



ABDUCTED

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Panicked FEMALE BREATHS.

MELANIE STONE (30-ish), races through the woods. She's tattered and disoriented. Her quiet beauty marred by superficial scratches and dirt.

Dogs HOWL in the distance.

Melanie stops at the base of a tree, listens. She's out of breath.

The methodical SNAPPING of a twig breaks the silence.
Please note: We do not see what produces the sound. Only a close-up of Melanie.

Melanie scans the vast terrain of trees for movement.
Nothing.

The DOGS grow closer. Melanie spins around, she can't tell their direction. Suddenly the twig SNAPPING stops.

Shadows shift and close in around her. The DOGS break through the trees followed by several armed FEDERAL MARSHALS in flak jackets. All guns trained on her. A young marshal, WYATT, commands her attention.

WYATT
ON YOUR KNEES -- HANDS IN THE AIR!

Melanie drops, raises her hands. For the first time, we see they are crudely bound.

WYATT (CONT'D)
Where is he? WHERE IS HE?

Melanie closes her eyes and waits.

INSERT:

"TWO WEEKS AGO"

Melanie, eyes closed, waits against a shaded brick wall. Her pitch-perfect hair and makeup match her impeccable, conservative suit. Epitome of a dutiful politician's wife.

APPLAUSE emanates from inside the building. Melanie takes a heavy breath and opens her eyes. Straightens her appearance.

(CONTINUED)

A few CHILDREN play in the park across the way. Melanie's enchanted by them. There's a hint of longing in her stare.

PAULA SIMMS (late 20's), confident, driven, flawless, opens a door to Melanie. A large "VOTE TOM STONE" button affixed to her jacket. She hands Melanie one.

(CONTINUED)

PAULA
Tom just finished his speech. He's
on his way out. This is a prime
photo op. Remember to make eye
contact. Especially during the
walk to the car.

Melanie puts the button on.

MELANIE
We've been doing the same dog and
pony show for the past two months.
I think I have it down.

PAULA
Of course you do. Now, let's get
you by your husband's side.

3 INT. COMMUNITY CENTER -DAY 3

Paula opens the door for TOM STONE (40's), handsome,
polished, and no-nonsense. He strides out with a warm smile
and open arms, welcoming Melanie. He gives her a loving
squeeze. She shares an adoring as a NEWS PHOTOGRAPHER
appears, as if on cue.

Tom holds Melanie close and they pose. The photographer
SNAPS a few pictures then changes lenses. Tom casually
whispers into her ear.

TOM
Try a warmer smile for the next
one. That felt a bit forced. You
look beautiful, though.

Melanie flashes a softer smile for Tom to inspect. He raises
his brow in appreciation. Melanie nods in agreement but
underneath, she seems worn.

4 EXT. SWIMMING POOL - DAY 4

Swimming practice is in full swing. Melanie and Amy (30's),
vibrant and warm, sit by the edge of the pool sifting through
a book of swatches of wedding dresses material.

AMY
You never even voted before you met
him. It's Tom's dream, not yours.

(CONTINUED)

MELANIE

I'm doing it because I love my husband.

AMY

But you're not *in love* with him.

MELANIE

I'm happy to hear you believe I've spent the last eight years in a loveless marriage.

AMY

I think you've spent eight years hiding in a controlling one.

Melanie ignores the remark, focuses on the book.

MELANIE

The lace is nice. Yes?

Amy shrugs in agreement.

AMY

Not bad...

MELANIE

I made the choice to marry Tom and everything that entailed.

AMY

Yes, but you loved Brian... And you *settled* for Tom.

A STUDENT tries to be inconspicuous as she climbs out of the pool .

AMY (CONT'D)

(to student)

Don't think I don't see you. I want you here at five sharp tomorrow. We need to double your sprints.

The student rolls her eyes and nods. Melanie can't help but laugh.

AMY (CONT'D)

What? Someone has to crack the whip with you gone.

(CONTINUED)

4 CONTINUED: (2)

4

MELANIE

You're doing a good job. I have to admit -- I miss this. (beat) I like the silk dress.

AMY

Thank God -- me, too.

5

EXT. PRISON YARD - DAY

5

Dominating 30-foot stone walls, four rifle towers and miles of razor wire enclose the prison yard. A sea of PRISONERS negotiate numerous precarious sects of inmate hierarchies.

JACK CARLSON (mid-30's), long-forgotten charm buried under layers of intense methodical anger and dominance. Sleek athletic frame threatening as he strides the yard. Alone.

Three fresh-faced CONVICTS, new to prison life but not crime, fall in line behind Jack. Various tattoos and scars illustrate their street cred, though it means nothing here.

Jack senses them, slows his pace, allows the gap to close. Who's stalking who? Without turning around --

JACK

You don't want to make your bones with me.

CONVICT #1

We hear different.

Within a second, the convicts are on him. Jack turns into their punches. He brings the heel of his hand up under Convict #1's nose. Blood spurts and he goes down cold.

Within a split second, Jack swings his elbow tight, hitting Convict #2 in the throat. He collapses to the ground, struggles to breathe.

6

EXT. GUARD TOWER - DAY

6 *

GEORGE MOTTS (30's), burly, tough but fair observes the chaos through binoculars. George gets on the Walkie talkie.

GEORGE

Sir, it's George. There seems to be a situation brewing in the south quad it's Carlson. He's untouchable.

(MORE)

(CONTINUED)

6

CONTINUED:

6

GEORGE (CONT'D)

One hell of a target on his back.
He's not the biggest, just the
toughest.

6A

EXT. PRISON WALL - DAY

6A*

Tom walks along the wall with his walkie-talkie in hand. He
grabs a pair of binoculars and looks toward the prison yard.

*

*

6B

EXT. GUARD TOWER - DAY

6B*

A Junior Correctional Officer stands at the ready with a
rifle poised to shoot.

GEORGE

(into walkie)

Guy's crazy smart too. Very
calculated. Give him a second,
he'll take the third one down.

6C

EXT. PRISON WALL - DAY

6C*

Tom still looking down toward the prison yard.

*

TOM

(intrigued)

Let him finish, then end it.

7 EXT. PRISON YARD - DAY

7

Convict #3 throws a punch at Jack. He catches his fist, twists it and Convict #3 drops to his knees. He cries out in pain. Jack holds tight, leans into the beaten man.

JACK

We done?

A pleading nod in response. Jack releases his limp fist.

7A EXT. GUARD TOWER - DAY

7A *

The guard takes aim and fires into the yard.

7B EXT. PRISON YARD - DAY

7B *

Two bullets WHIZZ past and tear up the lawn beside Jack. The entire yard halts. Jack drops to the ground, assumes the position on his stomach, hands interlaced behind his head.

THREE GUARDS surround them. They take Jack into custody.

8 INT. WARDEN'S OFFICE - DAY

8

"TOM STONE FOR MAYOR" posters and fliers litter an otherwise immaculate office. Hanging on the wall, a state commendation: "Warden of the Year 2006 - Tom Stone."

Tom stands at a full-length mirror. He practices a speech.

A micro-cassette recorder sits on his desk beside a jumble of micro-cassettes. The red record light is active.

TOM

...A vote for a safer future,
today.

He smiles, rewinds the tape, listens but is interrupted by a KNOCK at the door. He turns off the recorder.

TOM (CONT'D)

Enter.

George leads Jack into the office.

(CONTINUED)

TOM (CONT'D)

Thank you, George. You can wait outside.

George nods, leaves the office. Tom motions for Jack to have a seat. He picks up Jack's file and flips through it.

TOM (CONT'D)

What is that, four fights this month? You're racking up quite the reputation, not to mention the toll your altercations are having on the infirmary.

JACK

Self defense.

TOM

Assault. That's beside the point. You're marked, top of the food chain. I can't have that. I need to take you out of the equation.

JACK

I'm not going in solitary...

TOM

You'll go where I say you go.

Tom and Jack stare each other down. Neither flinch. Tom breaks one of his trademark smiles, lightens the mood.

TOM (CONT'D)

Lucky for you, I'm a forward thinker. I believe there's a man inside every killer. Just have to know how to reach him. Show him a way to find himself...

(beat)

I'm going to do that for you. I'm putting you on work furlough. It's hard work, pays \$4.84 a week and gets you out of my prison. But I can't send a murderer out into the general public. Doesn't look good. So I'm assigning you to my farm detail. Starting tomorrow.

There's a KNOCK at the door.

TOM (CONT'D)

Enter.

(CONTINUED)

Melanie enters. She's caught off guard by the sight of a prisoner in Tom's office and drops a pile of GED test guides. Jack bends to pick them up.

MELANIE

I apologize. I saw George waiting but didn't realize...

TOM

Nonsense. We're done here. Carlson, this is my wife. She teaches GED classes here at the prison. She also oversees everything at the farm.

Jack hands the test guides to Melanie. Their eyes meet -- there's a bit of a spark, but both immediately ignore it.

MELANIE

Thank you.

Melanie moves to Tom's side.

TOM

Mr. Carlson will be joining the farm detail tomorrow. (beat) George, would you take this inmate back to the block, please?

George leads Jack out of the office. He glances back over his shoulder at Melanie. Melanie smiles uncomfortably and helps Tom pack his briefcase.

TOM (CONT'D)

We're having an impromptu strategy session at the house tonight. You'll have to prepare some appetizers.

MELANIE

(unimpressed)
Of course.

TOM

Melanie, there's that tone again. This is for us. You know that. Mayor is the first step on the long path to governor.

9 EXT. STONE FARM HOUSE - EVENING 9

Picture-perfect farmhouse complete with white picket fence, surrounded by acres of richly developed farmland and high security fences. A few barn-like structures stand in the distance. A small guard station at the end of the long dirt drive with an electric front gate.

A sleek black SUV and a beat-up old car in the driveway.

10 INT. STONE BEDROOM - NIGHT 10

Melanie exits the bathroom donning a red dress with matching heels and appropriate jewelry. She feels great until she spots --

A more conservative navy dress laid out on the bed with matching heels and jewelry.

Tom comes into the room. He wraps his arms around Melanie.

TOM

I like this dress. It's more suitable for the future mayor's wife. Besides, the blue makes your eyes sparkle. I want everyone to notice your eyes.

Melanie quietly nods and forces a smile.

MELANIE

Navy it is.

TOM

That's my girl.

11 OMITTED 11

12 OMITTED 12

13 INT. STONE KITCHEN - CONTINUOUS 13

Melanie pulls out all the stops, rushes to make appetizer trays for their guests. She makes sure everything is perfect. The doorbell RINGS o/s.

(CONTINUED)

Tom and Paula walk into the kitchen. Paula fake kisses Melanie. Melanie plays along to make Tom happy.

PAULA

We were just assured prominent placement in tomorrow's paper.

TOM

Hal's still flip-flopping on his contribution.

PAULA

You get his wife to sign off on your platform and Hal will follow.

MELANIE

(feeling left out)
I didn't know how many people to expect. Hope this is enough food.

PAULA

Oh, I should have called. No one else was able to commit on such short notice.

MELANIE

I see. More for us then.

PAULA

I am so sorry, Melanie, but I picked up dinner on the way over.

MELANIE

(quietly annoyed)
No apologies. Tom, would you--

TOM

Not right now. We should go work in the office.

PAULA

No need to put you through the boring details.

TOM

Why don't you take a bath. I'll be up in awhile.

They head down the hall to his home office.

Melanie stands there for a long moment, then dumps the food down the garbage disposal. She turns it on.

(CONTINUED)

13 CONTINUED: (2) 13

It GRINDS and suddenly stops. Melanie flips the switch on and off but nothing happens. It's broken.

14 INT. STONE BEDROOM - NIGHT 14

Moonlight slips past the blinds onto the bed. Melanie sleeps. She rolls over, her arm stretches out to... No Tom. She checks the bedside clock: 12:34 A.M.

Melanie slides on her robe and goes downstairs.

15 OMITTED 15 *

16 INT. STONE LIVING ROOM - NIGHT 16 *

Melanie enters the room. Tom sleeps soundly on the sofa. Melanie doesn't have the heart to wake him. She throws a blanket over him.

Melanie cleans up the mess of campaign papers and notices something hedging out from under the sofa... Picks up --

Paula's gold earring.

Melanie doesn't know what to make of it. She places the earring on top of Tom's campaign papers.

She passes a photograph on her way out... Picks it up:

Melanie wears a gold medal and poses with Amy and their college swim team. She's happy, carefree and content.

Melanie lingers on it for a long moment then leaves the room.

17 OMITTED 17

18 EXT. STONE FARM - DAY 18

Armed GUARDS oversee PRISONERS working the fields.

Jack waits by the Prison Transport Bus. He takes in his surroundings, eyeing the location of the guards, vehicles, fences and the farm house in the distance.

DALE, gruff and well-aged Farm Chief, approaches Jack.

(CONTINUED)

DALE

Welcome to farm detail. You can call me Dale. Don't care much for the last name thing. What're you good at, Jack?

JACK

I'm a mechanic.

DALE

I can work with that. Lot that needs fixing around here.

Jack follows Dale into the barn.

Melanie and Amy taste-test several mini wedding cakes. A bridesmaid's dress is draped over the back of a chair.

AMY

So -- you found her earring? Little odd, don't you think? So much for the good husband.

MELANIE

Probably just a loose backing.

A pregnant pause.

AMY

What's going to happen after the election? Is he finally going to let you go back to coaching? Or the big question -- children?

Melanie's visibly uncomfortable.

MELANIE

It's not that simple. There are expectations --

AMY

Melanie, you used to love life. You'd take it on. Now, you let it pass you by. Being with Tom has changed you.

MELANIE

I just need time to figure things out. End of discussion.

(CONTINUED)

AMY
(mischievous grin)
I'm feeling a bit parched...

Melanie knows the look, shakes her head.

MELANIE
Amy... No.

AMY
Yes, I think a tall glass of hot
prison men will do nicely.

MELANIE
You're about to be married... To a
prison guard.

AMY
Fantasies, the stuff a good
marriage is based on. Tell me you
and Tom don't --

Melanie's look cuts Amy off.

An armed guard watches Melanie and Amy as they enter the kitchen. A pair of legs stick out from under the sink... A prison work shirt balled up on the floor.

Amy leans against the counter, tries to angle herself to get a look at the prisoner but can't.

Melanie tries not to laugh as she grabs a bottle of water from the fridge. She pours two glasses.

Amy, accidentally on purpose, nudges the prisoner's leg in reaching for her glass. He shifts but doesn't reveal himself.

Melanie discreetly motions to go back to the other room. But Amy is determined. She gulps down most of her water.

AMY
That hit the spot.

Amy tosses the rest down the open drain. It SPLASHES on the prisoner under the sink. He jumps out -- it's Jack. Water drips down his face. His undershirt wet.

Melanie's jaw drops. The guard steps closer, his finger on the trigger.

(CONTINUED)

Amy's genuinely taken with Jack. With a flirtatious smile --

AMY (CONT'D)

Oops.

Melanie grabs a dish towel. Amy can't stop smiling at Jack.

MELANIE

I'm so sorry. My friend didn't
realize the drain was open.

Jack eyes the guard, then regards the women with a heart-
melting smile. His hard demeanor slips away in an instant.

JACK

It's nothing. Shoulda warned you.

Melanie's surprised by his warmth. Turns to the guard.

MELANIE

Everything's fine. Honest mistake
on our part.

The guard nods, releases the trigger and steps back. Melanie
hands Jack the dish towel.

JACK

Much appreciated.

MELANIE

(pushes Amy from the room)
We'll leave you to finish.

A calculating smile sweeps Jack's face.

Melanie carries the leftover cake and dishes into the
kitchen. She's a little embarrassed to see Jack and the
guard. There's an awkward moment.

JACK

All finished, ma'am.

Melanie smiles and catches a glimpse of the stone-faced guard
watching them. She goes cold.

(CONTINUED)

MELANIE

So this thing's working again?

JACK

Let's give it a try. May I?

Jack takes a piece of cake from her, gently pushes it down the drain. Nods for Melanie to try the switch. It works.

MELANIE

Thank you, Mr. Carlson.

Jack licks a bit of icing off his thumb. Melanie blushes.

JACK

Anytime, Mrs. Stone.

The guard escorts Jack out.

Melanie and Tom quietly eat dinner.

TOM

Paula and I met with an image consultant today. She had some interesting suggestions. I believe they'll be a big help.

MELANIE

Great. I think my Saturday class is ready to take the GED. I'd like to set up a testing time.

TOM

Whenever you'd like... So we talked it over with the image consultant and agree it's best if you aren't one of Amy's bridesmaids. We'd like you to step down.

MELANIE

What...? No. Absolutely not.

Tom's taken aback. He studies her for a long moment, then comes over and takes her hand.

TOM

Darling, impression is everything. A candidate's wife shouldn't be in a prison guard's wedding party... It doesn't look good.

(CONTINUED)

MELANIE

Amy and George are my two oldest friends! They introduced us.

TOM

I know, and I'm thankful, but we've outgrown those friendships. Deep down you know we have.

Melanie takes her hand away and shifts food around her plate. She avoids making eye contact.

MELANIE

Did you return Paula's earring?

Tom lets out a relieved laugh.

TOM

Is that what this is all about? Paula's my campaign manager -- nothing more. Trust me.

Melanie searches his face -- he's genuine. She nods.

MELANIE

I do.

TOM

Good, then you'll do this -- for us.

Melanie doesn't know what to say.

24

OMITTED

24

25

EXT. STONE HOUSE - DAY

25

Melanie exits the farmhouse wearing a conservative black cocktail dress. She gets into her beat-up car. It won't start. She tries the ignition several times, but no luck. Melanie gets out and dials her cell phone.

MELANIE

(into cell phone)

My engine won't turn over. Can you send someone to check it out, please?

25A

EXT. STONE FARM - DAY

25A

(CONTINUED)

25A

CONTINUED:

25A

Dale has his cellphone to his ear.

DALE

I'll get someone up there right
away.

26

OMITTED

26

27

OMITTED

27

28

EXT. STONE HOUSE - DAY

28 *

Melanie waits patiently on the steps, talks on her cell.

MELANIE

I don't know, Tom. Let's see
before you send a car... Yes. I
should have left sooner. I apolog--

She reacts to being hung-up on. Turns off her phone, pushing
the button repeatedly. Taking out her muted anger on it.

Melanie doesn't see Jack and the guard arrive. Watching her,
Jack is awed by how beautiful she looks today.

Melanie quickly stops and puts the phone in her purse. She's
pleasantly surprised to see Jack. Her mood lightens.

MELANIE (CONT'D)

Thanks for coming so quickly. I'm
running really late.

JACK

Late's my specialty. At least
that's what my mother told me.

Jack takes the keys from Melanie and tries to start the car.
It won't, so he pops the hood.

Melanie steps back to give him room. She falters slightly.
Jack steadies her in an instant. He gingerly releases his
grip.

JACK (CONT'D)

(concerned)

You okay?

Melanie's a little embarrassed but nods. She's surprised by
his gentle nature. She watches him intently as he adjusts
some things under Melanie's car hood.

(CONTINUED)

Jack catches her out of the corner of his eye. She quickly looks away.

Jack ducks out from under the hood and tries to start the car. Voila.

MELANIE

Thanks. You just saved me.

JACK

Anything for a damsel in distress.
They are a weakness of mine.

Melanie blushes, looking intensely uncomfortable. Jack turns off the engine and hands her the keys.

Their hands brush and linger for a brief moment. Jack looks into her eyes. His voice is quiet --

JACK (CONT'D)

Sorry. Someone needed to tell you --
You look beautiful in that dress.

MELANIE

Thank you...

Jack gathers his tools and heads back to the main barn with the guard. Melanie slides behind the wheel of her car.

Melanie adjusts her mirror to watch Jack be escorted back. She forces herself to look away, starts the car and leaves.

A small gathering of campaign contributors. Tom greets society POWER COUPLES.

Melanie approaches from the parking lot. She watches Tom work his charismatic magic. He's happy. She almost remembers why she married him.

Melanie continues to observe as Paula pulls Tom away for a moment. She whispers into his ear and he nods in agreement to what appears to be a campaign related question. Then Melanie sees it... Tom discreetly caresses the small of Paula's back before returning to his conversation.

30

CONTINUED:

30

Melanie's stunned. She turns on her heel and beelines back to the parking lot. Paula notices Melanie's abrupt departure and follows.

31

EXT. PARKING LOT - DAY

31

Melanie's on the verge of tears. Paula pursues, catching up.

PAULA

Melanie? Where are you going? Tom hasn't even given his speech yet.

Melanie stops in her tracks, holding back her emotion.

MELANIE

I - I'm not feeling well.

PAULA

There's a lot riding on this appearance. Your husband needs you at his side.

MELANIE

He'll be fine. He's got you.

PAULA

Is this about that earring? Tom told me all about it... You've got the wrong idea, Mel. I see Tom as... a mentor. We don't want your absence to become a focal point.

Melanie continues to her car.

MELANIE

I'm confident you'll make sure that doesn't happen. Make any excuses you need to, but... I'm leaving.

Paula shakes her head in disbelief and goes back to the building.

32

OMITTED

32

33

OMITTED

33

34

OMITTED

34

35

INT. PRISON CLASSROOM - DAY

35

A modest-sized room. A few PRISONERS work quietly on computers in the back. Two guards hover nearby.

Several INMATES quietly work through their GED tests. Melanie walks amongst them, checking progress. She glances up to see Jack enter the classroom. He sits at one of the computers. He doesn't notice her.

Melanie's eyes drift to the computers. She watches Jack for a moment. He catches her and smiles. She quietly nods hello.

Melanie turns around to find Tom standing in the doorway. His piercing gaze goes from her to Jack and back.

TOM

Mrs. Stone, a word please?

Melanie nods and follows Tom out into the corridor.

36

INT. PRISON CORRIDOR - CONTINUOUS

36

Tom waits for the door to close. Melanie shifts uncomfortably.

MELANIE

They're taking their GED. I should be in there.

TOM

Yes, this will only take a moment. I wanted to see how you were feeling. Paula said you were very ill yesterday. You were asleep when I got home and you left this morning before I could ask.

MELANIE

I'm much better today.

TOM

Good. Have you told Amy that you won't be part of her wedding?

MELANIE

No, and I'm not going to.

(CONTINUED)

TOM

This isn't something I expected to debate further. I've made a simple request, and I feel strongly about it. That should be enough.

Melanie stands her ground.

MELANIE

I've also decided this is my last GED class.

Tom takes that like a slap in the face. Hardens.

TOM

I don't think this is an appropriate time to have that discussion.

MELANIE

There's nothing to discuss. For years now I've put my life on hold, helping you get what you wanted out of yours. It's time for you to support me. I'm not your campaign manager, Tom -- or one of your subordinates. I'm supposed to be your partner.

Tom takes a moment. He's not pleased but finally softens.

TOM

You picked a helluva time for this, but... I see your point. You've made a lot of sacrifices, and I appreciate that.

MELANIE

Thank you. For now, I want to get back in there and do my job. Okay?

TOM

By all means...

Tom holds the door for Melanie to go back inside. He's not happy.

38

INT. WARDEN'S OFFICE - DAY

38

Tom multi-tasks: signs papers, lint-rolls his suit and practices his latest speech. The ubiquitous micro-cassette player recording on the desk.

TOM

It's time to make our dreams for tomorrow a reality today. Under my leadership, this city will--

There's a KNOCK at the door.

TOM (CONT'D)

Enter.

Paula carries in a file, closes and locks the door behind her. Tom's caught off guard but pleased.

TOM (CONT'D)

Well, this is a surprise. Did I forget a meeting?

PAULA

No, I just thought I'd familiarize you with some hot topics for the debate...

Paula undoes the buttons on her blouse, exposing a lacy bra. Tom is instantly drawn into the game and steps toward her, his warm smile growing.

TOM

I'll consider them very carefully.

Paula sits on the desk, knocking a pile of files over in the process. She seductively leans in to give Tom a better view.

PAULA

See that you do... I think these call for a hands-on approach.

Tom slips the blouse from her shoulders -- his hand grazes over her bra.

TOM

Indeed they do.

Paula slowly undoes his belt as he devours her neck with kisses. She runs her fingers through his hair. Her bra strap eases down her shoulder.

(CONTINUED)

Tom runs his hand up her thigh, edging up her skirt.

Paula leans back across the desk.

There's a KNOCK at the door.

Paula's on her feet in an instant. They straighten themselves. Tom puts distance between them and picks up a file and unlocks the door.

TOM (CONT'D)

Enter.

George escorts Jack into the room.

TOM (CONT'D)

Mr. Carlson, have a seat. I'll be right with you...

Jack takes a seat and casts a quizzical eye at the pile of knocked-over file folders strewn across Tom's desk.

TOM (CONT'D)

Miss Simms, thank you for bringing this by. You've given me a lot to think about.

PAULA

You're more than welcome.

Paula excuses herself from the office. Tom looks to George.

TOM

He'll be out in a few moments.

George nods and closes the door as he leaves.

Tom circles around his desk, leans back in his chair. He takes a sip of coffee and eyes Jack shrewdly.

TOM (CONT'D)

So, Mr. Carlson... How are you enjoying work furlough?

JACK

It's fine.

TOM

Glad to hear it. Here's the rub. You're going to be charged in those assaults on the other inmates. The injured parties are willing to testify that you attacked them.

(CONTINUED)

Jack bristles in his seat but bites his tongue.

JACK

Self-defense, in every case.

TOM

Next you're going to tell me you're not a killer. Nasty bit of business you did to get in here.

Jack doesn't flinch.

TOM (CONT'D)

You're two years in on a sixteen year sentence. Throw in the assaults and... We're talking about life imprisonment.

39

EXT. PRISON YARD - DAY

39 *

Jack sits in the bleachers.

*

He twists a small PIECE OF PAPER in his fingers.

A weathered LETTER sits on the bench beside him.

*

40

OMITTED

40

41

OMITTED

41

42

INT. STONE KITCHEN - DAY

42

Melanie comes in from outside. She disarms and rearms the house alarm. She enters the six digit code into the alarm keypad, then gets a bottle of water from the fridge...

She turns around to find Jack standing behind her. She jumps, but quickly brushes off her fright.

MELANIE

What are you doing here?

END ACT ONE

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ACT TWO

42A OMITTED

42A

43

INT. STONE OFFICE - DAY

43

Melanie opens a safe. Inside are passports, documents, an envelope of cash, and a gun. Melanie reaches for it but Jack gets there first.

JACK

I'll take that.

He checks: it's loaded. He puts the gun in his waistband. Melanie hands Jack the envelope of cash.

MELANIE

You're wasting time. You should be gone. They'll be looking for you.

JACK

No one'll notice for a while. I'm supposed to be on the back forty. Guards out there come by once every couple hours. That's the beauty of an electric fence.

(MORE)

(CONTINUED)

43

CONTINUED:

43

JACK (CONT'D)
They think no one's going to run...
(beat)
Take your passport.

MELANIE
You have a gun, money and my car.
You don't need me.

JACK
We both know I'll never make it off
the property without you.

Jack grabs her passport from the safe.

44

OMITTED

44

45

INT. STONE BEDROOM - DAY

45

The blinds are drawn. Melanie's hands are bound with a scarf. Jack changes into a pair of Tom's jeans and a shirt. Melanie keeps her eyes elsewhere.

Jack packs a few additional things for them in a backpack.

JACK
You need to get out of the Barbara
Bush outfit and into something less
conspicuous.

Jack throws a pair of jeans and t-shirt on the bed with a pair of running shoes. He unties her binding.

JACK (CONT'D)
I'll turn around.

She stands, turns her back to his and pretends to change...

Instead Melanie grabs a vase off the night stand. She spins around to use it --

Jack's hand grabs her wrist before she knows what's happened. He locks eyes with her.

JACK (CONT'D)
You're making it really hard to be
nice to you.

Melanie releases the vase into his other hand. But she stands her ground.

(CONTINUED)

45

CONTINUED:

45

MELANIE

I'll get you off the property, but
then you're on your own. Okay?

Jack doesn't respond, just releases her wrist and turns
around to let her change.

Her eyes burn with fear and anger as she peels the
conservative clothes from her body. She slides on a pair of
jeans and a t-shirt.

46

OMITTED

46

47

EXT. STONE HOUSE - DAY

47

Melanie leads the way out of the house. Carrying a large
backpack and blanket, Jack closes the door behind them. His
eyes constantly on the lookout.

Melanie stumbles down the stairs, almost exposing Jack. He
quickly steadies her.

Scared to death, Melanie slows her pace: hoping someone will
notice them. No one does.

Melanie's hand trembles as she unlocks the car door. Jack
places his hand on top of hers to steady it.

Jack slides into the front seat, pulls Melanie in after him.

48

INT. MELANIE'S CAR - DAY

48

Jack moves over to the passenger side, holds Melanie tight.

JACK

Close the door. Start the car.

MELANIE

I said I'd get you off the
property. Trust me to do that.

Jack cautiously nods and releases her.

MELANIE (CONT'D)

Duck down on the floor. I'll honk
as I approach the gate. The guards
will let me pass without stopping.

Jack's uncertain but has no choice but to proceed. He slinks
down, keeping the gun trained on her.

49 EXT. STONE HOUSE DRIVEWAY - DAY 49 *

Melanie's car approaches the front gate. One guard stand post. *

50 INT. MELANIE'S CAR - DAY 50

Melanie tries not to panic as she honks her HORN and waves to the guards. She forces a fake smile for them.

51 EXT. GUARD STATION - DAY 51

The guards look up, nod and smile. One steps inside the booth and starts the gate opening.

Melanie slows to a crawl as she waits for the gate...

52 INT. MELANIE'S CAR - DAY 52

Melanie struggles to keep her smile as the guards watch her. Her breathing becomes erratic.

JACK

Almost clear. Stay calm.

Jack places a hand on her leg to keep her focused. He crouches lower, praying not to be seen.

53 EXT. GUARD STATION - DAY 53

The gate opens wide enough for Melanie's car to fit through.

54 INT. MELANIE'S CAR - DAY 54

Melanie steps on the gas, about to floor it. Jack squeezes her knee.

JACK

Slow. Like normal.

She eases up on the gas and coasts past the guards, through the gate. Melanie breathes a sigh of relief.

MELANIE

We're through.

Jack stays crouched but leans back against his door.

(CONTINUED)

54

CONTINUED:

54

JACK
Well done.

55

EXT. MELANIE'S CAR - DAY

55

Melanie's car gets on the highway and merges into traffic.

56

INT. MELANIE'S CAR - DAY

56

Jack climbs into the passenger seat, belts himself in.

MELANIE
Look for an access road. I'll get
out and you can go wherever you
need to.

JACK
That's not an option.

MELANIE
We had a deal.

JACK
No, you assumed we did.

Jack flashes the gun. Melanie continues to drive.

JACK (CONT'D)
The car needs new plates.

57

EXT. REST AREA - DAY

57

Melanie's trunk is open, blocking anyone seeing what's going on. Jack finishes screwing on the new license plate. He keeps a close eye on Melanie, the gun always in view.

Melanie gauges the distance to the rest stop. She's about to run...

Jack grabs her arm. At that moment, a COUPLE walk toward their car.

Jack leans into Melanie's ear, presses the gun into her side. Whispers --

JACK
Hug me. Hide your face in my
chest.

(CONTINUED)

57

CONTINUED:

57

Melanie reluctantly does as she's told. Jack buries his face in her hair. His grip changes from threatening to tender. They appear to be in love.

The couple walk past. They don't look back.

Jack and Melanie hold the embrace a beat longer than needed.

Their eyes meet as they break apart. There's a magnetic moment between them. Both are surprised.

Jack instantly turns off the feeling.

JACK (CONT'D)

Get in the trunk.

Melanie's horrified -- she struggles against him.

MELANIE

What? No!

With a quick jerk, Jack brings Melanie's face within an inch of his. He gives her a chilling, cold stare.

Melanie's too afraid -- she climbs in. He slams the trunk.

58

OMITTED

58

59

EXT. GAS STATION - DAY

59

Jack parks at the edge of the property, away from other cars, and goes into the gas station.

60

INT. MELANIE'S TRUNK - DAY

60

Melanie hears Jack park and get out of the car. She can hear VEHICLES drive past. Melanie waits a moment, then POUNDS on the lid of the trunk.

MELANIE

HELP! SOMEBODY HELP -- I'M IN THE TRUNK...

61

EXT. GAS STATION - DAY

61

There's no one close enough to hear Melanie. Highway TRAFFIC drowns out the noise.

62

INT. GAS STATION - DAY

62

A female CASHIER (20) watches a college football game on the TV. Jack watches her long enough to purposefully get her attention. He flashes a shy, flirtatious grin. She returns the favor.

JACK
Who's winning?

Jack pockets several free road maps off the wall and saunters toward her. She playfully leans across the counter.

CASHIER
Cougars. You a fan?

JACK
Aren't we all? Don't suppose you
could tell me which highway will
take me to the Canadian border?

CASHIER
I could tell you, but I won't.

For a moment we think Jack's nerves must be fraying but he smiles ruefully, still flirting up a storm.

JACK
And why, may I ask, is that?

CASHIER
Because then you'll leave.

JACK
(charming smile)
For now. I'll be back later this
week. What are you doing Thursday?

CASHIER
Working here... Until six.

JACK
See you at six, on the dot. Now
how about those directions?

CASHIER
Nothin' to it. Jump on the Five...
(she points)
And head north. If you don't hit
Canada, you're going the wrong way.

63 EXT. GAS STATION - DAY 63

Jack hears Melanie's muffled cries for help as he approaches the car. He ignores them, gets in.

Jack pulls out of the station, bypasses the "I-5 North" on-ramp and takes the "I-90 East."

64 OMITTED 64

65 EXT. COUNTRY LANE - LATE AFTERNOON 65

Melanie's car pulls off the main road onto a secluded country lane. Jack parks on the shoulder. He goes around to the trunk, making sure no one is coming in either direction.

When Jack pops the trunk, Melanie lunges at him with a tire iron. She manages to hit him once in the arm before Jack seizes it mid-swing.

JACK
Stop it -- Let GO.

Melanie opens her mouth to scream. Jack smothers it with his free hand. Melanie fights with everything she's got but he quickly wrestles her into submission. Melanie crumples to her knees, defeated.

Jack helps her up. She nudges him off. He leads her to the passenger seat.

JACK (CONT'D)
Let's go.

66 OMITTED 66

67 OMITTED 67

68 OMITTED 68

69 INT. MELANIE'S CAR - DAY 69

Jack drives down a heavily treed dirt road and turns onto a barely visible, overgrown path. It's eerie and desolate. Melanie grows increasingly uneasy.

(CONTINUED)

MELANIE

You were in prison for murder,
weren't you? -- weren't you?!

Jack doesn't respond. Melanie takes that as a yes. Pales.

Jack guides the car into heavy brush to hide it. Suddenly notices Melanie is crying -- hopeless and terrified.

MELANIE (CONT'D)

Are you going to kill me, too?

Jack gazes at her -- she looks vulnerable, bound and blindfolded. He takes a heavy breath, gets out of the car. He goes back to the trunk and opens it.

MELANIE (CONT'D)

Oh God--

END ACT TWO

ACT THREE

70 INT. MELANIE'S CAR - DAY

70 *

Melanie trembles -- she's scared. She pulls the blindfold away from her eyes. She can see nothing except unruly trees and weeds.

Jack suddenly opens her door. He holds a flashlight. The gun rests in his waistband.

JACK

We go the rest of the way on foot.
Out of the car.

Melanie reluctantly climbs out and Jack slings the backpack over his shoulder.

They venture deeper into the woods...

71 EXT. STONE FARM - DUSK

71

The farm is locked down. Federal marshals and dogs comb the entire property. A large high-tech vehicle acts as a command post. Emblazoned on the side: S.T.A.T. - STRATEGIC TACTICAL ABDUCTION TEAM.

72 INT. STONE LIVING ROOM - NIGHT

72

Paula comforts a distraught Tom on the sofa.

Federal marshals JOHN DELANEY (30's) and STEPHANIE BAKER (30's) jot down pertinent information. A few marshals stand behind them. *

JOHN

Do you have any reason to believe
your wife was a willing
participant?

TOM

Willing...?! How dare you?

STEPHANIE

Our preliminary investigation
suggests it's a possibility. She
did drive Mr. Carlson off the
property.

(CONTINUED)

TOM

He had a gun on her! He stole it
along with the money in the safe.

(CONTINUED)

JOHN

And your wife's passport.

Tom's about to jump in John's face. Paula puts a hand on Tom's leg to keep him in his seat.

PAULA

You don't know Melanie. She's...
I don't know how to describe it --
She's not capable of anything like
this. It's not in her nature.

STEPHANIE

I'm sorry, who are you again?

PAULA

Paula Simms. I'm Mr. Stone's
campaign manager.

JOHN

Mr. Stone... Any chance all this
is connected to you running for
mayor?

TOM

My wife's kidnapped by a convicted
murderer and you're sitting here
asking questions like these? FIND
MY WIFE!

John and Stephanie exchange a look.

JOHN

An APB went out and I'm confident
we'll get a hit. Roadblocks are
set up on all the major highways.
There's a chance they bypassed them
and made it out of state. We'll be
contacting those jurisdictions.
You should release a statement to
the press. A personal plea. It'll
go a long way with people who may
have seen them.

STEPHANIE

We'll give you time to gather your
thoughts. Then we'll coach you
through what you need to express.

TOM

I know what to say.

(CONTINUED)

PAULA

Mr. Stone will be more than
prepared. If you'll excuse us?

John and Stephanie trade glances and walk to the door.

JOHN

We'll be outside.

Once out of earshot, John leans into Stephanie.

JOHN (CONT'D)

Those two are sleeping together.

STEPHANIE

Definitely.

73 EXT. WOODS - NIGHT

73

The tree canopy is thick --- barely any moonlight seeps
through it. Jack and Melanie are in the middle of nowhere.

MELANIE

Tell me something -- Was the
flirting all part of the plan? To
gain my trust, so my guard would be
down when you made your move?

JACK

(looks her in the eye)
No.

MELANIE

Then you care for me in some way.

Jack doesn't answer, only keeps her moving forward.

MELANIE (CONT'D)

That means you won't kill me.

Jack refuses to look at her. He scans the area, he
recognizes something.

JACK

This way.

Jack guides Melanie through a thick patch of brush.

74 EXT. WOODS - NIGHT

74

Jack halts, takes in the surroundings. Melanie looks around but sees nothing but trees. Unease sets in.

MELANIE

Why have we stopped?

JACK

We'll spend the night here.

Jack grabs Melanie's arm, pulls her toward a tree.

JACK (CONT'D)

Sit down, so I can tie you.

MELANIE

What? No -- I said, NO!

Jack ignores her fighting and securely ties Melanie to a tree.

75 EXT. STONE HOUSE - NIGHT

75

Bright lights, news cameras, tears in Tom's eyes.

TOM

...In times like these it's
important to stay focused.

(MORE)

(CONTINUED)

75

CONTINUED:

75

TOM (CONT'D)

Bringing Melanie home and the capture of Jack Carlson are my number-one priorities. He will be brought to justice. And he will pay. That is my promise to my wife and to all of you. I'm a man of my word. I stand firm, thanks to the support of this community.

(beat)

Melanie, honey, if you're able to see this -- (chokes up) -- I love you.

(beat)

Thank you.

Tom steps away. Paula comforts him with a Kleenex. John steps up to the press.

JOHN

I'd like to make it clear once again that Mr. Carlson is armed and considered dangerous. If you have any information as to his or Mrs. Stone's whereabouts, contact your local law enforcement. Do not under any circumstances approach them. No questions will be answered at this time. Thank you.

Paula steps in.

PAULA

I'd like to add that any questions for Mr. Stone can be addressed to the campaign office.

76

OMITTED

76

77

OMITTED

77

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78

OMITTED

78

79

EXT. WOODS - BEFORE DAWN

79

Jack sleeps against a tree, across from Melanie's.

Melanie manages to break free of her ropes. She holds her breath and slowly stands. A small twig SNAPS. She freezes, watching Jack. He doesn't stir.

Melanie closes her eyes, takes a deep breath and opens them to see Jack staring at her.

Melanie dives to get away. Jack grabs her leg, she kicks free and takes off running. Jack lunges for the flashlight.

Melanie runs blindly into the woods.

Jack follows and aims the flashlight in her direction.

Nothing but a wall of trees. He can't find her.

Jack loads a bullet and shoots into the air. BANG.

Melanie hears the shot. She lets out a startled SCREAM. She scrambles through the undergrowth.

Jack races toward the scream. He searches in panic, flashlight panning across the darkness...

He catches a glimpse of her, follows at a sprint.

Melanie sees the flashlight brush past her but it doesn't return. She glances over her shoulder -- no Jack. All is quiet and dark around her. She's free.

Suddenly, Jack is on top of her. The two tumble down a small embankment. The flashlight goes flying.

Melanie is pinned beneath Jack. She fights for her life.

JACK

Stop -- Just stop.

*

He holds her down until she calms. Their faces an inch apart. Their breath heavy. Eyes locked. It becomes tender.

Jack gently wipes a tear from her cheek. Almost feels right until she sees the gun in Jack's hand. The moment is lost.

MELANIE

Get off of me.

(CONTINUED)

Jack forgot about the gun. He slides it into the back of his waistband, leans up on one elbow and looks around. Melanie is still pinned beneath him.

JACK

You better hope I remember the way back. These woods aren't forgiving in the dark.

Jack gets up and holds a hand out for her. She ignores it, gets up on her own.

*

MELANIE

So shoot me and get it over with.

*

Jack pulls her up the embankment.

JACK

The gunshot may have drawn attention. We'll have to keep moving.

*

80A INT. S.T.A.T. VEHICLE - BEFORE DAWN

80A

A chaotic synergy of ringing phones and activity.

Charts and maps cover the walls. Pictures of Melanie and Jack tacked onto a bulletin board with a timeline.

John pores over some files. Stephanie hangs up her phone.

STEPHANIE

Wyatt just took a statement from the gas station cashier. She said Carlson asked for directions to Canada. He also looked like he was posing for the security camera. Wyatt's bringing the tape in.

John stares at the photo of Jack. Sizes him up.

(CONTINUED)

80A

CONTINUED:

80A

JOHN

Sounds like he was planting a witness to make us believe he's headed for the border. Pretty smart. Gonna be fun tracking this boy down.

81

OMITTED

81

82

EXT. TIM'S CABIN - MORNING

82

Melanie and Jack break through the woods to a clearing with a small hunting cabin. Coyotes HOWL in the distance.

JACK

We're here.

Jack digs up a small Ziploc bag from the base of a tree. Inside is a house-key. He smiles.

83

INT. TIM'S CABIN - MORNING

83

A little dusty with a simple decor.

JACK

Let's get some air in here.

*

MELANIE

Aren't you the gracious kidnapper.

*

Jack doesn't say anything. He slides open a window revealing security bars to prevent break-ins.

Melanie's eyes are drawn to a photograph tacked on the wall:

A neon sign, "Jack's Automotive," glows over a group of uniformed MECHANICS. In the foreground, Jack lovingly embraces a sultry blonde WOMAN and playfully shoves a twenty-something bad-boy type in a mechanic uniform. Jack has a simple, easy-going quality, nothing like the hard edge he has now.

MELANIE (CONT'D)

You owned a garage. Is that your wife? Brother?

Jack's thrown -- his eyes drift to the photos on the wall. He's suddenly very still and intense. A quiet anger builds in him.

(CONTINUED)

JACK
Ex-wife. Ex-friend.

MELANIE
They had an affair?

Jack rips the photo from the wall and tosses it in the trash can.

JACK
No.

MELANIE
Are they the reason you're in
prison? *

Jack cuts her off with a look and busies himself opening another window.

Melanie eyes the still open door. She hedges toward it.
Jack spots her.

JACK
I wouldn't, if I were you. You'll
get lost and, trust me, you won't
like what finds you.

MELANIE
Why are you doing this? *

Melanie stops moving. Jack finds a weathered baseball cap and slides it on. *

JACK
I have to get supplies. *

Jack unties the scarf. He softens as he catches her eyes.

*

Jack empties the backpack, slings it over his shoulder.

*

END ACT THREE

ACT FOUR

84 INT. TIM'S CABIN - MORNING

84

Melanie stares at the empty gun for a long moment. Long enough for Jack to be gone. She leaves the weapon on the bed, tries the door. It's locked.

She tries a window, finds the security bars. She pushes on them -- they're loose.

Melanie scans the cabin for something to help her. She finds a broom. She braces it between the window frame and bars to pry them apart. It SNAPS in half.

Melanie eyes a fireplace poker. She grabs it.

85 INT. 24 HR. GENERAL STORE - MORNING

85

Rustic, a throwback to pioneer days. More survivalist haven than grocery. BERNIE, half-blind and crotchety in his old age, hovers behind the counter tying fishing lures.

Jack circles the store, picking up necessary supplies. He grabs two pairs of sunglasses from a display, puts everything on the counter.

Bernie looks up, peering at Jack through thick glasses.

BERNIE

Need some lures?

JACK

I'm good. Don't suppose you sell any electronics?

BERNIE

You city folk are all alike. Come up here to get away but can't live without your damn computers and video games.

Bernie slides open a large cupboard behind him...

Inside is an urban tourist's dream: video games, DVDs, portable players, computer cables, car adapters, disposable cell phones, anything and everything electronic.

Jack zeros in on a micro-cassette recorder.

JACK

I'll take the recorder and a phone.

(CONTINUED)

85

CONTINUED:

85

Bernie sighs and puts them on the counter.

BERNIE

Better get yourself some batteries,
too.

JACK

Thanks, I'll need 'em. Driving
down to Oregon.

BERNIE

Oregon... It's nice this time of
year. Good fishin', too.

86

EXT. 24 HR. GENERAL STORE - MORNING

86

Jack steps outside the store. No one is around.

He tests the cell phone -- it's got a signal. Jack dials,
waits for someone to pick up...

JACK

(into phone)
Hey... It's Jack. I need to see
you...

87

INT. S.T.A.T. VEHICLE - MORNING

87

John and Stephanie stand in front of a built-in TV and VCR.

STEPHANIE

That's definitely our guy.

John presses "stop" on the VCR.

JOHN

He took a few maps from the wall.
Did Wyatt find out what they were?

STEPHANIE

No. He said the cashier didn't
know because they were free.

John ejects the tape.

JOHN

Let's get this over to video
forensics. I want to know which
maps he chose.

(CONTINUED)

87

CONTINUED:

87

STEPHANIE

I'll see what they can do. Store
footage is low-grade stuff, so
don't expect miracles.

88

INT. TIM'S CABIN - DAY

88

Melanie's worked up a sweat prying open the security bars.
She's almost got a hole big enough to crawl through. Running
on pure adrenaline, fearful Jack will return at any moment.

The security bars finally give way. Melanie tosses the poker
aside and shimmies out.

89

EXT. TIM'S CABIN - DAY

89

Melanie spins around to get her bearings. Nothing but trees.
She chooses a direction and goes for it.

90

EXT. WOODS - DAY

90

Within moments, Melanie can no longer see the cabin. She's
completely turned around and doesn't know which way to go.

91

INT. TIM'S CABIN - DAY

91

Jack sees the pried-open security bars. He looks worried.
He takes the gun off the bed and loads it.

92

EXT. WOODS - DAY

92

Branches CRACK and weeds RUSTLE behind Melanie. Lumbering
FOOTSTEPS approach -- they don't sound human.

Melanie runs in the opposite direction -- they follow.
Melanie panics. She attempts to out-run whatever chases her.

Melanie catches her t-shirt on a branch. She tears herself
free, cutting her side in the process.

JACK O/S

(in the distance)

Melanie?!

Relieved, Melanie sprints toward Jack's voice.

MELANIE

Jack! I'm over here!

(CONTINUED)

Jack appears through the trees ahead.

MELANIE (CONT'D)
Something's chasing me!

Jack, more hero than abductor, runs to her rescue. He fires a SHOT into the air. It startles whatever's stalking Melanie. A CRASHING OF BRUSH as it runs away.

Melanie falls to her knees, out of breath, close to tears.

MELANIE (CONT'D)
Thank you.

Jack notices her wound. He's instantly concerned.

JACK
You're bleeding.

He gingerly helps her up. She lets him. He takes off his jacket and wraps it around her.

An UNDERLING brings John a printout. John grabs his coat, some files, and motions for Stephanie.

JOHN
Got another hit.

STEPHANIE
Where?

JOHN
Mrs. Stone's license plate was tagged in Portland. Except it wasn't on her car. Plates were switched with an SUV. Driver says the only place it could have happened was a rest stop he stopped at. Troopers have started a canvas.

STEPHANIE
Should we inform the husband?

JOHN
Let's see what shakes out.
Besides, the guy's too busy giving interviews.

(CONTINUED)

STEPHANIE

He's working the press angle hard.

JOHN

More like the election angle.
Courting the sympathy vote.

STEPHANIE

Her death could put him in the
mayor's office.

They head out the door.

Melanie sits on the edge of the sofa holding the first aid
kit as Jack cleans the gash on her side. He bandages it.

JACK

Lucky you don't need stitches.

MELANIE

"Lucky" is not how I'm feeling.

Jack takes the first-aid kit from her and sets it aside.

JACK

I need to tell you why I did this.
Then you can decide what you want
to do.

Jack takes the micro-cassette recorder from his jacket
pocket. He slips a tape inside and hands it to her.

JACK (CONT'D)

This is a recording of your husband
blackmailing me to kill you.

Melanie's face drops. The recorder teeters in her hand. She
shakes her head.

MELANIE

That's impossible... You're just
trying to manipulate me... Part of
your whole game.

JACK

Listen to it.

(CONTINUED)

Jack pushes "play" for her...

FROM RECORDER:

TOM O/S
The injured parties are willing to
testify that you attacked them.

JACK
Self-defense, in every case.

TOM
Next you're going to tell me you're
not a killer. Nasty bit of
business you did to get in here.

Jack watches Melanie's world unraveling. He thinks back...

CUT TO:

96 INT. WARDEN'S OFFICE FLASHBACK - DAY

96

Jack bristles in his seat but bites his tongue.

TOM
You're two years in on a sixteen
year sentence. Throw in the
assaults and... We're talking about
life imprisonment.

JACK
You can't do that.

TOM
Oh, but I have. Just gave the
other inmates the opportunity to
flip their assault charges onto
you.

JACK
You bastard.

TOM
I'm willing to bet you'd do just
about anything to get out of here.
For the chance to be a free man.

JACK
What do you have in mind?

(CONTINUED)

TOM

Only what comes naturally to you.
Kidnap my wife and kill her.

Jack studies Tom for a long moment.

JACK

Why?

TOM

That's none of your concern.

JACK

You're right, it isn't. Why me?

TOM

I've seen the way you look at
Melanie... I know what you'd like
to do to her. Well... I'll make
sure you escape and aren't caught.

JACK

You can't guarantee that.

TOM

I can and will.

Jack eyes the red light on Tom's micro-cassette recorder
underneath the file folders spilled across his desk. It's
still taping. Tom doesn't realize.

JACK

I can't get to her. We're never
left alone.

Tom writes some numbers down on a small piece of paper. He
hands it to Jack.

TOM

Here's a start -- the alarm code
for the house. Use my wife to get
off the property. Then kill her,
dump the body and get across the
border before nightfall.

Jack stands up and pretends to "accidentally" bump the desk.
Tom's cup of coffee spills across it.

TOM (CONT'D)

Dammit. Well done, convict.

(CONTINUED)

Tom steps into his adjoining bathroom for paper towel. Jack takes advantage of the time, slips out the micro-cassette and puts in a random tape from the pile on his desk.

Jack slides the evidence tape into his sock just as Tom comes back to clean up the mess.

Jack hands Melanie the scrap of paper with the alarm code in Tom's writing. She gives it a blank stare.

JACK

Take this and the tape to the police. Your husband doesn't realize he left the recorder on. He doesn't know that any evidence exists. Putting him away is the best way to protect yourself.

Tears well in Melanie's eyes. She's in shock. She can barely breathe.

Stephanie and John confer with other INVESTIGATORS.

John's cell phone RINGS, he steps away to answer.

JOHN

(into cell)
Delaney here...

John's eyes light up. He calls out for attention.

JOHN (CONT'D)

EVERYONE... PEOPLE -- we just got another sighting from a store owner just outside of Pullman. Suspect used to own a cabin in that area. Pack it up! We're going in.

Melanie attempts to process the recording. She struggles to regain her composure. Jack reaches out and is rebuffed.

MELANIE

Don't!

(CONTINUED)

JACK

I hate that I had to do things this way. I needed to get you away from him. If I hadn't, he would just find a better inmate for the job. And you'd be dead by now.

Melanie stands up, angry.

MELANIE

Why didn't you tell me right away? Hand over the tape instead of kidnapping me?

JACK

'Cause you wouldn't have helped me escape... I needed out of prison.

Melanie SLAPS him across the face. He takes it.

JACK (CONT'D)

I don't expect you to believe me but... My ex-wife and her boyfriend framed me for the murder of a man who's still alive. I have to find him.

Melanie refuses to care. She pushes him. He doesn't back away. Melanie pounds on him. He lets her until she breaks down in his arms. He hugs her tight.

MELANIE

Why -- why would he do that?

JACK

... I don't know.

100

EXT. 24 HR. GENERAL STORE - DAY

100

John wears a bullet-proof vest under his blue federal marshal jacket. He finishes talking with Bernie. John pats him on the back and motions Wyatt over.

JOHN

Our suspect purchased a disposable phone. The closest cell tower will give us the rundown on any calls.

*

WYATT

Then what?

(CONTINUED)

JOHN

Start dialing and cross checking.
Find out if our guy reached out and
touched someone. Once we know his
cell number, the next time he uses
it we can triangulate his exact
location.

(beat)

Red flag anything in Oregon.
Carlson said he was headed there
next.

WYATT

Just like he was going to Canada?

JOHN

Let's go knock on his door. Maybe
we can ask for ourselves.

END ACT FOUR

ACT FIVE

101 EXT. WOODS - DAY

101

John joins Wyatt. They traverse the trees, guns drawn.

Behind them, another marshal enters the scene, and another, until the woods are teeming with them -- guns at the ready. Muzzled DOGS and HANDLERS bring up the rear.

John motions to his team. They crouch, listen, and approach.

Wyatt steps on a branch, making a noise that seems thunderous in the silence.

John gives him a withering look.

Jack's cabin is visible in the clearing ahead. John makes a hand motion and everyone halts just inside the treeline.

John slinks toward the cabin, checks its perimeter.

102 INT. TIM'S CABIN - DAY

102

Melanie breaks Jack's embrace. Takes the tape and stands up.

MELANIE

You said I'd be free after I listened.

JACK

You are. Here --

Jack hands Melanie her passport with the stolen money tucked inside, along with the disposable cellphone.

JACK (CONT'D)

Now you have the choice to go anywhere in the world. If you decide you want to go to the police, just dial any number on the cellphone. They'll track the signal and find you. I spent \$100 on supplies but the rest is all there.

Melanie's thrown by this. She stares at the phone, torn.

MELANIE

Thanks. I should leave now.

(CONTINUED)

JACK

I'll take you to the access road
and you can call--

Branches SNAP in the woods just outside the cabin.

(CONTINUED)

102 CONTINUED: (2)

102

Jack protectively presses himself and Melanie firmly against the wall, out of view. Their bodies are locked together as Jack peers out the window...

103 EXT. JACK'S CABIN - DAY

103

John ducks down near the front door. He nods and motions an all clear for Wyatt.

Wyatt sneaks up to one of the windows, peers inside. His view's limited. He's unable to see them.

John quietly tries the door -- It's locked. He signals a countdown from five. The team readies. John suddenly kicks in the door. He and Wyatt race inside, guns drawn.

104 INT. JACK'S CABIN - DAY

104

No Jack and Melanie. It's obvious that they've never been here -- it's a different cabin. John and Wyatt quickly holster their weapons and go outside.

John turns to the marshals.

JOHN

It's clean. Dammit!

105 INT. TIM'S CABIN - DAY

105

Jack holds Melanie tight against the wall. Her head brushes up against a framed photo: It's not Jack's, it's one of his mechanics. *

Jack peers out the window, spots two HIKERS in the woods.

JACK

It's just some hikers --

Jack's eyes meet Melanie's. They're entranced with each other. The sexual tension mounts. Jack forces himself to release her but she leans further into him.

JACK (CONT'D)

You should catch up to them.

Melanie nods. She turns to go but then hesitates.

MELANIE

(rife with meaning)

Thank you.

(CONTINUED)

Melanie spontaneously kisses Jack. It's sweet and simple but lingers longer than it should. As if she's unable to break away. She doesn't want to.

An astonished look as both realize what they're about to do. Jack can't stand it -- he kisses her again. This time it becomes so passionate it takes them to the floor.

They can't get enough of each other. It's raw and intense as they peel away each other's shirts.

Melanie wraps her legs around Jack as he carries her to the bed. They fall onto it.

Melanie straddles him. She takes her time, running her hand down his chest to unbutton his pants.

Jack kisses her. It's deep, soft and careful. Melanie falls into him. He slides her bra strap off her shoulder.

Jack rolls them over to take in her beauty. He leaves a trail of lingering kisses down Melanie's neck, over her bra down to the bandaged cut on her side. He gently kisses it before unbuttoning her jeans.

A command post is set up. John assigns search grids.

JOHN

The suspect was here a few hours ago. He'll be close if he's on foot. Mrs. Stone may or may not still be with him. Fan out in circular sweeps. Lots of other cabins out here, and we're checkin' em all. Let's get the dogs loose to pick up a scent.

Wyatt, cell phone glued to his ear, jots down an address and hands it to John.

WYATT

49 calls went through the local cell tower since 3 this morning. But only one call was placed to a Joyce Winters. Carlson's ex-wife. She's in Everett, Washington.

*

John smiles at Wyatt.

106

CONTINUED:

106

JOHN

Fine job. We're going to meet the
ex-Mrs. Carlson.

107

INT. TIM'S CABIN - DAY

107

Jack and Melanie dress. There's an awkwardness between them.

MELANIE

I'll be ready in a few minutes.

JACK

Good. I don't want to stay here
any longer than we have to. I've
been throwing the cops off our
trail wherever I can, but it's only
a matter of time...

Melanie quietly nods. She watches him dress. His gentle,
honest nature seeps past his tough exterior. She's curious.

MELANIE

Jack... How can you be sure the
man you're looking for is alive?

Jack shifts uncomfortably. It's obvious he doesn't like to
talk about it.

JACK

I'm not. But a woman saw him board
a bus to Idaho the day after I
supposedly murdered him.

MELANIE

The police never followed up?

JACK

Too much circumstantial evidence
already stacked against me. To
them, it was open and shut.

MELANIE

They obviously didn't have a body.

JACK

Didn't matter. They had blood,
DNA, a murder weapon and the false
testimony of my wife... Let's go.

Jack is out the door before she can respond.

108 EXT. JOYCE'S HOUSE - LATE AFTERNOON

108

Small suburban neighborhood. Middle class, cookie-cutter house. John and Stephanie ring the doorbell.

JOYCE opens the door. She looks the same as she did in the garage photograph with Jack, only rougher around the edges.

JOYCE

Yes?

STEPHANIE

We're U.S. marshals...

JOYCE

You're here about Jack.

RON WINTERS, husky yet refined, steps in front of Joyce.

STEPHANIE

Yes. Mr. Winters, I presume?

RON

No offense, but we don't want to get involved. Jack Carlson's been out of our lives for years. We'd like to keep it that way.

JOHN

(to Joyce)

We know about the phone call he placed to you last night.

JOYCE

(nervous)

All he said was that he needed to see me. Then he hung up. That's the truth.

STEPHANIE

We know -- the duration of the call was only six seconds. Think Mr. Carlson might be reaching into his past for help?

RON

He won't find that here.

Ron pulls the door wide enough for John and Stephanie to catch a glimpse of a handgun on the table.

(CONTINUED)

RON (CONT'D)
Licensed, loaded, and waiting.

JOHN
I think we're done here.
Appreciate your time.

Ron and Joyce close the door on them. John and Stephanie walk back to the car.

JOHN (CONT'D)
Doesn't make sense. They're so afraid they keep a loaded weapon by the door, but they won't even speak to us?

STEPHANIE
You think they know where he is?

John shakes his head. Something doesn't sit right with him.

JOHN
I think that clever son of a bitch has led us astray again. He's somewhere we haven't considered yet.

Jack walks a few paces ahead of Melanie. She gives him space. He appreciates it and slows to let her catch up. There's a comfortable silence between them.

MELANIE
Can I ask?... Do you know why your ex-wife lied?

JACK
My guess? So she could sell my business, clean out the bank account and marry the man she was having an affair with.

MELANIE
Jack, I'm really sorry.

JACK
Don't be. I took her back after I found out about the affair.
(MORE)

(CONTINUED)

JACK (CONT'D)

She was seeing a doctor who'd had his license revoked for selling illegal prescriptions. I believed her when she begged for a second chance.

MELANIE

Anyone would make that mistake.

JACK

No, they'd have seen the signs. My business was thriving. I had eight mechanics doing custom work. Then, exactly one week after she came back, Tim, the young guy in the photo, starts an argument with me out of nowhere. Makes sure I threaten him in front of everyone. Next day, his blood's all over the garage, in the trunk of my car... and my hunting knife is found in a nearby dumpster with traces of Tim's skin and DNA.

MELANIE

Oh my God --

JACK

Suddenly Joyce denies that I was with her the night of the supposed murder. She testifies she witnessed me burn bloody clothes in the fire pit.

*

MELANIE

But there's still no body.

JACK

Police concluded I must've dumped it in the river.

Melanie takes his hand. She doesn't know what to say.

JACK (CONT'D)

I got sixteen years. Joyce got everything, including a new husband -- the former doctor who knew how exactly where to stab a man without killing him. Not to mention how to plant blood and DNA evidence.

*

Jack picks up his pace, putting distance between them.

109A EXT. WOODS/HIGHWAY - LATE AFTERNOON

109A

Jack and Melanie cautiously emerge from the woods. The road is desolate but enchanting with all the foliage. They walk along the shoulder toward a quaint sign in the distance:
"WELCOME TO PULLMAN, WASHINGTON"

MELANIE

I never knew it was so beautiful
out here -- all the trees.

JACK

I grew up not far from here. Feels
like home to me.

MELANIE

I grew up on the water. Built my
dreams on it... Until it broke my
heart. Took me a long time to
forgive it.

JACK

Why?

Melanie considers whether to go on or not. She trusts him --

MELANIE

My fiance... before Tom. He
drowned in a boating accident.

JACK

I'm sorry.

MELANIE

Me too. (beat) How far is the bus
station?

Jack stops at the sound of an approaching vehicle about to
crest a nearby hill.

JACK

We need to hide.

Jack and Melanie run for cover just inside the treeline.
They watch as the S.T.A.T. vehicle drives past, just narrowly
missing them.

JACK (CONT'D)

They've nailed down our general
location. We need to move fast.

Jack takes Melanie's hand and they run toward Pullman.

110 EXT. TIM'S CABIN - DUSK 110

The marshals comb the cabin that Jack and Melanie were staying in. They carry out various evidence bags -- One contains Melanie's bloody and torn t-shirt.

111 INT. S.T.A.T. VEHICLE - DUSK 111

John and Stephanie work the bulletin board timeline. John's cell phone rings. He answers.

JOHN

Talk to me...

John looks agitated, hangs up.

JOHN (CONT'D)

Just found where Carlson was holding Mrs. Stone. Time to update the husband.

112 EXT. GREYHOUND BUS STATION - DUSK 112

Melanie and Jack hide beneath moderate disguises. They hover in an alcove, out of view, as the bus to Seattle starts its final boarding.

The moment is rushed -- neither know how to say good-bye.

JACK

Sorry for keeping all this from you as long as I did. Get that tape to the cops as soon as you can.

Melanie nods. There's so much she wants to say but can't. She squeezes his hand.

MELANIE

I'm sorry, too.

JACK

Don't be. I'll find Tim. And get my life back.

SEATTLE BUS DRIVER

Final boarding call for Seattle.

They don't know whether to handshake, hug or kiss. Instead they do neither and say good-bye with a nod.

(CONTINUED)

112

CONTINUED:

112

Jack watches Melanie walks away, stops for a moment and then continues walking.

113

OMITTED

113

END OF ACT FIVE

ACT SIX

114 INT. SANDPOINT BUS - DUSK

114

Jack wears his cap low, shading his face as he takes a seat at the back of the bus. He takes a heavy breath, closes his eyes and waits while other passengers board.

Someone sits down beside him. And takes his hand. Jack's eyes pop open -- It's Melanie.

MELANIE

Where do we start looking for Tim?

Jack can't believe she's here. He smiles, but it quickly fades. He leads her off the bus.

115 EXT. BUS STATION- DUSK

115

Jack weaves them past a few buses and pulls Melanie behind one, out of view. He cups her face with his hand.

JACK

I love that you want to do this with me but -- I'm a fugitive wanted for murder and kidnapping. I'm being hunted. I can't make you an accessory.

Melanie leans into his palm.

MELANIE

So we'll go to the police. Turn yourself in. Once they hear the tape, you won't be charged with kidnapping. I'll make them reopen your case. You'll get a fair trial, Jack.

JACK

The system failed me once and it's already cost me two years. I can't serve out a full sixteen. I have to do this myself.

MELANIE

Then let's figure out how to do it without getting caught.

Jack's about to refuse the offer. Melanie cuts him off with a look. Jack smiles, kisses her.

(CONTINUED)

Suddenly they notices two federal marshals walk through the station. They flash pictures of Jack and Melanie.

Jack and Melanie grow anxious. Waiting. Finally, Jack grabs Melanie and rushes her onto the bus. The bus pulls out of the station. They narrowly escape detection.

116 INT. SANDPOINT BUS - TRAVELLING - DUSK 116

The bus is almost empty.

MELANIE
Sandpoint, Idaho?

Jack reaches into his jeans. He pulls out the weathered letter seen in his jail cell and hands it to Melanie.

JACK
It's an old bank statement. I requested it after Joyce cleaned out our account. She made two \$10,000 wire transfers to someone at The Mail Stop in Sandpoint, Idaho right after my arrest.

MELANIE
You think Tim's there.

JACK
I think he was a few years ago. Bound to be a trail we can pick up.

117 OMITTED 117

118 OMITTED 118

119 INT. S.T.A.T. VEHICLE - NIGHT 119

The vehicle is abuzz with the latest evidence and speculation. John and Stephanie coordinate the investigation.

JOHN
Tell Video Forensics I want my map information, NOW.

*

STEPHANIE
John, I've got the husband on video conferencing.

*

*

*

(CONTINUED)

119

CONTINUED:

119

Stephanie hits an uplink button on a control board. Tom instantly appears on one of the monitors.

*

119A

INT. STONE FARM HOUSE - NIGHT - INTERCUT

119A

Tom sits at his desk in front of his computer and webcam. Paula talks on her cell phone in the background.

TOM

Have you found her? Have you found Melanie?

STEPHANIE

I'm afraid we haven't.

TOM

Then why am I talking to you?

JOHN

There were signs that Melanie may have been injured by Mr. Carlson. We found a bloody cloth and torn t-shirt. Tests are being run...

TOM

You think he killed her.

JOHN

At this time, we have no reason to believe that. It wasn't a significant amount of blood.

TOM

I see. (agitated) Why don't you contact me when you know for sure.

Tom presses a keyboard button and disconnects from the video conference. Stephanie and John admire the now black screen.

STEPHANIE

I really dislike that man.

JOHN

Be thankful you're not the one married to him.

120

OMITTED

120

121 EXT. THE MAIL STOP - MORNING 121

A quaint little shop, nestled near the end of what appears to be the main strip. Jack and Melanie go inside.

122 INT. THE MAIL STOP - MORNING 122

Post-office boxes and packing supplies.

(CONTINUED)

MINDY, fashion savvy coed, sits at the cash register. She casually flips through the latest copy of "IN STYLE."

JACK

I'd like information regarding two wire transfers.

MINDY

You sending or receiving?

JACK

Neither. This is about transfers my wife sent a few years ago. I need to find out who claimed them.

MINDY

Why not ask your wife?

JACK

We're not on speaking terms.

Mindy tears out an ad from the magazine for a pair of Jimmy Choo shoes. Melanie takes note.

MELANIE

Nasty divorce.

MINDY

Let me see some I.D. and I'll see what I can do for you.

JACK

I have this bank statement confirming the wire transfers.

MINDY

I'm still going to need I.D.

JACK

I lost my wallet.

MINDY

That right? For all I know the two of you went dumpster diving and are trying to commit identity theft. I could get in a lot of trouble.

Melanie nods to the ad page.

MELANIE

Nice shoes. They're yours if you help us out.

(CONTINUED)

Melanie pulls out \$400 in cash and sets it on the counter.

MINDY

Give me the dates, amount and
sender's name.

Mindy spins her chair around to face the computer.

JACK

Joyce Carlson. Transfers were made
May 26, '05 and June 19, '05. Both
in the amount of \$10,000.

MINDY

Those are large amounts. They'll
definitely still be in the
system... Yep, here we are -- they
were sent to Terrance Scott. I
have his address and driver's
license number, if you'd like.

MELANIE

Oh, we'd like.

Jack squeezes Melanie's hand.

MINDY

For four hundred bucks, I'd give
you his shoe-size if I had it.

She looks happily at the ad.

MINDY (CONT'D)

Mine's six and a half...

John and Stephanie stare at a timeline of Jack's sightings.
It ends with the bus station. "MELANIE WITH JACK."

*
*

(CONTINUED)

*

JOHN

First it was directions to Canada.
Then he tells the shop owner he's
going to Oregon. Next he calls his
ex-wife, so it looks like he's
going to her for help.

John draws a line through them --

JOHN (CONT'D)

He wants us to think he's working
north and south -- Where were those
other three buses headed?

Wyatt approaches with some photo print-outs for them.

WYATT

Idaho -- They were maps of Idaho.

Stephanie checks a document.

STEPHANIE

One of the buses went to Idaho.

John sighs, relieved to be getting somewhere.

JOHN

Okay... let's find where it
stopped and prepare to mobilize.

124 EXT. WINDBROOK - DAY 124

Lush trees cover the grounds of what appears to be an apartment building. A taxi pulls up the semi-circle drive. Melanie and Jack get out and go inside the building.

125 INT. WINDBROOK RECEPTION - DAY 125

Very simple lobby, no furniture except the guest sign-in desk. A receptionist, RYAN, greets them with a smile.

RYAN

Who will you be visiting today?

JACK

Terrance Scott.

RYAN

Great, just let me look up his room number for you.

MELANIE

By the way, are these apartments?

RYAN

Kind of looks like it, doesn't it?
Nope, Windbrook is a long-term care facility. We provide a stable living environment for residents unable to care for themselves.

Jack and Melanie exchange a look.

RYAN (CONT'D)

Let's get you the room number.
Terrance Scott is in...room 413.
Oh, that's cool. You two are his first visitors in two years. I'm sure he'll be psyched. Okay, I can send you guys up once you sign and print your names...here.

(indicates GUEST BOOK)

Jack and Melanie sign the guest log with the name of Jason and Rachel Richardson.

126 INT. WINDBROOK ROOM 413 - DAY 126

TERRANCE SCOTT (late 20's) lies peaceful and comatose. He breathes on his own. Jack hovers at the end of his bed.

(CONTINUED)

JACK

His age is about right, but that's not Tim.

Melanie removes Terrance's chart from the door.

MELANIE

His chart says he's been here since 1995. Terrance couldn't have claimed the money.

JACK

Whoever did had his driver's license, at the very least.

MELANIE

Tim must've assumed his identity. Fits with what the guy told us about a visitor a few years back.

JACK

One way to know for sure. We'll check the exact date of the visit, see if it's before the wire transfers. He needed enough time to apply for a driver's license.

Ryan busies himself with clerical work. He's surprised to see Melanie and Jack.

RYAN

That was an uber-short visit.

JACK

He's sleeping. We'll come back later.

MELANIE

Would you mind looking up the exact date of his last visitor? My husband and I have been living abroad the past three years. I just can't believe no family has been by in that time.

RYAN

No prob... It was May 15th, 2005. That help?

(CONTINUED)

127

CONTINUED:

127

JACK

Sure does.

Jack gives Melanie a meaningful look -- sounds right...

128

INT. S.T.A.T. VEHICLE - DAY

128

A stack of files from Jack's original arrest and trial sit on the counter. John divvies out Jack's case files amongst the marshals. No one thrilled at the prospects for their day.

STEPHANIE

Check witness testimonies, arrest documents, anything in Idaho.

JOHN

Read carefully, people.

129

INT. MOTEL ROOM - DAY

129

Rundown with dated decor but the type of place in which it's easy to hide. Jack comes into the room, tosses the key on the night stand -- exasperated.

Jack bubbles with anger and throws a pillow across the room. It HITS the bathroom door. Melanie opens it, fresh from a shower in nothing but a towel. She picks up the pillow.

MELANIE

I take it the Internet search didn't turn up anything.

JACK

Not a single trace. No phone, no address, no e-mail -- Nothing. He's disappeared.

Jack rests his head in his hands. Melanie takes a heavy breath and sits down beside him. She takes his hand.

MELANIE

I know how to find him... Tom's computer at the prison has access to federal databases that can link a driver's license number to a Social Security number or tax information. If Tim's used any of those to get a job, an apartment, or buy a car, it'll register his current address. I can find him.

(CONTINUED)

JACK

Too risky. You'd have to go back to Tom, pretend to be his wife. My life isn't worth losing yours.

MELANIE

That's my decision to make. I can handle Tom. You saved my life, Jack! Let me return the favor.

Jack cups her cheek.

JACK

You're amazing. You'd really risk your life for me. But the answer is still no. I couldn't live with myself if something happened to you.

Melanie studies him. She's can't believe it -- she's really falling for him.

Melanie softly brushes her lips over his. Her hands rove under his t-shirt, sliding it up. He pulls it over his head. Melanie caresses his bare chest, then kisses it.

Jack raises her chin, looks deep into her eyes. It's full of meaning -- everything they're not ready to say.

Melanie's hands glide down his back into his waistband and around to unbutton his jeans.

He effortlessly pulls her up into his arms, wrapping her body around him. Her towel slips down her arching back.

Jack lays her down. He takes his time with her, leaving a trail of kisses across her neck and shoulders. Melanie slides her towel from between them.

END ACT SIX

ACT SEVEN

130 INT. MOTEL ROOM - MORNING 130

Jack sleeps soundly. Melanie makes up her mind, quietly slips from his arms and quickly dresses. Melanie pockets the disposable cell phone. She jots down a note, leaves it on the pillow:

"Stay put. I'll call you as soon as I have Tim's address --
XO M"

131 EXT. WOODS/ HIGHWAY - LATE AFTERNOON 131*

Melanie, disguised, gets off a bus. She dials a number on the cellphone and tosses it into the nearby brush. She casually enters the woods just past the "Welcome to Pullman" sign.

131A INT. S.T.A.T. VEHICLE - LATE AFTERNOON 131A

John hovers over a computer screen. Stephanie hands him a slip of paper.

STEPHANIE

Just picked up a signal from
Carlson's phone.

132 EXT. WOODS - LATE AFTERNOON 132

Melanie tears a piece of her shirt, soils her clothes and hair. She crudely binds her wrists together.

Melanie races through the woods. Dogs HOWL in the distance.

Melanie stops at the base of a tree, listens. She methodically SNAPS a twig to make noise and draw attention.
Please note: We don't see it is Melanie snapping the twig in the opening sequence.

Melanie scans the vast terrain of trees for movement.
Nothing.

The DOGS grow closer. Melanie spins around, she can't tell their direction. She suddenly stops SNAPPING the twig.

Shadows shift and close in around her. The DOGS break through the trees followed by Wyatt and several armed marshals in flak jackets. All guns trained on her.

(CONTINUED)

132

CONTINUED:

132

WYATT

ON YOUR KNEES -- HANDS IN THE AIR!

Melanie drops, raises her hands.

WYATT (CONT'D)

Where is he? WHERE IS HE?

Melanie closes her eyes and waits.

133

INT. STONE BEDROOM - NIGHT

133

Tom sits shirtless on the edge of the bed. Paula kneels behind him, partially dressed, rubbing his shoulders.

TOM

I need to make another public appeal for Melanie.

(CONTINUED)

PAULA

We picked up seven points in the polls after the last one. Mentioning the bloody cloth and the T-shirt they found was key.

(beat)

...You really think she's gone?

TOM

Bet my candidacy on it. I'll give it a few more weeks, then hold a memorial service. Time it right and the goodwill should carry us to Election Day. Melanie would appreciate that. She was always so supportive of the campaign.

The phone RINGS and Tom answers. His face drops -- he's not happy about what he's hearing.

TOM (CONT'D)

(into phone)

I'll be right there.

Melanie sits in a chair with a marshal jacket wrapped around her. She holds a bottle of water and waits.

John and Stephanie board the vehicle. They confer for a moment before going over to Melanie.

JOHN

Melanie, I'm John Delaney. This is my partner, Stephanie Baker. We were the federal marshals assigned to your kidnapping.

STEPHANIE

We're very happy you're safe and weren't seriously hurt. It doesn't always go down that way.

JOHN

Rarely does. You're lucky we found you.

*
*

John and Stephanie exchange a look.

*

(CONTINUED)

JOHN (CONT'D)

The longer he had you, the more of
a liability you became.

*

Melanie acts disconnected, in shock.

MELANIE

He had a gun, said he'd kill me.

Tom rushes in, making a production out of it.

TOM

Melanie?! Thank God you're
alright. I've been sick with
worry. Did that animal hurt you?

Tom opens his arms to Melanie and she forces herself to step
into them. She's secretly repulsed. John catches a hint of
it in her eyes. Melanie quickly shies away.

MELANIE

No, please just take me home. I
want to go home.

TOM

(to John)

My wife's done answering questions
for the night.

JOHN

Of course. We'll be in touch.
Here, take my card in case you
remember anything that may help us.

Melanie quietly nods, reaches out to take it but Tom smoothly
pockets it instead. John quickly sidesteps him and hands a
second card to Melanie.

JOHN (CONT'D)

You should both have one.

Tom puts his arm around Melanie and leads her outside.

Upon their exit, John turns to Stephanie.

JOHN (CONT'D)

They're both hiding something.

135 EXT. STONE HOUSE - NIGHT

135

Tom guides Melanie out of the SUV. Amy and George rush up. They instantly hug.

AMY

We were so scared.

GEORGE

Don't go getting yourself kidnapped again, alright?

MELANIE

I'm so glad you're here.

Tom gives George a look. He relents.

GEORGE

Okay well, we just wanted to see with our own eyes. You go and get some rest. We'll stop by tomorrow.

AMY

(unimpressed)

Yes, Tom made us promise we'd just say hello.

TOM

Thanks for understanding. Honey, let's get you inside, okay?

Before Melanie can object, Tom wraps his arm around her and leads her toward the house.

Melanie pulls away and steps back, hugs George good-bye, then Amy. She discreetly slides a sealed envelope into Amy's coat pocket, whispers in her ear.

MELANIE

Keep this safe for me.

Amy casually reaches into her pocket and feels the envelope. She gives Melanie a concerned and inquisitive nod.

AMY

We'll see you tomorrow.

Melanie takes a heavy breath and goes into the house.

136 OMITTED

136

137 INT. STONE HOUSE - NIGHT

137

Tom closes the door and sets the alarm. It's unsettling to Melanie. He takes her in for a moment, placing his hands on her shoulders. Melanie struggles to stay calm.

TOM

It's good to have you home.

Melanie only nods.

TOM (CONT'D)

I haven't been able to sleep since you were taken. I'm lost without you.

Tom hugs her tight.

TOM (CONT'D)

I hate thinking about what you've been through. Knowing he could have killed --

Melanie bubbles with anger and shoves him away.

MELANIE

Stop it!

Melanie realizes what's she's just done and quickly covers.

MELANIE (CONT'D)

Tom, I'm sorry --

She forces herself back into his arm, buries her face in his chest. He doesn't hug her back.

MELANIE (CONT'D)

(flustered)

Forgive me. I didn't mean -- I'm exhausted. I've been so scared. I thought he was going to kill me... I was afraid I'd never see you again.

Tom pulls her away from his chest, studies her as if deciding whether she knows about the deal with Jack. After a tense moment, he kisses her.

It's a test. Melanie knows it. She fights back her repulsion and returns the kiss. A tear slips down her cheek but she kisses him like it's genuine.

(CONTINUED)

Tom's satisfied. He softens, wipes the tear.

TOM

That's my girl. We don't have to
talk about what happened until
you're ready to. Okay?

MELANIE

Thank you.

TOM

Why don't you go on up to bed.
I'll be up in a little while.

Melanie nods and heads up the stairs. He stands at the foot
of the staircase watching her. It's uncomfortable.

Melanie paces the bedroom. She's scared of being alone in
the house with Tom. She hears FOOTSTEPS on the stairs. She
grabs a pair of scissors from her vanity. She dives into
bed, hiding them under her pillow and pretends to be asleep.

Tom enters. He looms at the end of the bed, watching her.
She senses his movement toward her side of the bed.

Melanie struggles to stay calm and not flinch.

He stands over her for a long moment. He spots the edge of
the scissors sticking out from under Melanie's pillow. He
slowly pulls them out.

It's unsettling. Tom's focus shifts from the scissors to a
sleeping Melanie and back. Finally he sets them back on the
vanity, grabs his pillow and leaves the room.

Melanie waits for the door to click shut before opening her
eyes. It's obvious she's not going to be able to sleep.

140 INT. S.T.A.T. VEHICLE - NIGHT 140

Stephanie catches some much needed sleep in her chair.

John combs through the detective notes on Jack's original case. Something catches his eye. He quickly rifles through a box, looking for a different file. He compares the two.

John's stunned -- kicks Stephanie's chair to wake her.

JOHN

I know why Idaho. Where's Wyatt?

141 INT. STONE BEDROOM - MORNING 141

Melanie pretends to be asleep as Tom dresses in the morning. He lays out an appropriate outfit for her with matching accessories. He knows she's awake.

TOM

We're setting up a press conference
to talk about your safe return.
It's important that you be there.

Melanie takes in the information. She sees it as an opportunity.

MELANIE

It should be at the prison.

TOM

Why is that?

MELANIE

To show that I still have faith in
you. Your ability to protect me
and others from harm. If I'm
comfortably by your side near the
same element that kidnapped me --

TOM

Good idea. I'll call Paula and
have her arrange it.

142 INT. WARDEN'S OFFICE - DAY 142

Melanie sits behind Tom's desk sipping a bottle of water.

(CONTINUED)

Tom straightens himself in the full length mirror. Melanie takes advantage of his turned back to quietly log into the federal database on his computer. He's too distracted practicing his statement to notice.

TOM

Thank you all for coming. I'm sure you've heard the miraculous news... Is miraculous too much? It's too much.

Tom steps toward her. Melanie quickly heads him off.

MELANIE

Your tie is crooked.

*
*

Tom turns to look at himself in the mirror.

*

MELANIE (CONT'D)

*

I've been thinking. We should have Paula schedule some private interviews. Maybe something on the national news? It will lay the groundwork for your run for governor.

TOM

You're right. Paula should be on that. I'll be right back.

Tom steps into the outer office, leaving the door ajar.

Melanie furiously enters Terrance Scott's information in the federal database. It searches.... Taking too long. Melanie grows uneasy... Finally --

Terrance's current address pops up on the screen. Melanie smiles. She's about to write it down.

Tom ducks back into the room. She doesn't have time. Under the desk, she slips off her shoes.

TOM (CONT'D)

Paula loves the idea. We need to head down for the press conference.

Melanie nods, grabs her shoes from under the desk.

MELANIE

Just need to put my heels back on.

Tom's unimpressed -- watches her, uncertainty in his eyes.

(CONTINUED)

Melanie surreptitiously takes a pen from the desk. She bends to put on her shoes. As she does, she jots the address onto the palm of her hand.

(CONTINUED)

When she sits up -- Tom is at the desk. He looms over her. He hasn't noticed the computer screen.

TOM

You done?

MELANIE

Ready.

Tom holds his hand out for Melanie. She knows she can't leave the information on the computer screen. She hesitates. Tom begins to question and starts to lean forward to look at the computer. Melanie panics and quickly hugs him.

MELANIE (CONT'D)

I missed you so much --

Tom's surprised but hugs her back. Melanie uses her free hand to hit the escape key. The screen reverts to desktop.

MELANIE (CONT'D)

Okay, let's go!

Tom doesn't trust her. He knows something's off. He glances at his computer. Appears normal. He shakes off the feeling.

Tom and Melanie walk with Paula. George escorts with a few other guards.

PAULA

Now remember to hold hands. We want people to see your strength and support for each other in this trying time.

Melanie secretly glances at George. He winks and taps his pocket. She stops walking.

MELANIE

I forgot to check myself in the mirror.

TOM

No need. You look fine.

MELANIE

I'd feel more comfortable -- back in a second. I'll meet you there.

Tom concedes, continues on with Paula. Melanie turns back.

144 INT. TOM'S OFFICE - DAY

144

Melanie picks up the phone, dials. Pockets Tom's car keys.

MELANIE

(into phone)

I got the information.

*

END ACT SEVEN

ACT EIGHT

145 INT. S.T.A.T. VEHICLE - DAY

145

John and Stephanie search through Jack's murder case, pulling evidence.

STEPHANIE

No one followed up with the witness who saw the dead guy board a bus to Idaho the day after his murder.

John holds up some computer printouts.

*

JOHN

Shoddy police work. Carlson provided copies of bank statements showing wire transfers his wife made to the Mail Stop in Idaho. How the hell could they just dismiss that?

STEPHANIE

Case was a lock. They had DNA evidence and witnesses testifying Carlson fought with the guy the day of the murder. Hell, his own wife helped put him away.

JOHN

They railroaded him.

(beat)

Wyatt -- Where did the wire transfers lead you?

Wyatt jots something down. A huge smile lights his face.

WYATT

Terrance Scott's been in a vegetative state in a private facility in Sandpoint since 1995. I checked his social in the federal database and got a current address in Portland. His identity was stolen.

*

*

*

*

John thinks about it for a moment.

JOHN

The federal database?

WYATT

Only way to get the address.

(CONTINUED)

145

CONTINUED:

145

JOHN

Son of a bitch. She's helping him.
That's why he let her go. She was
with him in Idaho. Wyatt, track
down Mrs. Stone. I want her in
here when I get back. Everyone
else, we're going to Portland.

*

146

EXT. PRISON - DAY

146

Tom and Paula hold off the press conference as long as they
can. Melanie hasn't shown.

TOM

Thank you all for coming. I'm sure
you've heard the miraculous news...

George approaches the podium, interrupting. As he leans in
to whisper something to Tom, he sets a micro-cassette
recorder down in front of the microphones and presses PLAY.

Broadcast to everyone, from the recorder:

JACK'S VOICE

What do you have in mind?

TOM'S VOICE

Only what comes naturally to you.
Kidnap my wife and kill her.

JACK'S VOICE

Why?

TOM'S VOICE

That's none of your concern.

Tom's face drops as he realizes what he's hearing. He dives
for the tape recorder. George holds him back. Paula's
aghast. Two federal marshals step from the sidelines and cuff
him.

TOM'S VOICE (CONT'D)

I've seen the way you look at
her... I know what you'd like to
do to her. Well... I'll make sure
you escape and aren't caught.

Tom's world comes crashing down but he refuses to show it.

(CONTINUED)

146

CONTINUED:

146

TOM
(to Paula)
This is a grave error. Call my
lawyer.

Paula steps away, in complete shock. Tom scowls and is removed from the podium.

147

EXT. HIGHWAY REST STOP - DAY

147

Melanie pulls Tom's SUV into the busy parking lot. She slows, window down, searching for Jack. He's not here.

Melanie's heart sinks. She pulls over and takes one last look. No Jack.

Tears well in her eyes as she hangs her head.

A TAP at the rear window -- It's Jack.

Melanie hops out to greet him. She hugs him for a long moment, then takes a step back.

Jack spends a moment, not saying anything, just taking her in. This is huge. He's excited, nervous, anxious...

JACK
You found him?

Melanie breaks a smile, nods. Jack's awe struck.

JACK (CONT'D)
Thank you.

He can't contain his emotion. He kisses her deeply.

148

OMITTED

148

149

EXT. TIM/TERRANCE'S APARTMENT - DAY

149

Small building. Average looking tenants come and go. Jack pulls into an alcove. He's nervous.

JACK
I don't know how this is going to
turn out. I need you to know...
Thank you, for everything.

Melanie softly kisses him.

(CONTINUED)

MELANIE

We're going to prove you're
innocent. I promise.

Jack stays out of sight as Melanie KNOCKS on Tim's door.

There's movement inside the apartment. Melanie senses
someone look through the peephole. There's a long silence.
Melanie smiles and knocks again.

(CONTINUED)

TIM O/S

Yeah?

MELANIE

Hi -- I just moved into the building. I've locked my keys and purse in my car and I can't get into my apartment to call triple A. Can I borrow your phone?

The door UNLOCKS and cracks open revealing TIM, alive and well, looking almost the same as he did in the photograph. He doesn't invite her in, instead hands her a cordless phone.

TIM

Make it quick, I'm on my way out.

Melanie takes note of the security chain still on the door.

MELANIE

Don't suppose you have the number?

Tim sizes her up again, then undoes the security chain. He leaves the door ajar for her.

TIM

I got to get my wallet from the bedroom.

Melanie motions for Jack. He's inside the door in a flash.

A few moving boxes and suitcases sit almost packed. Tim's getting ready to skip town. Jack and Melanie close the door behind them.

Tim comes back into the room, thumbing through cards in his wallet. He looks up to find Jack. A split second of disbelief and fear.

Tim picks up a lamp and throws it at Jack. Jack deflects it and grabs him. Punches fly, a violent fight as Tim struggles to gain the upper hand and get away.

Jack grabs a hammer lying nearby. He brandishes it over Tim. Tim stops fighting, afraid of the hammer.

TIM

What are you going to do, kill me?

Jack's hand tenses around the hammer, he's filled with rage.

(CONTINUED)

JACK
I've already been convicted of it.

MELANIE
Jack NO!

Jack doesn't flinch -- he keeps the hammer trained. His eyes narrow. He leans into Tim.

JACK
You're going to confess everything
to the police. Are we clear? Are
we CLEAR?!

TIM
Screw you --

Jack SCREAMS and brings down the hammer with tremendous force -- Melanie SCREAMS. Tim's life flashes before his eyes. The hammer hits right beside Tim's head, purposefully missing it.

Tim's white as a ghost.

BAM -- The apartment door flies open. They are suddenly surrounded by federal marshals, guns drawn. John and Stephanie lead the charge.

JOHN
EVERYBODY ON THE GROUND!

Melanie and Tim drop. Jack refuses, afraid to let Tim go.

JOHN (CONT'D)
ON THE GROUND NOW!

Jack relents, hands in the air. He automatically assumes the position, on his stomach, fingers interlaced over his head.

Melanie drops to her knees, raises her hands over her head.

Tim plays innocent victim and attempts to get up.

JOHN (CONT'D)
Tim Harrison -- Stay on the ground!

Tim crumples, knowing he's caught.

TIM
I want a deal!

151 INT. TIM'S APARTMENT - DAY

151*

Tim's handcuffed to the small interrogation table in the back of the vehicle. John and Stephanie sit across from him.

TIM

You gotta guarantee I don't do major time.

STEPHANIE

We've already tied Joyce to the wire transfers.

TIM

Trust me, I can give you a nice bow to tie it all up with. But I'm not saying a word until I have a deal.

John's intrigued but not stupid.

JOHN

Give it up and I'll see if it's worth talking to the D.A. about.

TIM

You better not do bad by me... Joyce's husband, Ron, took care of the DNA.

STEPHANIE

How's that?

TIM

That mother stabbed me then stitched me up. Took bags of my blood for him and Joyce to plant.

JOHN

It's a good story, but you have any proof to back it up?

TIM

He wrote me two bad scripts for antibiotics. Pharmacy kept them on account of him being on some watch list for selling illegal prescriptions. You check with them, it'll show they were written the day after I was "murdered."

John slides a paper and pen across to him.

(CONTINUED)

151 CONTINUED:

151

JOHN

Write down the name and address of
the pharmacy. If it checks out,
I'll get you a deal.

152 INT. S.T.A.T. VEHICLE - DAY

152

Melanie's brought on board in handcuffs. She watches Wyatt
confer with John and Stephanie. They look stunned and head
over. Stephanie removes Melanie's cuffs.

STEPHANIE

We should charge you with aiding
and abetting a fugitive.

JOHN

Seems like your husband was just
arrested for the solicitation of
your murder and kidnapping. Don't
suppose you know anything about a
recording that was played?

She pulls a slip of paper from her pocket, hands it to John.

MELANIE

Jack gave it to me along with that.
It's the alarm code for the house.
It's Tom's writing. So you see,
Jack kidnapped me to save my life.

JOHN

So it appears. Also looks like
Mr. Carlson was wrongfully
imprisoned. We're picking up his
ex-wife and her husband now.

MELANIE

Then he'll be let go.

JOHN

I'll work on it but a judge will
have to sort the evidence out.

MELANIE

I'd like to see him.

153 INT. S.T.A.T. VEHICLE - DAY

153

Melanie paces, waiting. John leads Jack in, cuffed.

(CONTINUED)

JOHN

Five minutes.

John sizes them both up -- there's an unspoken respect.

JOHN (CONT'D)

My partner and I have decided to
speak to the judge. See if we can
get you time served.

John removes Jack's handcuffs, steps out of earshot.

MELANIE

Time served. That's good.

JACK

Very.

Jack leans in, his hand cupping her cheek. There's a
recognition between them. Melanie nervously smiles.

MELANIE

...I love you.

Jack nods, whispers softly in her ear.

JACK

I love you, too.

They kiss as if for the first time. It's tender, sweet and
loving.

Melanie is on the side of the pool with the same student seen
before.

MELANIE

You're not carrying your stroke
through enough. Reach farther for
it. Let's see some more sprints.

The student rolls her eyes and dives back in.

MELANIE (CONT'D)

You're on a scholarship. I own you
for two more years.

Melanie doesn't notice Jack walk up behind her. He wears a t-
shirt with a "Jack's Boat Repair" logo.

(CONTINUED)

JACK

Cut the girl some slack so I can
play hooky with mine.

MELANIE

(smiles)

Forget about the sprints. You can
make it up tomorrow.

The girl doesn't need to be told twice. She mouths "Thanks"
as she climbs out of the pool. Jack chuckles.

MELANIE (CONT'D)

So, what *will* we do with an entire
afternoon to ourselves?

JACK

We'll think of something...

Jack kisses her passionately, then races her off the dock.

THE END