MAN #2. They're tied
together, in their underwear. Their mouths are bound.

LOU

You were going to hurt that girl in
there, weren't you?

They look away, guiltily.

LOU (CONT'D)

She's made mistakes but none so bad
she deserves to die.

Beat.

LOU (CONT'D)

Listen to me. One day you'll wake
up and you'll realize that when you
thought you were making the world a
better place, you were only helping
to make it worse. Time will not
heal the wounds you make. It'll
only make them fester. It's not a
good way to live. Trust me. Get out
while you can.

ANGLE ON HANNAH--

HANNAH

And that is how I got twelve
plates! Lou? I'm coming out. I hope
you had enough time to calm down. I
feel better.

She picks up her backpack. The pocket's still open. The plate slips out, CRACKING on the ground. Jax jumps back, scared. From the doorway:

LOU
And after all that work. With the stamps.

Hannah SIGHS, picking up the pieces.

HANNAH
It's okay. I'll glue it back together. I'm not gonna have eleven plates.

LOU
That's the spirit. Let's go.

Lou looks out the window. She can just barely see MAN #1 and MAN #2 hidden in the woods.

EXT. ROCKY CLIFF (WOODS) - DAY

A ROCKY CLIFF rises upward from the forest floor. It extends deep into the woods in both directions, creating an enormous natural fence. If you're in a hurry, there's no way around it except up. And it's a hard climb.

Vee and Philip sit on a colorful picnic blanket at the bottom of the cliff, eating lunch. Philip spreads raspberry jam on white bread, followed by peanut butter. He holds up a jar of MARSHMALLOW FLUFF.

VEE
Mom says I can't have fluff.

PHILIP
Moms say a lot of things. And you know what? They're probably right.

Philip goes to throw the fluff into the woods.

VEE
But--

PHILIP
(lowering his hand)
Should it be our little secret?

Vee nods her consent.

PHILIP (CONT'D)
You promise not to tell her when we see her?

VEE

Promise.

PHILIP

When you make a promise to someone
you should look them in the eye.
That way, they know you mean it.

Vee looks up, making eye contact with Philip.

PHILIP (CONT'D)

And remember, never make a promise
you can't keep.

VEE

I promise.

Vee reaches her pinkie out toward Philip. He considers Vee's small, little finger.

PHILIP

What's this?

VEE

It's a pinkie promise.

PHILIP

That's adorable.

He wraps his giant pinky around hers and holds on. They look into each other's eyes.

PHILIP (CONT'D)

What do you think about calling me
dad?

VEE

I don't have a dad.

PHILIP

Well, just think about it. Maybe
give it a try. See how it feels.

They unhook fingers and Philip hands Vee the fluff sandwich.

EXT. WOODS (LOU AND HANNAH) - DAY

Lou tears into a package of BEEF JERKY as she walks. She bites into the dried meat, chewing it. Then she takes it out of her mouth and feeds it to Jax, who hungrily gulps it down.

Behind them, Hannah lags, limping in her borrowed boots.

HANNAH

Wait up.

Lou doesn't slow down. Frustrated, Hannah charges ahead, passing her. Jax BARKS at her.

LOU

Don't do that. Walk behind me.

Hannah ignores her and keeps pushing through the brush. Lou motions to Jax who runs after Hannah, nipping at her legs.

HANNAH

Back off Jax!

Jax runs in front of her, lying down, blocking her path. Hannah steps over him and this is when Lou sees it -- a THIN WIRE stretching between the trees.

LOU

Hannah! Stop!

Hannah ignores her. Her boot catches the wire. She trips over it, tumbling onto the ground.

She freezes looking up at Lou. Afraid.

HANNAH

Lou?

LOU

Don't move. You'll be okay. Just don't move.

Suddenly -- a BLACK METAL OBJECT swings down from the trees. Hannah raises her hands, SCREAMING as it slams into her head.

Then QUIET. The object SPINS in the air, until Hannah grabs it. It's just a TAPE DECK.

HANNAH

There's a note.

LOU

What's it say?

HANNAH

"Push play."

LOU

Well? Push it.

HANNAH

Me?

(Lou SIGHS)

Okay, okay.

There's a beat, and then the tape deck plays an EERIE RECORDING of Hannah and Vee singing nursery rhymes. Their voices MORPH into a MAN CHANTING AN ISLAMIC PRAYER.

HANNAH (CONT'D)

What's he saying?

LOU

Something to me. Turn it off.

HANNAH

What do you mean "to you"?

LOU

Just turn it off!

Lou reaches for her gun, aims. Hannah SCRAMBLES out of the way. Lou shoots the tape deck. It EXPLODES.

HANNAH

What was that about?

Lou whips around and SLAPS Hannah across the face.

LOU

You didn't listen to me. This won't work unless you listen to me.

Beat. Lou takes a step back, signalling the attack is over. Hannah is crushed by the scolding.

HANNAH

I'm sorry Lou.

LOU

You're all Vee's got. Do you know that?

HANNAH

Yeah. I do.

LOU

And I'm all you've got. I can keep you safe but only if you listen to me.

Lou glares at Hannah and holsters her gun.

HANNAH

Okay.

LOU

Let's keep moving.

HANNAH

There's nothing you want to say to me?

LOU

No.

HANNAH

Nothing at all?

LOU

You talk too much?

HANNAH

Alright. You don't have to apologize for hitting me. I know you did it because you care.

Hannah reaches forward, rubbing Lou's back. Lou STIFFENS and quickly steps away from Hannah's touch.

EXT. LOU'S BACKYARD (WOODS) - DAY

Rankin stares into the trees bordering the grass. He's real conflicted, uncomfortable with doing nothing.

RANKIN

I got a bad feeling Millie. I got a feeling they're in way too deep.

BERRY (O.C.)

Hey Boss!

Berry saddles up next to Rankin carrying the EVIDENCE BOX and a steaming cup of coffee.

BERRY (CONT'D)

Penny for your thoughts.

RANKIN

(taking the coffee)

Did Inatomi say when search and rescue is getting here?

BERRY

He said soon.

RANKIN
What's soon mean?

BERRY
Not sure, Boss.

Rankin looks into the evidence box and sees the bag holding Hannah's note with the COORDINATES. He takes it, looks at it, making up his mind.

RANKIN
I need to go into those woods,
Berry. When people start asking
questions and you don't know what
to say, don't say anything. And you
don't know much, do you?

BERRY
No, Boss.

As if he's sensed Rankin's plan, Inatomi runs from the house holding a FOLDER full of FAX PAPER. He's replaced his FBI windbreaker with a heavy duty outdoor jacket.

INATOMI
Big news guys! Big news! Just got
word. Reenforcements are coming.

Rankin eyes Inatomi's fancy outdoor jacket. It's pretty nice.

RANKIN
That's fantastic. Can I borrow your
jacket?

INATOMI
Why?

RANKIN
I just need a better jacket.

INATOMI
For what?

RANKIN
For when I go into the woods.

INATOMI
Did you hear me? Help's coming. You
don't need to go into the woods.
Actually, we've been ordered NOT to
go into those woods.

RANKIN
Give me your jacket.

INATOMI

No. This isn't department issued. I
had to spend my own money on it.

Rankin takes a step toward Inatomi. Inatomi steps back,
bumping into Berry.

RANKIN

(to Berry)

Shoot him. But not in the chest. I
don't want a hole in my new jacket.

Inatomi clutches the folder. Berry reaches for his side arm.

INATOMI

What? No. Listen. We just need to
wait before we do anything. Okay?

RANKIN

Give me one good reason to wait.

Inatomi glances at the folder.

INATOMI

Okay. If I tell you something, do
you promise not to tell anyone?

Rankin SNATCHES the folder from Inatomi. He opens it.

ANGLE ON FOLDER--

The fax paper is covered in THICK BLACK LINES.

CUT TO:

EXT. CLIFF (WOODS) - DAY

Vee continues to sit on the picnic blanket enjoying an
animated after-lunch conversation with Mr. Hippo when she
realizes -- Philip's gone. She's alone.

A BRANCH CRACKS somewhere close by. Vee startles. She holds
up Mr. Hippo, forcing him to peek into the trees.

VEE

What do you see?

MR. HIPPO'S POV: TWO MEN IN CAMOUFLAGE creep toward the
picnic blanket.

They see Vee, look to each other for confirmation. Then they
RAISE THEIR WEAPONS and move forward until--

PHILIP (O.C.)
Oh, come on boys. She's just a kid.

Philip steps into frame behind the men. Before they know what's happening, he quickly wraps a METAL LANYARD with TWO LOOPS around their necks. He sweeps his leg behind their shins, dropping them to their knees.

ANGLE ON VEE--

The hand holding Mr. Hippo begins to shake.

VEE
(to Mr. Hippo)
What's going on?

ANGLE ON PHILIP--

He drags the men to a nearby tree, securing their necks to the trunk with a well practiced slip knot.

Then he steps back to watch -- if one man pulls on the wire, the other begins to suffocate.

PHILIP
I could do this for hours but I've
got baby-sitting duty.

Philip salutes the men, turns around and walks back to Vee. It's now that we see that the wire is attached to a large spool that Philip holds in his hand.

As he moves further from the tree, the spool unwinds.

Vee opens her eyes, seeing Philip approach.

VEE
I heard a noise.

PHILIP
What did it sound like?

VEE
Mr. Hippo will tell you.

She holds Mr. Hippo up so he and Philip can chat.

ANGLE ON PHILIP'S BACK--

The spool of wire has reached its end. Philip feels the strain. Smiling, he takes one step forward toward Mr. Hippo.

ANGLE ON MEN--

They frantically grab at the wire as it transitions from tight to suffocating. They struggle. Then go limp.

ANGLE ON PHILIP--

Philip feels this play out along the wire. And he enjoys it. He tosses the spool to the side and takes Mr. Hippo. He holds the toy up to his ear, listening.

Then he looks Mr. Hippo in the eye.

PHILIP

I appreciate your vigilance. But let me assure you, there are absolutely no monsters in these woods. I've made sure of that.

(to Vee)

Do you think he feels better?

Vee nods, taking Mr. Hippo back. Philip's watch BEEPS.

PHILIP (CONT'D)

Good. Now I need you to answer my next question truthfully. Does Mr. Hippo like amusement park rides?

Vee gives Philip a small smile.

EXT. LOU'S BACKYARD - DAY

Rankin rifles through the folder then glares at Inatomi.

RANKIN

What in the hell am I looking at?

Inatomi points at the BLACK FAX PAPER.

INATOMI

It's Lou. You're looking at Lou. Her file's completely redacted. Files like this were urban legends at the academy. I've never seen anything like it.

RANKIN

What does it mean?

INATOMI

It can only mean one thing: Lou's been in some shit. And when someone like this disappears into the woods, you stay as far away from the smell as possible. Yesterday, she emptied her bank account.

(MORE)

INATOMI (CONT'D)

Most likely to pay whoever she's
working with. Which brings me to
Philip, her partner in crime--

Rankin opens Philip's file next. He squints at the papers.

RANKIN

My God--

CUT TO:

EXT./INT. CLIFF/PLAYHOUSE - DAY

Philip now stands at the TOP OF THE CLIFF strapped into a CLIMBING HARNESS. A rope runs from the harness to a METAL PULLEY lodged deep in a TREE that overhangs the side of the cliff.

INATOMI (O.S.)

This guy's a real sicko. The type
of guy who'd have weird groupies if
we could keep him locked-up long
enough.

ANGLE ON PLAYHOUSE--

Ropes are attached to each of the four sides. The ropes tighten. And the playhouse rises off the ground.

INATOMI (O.S.) (CONT'D)

Problem is, he escapes wherever we
put him. Minimum security, maximum,
it doesn't matter. Frankly, I think
he enjoys a good challenge.

ANGLE ON PHILIP--

He walks backwards pulling the rope. The wind picks up.

ANGLE ON PLAYHOUSE--

The playhouse swings in the wind, twisting. Suddenly--

SNAP.

- A ROPE BREAKS. The house lurches from the three remaining ropes, smashing into the rock.

In the playhouse, Vee slides down the floor, hitting the door. It holds. She shields herself as the plastic window BREAKS into the house.

Philip's muscles strain as he quickly pulls up the playhouse. It scrapes against the rock, leaving a trail of bright pink paint in its wake.

INATOMI (O.S) (CONT'D)

This last time he escaped, he smashed a guy's face in beyond recognition. The coroner I.D.'ed based on the jumpsuit. Which was Philip's. Only, you guessed it, it wasn't him. Needless to say, he's not the type of guy you'd want your kid around.

Philip pulls the house over the cliff's edge and opens the door. Vee leaps out, JUMPING INTO PHILIP'S ARMS, HUGGING HIM.

EXT. LOU'S BACKYARD - CONTINUOUS

Rankin throws his coffee cup on the ground, pointing his finger at Inatomi.

RANKIN

I don't know who Lou is but I do know when a guy like that wants everyone to where he's going, he knows exactly what he's doing. Those ladies need our help. But I'm not sure they need the help you guys intend to give them. Get your director, commander, whoever you report to, on the phone. Now.

BERRY

(softly)

You still want me to shoot him, Boss?

Rankin shakes his head, walking back toward Lou's house.

RANKIN

Shoot him, don't shoot him. I don't really care. Accidents happen all the time. But let him make that phone call first.

Inatomi looks nervously at Berry. Berry WINKS at him.

BERRY

Don't worry. I'm not gonna shoot you.

Inatomi relaxes. Berry's hand jumps back to his gun.

BERRY (CONT'D)

Or am I?

EXT. WOODS (LOU/HANNAH) - DAY

Hannah, Lou and Jax pass through a dense underbrush. Branches grab at their clothes. Their pace is methodical but steady.

There's a break in the clouds and a beam of SUNLIGHT falls directly in front of Hannah. She steps into it, the light warms her face. It feels good.

Up ahead, Lou continues walking when Jax starts WHIMPERING and CIRCLING her. He pushes his body against her legs. Lou looks down at him.

LOU

Shit. You sure?

Jax continues to block her path, SITTING in front of her.

LOU (CONT'D)

Damn it.

SUDDENLY, Lou clutches her chest in pain and stumbles forward, collapsing onto the ground. Expecting this, Jax does his best to break her fall.

Hannah opens her eyes. Sees Lou on the ground.

HANNAH

Lou? Are you tired?

(beat, realizing)

Oh boy, oh boy, oh boy.

Hannah runs to Lou.

LOU

(gasping)

Pocket!

Hannah's hand moves to her own breast-pocket.

LOU (CONT'D)

Idiot. My pocket.

Hannah pats Lou down, finding a PRESCRIPTION BOTTLE. She opens it and shakes out a SNAPCAP VIAL of AMYL NITRATE, an upper used for heart arrhythmia.

LOU (CONT'D)

Break it. Under my nose.

Hannah obeys, SNAPPING THE CAP. Lou inhales deeply.

-LOU'S POV: Time slows. Colors intensify. THE WORLD SURGES.

Lou sits up, revived, too revived. She grabs Hannah by the shirt, pulling her so close their faces nearly touch.

LOU (CONT'D)
Listen to me.

HANNAH
Okay.

LOU
You listening?

HANNAH
Yeah, yeah, I'm listening.

LOU
You need to keep looking for beauty in the world. Pure, true beauty, hidden beneath the muck and filth of humanity. If you wipe it all away, you'll find a diamond created by the weight of our general malady. I'll help you find your diamond -- we'll preserve it, if only for an instant, to remind ourselves of what is good.

HANNAH
(whispering)
That sounds awesome.

LOU
Vee will be our diamond. She will be what makes it all worth it because without these moments of purity, you have nothing. Do you understand?

HANNAH
I'm not sure.

Lou continues, undeterred.

LOU
I've been lost, Hannah. But not now. My mission is clear. I will finally make things right. For you and Vee, I'm going to make them right.

Lou SPRINGS to her feet. Jax BARKS excitedly. Hannah, shocked, remains kneeling.

LOU (CONT'D)

Let's go!

Hannah looks at Lou's prescription bottle still in her hand, amazed by its capabilities. Then she looks at Lou.

HANNAH

What just happened?

LOU

Ticker's not what it used to be.

Lou bends down and snatches the orange bottle from Hannah's hand, tucking it back into her pocket.

INT. LOUNGE (SAN JUAN AIRPORT) - EARLY EVENING

Rankin and Inatomi sit by the terminal window. A LARGE EARLY MODEL CELL PHONE stands on the table between them.

The carnage at the airport is visible through the glass as are HALF DOZEN FBI AGENTS, shooting the shit, waiting for orders.

SPECIAL AGENT WARNER (O.S.)

Why the hell am I on speaker phone?

RANKIN

Ma'am? It's Rankin here.

SPECIAL AGENT WARNER (O.S.)

Who are you?

RANKIN

San Juan Police Chief.

INATOMI

Ma'am, we're just hoping to have a better understanding of our plan so we can assess how to best help you.

SPECIAL AGENT WARNER (O.S.)

And who the hell are you?

INATOMI

Assistant Special Agent Inatomi, I--

SPECIAL AGENT WARNER (O.S.)

The kayaker.

INATOMI

Correct, the kayaker.

SPECIAL AGENT WARNER (O.S.)
We're wrapping this thing up
tomorrow. You can help by making
sure no one goes into those woods.

RANKIN
Not to be contradictory but I'd
like to go into the woods. Now. Get
those women back safe and sound.
(pushing)
If that's the end goal.

Beat. Warner doesn't answer. Maybe it's a bad connection.
Inatomi moves to fidget with the phone's antenna when--

SPECIAL AGENT WARNER (O.S.)
What else would the end goal be?

INTERCUT WITH:

INT. WARNER'S OFFICE (FBI SEATTLE DIVISION) - CONTINUOUS

Warner's desk is covered in files with bright red TOP SECRET
STAMPS on them. She picks up a 9 X 11 photograph from one of
the files, WINCING at whatever she sees on it.

RANKIN (O.S.)
That's what I'd like to know.
Because there's this one detail
that keeps pestering me -- why'd
he'd blow up the airport? I've been
thinking on it and the only thing I
can figure is, Philip wanted us to
make a connection. He knew I'd call
the FBI about an explosion at an
airport. And once I saw the blown
up cars, I'd lead you right to him.
So then I asked myself, why would
he want the FBI on his trail?

Warner sets down the photo, giving Rankin her full attention.

INT. LOUNGE (SAN JUAN AIRPORT) - CONTINUOUS

Inatomi looks at Rankin. It's beginning to dawn on him that
Rankin may be on to something.

RANKIN
Well, Philip wouldn't want the FBI
here just so he could get caught.
Where's the point in that? So then
it struck me. Philip knows you
don't want to catch him. He knows
you're going to do something else.
(MORE)

RANKIN (CONT'D)
So I'm going to ask again, what's
the end goal? What is going to
happen in those woods?

Agent Warner leans toward the phone.

AGENT WARNER
Stay. The. Fuck. Out. Of. The.
Woods. That's an order.

INATOMI
Okay! Thank you ma'am -- I want to
say it's been a pleasure--

Warner picks up the phone on her desk and SLAMS it back down,
hanging up.

She looks at Agent Bradford, lingering in front of her desk.

AGENT WARNER
We're nothing more than janitors,
wheeling our mop bucket from mess
to mess. While we're cleaning up
puke in the bathroom, someone's
splitting their lip in the gym. And
this mess right here, Lou and
Philip, this is a moldy sandwich in
the teacher's lounge. No one wants
to take responsibility because then
you'd be admitting it's your mess.
The CIA didn't take care of it.
We're the last line of defense.
It's time to throw this sandwich
away.

BRADFORD
Ma'am?

AGENT WARNER
I'm giving Operation Hoagie the go-
ahead.

She picks up her phone, dialing.

INT. LOUNGE (SAN JUAN AIRPORT) - CONTINUOUS

Inatomi looks at Rankin.

INATOMI
Well. I guess that settles it.
We're out of the action.

He throws his hands in the air, hoping Rankin will share his exasperation. He does not. Rankin stands, sweeping TWO SETS OF CAR KEYS from the table into his hand.

INATOMI (CONT'D)

Hey, you got my keys by accident.

Inatomi watches as Rankin exits the airport and throws Inatomi's rental keys into an overflowing DRAINAGE DITCH.

ANGLE ON--

INATOMI'S KEYS sinking into the thick, muddy water. Then a HIKING BOOT plunges into the muck and we're with--

EXT. WOODS (HANNAH AND LOU) - DAY

--Lou, Hannah, and Jax as they trudged through a wet lowland area. After what happened with Lou's heart, Hannah's sticking close until--

Jax begins to GROWL. Lou looks up, seeing SEVERAL DEER in the distance.

She slings her rifle off her shoulder and lowers herself onto a rock, removes the gun from its case and aims.

HANNAH

You sure you should be doing this after taking funny pills?

LOU

You ever use a gun before?

HANNAH

A couple of times. At the dump. We took turns shooting cans.

LOU

This is better.

Lou pulls Hannah close so she can look through the scope. Hannah obeys, disturbed by Lou's visible pleasure.

-SCOPE POV: The cross-hairs hover over the deer.

LOU (O.C.) (CONT'D)

You can aim for the boiler room -- the heart and the lungs. That'll kill him but it's not real humane. The best shot, in my opinion, is the head, between the eyes, right through the brain. It's faster and they feel less.

Hannah removes her eye from the scope.

LOU (CONT'D)
Stay down there. It's your turn.

HANNAH
You want me to shoot a deer?

LOU
Yes.

HANNAH
I've never killed anything before.

LOU
That's why I want you to shoot a deer.

Hannah reluctantly takes the gun. It settles naturally into her shoulder.

LOU (CONT'D)
All you need from the deer is for it to die.

Hannah aims, finding a DEER. She moves her finger to the trigger, uncomfortable.

LOU (CONT'D)
Good, now exhale slowly and pull the trigger.

Hannah EXHALES and--

BANG.

She intentionally fires into a nearby tree.

The DEER SPRINT OFF. Unharmed. Hannah drops the gun on the ground. She stands.

HANNAH
Come on Lou. What's shooting a deer got to do with anything?

LOU
You said you'd listen to me.

HANNAH
Not when you're talking crazy.

LOU
When it comes down to it you need to be ready to use the gun.

HANNAH

On Philip? No way. We need to talk to him, try to reason--

LOU

Look at your arm. Remember what he did to you. He's not a man of reason. He's not going to just give Vee back.

HANNAH

If we have to use guns, we're going to lose. Vee'll get hurt. She won't be a diamond or whatever. She'll be a dead kid. I don't know what you were in your past, but now -- I know you're trying but -- well, we can't risk it.

It's clear Hannah's words have hit their mark. Lou quickly wipes down her rifle. Hannah continues--

HANNAH (CONT'D)

But if he's already done something to her. If he's hurt Vee, he doesn't deserve fast. I want Philip to feel everything. I want him to die slowly.

Lou looks at Hannah, seeing her in a new light.

LOU

It's one thing to kill a man because he's got to be killed. It's another to do it in a way that serves an idea as arbitrary as justice. Think about what it really means.

HANNAH

Maybe it means I'm learning. I'm learning something from you.

LOU

No. I didn't teach you that.

Lou shakes her head and returns her rifle to its case.

EXT. LOU'S BACKYARD - SUNSET

Rankin straddles Bigfoot preparing to go into the woods.

Beside him, Deacon shows off the machine's various gadgets. He flicks a switch. The trees in front of the ATV light up, showcasing powerful headlights.

Kaycee watches them, hugging herself against the cold.

KAYCEE
Good luck Chief.

RANKIN
Everything's gonna be just fine.

Rankin REVS Bigfoot's powerful engine as Inatomi runs around the house. His pants are covered in DITCH MUD.

INATOMI
Wait! Wait!

Rankin looks over his shoulder at him.

INATOMI (CONT'D)
Saving these women isn't going to bring her back. Millie's gone Rankin, she's gone. You don't need to be a hero.

Beat.

RANKIN
That's all you've got?

INATOMI
I thought it would be more convincing.

RANKIN
'Kind of just made me more mad.

INATOMI
I can see that. What do you want me to tell my boss?

RANKIN
You do what you gotta do, Inatomi. But I've got to do this.

INATOMI
Hold on.

Inatomi shrugs off his coveted outdoor jacket.

INATOMI (CONT'D)

It's made out of Gore-Tex. It'll
keep you dry and warm without added
weight. It's top of the line.

He holds the jacket out to Rankin. Rankin takes it, THROTTLES
UP and drives off into the woods.

Kaycee glares at Inatomi.

KAYCEE

What in the hell is wrong with you?
Bringing up a man's dead wife? It's
not right.

INATOMI

He's going to get himself killed.
Along with those women.

Inatomi, Kaycee and Deacon stare into the woods as Rankin
disappears amongst the trees.

Beat.

DEACON

You think Bigfoot's gonna be okay?

INATOMI

Bigfoot?

KAYCEE

The ATV.

INATOMI

No. Definitely not.

DEACON

Shiiiiiii--iiiiitt.

Deacon hawks a wad of tobacco onto the ground.

EXT. CLIFF (WOODS) - NIGHT

A FLASHLIGHT BEAM crawls along the rock face, landing on the
ROPE PULLEY SYSTEM that hangs from the top.

Lou holds the flashlight, pondering the set-up. Behind her,
Hannah looks for the next egg.

HANNAH

I can't find it.

LOU

Hm.

HANNAH

How will we know where to go if we can't find it?

LOU

Are you afraid of heights?

HANNAH

Totally. And leeches. And being buried alive and--

LOU

Tomorrow we have to climb this rock.

HANNAH

How?

Lou points her flashlight at the CLIMBING HARNESS that Philip left hanging from the rope.

LOU

With that.

HANNAH

And we're just going to do what he says?

LOU

For now.

HANNAH

Okay, okay.

(beat)

Yep. Okay. Alright.

Lou watches Hannah turn around and disappear into the woods.

Hannah reemerges with a BIG STICK. And goes ABSOLUTELY CRAZY. Hitting the rock. The ground. Wood flies everywhere.

Jax WHIMPERS, hiding behind Lou's legs.

LOU

Hannah!

Hannah looks up from her tantrum.

LOU (CONT'D)

You're scaring the dog.

HANNAH
(regaining herself)
Sorry Jax.

CUT TO:

INT. CAVE (PHILIP AND VEE) - NIGHT

Philip and Vee hunker down beside a small fire inside a shallow cave. He makes SHADOW PUPPETS against the wall. Vee GIGGLES, her lips covered in white fluff.

PHILIP
Quack, quack!

VEE
A duck!

Vee holds up her hands.

VEE (CONT'D)
Do me!

Philip can barely open Vee's sticky fingers as he forms them into a dog. He shows her how to make the dog's mouth move.

VEE (CONT'D)
Woof! Woof!
(beat)
Another one!

PHILIP
I have something else we can do.

Philip reaches forward, taking a charred stick from the fire. He presses his hand against the wall of the cave and uses the stick to draw an outline of his palm.

Then he takes Vee's small hand, presses it against the wall and draws her palm outline inside of his.

PHILIP (CONT'D)
You and me. We go together.

VEE
Okay, Dad.

She places her small hands on either side of his face and kisses his nose before settling back into his lap. Philip looks down at her.

PHILIP

(quietly)

I didn't know if I'd be any good at this. The whole dad thing. I didn't have a great role model. My dad, he wasn't a nice guy.

Vee eyeballs the open FLUFF JAR. She doesn't understand what Philip's getting at.

PHILIP (CONT'D)

So this is exceeding my expectations.

Philip smiles, pleased with himself. He looks back down at Vee. She's scooping fluff directly from the container into her mouth.

EXT. NIGHT SKY - NIGHT

A THICK CLOUD COVER moves quickly over the dark sky, offering momentary glimpses of the bright stars and moon beyond.

EXT. WOODS (RANKIN) - NIGHT

Rankin drives quickly through the woods. If Bigfoot can't go over something, Rankin finds he can easily go around it. He's going so fast he doesn't notice a STEEP DROP in the terrain.

The ATV flies off the ground, sailing through the air. It lands with a THUD. Rankin lurches forward over the handlebars and when he leans back, he has a HUGE SMILE on his face, the first we've seen.

RANKIN

Oh, come on, I didn't have the time to find a helmet, Millie.

He REVS the engine and continues on.

EXT. CLIFF (LOU AND HANNAH'S CAMP) - NIGHT

Lou and Jax rest against a tree, watching a SMALL FIRE burn.

Lou sips from a water bottle. She tries screwing the cap back on but her hand shakes too much.

Across the fire, Hannah notices.

HANNAH

Can I get some of that?

Lou hands her the water and the cap. She knows Hannah's covering for her.

LOU

At first, growing old was charming. I knew more. I was wiser. Didn't sweat the small stuff. But then, at some point it switched. And every year meant knowing less, doubting myself, feeling weaker. Having too much time to reflect.

(remembering)

I use to think I was spectacular, Hannah. Absolutely spectacular. And then one day realized I wasn't anymore. That maybe I never was.

Hannah reaches over, squeezing Lou's hand. Lou's very uncomfortable with this physical gesture but Hannah holds on.

HANNAH

My grandma used to knit. I mean really knit, these beautiful scarves and sweaters. They looked so good, they looked like they were from China. You know what I mean?

LOU

They were -- intricate.

HANNAH

Yeah. Exactly. Real intricate. Then one day she had a stroke. No more knitting. It broke her heart even more than Pop-Pop passing. Is it like that? Wanting to knit but not being able to?

LOU

Sounds similar.

Lou settles onto the ground, closing her eyes.

HANNAH

Lou?

LOU

Go to sleep.

HANNAH

I can't. I'm worried about Vee.

LOU

Worrying won't help.

HANNAH

But I'm always worried about Vee.
That she'll end up like her dad,
all bad and no good.

This comment gets Lou's attention.

LOU

What's she done to make you think
that? Torture a squirrel?

HANNAH

Nothing like that.

LOU

You wake up with her standing over
your bed with a knife?

Hannah glances at Lou, horrified by the thought.

HANNAH

'Course not.

LOU

Then go to sleep.

HANNAH

But what if she changes?

LOU

You'd already know. A mother always
knows. That's what they say right?

HANNAH

I guess so.

(beat)

Hey Lou?

LOU

Yes?

HANNAH

Can I sleep with Jax tonight?

LOU

Be my guest.

Lou nudges Jax, encouraging him over to Hannah. She receives him with wide opened arms, burying her face in his fur.

HANNAH

You sure you won't get lonely?

LOU
I'll be fine.

HANNAH
Promise?

LOU
Don't worry about me.

HANNAH
Wouldn't do me any good anyway.

Lou smiles to herself as a log breaks in the fire, sending a plume of SPARKS into the dark night air.

INT./EXT. VEE'S PLAYHOUSE/CAVE - NIGHT

Philip looks inside the playhouse at Vee. She's sound asleep. Mr. Hippo is beside her, his eyes wide-open, staring out at Philip.

Philip holds a finger to his lips, telling Mr. Hippo to keep quiet as he closes the playhouse door.

EXT. CLIFFS (LOU AND HANNAH'S CAMPSITE) - NIGHT

Hannah and Lou sleep beside the RED EMBERS of the fire.

SUDDENLY -- Lou's eyes flick open, an instant before a GLOVED HAND clamps across her mouth. She reaches for her handgun but a knee pins her arm to the ground.

Philip grabs Lou's gun and points it at Hannah. He leans down, WHISPERING into her ear.

PHILIP
I don't want her to die now. So
let's be quiet about this, okay?

Lou nods her agreement. Philip releases her mouth. Over his shoulder, Lou sees JAX STEALTHILY APPROACHING.

Philip reaches down to help Lou to her feet. She accepts his hand. Standing, she motions for Jax to lie down. He doesn't. Lou motions again and he finally obeys.

EXT. WOODS - MOMENTS LATER

Lou stands next to a tree; her arms wrapped around its trunk. She watches Philip bind her wrists together with a zip tie.

Next to them, are the STIFF BODIES of Philip's earlier victims. Philip catches Lou staring at the men's contorted faces.

PHILIP

Oops.

Lou scowls. Unflappable. Philip gently cups her face.

PHILIP (CONT'D)

Sometimes I wondered how much you knew about me. If you even cared to know anything.

LOU

I know who you are. I know what you've done.

PHILIP

So you know I followed in your footsteps? Well, maybe not exactly but in the same general direction.

He shines his flashlight onto Lou's face, inspecting it, taking his time. Finally--

PHILIP (CONT'D)

I have your eyes, Mom.

(he tilts his head)

Maybe a bit of your nose? Dad had the stronger features. Handsome features. I'm sure he wasn't your worst assignment.

Lou whips her head to the side, pulling her chin from Philip's grasp.

LOU

Leave Vee's coordinates with Hannah and do what you want with me.

PHILIP

You want me to kill you?

LOU

You didn't tie me to a tree so you could give me a hug.

PHILIP

Sorry. I'm not in the martyr making business.

Philip sits. He encourages Lou to do the same, watching as she shimmies her arms awkwardly down the tree trunk. He finds it amusing.

PHILIP (CONT'D)

Dad told me about you. They weren't appropriate conversations to have with a kid but he was bitter. Smart men manipulated by attractive young women often are. You had a child with him. What could be more convincing? You really fooled him. And you toppled an empire.

(shaking his head)

But now look at you. Dismissed by everyone. Even the country you spread your legs for. If you ask me, it's disrespectful. But I don't think anyone's going to ask me.

SUDDENLY -- from the campsite.

HANNAH (O.C.)

No. Stop!

Lou looks at Philip wondering what he'll do. Philip smiles.

PHILIP

Listen. It'll get better.

HANNAH (O.C.)

(sleepy, barely conscious)

Lou -- the pigs ordered Chinese again and ate it in your bed. It's a mess. The swine are naughty.

PHILIP

(to Lou)

It's adorable. She talks in her sleep. It's the only time I liked to listen to her.

Philip leans his back against the tree, his face inches from Lou's. They wait to see if Hannah will say something else. She doesn't.

PHILIP (CONT'D)

I don't remember much about my childhood. But I remember that promise you made.

He looks at Lou. She remembers too.

LOU

To come back and get you.

PHILIP

I waited. But you never came. Why not, why'd you leave me behind?

Lou SIGHS. She's not willing to sugar coat the truth, not even now.

LOU

Because you were a monster. Just like your dad. I didn't want anything to do with you.

PHILIP

I was just a kid.

LOU

Still, I could tell you were no good. And I was right. Look at you.

PHILIP

It's because you left me. With him.

LOU

A better man would learn from a bad example. Only a monster would be inspired by it. You could have been like me. You could have left your kid alone.

PHILIP

Leave Vee out of it.

LOU

That's what you should have done.

Lou's indignation makes Philip furious.

PHILIP

You really think there's some big difference between you and me?

LOU

I do.

PHILIP

Because I killed for a paycheck and you killed for a pension?

LOU

It wasn't just a paycheck for you, was it? You got more from it.

(re: the tree)

You didn't have to kill those men. You wanted to kill those men.

PHILIP

So tell me, how do you know when a man truly deserves to die? There must be some way for you to know that all the death you've caused has been worth it. That you haven't made the same mistake over and over and over again, simply because some government said it was right and just. Otherwise, I'm not sure how someone like you, someone who can say there's a difference between us, could live with yourself. So how do you know it's been worth it?

Philip looks to Lou, waiting for her to answer. She doesn't. He knows she can't.

PHILIP (CONT'D)

It's why you bought the tarps.
Because you don't have an answer.
And you want to pay for your sins.
(whispering, sincere)
I'll help you do that. But not now.

Lou can't hold back any longer. She lunges forward like an angry snake.

LOU

If I believed in mistakes, I'd say I've made my share of them. And I'd say my greatest mistake was letting you live. My boss told me to kill you and I didn't listen. And look where it got me. Tied to a tree in the middle of a night. You better kill me now, Philip or else--

Philip GRABS LOU'S THROAT, pinning her face against the tree. Unclipping a knife from his belt, he places the tip against her forehead and begins writing something.

Lou winces. Blood drips in her eyes. Philip scrunches his face, he's having trouble with one of the letters.

PHILIP

I'll die tomorrow. I'll die with my family. I'll save them from this world. And you'll get to die knowing you didn't make a difference for them or anyone else.

He finishes with Lou's forehead, taking a moment to admire his work. Then he kisses it, getting her blood on his face.

BEEP. BEEP. BEEP. It's Philip's watch. Time to leave.

PHILIP (CONT'D)
See you tomorrow.

And with that, he slams the gun onto Lou's skull, knocking her unconscious. Lou's face slumps against the tree revealing her forehead. It reads "MOM" in bloody letters.

The "O" is pretty wonky.

EXT. HUNTING SHACK (WOODS) - NIGHT

Rankin steps from the shack, holding VEE'S SCHOOL PHOTO with the coordinates. He tucks it into his pocket. Suddenly -- there's MUFFLED MOVEMENT in the dark.

Rankin steps toward the noise, scanning the woods with his flashlight.

The FLASHLIGHT BEAM comes across the stripped down CIA operatives. They're trying to get his attention.

He walks over to them.

RANKIN
If I untie you, what are you going to do?

Rankin pulls the gag from MAN #1's mouth.

MAN #1
Nothing. We'll do nothing.

RANKIN
Nothing? Might as well leave you tied up then.

MAN #1
But what if she comes back?

Beat.

RANKIN
Lou did this to you?

The Men look down. Ashamed.

MAN #1
She's a lot tougher than she looks.

RANKIN
Which is exactly why I got to talk to her before I let you go.

Rankin gently re-gags the Man's mouth and returns to Bigfoot.

The men PROTEST as they watch Rankin drive away, disappearing into the dark.

EXT. CLIFF (LOU AND HANNAH'S CAMPSITE) - EARLY MORNING

- CLOSE ON SLEEPING HANNAH: a FLY buzzes about, finally landing on her face. She slaps at it, hitting herself awake.

Opening her eyes, she finds a PINK EGG sitting directly in front of her. She grabs it.

HANNAH

Lou! I found the egg!

(realizing)

Wait. Philip was here. He was right here. Lou! Where are you? Lou?

Hannah looks around. She sees Lou tied to the tree. Jax is beside her limp body. Hannah runs to her.

She pulls out her KNIFE, cutting the zip tie around Lou's wrists. Unsupported, Lou falls onto the ground.

HANNAH (CONT'D)

Did he do this to you? Did that S.O.B.--

LOU

Get water.

Hannah disappears, racing back to the campsite, leaving the PINK EGG behind. Lou sees it. She reaches for it--

Hannah returns and stoops down, picking up the egg before Lou can get it. She gives Lou the water bottle.

HANNAH

Drink. We'll read it in a second.

She smooths Lou's hair back, looking at her forehead to inspect the damage. She sees the bloody "MOM."

Hannah blinks.

HANNAH (CONT'D)

Your forehead. It says something.

LOU

It's fine. It doesn't hurt much.

HANNAH

It's not fine. Not fine at all.

Lou reaches up, tracing the letters with her finger.

HANNAH (CONT'D)
It says, "mom."

Lou looks at Hannah, considering her options. She EXHALES and pulls the trigger.

LOU
Awhile back, you asked if I had any kids.

HANNAH
I was making small talk.

LOU
I did. I do. A son.

HANNAH
You have a son.

LOU
I named him after the town I grew up in.

HANNAH
I don't want to ask.

LOU
You need to ask.

Beat.

HANNAH
Where'd you grow up?

LOU
Philadelphia.

Hannah yanks the water bottle away from Lou, angry. Lou tries to explain.

LOU (CONT'D)
I wanted to protect you from him.
It's why I moved to the island.
It's why you're in my trailer.
Cheap rent. A yard for Vee. I made it so you couldn't say no. And when I heard he was dead, I thought you were safe. I thought my mission was over. I was the one who let my guard down. Not you.

Hannah stands up, unsure of where to go or what to say.

HANNAH
Why didn't you tell me?

LOU
The less you know the better.

HANNAH
This is me not knowing anything.

LOU
Just open the egg.

Hannah thinks this over. She shakes her head.

HANNAH
No. The weather's cleared. Help's
going to come and we're going to
wait.

LOU
We can't wait.

Lou reaches for the egg. Hannah hides it in her jacket
pocket.

HANNAH
No way. You'll have to kill me
first.

LOU
I won't have to. If help comes,
they'll kill you. They'll kill
Philip and me and they won't really
care whether Vee gets hurt in the
process.

HANNAH
(faltering)
I don't understand when you talk
like this.

Lou thinks, trying to find a way to make Hannah get it.

LOU
When you read Vee a book, its
usually got a happy ending?

HANNAH
She likes the happy ones, yeah.

LOU
Of course. We all do. But there are
many ways for the same book, the
same story to end well.
(MORE)

LOU (CONT'D)

It just depends on which character you are. A happy ending for the Princess, isn't a good ending for the witch. Us dying, for some people, isn't a bad ending. It's the best, cleanest one with no loose ends. But if we get there first, we can write the ending. Do you understand?

HANNAH

Vee and I -- we haven't done anything. How can you be so sure someone's going to hurt us?

LOU

I used to be the witch.

Hannah steps backward.

HANNAH

Then this is your fault. All of this. You led Philip to us. And now whoever's after you guys is after us.

Lou gets to her feet, going after her.

LOU

You're right. It's my fault but I can still help you. I'm not the person I use to be. I'm better.

HANNAH

If I don't give you this egg... you'll take it from me anyway?

LOU

Yes. I would.

HANNAH

Then you haven't changed enough.

Hannah opens the egg and EATS THE COORDINATES.

LOU

Why'd you do that?

HANNAH

You're on a need to know basis. And right now all you have to know is that we need to climb this cliff.

Hannah grabs the harness and swings her leg through it.

EXT./INT. CAVE (WOODS) - MORNING

Vee brushes her teeth by the cave's entrance. Philip steps into his boots, buttoning his shirt. He looks nicer today, like he's going to a party.

PHILIP

Last night was fun, right?

Vee spits out her toothpaste and nods.

VEE

Are we going to see Mom today?

PHILIP

We are. We're going to have a picnic with her.

VEE

Good.

Vee wipes her mouth. Knowing the drill, she crawls into her playhouse. Philip begins to close the door --

VEE (CONT'D)

Can we leave it open?

PHILIP

Promise me you'll stay inside?

Vee pokes her head out. Looking Philip in the eye, she holds out her pinkie to him.

VEE

Pinky promise.

EXT. CLIFF FACE (WOODS) - MORNING

Hannah clings to the rock face, strapped into the climbing gear. She's scared out of her mind but she's not going to let that stop her. Thankfully, she's nearly at the top.

ANGLE ON GROUND--

Lou keeps tension on the lines.

LOU

Use your legs.

Hannah does what's easiest, reaching up with her arms. The rock crumbles, leaving her nothing to grip. She slips off the cliff, FALLING.

THLUMP.

The line tightens and catches. Hannah floats from the harness.

ANGLE ON GROUND--

Lou steadies herself. Jax watches

LOU (CONT'D)
(to Jax)
She never listens.

HANNAH
What?

LOU
Grab the wall, hurry up!

Hannah swings back onto the cliff. Then, using her legs, she pushes herself over the top, disappearing from view.

MOMENTS LATER: JAX DANGLES MID-AIR as he's hoisted up to the top of the cliff.

Hannah reaches over, grabbing him, pulling him to safety. She releases him from the harness.

Then Hannah steps to the edge and looks down at Lou.

ANGLE ON LOU--

LOU (CONT'D)
Throw it down!

Lou sees Hannah hesitate.

LOU (CONT'D)
Whatever you're thinking, it's a bad idea. Throw the harness down and we'll reverse the lines like I showed you.

HANNAH
I'm thinking, I'm not sure I want to live in a world where I need someone like you to get my daughter back. Thank you for trying but I'm going to get her back myself.

Hannah disappears. Lou's bruised face hardens knowing she's not coming back.

LOU
Hm.

Beat. Then JAX's FURRY FACE appears, peeking down at Lou from the cliff's edge.

LOU (CONT'D)
Someone's gotta keep an eye on her.

Lou motions a command. And he disappears.

Then she places a hand on the rock and using her legs, she pushes herself up, beginning a free climb.

It won't be pretty but it'll work.

EXT./INT. VEE'S PLAYHOUSE/FIR GLEN - MORNING

The playhouse comes to a halt in a glen of tall firs. It's looks like a Christmas tree farm. Curious, Vee peers out the door at Philip.

PHILIP
Gotta see a man about a horse.

Vee watches Philip walk a polite distance away before he starts to take a piss.

She looks into the trees, sensing an opportunity. Does she dare?

She does.

Grabbing Mr. Hippo, Vee sneaks through the door, QUIETLY RUNNING away from the playhouse.

INT. LIVING ROOM (LOU'S HOUSE) - MORNING

Inatomi sits in an easy chair. The cord of the house phone stretches across the floor to his ear. Lou's cat PURRS on his lap. The KITTENS play at his feet.

INATOMI
Thank you for the update, ma'am.
(repeating her)
You want to know where Rankin is?

Inatomi looks down at the cat, distraught, considering his response. Finally--

INATOMI (CONT'D)
Rankin's around ma'am. He's a bit p.o.'ed, you know local cops. Would you like to speak with him?
(beat)
Alright, I'll keep an eye on him.
But if I may, I'd like to ask-
(MORE)

INATOMI (CONT'D)
(he looks around, making
sure he's alone)
What is the actual plan?

EXPLETIVES pour from the phone. Inatomi holds the receiver from his ear. Then the line goes dead.

EXT./INT. PLAYHOUSE/FIR GLEN - DAY

Philip's smiling face peers through the door into Vee's house. It's empty. His smile disappears.

PHILIP
Vee!
(yells into wood)
Vee! You pinky promised!

ANGLE ON VEE--

She's running as fast as her little legs will go.

INT. CAVE (HANNAH) - MORNING

Hannah and Jax stand inside the cave. The remains of last night's fire still smoke. She stares at the HAND PRINT OUTLINES on the cave wall.

She reaches her hand out, placing it between Vee's small outline and Philip's larger one.

HANNAH
(to Jax)
What a creep.

EXT. FIR GLEN (PHILIP AND VEE) - MORNING

Philip looks for Vee, checking his watch. He's not happy about the time this unplanned distraction is taking.

PHILIP
I'm not mad, honey. I just want you
to come back. I miss you.

ANGLE ON VEE--

She has scooted beneath a tree, hiding under the boughs of an enormous fir.

PHILIP (CONT'D)
(to himself)
Where did I go wrong with her?

-VEE'S POV: Philip's boots circle the tree she's hiding under.

PHILIP (O.C.) (CONT'D)
 (yelling)
 Promises are important Vee. They
 keep us from behaving like animals.
 But I'm going to go ahead and chalk
 this up to a learning experience.

Philip's boots disappear from view. Vee breathes a sigh of relief UNTIL Philip jerks up the pine bough, revealing Vee's hiding spot.

She scrambles away from him, running. Philip picks up a forgotten Mr. Hippo, amused. He looks back at Vee -- that's when he sees it.

PHILIP (CONT'D)
 Vee! Stop! Right now! Or Mr. Hippo
 gets hurt.

His grave tone stops Vee dead in her tracks. She looks down and finds herself inches away from a gaping, rusty metal BEAR TRAP, forgotten by a hunter long ago.

PHILIP (CONT'D)
 Don't move. Or I'll hurt him.

Vee's eyes widen. She watches Philip approach.

PHILIP (CONT'D)
 Be still.

He reaches down, gently picking her up.

PHILIP (CONT'D)
 Hey, it's okay. Look at me. Let me
 see those pretty eyes.

Vee looks up, simultaneously whipping her small hand across his face, leaving a red streak of TORN FLESH.

Philip stumbles, surprised, still holding onto Vee but dropping Mr. Hippo. His foot lands INCHES from the jaws of the bear trap.

He gives Vee an angry shake. A piece of the BROKEN PLASTIC WINDOW drops from her hand. Blood drips down Philip's face.

PHILIP (CONT'D)
 Why'd you do it Vee? Why? We were
 having a good time.
 (he drops her)
 Answer me!

VEE
 (from the ground)
 I wanted to kill you with the
 kindness.

Philip looks up at the sky, trying to calm down. While he does this, Vee's little hand searches for -- a ROCK.

Regaining himself, Philip bends down to Vee's level, placing his right hand on a nearby boulder.

PHILIP
 It's not your fault. I don't know
 what your mother's been teaching
 you but that's really fucked up.

Vee takes the rock and slams it on top of Philip's hand, CRUSHING it on the boulder. Philip SCREAMS.

He grabs Vee, SLINGING her over his shoulder. Vee sees Mr. Hippo lying on the ground.

VEE
 Mr. Hippo!

Philip turns, STOMPING on the soft animal with his heavy boot, crushing his face into the earth.

PHILIP
 Actions have consequences Vee. It's
 about time you learned that.

EXT. CLIFF (LOU) - MORNING

Lou rests against the rock face, almost at the top. She looks down at the ground. She's high enough that a fall would kill her. All she has to do is let go.

She SIGHS. Then uses her legs to push herself over the edge.

EXT. OCEAN (FRIDAY HARBOR) - MORNING

It's a peaceful morning by the water. Waves, sunshine, tranquility, until--

--in the distance, a LARGE BLACK ZODIAC with a WHINING MOTOR speeds by the harbor creating a TUMULTUOUS WAKE.

EXT. BLACK ZODIAC (FRIDAY HARBOR) - CONTINUOUS

A SPECIAL OPS TEAM dressed in military tactical gear sit on the boat's floor. They pass around a LAMINATED SHEET. The back has Philip's PHOTO on it. The front has a photo of a YOUNGER LOU. Beneath it reads: OPERATION HOAGIE.

The UNIT LEADER stands up. He's identified by a RAMBO LIKE BANDANA. He looks at the shore with a pair of binoculars.

-BINOCULAR POV: Rita and Mr. Lancaster, the bank manager, are on the beach, rolling around on a brightly colored towel.

EXT. BEACH (FRIDAY HARBOR) - CONTINUOUS

Rita pauses their romp on the beach. She wants to talk.

RITA
I missed you so much.

MR. LANCASTER
Me too. Me too.

Rita senses insincerity. She sits up, her shirt's pulled down to her waist, exposing her bra.

RITA
Being alone during that storm put a lot of things into perspective for me. Mainly, I don't like being alone.

MR. LANCASTER
You're not alone. You've got --
you've got your work at the bank.

Rita grabs a handful of sand and throws it into his face.

-BINOCULAR POV: Rita stands, pulls up her shirt, then yanks the towel out from under Mr. Lancaster, sending him toppling onto the beach.

ANGLE ON BOAT--

The Unit Leader lowers his binoculars as the boat disappears around the coast line.

EXT. FIR GLEN (HANNAH) - DAY

Hannah walks among the Christmas trees, checking her compass, looking less confident in her decision to leave Lou behind. Jax is nearby, rubbing his hind quarters on a tree trunk.

Somewhere in the woods a BRANCH BREAKS. Hannah's hand jumps to her KNIFE. Jax's EYES NARROW but he keeps scratching.

Hannah turns, looking for the source of the noise and steps directly onto Mr. Hippo. Excited, she picks him up, showing Jax.

HANNAH
Vee's here! Find her Jax!

Jax sniffs the toy. Then the air. But doesn't move.

HANNAH (CONT'D)
Go find her!

Jax still doesn't move.

Hannah tucks Mr. Hippo into her shirt so his head PEEKS over her collar. She begins running through the trees.

HANNAH (CONT'D)
Vee? You here? Vee! Where are you?
Mommy's here!

Silence. Hannah's desperate now.

HANNAH (CONT'D)
Vee! Vee!

We see the rusty, old BEAR TRAP. Hannah does not. Jax BARKS but it's too late.

SNAP!

EXT. WOODS (LOU) - CONTINUOUS

Lou has finished the climb. Without the coordinates, she's forced to squint at the ground, following Hannah's tracks until she hears--

DISTANT SCREAMING.

Lou starts running.

EXT. WOODS (PHILIP AND VEE) - CONTINUOUS

Philip turns in the direction of Hannah's SCREAMS. His jaw tightens. This was not in the plan. He's no longer the calm man we saw last night.

Vee BANGS on the playhouse door.

VEE (O.C.)
Let me out!

Her little hand reaches through the broken window.

PHILIP
I can't take it Vee, I just can't
take it. You've got to shut up.

He KICKS the wall of the playhouse near the window. Vee's hand quickly disappears back inside.

EXT. WOODS (BEAR TRAP) - DAY

Lou runs through the trees until she sees Jax. She follows him as he leads her to Hannah.

Hannah's leg is caught in the trap's teeth. Years of rust have prevented it from fully closing. The leg's a mess but her bone's still intact.

HANNAH
It's bad, Lou.

Lou tightens her belt around Hannah's thigh.

LOU
Hm. It's not too bad.

HANNAH
That's only something people say
when it's real bad.

Hannah CHUCKLES, clearly in the throes of numbing adrenaline. Lou jams a rock between the jaws of the bear trap to keep it from shutting further.

LOU
I'll come back. Give me the
coordinates.

Ignoring her, Hannah grits her teeth and yanks on her trapped leg. The pain's spectacular now. Lou realizes her only option is to help.

LOU (CONT'D)
On three, you pull. One, two,
three--

Lou pulls on the upper jaw of the trap, giving Hannah a few more precious millimeters. The teeth cling to Hannah's flesh, ripping it further as she extracts her leg. She's free.

LOU (CONT'D)
Hannah. I need the coordinates.

Beat. Hannah knows Lou is Vee's only hope.

HANNAH
Keep going north, to the shore.
We're close. You need to get there
first.

LOU
I will. But I need your help.

She lobs the prescription bottle of amyl nitrate at Hannah.

LOU (CONT'D)
Careful. They've got some kick.

And with that, Lou disappears into the woods.

EXT. CLIFF (WOODS) - DAY

Rankin sits on Bigfoot at the bottom of the cliff. He looks up the steep wall. There's no way he's going to climb it.

RANKIN
I hear ya, Millie. But if I retire,
I'll have too much time on my
hands.
(beat; responding)
I hate fly fishing.

Rankin pulls a MAP from Bigfoot's console.

ANGLE ON MAP--

Rankin's finger circumvents the cliff using a logging road and comes to a stop on a NEARBY HILL -- higher ground for a better perspective.

On foot, the road would take too long, but on Bigfoot, Rankin can fly.

EXT. LOU'S BACKYARD - DAY

Kaycee and Deacon stand in the grass watching a MILITARY HELICOPTER approach in the distance.

Inatomi's off to the side, frantically waving a FLARE, directing the helicopter to a nearby LANDING ZONE. The helicopter gets closer. Inatomi keeps waving.

The helicopter HOVERS OVER them then BUZZES PAST. Inatomi, Kaycee and Deacon watch as it becomes a speck on the horizon.

KAYCEE
Weren't they supposed to stop?

INATOMI
Yes. Yes, they were.

DEACON
 (still looking at the
 'copter)
 Cool.

Inatomi, frustrated, throws his flare into the landing area. Then, unable to help himself, he quickly runs over to stomp out the bright, sparky flame.

EXT. GRASSY CLEARING (WOODS) - DAY

A treeless clearing abutting a steep drop into the ocean. The grass is long, untended. It's most likely an old cow pasture. The type of place that could host a romantic picnic. Instead--

PHILIP

--steps into the clearing, pulling the cart behind him. He looks around, satisfied with the location of his denouement. He opens the door to the playhouse.

Vee's on the floor, covering her face with her hands.

PHILIP
 (peering inside)
 Come outside, it's beautiful.

VEE
 I want Mom.

PHILIP
 She'll be here soon.

Vee eyes the red scratch running down Philip's cheek.

PHILIP (CONT'D)
 Hey, I know you didn't mean it. I'd
 be sad if you thought I loved you
 any less because it.

Philip extends his good hand, a peace offering. Vee recoils. She's not coming out. Philip SIGHS. Then he grabs Vee's leg and yanks her from the playhouse.

He stands, holding her upside down by her ankle. He enjoys watching her struggle. Then he flips her over, enveloping her in an uncomfortable bear hug.

WHOMP. WHOMP. WHOMP.

The MILITARY HELICOPTER flies overhead. Philip checks his watch.

PHILIP (CONT'D)
Impeccable timing.

He gives the helicopter a friendly wave.

EXT. HILL/CLEARING (RANKIN) - DAY

Rankin speeds up to the top of the hill -- his chosen destination. He throws Bigfoot into neutral and lifts a pair of binoculars to his eyes.

-RANKIN'S BINOCULAR POV: Trees. Trees. More trees. Then -- the clearing. He easily spots Philip, Vee and the pink princess playhouse.

RANKIN (O.C.)
What in the hell--
(answering Millie)
I don't understand it anymore than
you do.

Seeing something, Rankin quickly swivels with the binoculars.

RANKIN (CONT'D)
Don't do it, Lou. Don't do it.

-RANKIN'S BINOCULAR POV: Lou stands off to the side, watching Philip and Vee, partially obscured by the trees.

She unholsters her handgun. On the hill, Rankin GROANS.

ANGLE ON CLEARING--

Lou steps into the clearing, away from the trees, revealing herself.

Philip turns, seeing her. He smiles.

PHILIP
You made it!

ANGLE ON RANKIN--

Rankin drops the binoculars around his neck, starts Bigfoot and takes off down the hill toward the clearing.

EXT. WOODS (HANNAH) - DAY

Hannah's lower left leg barely holds together as she struggles through the woods. Jax walks in front, leading.

Mr. Hippo, once again, peers from the collar of her shirt.

HANNAH
 (singing to herself)
 Lou.
 (step)
 Lou.
 (step)
 She'll point--
 (step)
 -- a gun at you.

SUDDENLY -- JAX STOPS, sensing something. Hannah ducks, looking around. Through the trees, she sees the SPECIAL OPS TEAM from the boat moving up the hill.

Watching them, Hannah reaches into her pocket. She pulls out one of Lou's pills, breaks it under her nose, INHALING DEEPLY. Her pain evaporates.

She tosses the capsule aside and keeps moving. Nothing's going to stop her.

EXT. CLEARING (LOU/PHILIP/VEE) - CONTINUOUS

Lou's on one side of the field. Philip and Vee are on the other. Philip clutches Vee to his chest, using her as a shield.

Lou knows she can't shoot at Philip, she can't risk hitting Vee. And Philip knows this, too.

PHILIP
 (to Vee)
 The picnic's about to start. Are you excited?

VEE
 Lou's here.

Vee raises her hand, giving Lou a small wave. Lou gives her a small wave back.

VEE (CONT'D)
 (to Philip)
 She's got guns.

PHILIP
 So do we.

Lou's pilfered gun GLINTS in Philip's hand.

VEE
 Why?

PHILIP

Because it's rude to show up at a
picnic empty-handed
(addressing Lou)
You made it. What about--

He doesn't want to say Hannah's name for Vee's sake.

LOU

She got caught up. Like most family
reunions, this one's jumped the
rails.

PHILIP

I wish I'd inherited your sense of
humor. Maybe I would have had more
friends.

LOU

Doubtful. Your hand's hurt. If I
remember correctly, that's your
trigger finger.

PHILIP

So we're even. I'm injured and
you're old. Like that dog of yours.

Suddenly, Vee elbows Philip's injured hand. He HOWLS in pain,
dropping her. She makes a break for Lou. But Philip's too
quick, he grabs the hood of her jacket, dragging her
backwards toward the playhouse.

He throws Vee inside, strategically positioning himself in
front.

PHILIP (CONT'D)

It's a special day, Lou. I wish
Hannah could be here but maybe it's
better, just the bloodline--

LOU

I didn't leave you as a kid to
listen to you now. Besides, we've
got company.

She motions to a REFLECTION UP ON THE HILL.

EXT. HILL (SPECIAL OPS TEAM) - CONTINUOUS

The Special Ops team have positioned themselves on the hill.
Sunlight reflects off the Leader's binoculars as he watches
Lou and Philip.

Behind him, his men break off into teams: SNIPERS AND SPOTTERS.

INT. LOU'S LIVING ROOM - CONTINUOUS

Inatomi paces back and forth. He's pointing his finger and YELLING into the phone.

INATOMI

No, you listen to me, ma'am! I don't know much but I know what's happening in those woods is not a search and rescue. And if that little girl doesn't come back safe and sound -- I'll tell the world!

He quickly hangs up, beating Warner to the punch. Then he does a SPASTIC KAYAK PADDLING MOTION with his arms. Finished, he looks up and finds Deacon watching him.

DEACON

You need a beer, man?

Inatomi nods, gratefully.

EXT. CLEARING (WOODS) - DAY

Lou and Philip continue to square off when they hear the ROAR of Rankin's approaching ATV.

Rankin speeds up to the clearing and dismounts. He goes for his gun but thinks better of it -- too many guns already. He holds his hands up, stepping into the grass.

LOU

Rankin, this isn't your fight.

Rankin looks between Philip and Lou.

RANKIN

You're right about that.

(to Philip)

Let the girl go and I'll give you two some privacy.

Philip looks at him. Then back at Lou.

PHILIP

Is he kidding?

LOU

He's a good man. Not like us. You were right Philip.

(MORE)

LOU (CONT'D)
There wasn't a difference between
us. But now there is.

RANKIN
Come on son, let her go.

PHILIP
Don't call me son.

Philip quickly lifts his gun and shoots Rankin TWICE IN THE CHEST. Rankin flies backwards, sprawling over Bigfoot.

LOU
Your aim's off.

Lou raises her gun. Philip swivels around, pointing his gun at her. It's a draw but there's only ONE SHOT.

BANG.

A FLOCK OF BIRDS scatters from the tree tops, SQUAWKING.

CLOSE ON: Philip's eyes, surprised.

CLOSE ON: Lou's eyes, hazy. She falls to her knees.

PHILIP
Well, that was disappointing.

ANGLE ON LOU--

A SCARLET STAIN blossoms through her jacket, saturating the fabric. With the last of her energy, Lou aims her gun -- INTO THE GROUND. She fires.

BAM. BAM. BAM.

ANGLE ON RANKIN--

He BLINKS AWAKE at the sound of the GUNSHOTS. The collar to his shirt is open, revealing a bullet proof vest.

RANKIN
(to himself)
What's she doing Millie?

BAM. BAM. BAM. Lou keeps firing. All into the ground.

The handgun's magazine empties. Lou slumps over, unconscious.

ANGLE ON PHILIP--

He smiles. He's won. Not necessarily in the way that he wanted but he'll take it.

ANGLE ON LOU--

Her eyes flutter open. She summons the energy to say a final word.

LOU

Kill.

(again louder)

KILL.

Philip looks confused until--

--from the woods, JAX SHOOTS OUT INTO THE CLEARING. He's fast agile, a blur of fur, unlike the animal we've come to know.

He runs straight at Philip, TEETH EXPOSED, GROWLING, leaping into the air when--

BAM.

Philip fires his gun, hitting Jax's hindquarters, sending the dog spiraling onto the ground with a THUD.

PHILIP

Jesus.

VEE (O.C.)

I want mommy!

HANNAH (O.C.)

I'm here Vee.

CAMERA PULLS BACK, REVEALING -- Hannah and Mr. Hippo standing directly behind Philip. A KNIFE BLADE appears along his throat. She's used Lou's distraction to sneak up on him.

HANNAH (CONT'D)

(to Philip)

Hi sweetheart.

PHILIP

Hello Hannah.

HANNAH

(unsure)

Let go of -- drop the gun.

Philip smiles, amused. He knows Hannah won't hurt him.

VEE (O.C.)

Mom!?

HANNAH

Hold on Vee.

Hannah's just barely holding on herself, she's lost a lot of blood.

Vee RATTLES the door to the playhouse, wanting out. A line of blood appears on Philip's neck beneath the QUIVERING blade.

RANKIN (O.C.)
I'll take it from here, Hannah.

Hannah glances over and sees Rankin lying across Bigfoot, his gun pointed at Philip. He's steady, he's got the situation under control.

RANKIN (CONT'D)
Just put the knife down and move to the side. He's not going to hurt you or Vee anymore. Are you, Philip?

PHILIP
I was never going to hurt them. I was only here to help.

Philip drops his gun, giving up.

Hannah closes her eyes. Relief sweeps over her face. She removes the knife from Philip's throat--

--and PLUNGES THE BLADE THROUGH HIS BACK -- into the BOILER ROOM. Philip GROANS and drops, falling onto his face.

Hannah watches as he struggles. BLOOD BUBBLES on his lips.

SUDDENLY -- BULLETS rain down from the hill, puncturing Philip's lungs.

Hannah grabs the base of Vee's playhouse, pulling it backwards into the woods, taking cover.

Rankin drops behind Bigfoot.

ANGLE ON LOU--

Lou's body jumps as several rounds hit her chest.

ANGLE ON HILL--

The Special Ops Leader lowers his binoculars and speaks into an INDUSTRIAL WALKIE TALKIE.

LEADER
Targets one and two have been terminated. Over.
(beat, listening)
(MORE)

LEADER (CONT'D)
A kayaker said what?
(beat, listening)
Fine by me.
(to his men)
Disregard targets three and four.
Mission accomplished.

The Snipers quickly set to dismantling their weapons.

EXT. CLEARING (WOODS) - MOMENTS LATER

Rankin kneels beside Lou. She looks peaceful, despite the bullet holes. Her suicide note is clutched in her hand.

Rankin gently pulls it from her fingers.

ANGLE ON PLAYHOUSE--

Hannah leans against the house, holding Vee's hand through the broken window.

VEE (O.C.)
I wanna come out.

Hannah surveys the carnage. Vee should stay where she is.

HANNAH
Look, I found Mr. Hippo.

She pulls the toy from her shirt, putting him in Vee's hand.

VEE
Where's Dad?

Hannah looks at Philip. Blood drips from his mouth.

HANNAH
He had to leave.

VEE
Good.

Rankin appears around the side of the house. He looks at Philip. Then at Hannah -- he hands her the note from Lou.

HANNAH
(knowing better)
Is she -- ?

RANKIN
(shakes his head)
You know how animals disappear into the woods when they know their time's come? Well, Lou knew.
(MORE)

RANKIN (CONT'D)
She knew she wasn't coming out of
these woods. She's found her peace.

VEE (O.C.)
Mom?

HANNAH
Yeah?

VEE (O.C.)
I have to tell you something.

Hannah glances nervously at Rankin. She kisses Vee's hand.

HANNAH
You can tell me anything.

VEE
I ate fluff. A lot of it.

Hannah relaxes and closes her eyes, tucking Lou's note into her jacket.

EXT. HOSPITAL - LATER

A small building with a police cruiser parked in front.

INT. HALLWAY (HOSPITAL) - CONTINUOUS

Berry STANDS GUARD outside a hospital room door, keeping an eye on things. Across from him is a MOBILE X-RAY READER.

TWO DOCTORS gather by the reader and throw a piece of film onto the screen. The light flicks on, illuminating the x-ray. It clearly shows an ACTION HERO FIGURE that's been stuck -- really stuck -- in someone's rectum.

BERRY
WHOA.

The Doctors turn around, eyeing Berry. He averts his eyes and holds up a hand to apologize. Straightening up, he returns to his post, just in time to see Rankin and Inatomi walking down the hallway.

RANKIN
Thanks for keeping watch Berry.

Inatomi looks up and down the hallway suspiciously, not seeing the X-ray glowing behind him.

INATOMI
Notice anything suspicious? Any
unusual activity?

BERRY

Um.

The Doctor clicks the screen off. The image disappears.

BERRY (CONT'D)

Nope. Nothing unusual.

He opens the hospital room door for the men. As Rankin passes Berry, he pats him on the shoulder.

RANKIN

Good job.

INT. HOSPITAL ROOM - CONTINUOUS

Hannah rests on a bed with a heavy bandage on her leg. Vee's beside her, playing with the bed's remote. Kaycee's on the end of the bed, playing with the television remote.

Rankin and Inatomi enter the room.

RANKIN

Agent Inatomi needs to ask you some follow-up questions. They won't be good ones and they'll probably be his last for the FBI so bear with him.

Inatomi pulls up a chair and clicks on a RECORDER.

INATOMI

Let's start at the beginning. Who was Lou?

HANNAH

She was my landlord.

INATOMI

Did you know anything else about her?

Beat.

HANNAH

She was a good landlord.

INATOMI

More specifically, is there anything that can explain the past few days?

HANNAH

Yeah.

Inatomi motions for her to keep talking.

HANNAH (CONT'D)

She's Lou.

SUDDENLY -- the door BURSTS OPEN as Deacon enters, dodging Berry's reach.

DEACON

I came as soon as I heard.
(turns to Rankin)
Where's Bigfoot?

KAYCEE

For Christ's sake Deacon!

DEACON

I mean, I'm glad everyone's okay.
(beat, to Rankin)
Is he--

RANKIN

He's at the station. He's fine.

Rankin reaches into his pocket, retrieves Bigfoot's keys and throws them to Deacon.

INT. LOU'S BEDROOM (LOU'S HOUSE) - WEEKS LATER

Hannah balances on a cane, watching Kaycee and Vee playing in the backyard from Lou's bedroom window. Behind her, the floorboards have been removed.

INT. LIVING ROOM (LOU'S HOUSE) - MINUTES LATER

Hannah limps past the fire place. Something catches her eye. She bends down, reaching into the ashes. She pulls out a charred piece of a BLACK AND WHITE PHOTOGRAPH.

ANGLE ON PHOTO--

A YOUNG LOU looks into the camera, holding an infant. She is neither happy or sad. She's Lou.

INT. KITCHEN (LOU'S HOUSE) - NIGHT

The burnt picture is taped to the refrigerator. The BANK ENVELOPES sit on the kitchen table. Stuffed with cash. Kaycee sits beside them, shaking her head.

KAYCEE

Guess she wasn't so bad after all.

Hannah nods, reaching for a plate of DEFROSTED VENISON. She drops the raw meat onto a hot skillet. It SIZZLES.

KAYCEE (CONT'D)

I thought you were vegetarian?

HANNAH

It shouldn't go to waste. It's good meat.

She flips the venison. And lets out a SHARP WHISTLE. A moment later, Vee and JAX, MINUS HIS BACK LEG, run into the kitchen.

Hannah plates the meat and sets it on the floor. She watches Jax gobble it up, licking his bloody lips.

HANNAH (CONT'D)

Hm.

FADE TO BLACK.