

Prisoners

by  
Aaron Guzikowski

Madhouse Entertainment  
8484 Wilshire Blvd. #640  
Beverly Hills, CA 90211  
Phone: 310.587.2200  
Fax: 323.782.0491

EXT. NEW HAMPSHIRE FIELD - DAWN/THANKSGIVING

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

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

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

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

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

EXT. HIGHWAY - LATER

Still early morning. A pick-up truck barrels down the highway. On the tailgate, in painted letters it says: DOVER CARPENTRY.

From above we see the shot deer lying in the pick-up's flatbed. The truck blows by a roadside sign that says: WELCOME TO MASSACHUSETTS --

INT. KELLER'S TRUCK - TRAVELING

Keller drives. Ralph sits in the passenger seat. The Bible on tape is playing while Keller talks over it --

KELLER

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

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

BIBLE

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

EXT. TREEMONT CIRCLE - LATER/THANKSGIVING DAY

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

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

The RV disappears around the bend as...

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

GRACE

Wait, Anna.

ANNA

Are we taking the truck?

Ralph comes out --

RALPH

We're going across the street you  
dope.

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

TREEMONT CIRCLE

Keller and Ralph walk behind Grace and Anna, crossing the street to the Birch's house.

RALPH

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

KELLER

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

RALPH

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

KELLER

'Cause it's an old building.  
Cost a fortune to fix it up.

THE BIRCH'S HOUSE - MOMENTS LATER

The Dovers stand on a neighbor's doorstep like mute carolers.  
Ralph lifts up Anna so she can ring the door bell.

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

FRANKLIN, 36, a bespectacled music teacher who already has a  
drink in his hand. His wife NANCY, 32, grabs the cat before  
it can run out the door. She's tough, happy, no nonsense.

NANCY

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

KELLER

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

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

INT. KITCHEN - THE BIRCH'S HOUSE - LATER

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

NANCY

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

GRACE

No problem.

Keller sits on the floor helping Franklin fix a wobbly table  
leg. Anna comes running into the kitchen, goes to straight  
to Keller --

ANNA

Can I go outside with Joy?

KELLER

Convince your brother to go with  
you and you can.

Anna races from the kitchen as Grace yells after her:

GRACE

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

EXT. TREEMONT CIRCLE - DAY

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

ELIZA

You feel bad for that deer when you  
shot it?

RALPH

You feel bad for cows when you go  
to McDonald's?

(off her confused look)

That's what my dad says. And the  
deer, they have too many babies and  
the babies starve anyway. You  
gotta keep the population down.

ELIZA

Your Dad say that too?

RALPH

(a little embarrassed)

Yeah. But I agree with him.

ELIZA

What do you say?

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

RALPH

(yelling to the girls)

Hey, get away from that thing!

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

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

RALPH (CONT'D)

Come on, let's go.

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

ELIZA

Gross.

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

RALPH

Let's go --

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

ELIZA

Do you hear that?

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

ELIZA (CONT'D)

Somebody's in there.

Anna hucks a snowball and it SMASHES LOUD on the side of the RV. Ralph grabs her hand.

RALPH

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

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

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

INT. DINING ROOM - THE BIRCH'S HOUSE - LATER

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

INT. LIVING ROOM - THE BIRCH'S HOUSE - CONTINUOUS

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

FRANKLIN

I'm taking requests.

Anna and Joy run in behind him.

ANNA

Mom, can I take Joy to our house?

GRACE

Why?

ANNA

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

Grace shakes her head.

GRACE

Sweetie, I think that whistle is long gone.

Anna just stares back at her mother, waiting for another answer until:

GRACE (CONT'D)

Fine, but get Ralph and Eliza to go with you please.

NANCY

What whistle?

ANNA

The emergency whistle Daddy gave me. I lost it...

(thinking)

Hundred and thirty-three days ago.

GRACE

She's just like her father, she can't let anything go.

FRANKLIN

(to Anna and Joy)

If you want to find a whistle, you have to whistle for it.

Franklin whistles a little something. Keller rolls his eyes. Anna and Joy fire back with a tuneless sampling of Zip-a-dee-doo-dah. Everybody laughs. The girls take a bow, and exit.

FRANKLIN (CONT'D)

OK, Keller, what do you want to hear?

GRACE

(giggling, a little drunk)

Keller doesn't like music -- oh, except the Star Spangled Banner.

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

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

INT. KITCHEN - THE BIRCH'S HOUSE - CONTINUOUS

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

She sneaks up and wraps her arms around him --

GRACE  
Having fun?

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

KELLER  
When I get you home I will be.

GRACE  
(coyly)  
We'll see about that.

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

EXT. THE BIRCH'S HOUSE - LATER

The sun sets behind the Birch house.

INT. BASEMENT/TV ROOM - THE BIRCH'S HOUSE - DUSK

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

KELLER  
Where are your sisters?

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

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

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

Ralph and Eliza just stare blankly.

RALPH  
Dad, what are you talking about?

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

ELIZA  
We haven't seen them since we ate.

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

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

EXT. TREEMONT CIRCLE - CONTINUOUS

Keller jogs across the street without his coat on.

INT. KITCHEN - THE DOVER'S HOUSE - CONTINUOUS

Keller moves fast through the kitchen...

KELLER  
Girls?

INT. STAIRS - THE DOVER'S HOUSE - CONTINUOUS

Keller double times it up the stairs...

KELLER  
Anna? Girls?

INT. HALLWAY - THE DOVER'S HOUSE - CONTINUOUS

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

## INT. BASEMENT - THE DOVER'S HOUSE - CONTINUOUS

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

## INT. LIVING ROOM - THE BIRCH'S HOUSE - MOMENTS LATER

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

KELLER  
Are they here?

GRACE  
Oh God.

FRANKLIN  
I don't believe this.

Eliza enters from another room.

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

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

KELLER  
Where?

## EXT. TREEMONT CIRCLE - CONTINUOUS

Keller, Ralph and Franklin burst out the door.

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

We follow Keller and Ralph as they sprint down the middle of the street. They slow, seeing PAUL BREWER, 45, standing on his stoop puffing on a cigar --

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

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

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

RALPH

Here. It was here.

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

KELLER

Were you guys messing around in this house?

RALPH

No.

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

KELLER

(to Ralph)

Tell me everything you can remember about that RV...

INT. CHINESE RESTAURANT - LATER

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

WAITRESS

Happy thanksgiving, Detective.

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

LOKI

No fortune cookie?

WAITRESS

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

Loki ponders this, amused.

LOKI

Don't worry about me, sweetie, I got a bright future.

She's smiling at him. His phone rings --

INT. BLACK SEDAN - TRAVELING - NIGHT

Loki drives like a demon while talking on his police radio.

DISPATCH (V.O.)

OK, a woman who saw the Amber Alert  
just called, says there's an RV  
matching the description parked at  
a rest stop off of Route 24,  
northbound, past exit 17.

Loki pulls over and u-turns fast, wheels SCREECHING.

LOKI

Yep, yep, copy that, 1340 en route.

COP (V.O.)

This is 1212, we're en route.

COP 2 (V.O.)

1080 en route, we're about five  
minutes away.

LOKI

No lights, no sirens. Wait for me.

EXT. REST STOP - NIGHT

The rest stop is empty but for the parked RV facing the  
adjacent woods. And on the other side of the narrow lot,  
cloaked in darkness...

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

Loki grabs a shotgun out of his car and leads the way, moving  
fast, unrelenting. Carter and Wedge can barely keep up.

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

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

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

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

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

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

INT. RV - CONTINUOUS

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

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

LOKI

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

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

LOKI (CONT'D)

Where are they?

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

LOKI (CONT'D)

They're not here -- they're not fucking here --

EXT. TREEMONT CIRCLE - NIGHT

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

GROGGY MAN

Get the fuck off my lawn.

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

KELLER

Looking for my girl.

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

INT. INTERROGATION ROOM - POLICE STATION - NIGHT

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

JONES

No.

LOKI

No? They weren't playing on your RV?

CUT TO:

THE RV AS FORENSICS TEARS IT APART

The ceiling panels as they're pulled out one by one.

JONES (V.O.)

I didn't see them. Can I sit down?

The grungy carpet of the RV as it's ripped off the floor.

LOKI (V.O.)

Where do you usually park the RV?

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

JONES (V.O.)

My aunt's house.

EXT. BACKYARD - HOLLY JONES' HOUSE - NIGHT

The house: squalid, small and yellow.

JONES (V.O.)

She let's me park it in the back yard. The grass don't grow back there anyway.

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

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

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

LOKI  
No thanks.

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

INT. HOLLY JONES' HOUSE - NIGHT

Holly Jones carries a little cat-like dog as she leads Loki  
through cramped hallways, past little rooms clogged with old  
furniture.

LOKI  
Does he sleep in the RV?

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

She motions to a frayed sofa bed.

LOKI  
Where are his things?

INT. LAUNDRY ROOM - HOLLY JONES' HOUSE - NIGHT

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

HOLLY JONES  
My husband. We had a fight...God,  
almost five years ago. He walked  
out and didn't come back.  
Alex loved him like a father.

LOKI  
What happened to Alex's real  
parents?

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

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

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

EXT. TREEMONT CIRCLE - NIGHT

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

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

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

INT. GARAGE - POLICE STATION - NIGHT

What's left of the RV. Sitting inside at the little kitchen table is FORENSICS GUY, 55, smarter than most, likes his job. He's thinking, head leaned back, eyes closed. Loki walks inside and SLAPS the table --

LOKI  
What do we got?

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

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

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

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

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

LOKI  
Yeah, half the cops in the state  
are doing that right now.  
When you're done with this thing  
take a team over to his aunt's  
place.

Loki takes a bag of coffee beans from his pocket and offers  
one to Forensics Guy.

FORENSICS GUY  
Doesn't make you shaky?

Loki holds his hand out. Still as can be.

LOKI  
I don't shake.

EXT. HIGHWAY REST STOP - NIGHT

The rest stop is swarming with cops and volunteers. Everyone  
is heading into the adjacent...

EXT. WOODS - NIGHT

A constellation of flashlights moves through the woods.  
Keller, Franklin and Ralph are among the searchers, eyes  
scanning, exhausted...

EXT. TREEMONT CIRCLE - MORNING

An AERIAL VIEW of the circular street swarming with ant-like  
searchers...

EXT. THE DOVER'S HOUSE - CONTINUOUS

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

INT. BATHROOM - THE DOVER'S HOUSE - CONTINUOUS

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

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

INT. LIVING ROOM - THE DOVER'S HOUSE - CONTINUOUS

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

GRACE

Did we pass?

LOKI

What?

GRACE

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

LOKI

(puts the phone away)

Sorry -- yes, we appreciate your cooperation.

GRACE

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

LOKI

You have some reason to think they ran away?

GRACE

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

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

GRACE (CONT'D)

The police captain said you've solved every case you've ever been assigned.

Loki nods, pretends to be humble.

GRACE (CONT'D)

You have children?

LOKI

(shakes his head)

Maybe when I retire I'll have some.

(beat)

(MORE)

LOKI (CONT'D)

We think the girls came back here after they left you at the Birch's yesterday.

Keller appears in the doorway. Loki stands up.

KELLER

They were looking for Anna's red whistle.

LOKI

Right, I read your statement.

Loki offers his hand to Keller. Keller looks him up and down, then shakes his hand briefly.

LOKI (CONT'D)

Detective Loki. I'm heading up the investigation into your daughter's disappearance. Please, sit down.

Keller sits down beside Grace. She grabs on to his arm.

KELLER

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

LOKI

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

KELLER

You give him a lie detector?

LOKI

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

Keller looks far from satisfied with the answer.

EXT. DRIVEWAY - THE DOVER'S HOUSE - MOMENTS LATER

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

KELLER

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

LOKI

There's no charges against him.

KELLER

Then charge him with something.

LOKI

Mr. Dover, let me worry about --

KELLER

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

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

LOKI

I'll see what I can do.

KELLER

Thank you, Detective. I appreciate it.

Loki nods and drives off --

INT. CAPTAIN'S OFFICE - POLICE STATION - DAY

O'Malley sits behind his desk shaking his head at Loki.

O'MALLEY

You're positive he's innocent, but you want to hold him anyway?

LOKI

I told Anna Dover's father --

O'MALLEY

That's your fucking problem. You find his daughter, he'll forgive you, you don't, he's gonna hate you anyway.

LOKI

One more day --

O'MALLEY

Fuck you. And I'm on to you, you sneaky fuck. My buddy at MSP told me you're angling for a transfer to Boston's homicide unit.

LOKI

Nothing personal, but I'm on a winning streak. Much as I love this shithole, it's onward and upward, gotta keep climbing until I run out of ladder.

O'MALLEY

Keep this clusterfuck from dragging me into the depths and I might give you my blessing. What's next? We're coming up on twenty-four hours missing and you have exactly shit.

LOKI

I'm knocking on doors all night.

Loki pulls a printout from his pocket.

LOKI (CONT'D)

Got nine level three sex offenders living within a ten mile radius of Tremont Circle.

DISSOLVE TO:

EXT. SAINT ANNE'S CHURCH - NIGHT

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

Is a small grey house, THE RECTORY. The headlights wink out. It's Loki...

INT. BLACK SEDAN - PARKED - CONTINUOUS

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

EXT. FRONT DOOR - RECTORY - MOMENTS LATER

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

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

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

INT. LIVING ROOM - THE RECTORY - CONTINUOUS

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

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

Loki considers, then stands up.

LOKI  
You mind if I look around?

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

INT. KITCHEN - RECTORY - CONTINUOUS

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

Where Loki sees something: a gouged trail in the linoleum. It leads all the way across the kitchen to...

The refrigerator, it's been moved. Loki walks to it shaking his head. He looks behind it. It's blocking a door.

Loki sighs and starts shoving the refrigerator off the door. Its old and heavy and doesn't go easy...

INT. THE BASEMENT - THE RECTORY - MOMENTS LATER

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

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

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

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

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

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

LOKI

Hey!

Loki shines his flashlight on him...it's a corpse, skeletal, long since dead. What was once a very tall man, strapped to a chair with six leather belts.

LOKI (CONT'D)

Christ.

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

MOMENTS LATER

Loki drags a statue of a kneeling saint under the doorway. He steps on its back, reaches up and grabs the lip of the door frame. Then, straining, he pulls himself up...

INT. KITCHEN - RECTORY - MOMENTS LATER

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

FATHER DUNN

NO! NO! Don't -- PLEASE!

LOKI

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

FATHER DUNN

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

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

LOKI  
NAME, you boy-loving fuck!  
His name is all I want to hear come  
out of your mouth.

Dunn shakes his head, tears streaming --

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

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

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

EXT. WOODS - MORNING

Keller trudges through the woods, an earphone in his ear:

AM RADIO DJ  
(in Keller's ear phone)  
-- temperatures will be in the low  
teens today. And it looks like  
that snow storm is going to just  
miss us. That's good news for the  
volunteers searching the south  
woods.  
(someone talks off mic)  
This just came across the AP wire.  
Looks like despite pleas from Anna  
Dover and Joy Birch's parents, Alex  
Jones is being released from  
custody today --

Keller stops, shocked, listening with wide eyes, turning  
around. Franklin and Ralph are about twenty yards behind  
him.

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

RALPH  
Dad? Where you going?

FRANKLIN  
What's going on?

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

INT. FRONT DESK - POLICE STATION - DAY

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

DESK SERGEANT  
Sign here.

He signs his release papers, slowly and methodically:  
*Alex Winterman Jones.*

EXT. POLICE STATION - MOMENTS LATER

Jones and his aunt come out the door, escorted by six uniform cops. CRAZED REPORTERS AND ANGRY LOCALS ENVELOP THEM --

REPORTER 1  
Is this your Mother?

HOLLY JONES  
Don't talk to them, Alex.

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

Someone is pushing through the crowd towards them. IT'S KELLER. HOLLY JONES bumps right into him. Their eyes lock for a second and then --

Keller freezes up and lets her pass with Jones right behind her. Time seems to slow as he watches them disappear into the crowd.

Disparate voices ring in Keller's ears: *They're letting him go. He did it, look at him. They're letting the bastard go.*

A manic electricity starts to build in Keller's visage...

And then, suddenly, he springs to life, plowing through the crowd after them, shoving a cop out of the way as he grabs hold of Jones --

KELLER  
TELL ME WHERE THEY ARE!

Jones pulls away, knocking into people, shocked --

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

A cop tries to pull Keller back. KELLER COLD COCKS HIM.  
Another cop, KELLER KNOCKS HIM TO THE CEMENT --

KELLER (CONT'D)  
I JUST WANT TO TALK TO HIM --

Keller grabs Jones by the shirt. THEY'RE SWALLOWED BY ANGRY COPS. Keller's POV: bodies blocking the light, holding on to Jones by his ripping shirt --

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

Keller is in shock, he looks around -- *did anybody else hear that?* And then Jones is gone, whisked away with his aunt.

Keller starts to get up when he's smashed back down, uniforms, angry faces, fists --

INT. CAPTAIN'S OFFICE - POLICE STATION - CONTINUOUS

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

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

O'MALLEY  
I'm talking here.  
(back to Keller)  
I know your Dad was a guard at Walpole, and I got a daughter of my own so I'm gonna show some mercy on you. As for Alex Jones, he has orders not to leave the commonwealth.

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

O'MALLEY

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

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

LOKI

You have something to tell me, Mr. Dover?

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

KELLER

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

LOKI

Just now in the parking lot?

KELLER

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

LOKI

Anybody hear besides you?

Keller shakes his head bitterly.

LOKI (CONT'D)

You sure you heard him right?

KELLER

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

Loki observes Keller's hands are shaking... Keller gets up and walks for the door --

LOKI

OK, I'll go see him.

Keller stops, looks him in the eye.

KELLER

Don't go see him. Go arrest him.

INT. LIVING ROOM - HOLLY JONES' HOUSE - DAY

Jones and his Aunt sit side by side on the couch. Loki sits across from them on an ottoman.

LOKI

So you didn't say anything to Mr.  
Dover out on the parking lot today?

Jones shakes his head.

LOKI (CONT'D)

Nothing at all? Maybe he misheard  
you? You didn't say, *get away from*  
*me?* Help? Nothing like that?

JONES

No.

Loki nods, thinking.

LOKI

Can I talk to Alex alone for a  
minute?

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

HOLLY JONES

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

She's gone. Loki moves in a little closer. Jones is afraid.

LOKI

Do you like your Aunt?

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

JONES

Yes.

LOKI

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

Jones shakes his head, a little lost.

EXT. HOLLY JONES' HOUSE - CONTINUOUS

Loki walks to his car on the phone.

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

INT. SECOND FLOOR HALLWAY - THE DOVER'S HOUSE - CONTINUOUS

Keller stands in the hallway on his cellphone.

KELLER  
(into the phone)  
Have you arrested him?

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

Keller hangs up the phone, considering with desperate eyes.

INT. MASTER BEDROOM - THE DOVER'S HOUSE - CONTINUOUS

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

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

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

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

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

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

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

INT. HALLWAY - THE DOVER'S HOUSE - MOMENTS LATER

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

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

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

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

Ralph doesn't answer. Keller holds his stare for second, then just rushes past him, disappearing down the stairs.

INT. KELLER'S TRUCK - TRAVELING - NIGHT

Keller drives listening to the Bible on tape.

BIBLE  
*He reminds him that trouble and  
affliction are what we have all  
reason to expect in this world: Man  
is brought to trouble...*

EXT. GUN HILL ROAD - NIGHT

A narrow lane lined with dead hedges and garbage. A MISSING flyer taped to a telephone pole. Keller's pick up truck pulls up across the street from HOLLY JONES' HOUSE...

INT. KELLER'S TRUCK - PARKED - CONTINUOUS

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

INT. KELLER'S TRUCK - PARKED - LATER

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

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

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

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

*Zip-a-dee-doo-dah, zip-a-dee-ay, my oh my what a wonderful --*

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

EXT. HOLLY JONES' STREET - CONTINUOUS

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

KELLER

Alex.

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

KELLER (CONT'D)

That song you were just whistling,  
where did you hear it?

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

INT. JOY'S ROOM - THE BIRCH'S HOUSE - DAWN

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

INT. KELLER'S TRUCK - CONTINUOUS

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

KELLER

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

FRANKLIN

Yeah, are you going to tell me why?

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

KELLER

It's better if I just show you.

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

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

KELLER (CONT'D)

Let's go.

Franklin reluctantly gets out of the truck...

EXT. APARTMENT HOUSE - CONTINUOUS

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

FRANKLIN

You used to live here, didn't you?

Keller nods and Franklin follows him inside...

INT. THIRD FLOOR APARTMENT - APARTMENT HOUSE - CONTINUOUS

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

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

A sound -- something CLANGING AGAINST A PIPE.

FRANKLIN

What's that?

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

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

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

FRANKLIN (CONT'D)

What the hell is this? What did you do, Keller?

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

KELLER

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

FRANKLIN

So we take him back to the cops.

KELLER

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

FRANKLIN

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

KELLER

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

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

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

He's not a person anymore. He stopped being a person when he took our daughters.

Franklin turns to Keller, looking painfully conflicted.

FRANKLIN

What about us?

Keller starts wrapping a rag tight around his knuckles.

KELLER

I'll do whatever it takes.

INT. CAPTAIN'S OFFICE - POLICE STATION - DAY

A framed newspaper article on Loki's desk, *ROOKIE COP RESCUES YOUTH*. A bag of coffee beans. A beat-up Superman action figure. *The Mensa Genius Quiz Book*.

Loki sits there, doggedly staring at his computer screen. O'Malley walks over.

O'MALLEY

They weren't able to ID the corpse in the priest's basement. The priest is sticking to his story; thinks he killed the next Ted Bundy.

LOKI

Probably his jilted lover or something. Here, check this out --

Loki pulls up an old newspaper article up on the screen: *BROCKTON BOY DISAPPEARS*

LOKI (CONT'D)

Seven year old kid, named Eddie Milland, went missing in 1982. His Mom took an afternoon nap and when she woke up he was gone. No suspects. No evidence. Never found. Check out his address.

O'Malley squints at the screen, reading slowly to himself, Loki gets impatient --

LOKI (CONT'D)

48 Treemont Circle. That empty house the RV was parked in front of. Eddie Milland's mom moved out of that house three years ago. Lot of people on the street had started complaining she was scaring their kids, watching them and whatnot. She lives with her daughter and son in Easton now.

O'MALLEY

Alright. Go check it out.

INT. LIVING ROOM - THE MILLAND'S HOUSE - DAY

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

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

The video starts to distort, the image deteriorating --

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

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

MRS. MILLAND (CONT'D)  
I read about you in the newspaper. The great finder of lost children. Maybe if you had been around twenty-seven years ago... Well, you weren't, so what does it matter.

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

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

INT. THE BASEMENT - MOMENTS LATER

The light flickers on and Scott leads Loki down the stairs. The basement is completely empty -- so empty SCOTT'S VOICE ECHOES:

SCOTT  
We're not allowed to put things down here. She likes to have everything where she can see it.

INT. BEDROOM - MOMENTS LATER

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

SCOTT

Everything Eddie ever touched.

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

LOKI

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

SCOTT

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

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

EXT. APARTMENT HOUSE - NIGHT

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

INT. BATHROOM - THIRD FLOOR APARTMENT - NIGHT

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

KELLER

Why? Why won't you just fucking tell us!? You're doing this to yourself.

Keller winds up to hit him again, but Jones' head is hanging now, barely conscious. Keller drops his fists, furious. Franklin lets Jones collapse to the floor.

INT. THIRD FLOOR APARTMENT - APARTMENT HOUSE - LATER

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

FRANKLIN

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

KELLER

That's what he wants you to think. It's an act.

(beat)

We'll start up again in the morning.

FRANKLIN

Start what up again? It's not working.

KELLER

Then we'll try something else.

EXT. TREEMONT CIRCLE - NIGHT

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

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

REPORTER

Four days have passed since Anna Dover and Joy Birch were last --

He spots Nancy and Eliza and goes to them.

NANCY

Hi.

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

NANCY (CONT'D)

(whispers to Franklin)

Where have you been?

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

NANCY (CONT'D)

Franklin?

FRANKLIN

The woods, searching.

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

NANCY

What is it?

FRANKLIN

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

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

Someone in the crowd is watching them: a man wrapped up like a leper in filthy winter wear, face obscured. He leers at the Birchs until Eliza notices him and he looks away --

EXT. APARTMENT HOUSE - MORNING

Franklin follows Keller up the front stairs, looking like he's being led to the gallows...

INT. CAPTAIN'S OFFICE - POLICE STATION - DAY

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

LOKI

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

O'MALLEY

You get new information? You told me the guy was innocent. I don't have money in the budget for watching *innocent* people.

LOKI

I like knowing where everybody is.

A CLERK walks in --

CLERK  
Loki, you got a call.

INT. DISCOUNT DEPARTMENT STORE - DAY

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

JILL  
This guy comes in here every week almost and buys kid's clothes, but he's always buying stuff in different sizes. He was in here this morning messing around with the kid-sized mannequins. I asked him what he was doing -- he got all freaked out and left without the clothes.

LOKI  
Did he pay with a credit card?

JILL  
Nope, cash.

Loki pulls out his notebook, pulls out a picture of Jones.

LOKI  
This guy?

She looks at the picture --

JILL  
He's always bundled up in this big dirty coat -- couldn't really see his face...

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

INT. THIRD FLOOR APARTMENT - NIGHT

Franklin, shivering in his underwear fumbles in his backpack for clean clothes. He's crying silently.

KELLER  
We're not done, Franklin.

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

FRANKLIN

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

KELLER

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

FRANKLIN

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

Keller looks dubious.

INT. KITCHEN - THE BIRCH'S HOUSE - NIGHT

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

NANCY

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

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

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

INT. VESTIBULE - THE BIRCH'S HOUSE - CONTINUOUS

Franklin locks the front door as Nancy appears behind him.

NANCY

Do you know what time it is?

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

EXT. THE DOVER'S HOUSE - NIGHT

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

Nancy glowers at Keller, trembling...

NANCY

I want to see him Keller.

Keller gives Franklin the evil eye.

INT. KELLER'S TRUCK - TRAVELING - NIGHT

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

FRANKLIN

Where are we going?

KELLER

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

EXT. LIQUOR STORE PARKING LOT - NIGHT

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

INT. BATHROOM - THIRD FLOOR APARTMENT - CONTINUOUS

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

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

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

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

NANCY

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

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

NANCY (CONT'D)

She did these drawings. They're kind of sad, see. She hasn't had the easiest life.

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

NANCY (CONT'D)

Please help her.

She stops and considers for a moment. Then, with shaking hands, she unties his wrists from the pipe.

His mangled hands free now, Jones starts to remove the rags from his head. His face is a horror. His mouth is moving. He's saying something...

Nancy moves in closer, closer, until finally she gets the message:

JONES

*Help me.*

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

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

KELLER

You untied him?!

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

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

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

INT. INTERROGATION ROOM - POLICE STATION - NIGHT

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

LOKI

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

FATHER DUNN

He was waging a war against God.

Loki shakes his head --

LOKI

Great.

(to Chemelinski)

You told me he had something?

CHEMELINSKI

(to Dunne)

Tell him how he took the kids,  
shitbird.

Loki looks back to the priest, waiting...

FATHER DUNN

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

Loki leans in, suddenly very interested.

LOKI

He said that?

FATHER DUNN

Yes.

LOKI

Did he mention an accomplice?  
Any names?

FATHER DUNN

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

INT. THIRD FLOOR HALLWAY - APARTMENT HOUSE - NIGHT

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

INT. THIRD FLOOR APARTMENT - APARTMENT - NIGHT

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

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

INT. THE BIRCH'S HOUSE - KITCHEN - NIGHT

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

VESTIBULE

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

NANCY

What is it -- what happened?

KELLER

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

INT. THIRD FLOOR APARTMENT - APARTMENT HOUSE - NIGHT

Keller, Franklin and Nancy approach the closed bathroom door.

FRANKLIN

We need to let him go.

KELLER

You said that already.

NANCY

Has he said anything new?

KELLER

He will. Soon. You'll see.

INT. BATHROOM - THIRD FLOOR APARTMENT - CONTINUOUS

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

KELLER

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

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

KELLER (CONT'D)

Talk to him through this --

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

NANCY

Oh my God.

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

KELLER

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

Nancy and Franklin are stupefied.

KELLER (CONT'D)

We can't hurt him any more without killing him. This is the only way.

FRANKLIN

Are you out of your fucking mind?

INSIDE THE PITCH BLACK CELL

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

BACK TO:

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

KELLER

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

Franklin considers with harried eyes...

KELLER (CONT'D)

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

FRANKLIN

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

KELLER

I do.

FRANKLIN

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

KELLER

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

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

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

NANCY

Don't. Franklin, stop.

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

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

Franklin levels a long accusing stare at Keller.

NANCY (CONT'D)

Let's just go. Please.

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

EXT. BACK YARD - THE BIRCH'S HOUSE - NIGHT

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

THE BACK DOOR

We see the Intruder's shadowed hand jimmying the lock with a screw driver...

INT. BATHROOM - THE BIRCH'S HOUSE - CONTINUOUS

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

ELIZA

(into phone)

I need to get out of here, Ralph.  
Everything in this house makes me  
want to throw up.

(MORE)

ELIZA (CONT'D)  
(listening)  
We should go to a hotel or  
something and hide out.  
(listens, smiles)  
Yeah, I thought you'd like that  
idea.

INT. HALLWAY - THE BIRCH'S HOUSE - CONTINUOUS

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

EXT. DRIVEWAY - THE BIRCH'S HOUSE - CONTINUOUS

Nancy and Franklin get out of the minivan, mid-argument:

NANCY  
Fine, I won't go to the police, but  
if you go back to that place, I  
swear to God I'll tell them  
everything. Let Keller do what he  
thinks he needs to, but we don't  
know about it anymore.

Franklin nods, seemingly in agreement, shell shocked.

INT. HALLWAY - THE BIRCH'S HOUSE - CONTINUOUS

Franklin walks down the hallway, stopping at the closed  
bathroom door. He knocks.

FRANKLIN  
Eliza?

He knocks again.

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

He tries the door. It's locked. Nancy comes up behind him.

NANCY  
What's the matter?

Franklin turns to her, terrified.

FRANKLIN  
She's not answering.

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

NANCY

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

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

ELIZA

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

NANCY

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

Eliza slams the door in their face.

EXT. TREEMONT CIRCLE - CONTINUOUS

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

INT. HALLWAY - THE DOVER'S HOUSE - MOMENTS LATER

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

INT. MASTER BEDROOM - THE DOVER'S HOUSE - CONTINUOUS

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

GRACE

Anna? Anna?

She gets out of bed...

INT. HALLWAY - THE DOVER'S HOUSE - CONTINUOUS

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

INT. ANNA'S ROOM - THE DOVER'S HOUSE - CONTINUOUS

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

GRACE

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

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

RALPH

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

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

INT. ANNA'S ROOM - THE DOVER'S HOUSE - LATER

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

GRACE

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

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

GRACE (CONT'D)

She opened her window.  
Ralph closed it, but it was opened  
before.

(beat)

Aren't you going to write that  
down?

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

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

The basement. I need to check the  
basement.

INT. BASEMENT - THE DOVER'S HOUSE - MOMENTS LATER

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

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

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

LOKI

Where is your husband, Mrs. Dover?

GRACE

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

Loki looks dubious, thinking...

LOKI

You think he'll be back soon?

GRACE

No. He's never home until late.

Loki looks at his watch: 3:45 am.

INT. BLACK SEDAN - PARKED - DAY

Loki puts his window down, reaches out and wipes a little snow from the windshield. Now he can see again: he's parked up the street from the Dover's house.

EXT. THE DOVER'S HOUSE - CONTINUOUS

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

INT. BLACK SEDAN - TRAVELING - CONTINUOUS

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

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

INT. KELLER'S TRUCK - TRAVELING - CONTINUOUS

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

EXT. LIQUOR STORE PARKING LOT - CONTINUOUS

Keller pulls into the parking lot --

EXT. LIQUOR STORE PARKING LOT - CONTINUOUS

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

INT. BLACK SEDAN - PARKED - CONTINUOUS

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

It's a snow plow. Loki waves him past, but the plow doesn't budge, BLARING HIS HORN --

LOKI  
Shit. Shit shit shit.

EXT. LIQUOR STORE PARKING LOT - CONTINUOUS

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

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

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

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

INT. BLACK SEDAN - PARKED - CONTINUOUS

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

INT. LIQUOR STORE - CONTINUOUS

The Manager is still turning on the lights when Keller walks in...

MANAGER  
Don't open until noon.

Keller turns to look at him --

MANAGER (CONT'D)

Oh, hey, Keller. Been a while.

Keller nods to him, grabs a bottle of whiskey and brings it to the counter, taking out his wallet, watching Loki's car out the window --

MANAGER (CONT'D)

No charge. I'm sorry about your girl.

Keller scowls, smacks twenty bucks on the table, grabs his purchase and goes --

INT. BLACK SEDAN - PARKED - MOMENTS LATER

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

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

EXT. LIQUOR STORE PARKING LOT - CONTINUOUS

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

KELLER

Why are you following me?

INT. BLACK SEDAN - PARKED - CONTINUOUS

Loki leans over the seat and opens the door.

LOKI

Sit down.

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

LOKI (CONT'D)

You've got a half a bag of lye in your basement and you've been lying to your wife about helping us.

Keller shakes his head in bitter disbelief, breathes out:

KELLER

Used the lye to bury our dog last year.

(MORE)

KELLER (CONT'D)

And helping the cops sounds better than *I've been driving aimlessly in my truck, 'cause I don't know what the fuck else to do.*

LOKI

Is that what you were doing on Saturday night?

KELLER

Probably.

LOKI

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

KELLER

I heard. So what happened to him?

LOKI

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

KELLER

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

LOKI

It's not.

KELLER

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

LOKI

Where were you going just now?

KELLER

(raises the bottle)  
To get this.

LOKI

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

Keller drinks some more, stalling, until:

KELLER

I haven't had a drink in a long time.

(MORE)

KELLER (CONT'D)

I figured if I walked around the parking lot for a while, by the time they opened I'd stop wanting it so bad. Then I saw you, and that sort of helped make up my mind.

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

LOKI

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

KELLER

Thanks for the tip.

(guzzles some whiskey)

I heard kids gone for more than a week have half as good a chance of being found. And after a month almost none are. Not alive.

Beat.

LOKI

It hasn't been a week yet.

Keller starts to get out of the car, but before he closes the door.

LOKI (CONT'D)

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

KELLER

I'm gonna walk.

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

EXT. THE DOVER'S HOUSE - DUSK

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

INT. BEDROOM - THE DOVER'S HOUSE - CONTINUOUS

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

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

CUT TO:

INT. KELLER'S DREAM - BEDROOM - NIGHT - THE DOVER'S HOUSE

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

ANNA

Look, Daddy! We found it!  
We found it! It was at the bottom  
of the Brewer's pool!

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

BACK TO:

INT. BEDROOM - THE DOVER'S HOUSE - MORNING

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

KELLER

No -- no --

He jumps out of bed --

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

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

BUD

Mom, there's a man in our yard.

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

JANE

Come eat your breakfast, Bud.

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

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

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

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

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

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

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

PAUL  
Keller? What the hell is going on?

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

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

EXT. REST STOP - DAY

Two WOMEN, 40's, sit ready to hand out reflective vests and hot cocoa. There's plenty left. Only about five volunteers have shown up to search the woods.

Ralph walks up to the table, looking around, baffled at the lack of turn out. One of the women is reading a newspaper:  
*SEARCH ENTERS SIXTH DAY*

RALPH  
Where is everybody?

MOTHER  
Don't know, sweetie. Too cold for  
some people I guess.

Ralph shakes his head. She hands him a vest. He puts it on and walks to the meager group preparing to head into the woods...

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

Loki, stares at his computer screen, perplexed. He's been here all night and looks it.

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

CAPTAIN'S SECRETARY

You need a shower, Loki.

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

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

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

EXT. LIQUOR STORE PARKING LOT - DAY

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

INT. BATHROOM - THIRD FLOOR APARTMENT - DAY

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

EXT. APARTMENT HOUSE - CONTINUOUS

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

INT. BATHROOM - THIRD FLOOR APARTMENT - DAY

The HOT knob as Keller turns it off and speaks into the PVC pipe:

KELLER

I'm here. I'm listening.

No response. Just a horrible dripping sound.

EXT. APARTMENT HOUSE - CONTINUOUS

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

INT. BATHROOM - THIRD FLOOR APARTMENT - MOMENTS LATER

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

Loki trying to remove the board from one of the low lying windows --

KELLER

Fuck me.

INT. STAIRS - CONTINUOUS

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

THE FRONT DOOR TO THE BUILDING

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

INT. FIRST FLOOR APARTMENT - CONTINUOUS

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

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

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

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

LOKI

Rise and shine.

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

LOKI (CONT'D)

I knew you were headed over this way.

(MORE)

LOKI (CONT'D)

I'm not going to find two little girls in this building am I, Mr. Dover?

KELLER

Fuck you.

LOKI

What about Alex Jones?

KELLER

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

Loki considers.

LOKI

Mind giving me the tour?

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

INT. STAIRWELL - APARTMENT HOUSE - CONTINUOUS

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

LOKI

Why didn't you tell me about this place?

KELLER

Didn't think it mattered.

LOKI

Everything matters.

INT. SECOND FLOOR APARTMENT - APARTMENT HOUSE - CONTINUOUS

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

LOKI

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

Keller watches a cockroach scuttle across the floor.

KELLER  
Pray for the best. Prepare for the  
worst.

Loki nods condescendingly.

INT. STAIRWELL - APARTMENT HOUSE - MOMENTS LATER

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

LOKI  
Come on, hurry up --

Loki's PHONE RINGS --

EXT. PARKING LOT - DISCOUNT DEPARTMENT STORE - CONTINUOUS

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

JILL  
(into the phone)  
The guy I told you about was just  
here. He saw me watching him and  
ran.

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

INT. STAIRWELL - APARTMENT HOUSE - CONTINUOUS

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

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

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

INT. THIRD FLOOR APARTMENT - CONTINUOUS

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

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

INT. HALLWAY - THE APARTMENT HOUSE - CONTINUOUS

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

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

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

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

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

BOB TAYLOR  
Hi.

The man from the candlelight vigil, minus the layers of winter wear: BOB TAYLOR, 39, big, pudgy baby face. Loki shows him his badge.

LOKI  
The car in the driveway, is it yours?

BOB TAYLOR  
Yeah.

LOKI  
You done any shopping at AJ Sax lately?

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

LOKI  
You bought child's clothing.

BOB TAYLOR

Did I? I must have been in a hurry.

LOKI

Do you have any children?

Bob pauses, slowly shaking his head.

BOB TAYLOR

No...I don't have anything.

Loki puts his foot in the door jam. Bob slams the door on it, hard, breaking Loki's foot. Loki doesn't scream but he comes close, forcing the door open as he draws his gun...

INT. VESTIBULE - BOB TAYLOR'S HOUSE - CONTINUOUS

Trying to ignore his broken foot, Loki grabs Bob, cuffs his hands behind his back and forces him to lie on his stomach.

LOKI

Your nose leaves that floor I will shoot you.

Loki gets on his phone as he starts a pained, limping sweep of the house's interior.

LOKI (CONT'D)

Need a rescue unit at 437 Carrol Street -- possible kidnap victims on the premises.

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

KITCHEN

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

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

HALLWAY

Loki comes to a closed door. It's locked. Loki draws his gun and FIRES into the door jam --

## A SMALL ROOM

Loki's POV as the door swings in: stacked high against the wall are SIXTEEN STEAMER TRUNKS --

Loki's jaw drops. He limps to them, and struggles to take one down, his broken foot screaming. It's heavy, and locked.

Loki SMASHES THE BUTT OF HIS GUN AGAINST THE CLASP, again and again until it finally breaks. He flips it open. Some bloody kid's clothes. THERE'S SOMETHING MOVING UNDERNEATH...

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

LOKI  
Shit -- fuck --

LOKI SLAMS IT CLOSED.

Loki takes a breath, then in a mad blur he takes down another trunk and another, wildly bashing his gun against the locked clasps, flipping the tops open --

More bloody kid's clothes -- more SNAKES. More steamer trunks to open --

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

Loki brings his gun down on the locked clasp -- and his pistol grip BREAKS OFF -- his gun falling to the floor in two smashed up pieces.

Loki sighs, stands up and kicks his foot down on the clasp -- ONCE -- TWICE -- IT FINALLY BREAKS. Out of breath, Loki gets down and opens it...

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

## INT. HALLWAY - POLICE STATION - DAY

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

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

Loki stands in the doorway looking shaken up. His foot is in a cast and he's walking with a cane now.

LOKI

Mr. Dover? Your wife here?

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

LOKI (CONT'D)

Mr. Dover?

KELLER

She's not coming.

Loki nods, considering.

LOKI

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

INT. EVIDENCE ROOM - POLICE STATION - CONTINUOUS

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

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

KELLER

He confessed? He said he killed them?

LOKI

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

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

LOKI (CONT'D)

The Birchs just positively ID'd two of these as belonging to their daughter.

(beat)

Do you recognize anything?

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

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

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

LOKI (CONT'D)

Mr. Dover?

Suddenly Keller grabs Loki and slams him against the wall.

KELLER

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

Loki shoves him off. Plays it tough.

LOKI

(bellicose)

I did everything I could.

KELLER

Keep telling yourself that.

Keller walks out and SLAMS THE DOOR --

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

He loses himself for a moment, lets go of his cane --  
It falls to the floor with a hard SLAP.

He bends down and reaches for it. His face goes sick as he  
notices his hand is shaking.

INT. MASTER BEDROOM - THE DOVER'S HOUSE - CONTINUOUS

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

INT. ANNA'S ROOM - THE DOVER'S HOUSE - DAY

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

KELLER

Don't talk to them.

Ralph stands up.

RALPH

Eliza told me they're dead.

(beat)

Is it true?

Keller doesn't turn from the window.

KELLER

No.

RALPH

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

Keller swings around, grabs Ralph and shakes him --

KELLER

Don't you tell your mother that.

Don't you dare tell her that.

You understand me?

Ralph's goes rigid, his eyes burn into Keller's.

KELLER (CONT'D)

I want you to listen to me. I need  
you to stay around the house for  
the next couple days, make sure she  
doesn't see the news -- when the  
paper comes throw it the fuck away.  
We don't give up on your sister --  
I'm gonna find her and bring her  
home. We do not give up on her,  
you understand?

Ralph's shakes his head, raging --

RALPH

You're gonna bring her home?

She's dead, you can't do anything.

You left me and Mom here while you  
went out and got fucking drunk.

You think I can't smell it on you?

Keller grabs Ralph and slams him into the wall, knocking over  
a dollhouse. He holds him there for a second, until the  
madness drains out of his visage and he finally lets go.

Ralph just stands there, holding his ground, jaw clenched.

Keller can't look at him now. He exits. Ralph breathes out.

INT. OBSERVATION ROOM - POLICE STATION - NIGHT

Loki and O'Malley watch through the two-way mirror as a shackled Bob Taylor draws on a large piece of paper with a crayon. He appears to be drawing an insanely dense maze.

O'MALLEY

How long has he been working on this...map?

Loki looks at his watch wearily.

LOKI

Three and a half hours.

O'MALLEY

You think it's gonna lead you to the bodies? 'Cause I sure as shit don't.

LOKI

No offense, Captain, but go fuck yourself. We weren't getting anywhere questioning him.

O'Malley shakes his head, moving in closer until his nose is against the glass.

O'MALLEY

Looks more like a maze than a map.

LOKI

He's got a thing for mazes.

O'Malley's seen enough. He goes to exit.

O'MALLEY

I'm going home. Call me if something happens.

INT. HALLWAY - POLICE STATION - LATER

It's late. Wedge and Carter stand guard outside a closed door. Loki limps towards them, popping a coffee bean in his mouth. He looks like he's ready to blow.

LOKI

Open the door.

Loki unholsters his gun and hands it to Carter --

CARTER

Captain said to call him before  
letting anybody in.

LOKI

I just talked to him. He said it  
was fine. But if you want to call  
and wake him up again, go ahead.

Wedge and Carter look at each other, then Wedge swipes a pass  
key over a sensor unlocking the door with a BEEP --

INT. INTERROGATION ROOM - POLICE STATION - LATER

Loki limps inside and shuts the door. Bob is still working  
on his maze.

LOKI

I think it's done now.

Loki grabs the crayon out of his hand --

LOKI (CONT'D)

Tell me what I'm looking at.

Bob looks conflicted, considering, and then:

BOB TAYLOR

I can't.

Loki grabs the back of Bob's head and SMASHES HIS NOSE INTO  
THE TABLE --

LOKI

You said you'd draw a map, not a  
fucking puzzle. Tell me what I'm  
looking at.

Bob starts to cry --

BOB TAYLOR

I can't --

Loki throws him to the floor, on top of him now, holding his  
cane across Bob's throat, strangling him --

LOKI

Yes. You can.

Wedge and Carter burst in, scrambling to pull Loki off of  
Bob. BOB GRABS WEDGE'S GUN FROM ITS HOLSTER --

LOKI (CONT'D)  
HE'S GOT YOUR GUN --

Carter draws his gun as Bob, shackled, both hands gripping the gun, backs up against the two way mirror --

CARTER  
DROP IT!

LOKI  
Bob, put the gun down.

Bob brings the gun up to his chin in a quick motion --

LOKI (CONT'D)  
NO!

Loki and Carter rush him -- BANG -- Bob falls to the floor, dead. Loki, Wedge and Carter just stand there in shock.

INT. ANIMAL CLINIC - NIGHT

Darkness. The front door opens, Nancy enters, punches a code into the alarm keypad, keys jingling --

She hits the lights and rushes down a hallway to a supply closet. She fumbles through her keys with trembling hands, her breath quickening. She gets it open, takes a breath --

INT. THIRD FLOOR APARTMENT - APARTMENT HOUSE - NIGHT

The closed front door to the apartment as someone KNOCKS --

Keller rushes out of the bathroom, his heart in his throat as the front door swings open. It's Nancy Birch, clutching a white paper bag.

Keller breathes out, relieved. She slowly makes a bee line for the closed bathroom door.

KELLER  
Why are you here?

She opens the bathroom door and peers inside. A cold washes over her.

NANCY  
I was praying you had ended this already.

She grimaces, thinking to herself, checking something over in her mind. Finally she holds up the white paper bag weakly.

NANCY (CONT'D)

I got it from work.

(beat)

We use it to -- to put down animals.

KELLER

Jesus. Just like that, huh?

NANCY

You started this. You went and took him. Got Franklin involved. This isn't your decision to make. He's beyond help anyway --

She shoves the bag into Keller's hand, looks away and starts to cry bitterly.

KELLER

They found some clothes -- they haven't found *the bodies*. I'm not giving up. I'm not having Christmas without my daughter.

NANCY

They had Joy's bloody pants in a plastic bag for Christ's sake! What do you think that means?

KELLER

(motioning to the bathroom)

He looked me in the eye and told me: *they only cried when I left them*. He's connected with the guy who confessed, I know it.

NANCY

He's just some disturbed man who parked on our street, Keller. That's all.

She breaks down and puts her head on his chest, sobbing, holding on to him for dear life.

NANCY (CONT'D)

I can hear him -- anytime it's quiet -- I can hear him trying to get out, can smell him on my clothes. You have to make it stop.

She steps back, wiping the tears from her face, trying vainly to calm herself down as she turns and walks to the exit...

NANCY (CONT'D)

And when it's done, burn this place.

The door shuts, she's gone. It's quiet. Just Keller and the white paper bag in his hands...

INT. BATHROOM - THIRD FLOOR APARTMENT - LATER

Keller removes a little panel of wood from the cell...  
Recessed inside he sees a patch of white skin.

He picks up the white paper bag and pulls out two little white boxes branded with a skull and crossbones.

Moments later, Keller, syringe in shaky hand, draws a plunger full of clear liquid...

He sits on the floor across from the cell, guzzling whiskey from his coffee thermos, the loaded syringe in his lap...

And then a scratched whisper comes from the PVC pipe:

JONES (O.S.)

*They're in the maze.*

Keller freezes. His face goes dead.

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

*In the maze.*

KELLER

What?

(beat)

What did you say?

JONES (O.S.)

*That's where you'll find them.*

Keller goes to the cell, speaking into the PVC pipe:

KELLER

What maze? Where is it? How do I get there? It's OK, I'm gonna get you out of there. Just tell me where the maze is.

Keller waits and waits, the tension building to an excruciating crescendo...until JONES STARTS TO LAUGH.

Keller, enraged, BEATS ON THE CELL WITH HIS FISTS, SCREAMING:

KELLER (CONT'D)

TELL ME!

No response. Keller steadies himself.

KELLER (CONT'D)

Something's gonna get to you.

INT. HALLWAY - POLICE STATION - NIGHT

Loki is asleep, slumped on a bench in the now clamorous hallway. O'Malley walks over and gives Loki's broken foot a hard kick --

Loki springs awake as Taylor's corpse is rolled out of the adjacent interrogation room. O'Malley shoves Taylor's blood spattered maze drawing into Loki's hand --

O'MALLEY

He explain this before he ate the bullet?

Loki takes the drawing weakly, shaking his head.

LOKI

Captain, I'm sorry --

O'MALLEY

Fuck you're sorry. Save it for the girls' parents.

EXT. JONES' AUNTS' HOUSE - DAY

Keller rings the bell. Listens. He hears someone moving around inside, TV's on --

HOLLY JONES (O.S.)

Just a minute.

Holly Jones opens the door. Keller's shaky, struggling to act normal.

HOLLY JONES (CONT'D)

Can I help you?

KELLER

Good afternoon Ma'am, I'm Keller Dover.

JONES' AUNT

I'm sorry, you're who?

KELLER

My little girl was abducted with  
her friend --

She recognizes him and steps back, starting to close the  
door, fear in her eyes.

HOLLY JONES

What do you want?

KELLER

I'm sorry, I guess I didn't think  
this through too good. I've just  
been thinking a lot about what  
happened with your nephew. I know  
I scared him that day at the police  
station. I guess what I'm trying  
to say is I feel responsible for  
him running away.

She studies him, the act of which seems to be giving her a  
headache.

HOLLY JONES

Would you like to come in?

INT. KITCHEN - HOLLY JONES' HOUSE - MOMENTS LATER

It's a quaint little nook. Keller sits at the table across  
from Holly Jones. She drinks tea.

HOLLY JONES

My husband and I were very devout  
at one time. Spent our summers,  
driving around in that RV with our  
son -- handing out pamphlets,  
spreading the good word. But after  
our son died of cancer we started  
seeing things differently.  
Adopting Alex helped, but we never  
got over it.

Keller shakes his head sympathetically.

HOLLY JONES (CONT'D)

You look very tired.

KELLER

I don't sleep much. Keep dreaming  
about being lost in a maze.

Keller watches for her reaction to his mention of the word, but she doesn't react whatsoever. Instead there's a long, awkward silence, until:

HOLLY JONES

I'm sorry, Alex never talked much,  
so I hardly know what to say to  
people when they come here.

Keller waits for her to go on, and when she doesn't.

KELLER

He doesn't talk much?

HOLLY JONES

He talks. Good morning, good  
night, things like that, but it's  
hard to get much more than that out  
of him. He had an accident when he  
was little. After that he started  
choosing his words a little too  
carefully.

KELLER

What kind of accident?

HOLLY JONES

My husband kept snakes. It wasn't  
so bad what happened, but Alex had  
a fear of them, and...

(she trails off)

It's not my favorite memory.

KELLER

I'm sorry, it's none of my  
business.

HOLLY JONES

You know you remind me of him a  
little -- my husband.

KELLER

Oh?

HOLLY JONES

It's the eyes.

She stares into his eyes for a moment, making him noticeably uncomfortable. He looks down, noticing the newspaper on the table: *TAYLOR COMMITS SUICIDE, LOCATION OF BODIES STILL UNKNOWN*

JONES' AUNT

You sure you don't want some tea?

She sees Keller trembling as he slowly swivels the paper around, staring at it in disbelief.

HOLLY JONES

Oh God, I'm sorry, Mr. Dover, I thought for sure you knew already. I say it's better this way. They don't have the death penalty here, that awful man would have just gotten fat in prison. Not knowing where she rests is a horrible thing though, I am so so sorry --

Keller gets up --

INT. O'MALLEY'S OFFICE - POLICE STATION - DAY

Loki sits in front of O'Malley's desk, looking a mess, staring at a photocopy of the maze Bob drew while O'Malley pours a glass of whiskey.

O'MALLEY

Well at least I don't have to worry about losing you to MSP.

Loki isn't listening, moving a shaky finger over the maze drawing, lost, trying to find his way out.

O'MALLEY (CONT'D)

When forensics is done with his place we're deploying cadaver dogs.

(beat)

We're not super heroes, kid.

We don't save the fucking day.

We're cops. Hell's janitors. You want fulfillment, start a family, have some kids.

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

Loki walks to his desk, staring deliriously at the disarray. He straight arms everything to the floor, computer monitor and all. No one walking by dares make mention of this.

His desk is now bare but for an evidence bag containing Jones' matchbox RV. He sits down, takes the little RV out of the bag and sets it on his desk.

He gives it the tiniest push, watching as it slowly rolls off the edge --

He reaches down to pick it up when something on the floor catches his eye...

The crime scene photos of the corpse he found in Father Dunn's basement. A close-up of the pendant the corpse was wearing with the maze carved into it.

Suddenly energized, he pulls the photocopy of Bob's map from his pocket, unfolds it and sets it on the desk next to the photo of the corpse's pendant...

THEY'RE IDENTICAL. Loki's astounded. His cell phone RINGS.

LOKI  
(into phone)  
Yeah?

FORENSICS GUY (O.S.)  
(over the phone)  
We found something.

EXT. BOB TAYLOR'S BACKYARD - DAY

Loki limps up behind Forensics guy and the rest of his team, all of them staring down at...

What looks like two little bodies, half buried under garden pebbles and mulch. But as Loki gets closer he sees it's:

FORENSICS GUY  
Two kids' size department store mannequins with their heads caved in. And I just talked to my lab guys. They're telling me all of the blood we sampled from the steamer trunks is pig's blood.  
(yelling to his team)  
Get those covered! It's supposed to snow soon. Come on, hurry up!

INT. LIVING ROOM - BOB TAYLOR'S HOUSE - CONTINUOUS

A darkened mess of a room with mazes drawn on the walls and ceiling. Forensics Guy and Loki enter --

FORENSICS GUY  
It's like he's playacting. Case in point, except for the few pieces ID'd by the Dover's and the Birch's, all the other kid's clothes we found still had the tags on them.

(MORE)

FORENSICS GUY (CONT'D)  
And the book of mazes we found in  
the steamer trunk, he made it out  
of photocopies, pictures in this  
book we found in the attic. Ex-FBI  
agent wrote it.

Forensics Guy grabs a beat-up hardcover off a table.

LOKI  
(reading the title)  
Finding the Invisible Man.

FORENSICS GUY  
It's about a theoretical suspect he  
claimed was responsible for  
numerous child abductions in the  
eighties and nineties. Totally  
discredited I guess, but I read  
some of it, kind of interesting.

Forensics Guy flips through the book showing Loki some full  
page photographs of the real book of mazes.

LOKI  
Taylor was abducted when he was a  
kid, escaped after three weeks.  
His captor drugged him continuously  
with LSD. He had no idea where  
he'd been. They never caught the  
guy.

FORENSICS GUY  
There you go. Probably read this  
book and decided he was taken by  
the Invisible Man. Now he's doing  
his best imitation.

LOKI  
Did his best imitation. He shot  
himself last night.

Forensics Guy shakes his head.

FORENSICS GUY  
How did he do that? I thought he  
was in custody.

Loki ignores the question and takes a photocopy of Bob's map  
out of his pocket.

LOKI  
Taylor drew this. It was supposed  
to be a map to the bodies.  
(MORE)

LOKI (CONT'D)

We found a corpse last week wearing a pendant with the same design on it.

FORENSICS GUY

It's not a map, it's the last maze in the maze book. Unsolvables. No way out. Corpse is probably just another wannabe who read the book.

LOKI

So what are we saying? Taylor is a fake? These girls could still be alive somewhere? How did he get his hands on the clothes the parents ID'd?

FORENSICS GUY

That I can't reconcile.

Loki pops a coffee bean in his mouth with a shaking hand, Forensics Guy watching on, concerned.

FORENSICS GUY (CONT'D)

You alright?

Loki nods dismissively. Forensics Guy nods back, doesn't push him -- has his own fish to fry.

FORENSICS GUY (CONT'D)

(yelling to his team)

If there are windows open, get them fucking shut.

Something occurs to Loki. He pulls out his note pad, flipping through the pages, until he comes to:

*IN THE HOUSE? OPEN WINDOW*

INT. PET STORE - DAY

Keller peers in at a tank containing some large snakes.

A SALESMAN comes over --

KELLER

How much for all of them?

INT. JOY'S ROOM - THE BIRCH'S HOUSE - DAY

Joy's now dead gerbil lying in its habitrail. Nancy stares down at it, something building inside her...

Eliza walks up behind her.

ELIZA

What is it?

Nancy turns, losing control of herself and SMACKS Eliza across the face --

NANCY

I told you to feed it! Why didn't you feed it?!

Eliza stands there in shock. She gives her a mother a hating look, shakes her head in disbelief and rushes from the room --

INT. RALPH'S ROOM - THE DOVER'S HOUSE - MOMENTS LATER

Ralph talks on the phone with Eliza as he looks out his window, watching as Loki limps through the bushes looking for something...

RALPH

(into phone)

OK, I'll meet you out front --

EXT. THE DOVER'S HOUSE - MOMENTS LATER

Loki looks up at Anna's window, maybe ten feet from the ground. He looks down and notices two deep footprints filled with water -- someone dropped hard from the window.

He looks around thinking, starts poking the bushes with his cane...

His eyes go wide, he lifts his cane. HANGING OFF THE END IS A SOCK WITH A RABBIT FACE ON IT.

As he deposits the sock in a little plastic bag he hears someone SCREAMING across the street at the Birch's house.

He looks up to see Eliza crossing the street towards him, Nancy standing in her doorway yelling after her --

NANCY

Get back here! I can't handle this right now!

Loki then looks over to see Ralph coming out of the Dover's house with a duffle bag slung over his shoulder.

LOKI  
(off Ralph's look)  
Just needed to check something.

Ralph nods curtly and throws the duffle bag in the back of Grace's compact as Eliza gets in the passenger side --

Loki watches as Ralph drives off with Eliza. Across the street Nancy retreats back inside her house and SLAMS THE DOOR --

INT. BATHROOM - THIRD FLOOR APARTMENT - DAY

The pictures of Anna and Joy nailed to the cell.  
Angle widens to reveal:

KELLER IS FEEDING THE HEAD OF A BIG SNAKE INTO THE PVC PIPE, holding on to the tail as the rest disappears...

KELLER  
Feel him?

Nothing, and then Jones starts THRASHING inside the cell, SCREAMING. Keller yanks the snake back out --

KELLER (CONT'D)  
It's going all the way in if you don't start talking.

Keller BANGS on the cell --

KELLER (CONT'D)  
You hear me?

No reply. So Keller feeds the snake back in...until JONES LETS OUT A SCREECH and the cell starts shaking. Keller slowly pulls the snake back out --

KELLER (CONT'D)  
Last chance.

The snake dangles from Keller's hand, curling and uncurling, HISSING --

KELLER (CONT'D)  
TALK!

Jones only whimpers. So Keller feeds the snake all the way into the PVC pipe...and lets go --

Jones GOES BALLISTIC INSIDE, trying to CLAW HIS WAY OUT --

KELLER (CONT'D)

Tell me about the God damn maze, asshole! Tell me and I'll get you out right now. I'll take you home to your aunt.

Angle widens to reveal another dozen snakes in a cardboard box. Keller grabs another one. He starts feeding it into the tube when he hears JONES TRYING TO SAY SOMETHING and yanks it back out --

Keller presses his ear to the tube, but he still can't hear what Jones is saying. He grabs a claw hammer off the floor...

And starts prying off a small panel of wood right where Jones' head is, until...

Jones' cadaver-like face is revealed, his mouth is moving, but Keller still can't hear him...

So he moves in closer, putting his head inside the cell, until his face is just inches away from Jones'...

JONES

*There's no way out. It's a prison.*

Keller waits for more. But it soon becomes apparent that there is no more. Jones has gone blank.

Jones' POV as Keller replaces the panel of wood and  
EVERYTHING GOES BLACK: THE SOUND OF SNAKES HISSING, KELLER HAMMERING --

CUT TO:

INT. A SMALL ROOM - DAY

The windows are boarded, it's mostly dark, no furniture. On the floor is a half-empty 2-liter bottle of what looks like grape-aid.

And beside it are two crayons, and a homemade book with a familiar cover: *FINISH ALL THE MAZES AND YOU CAN GO HOME*

ANGLE WIDENS TO REVEAL JOY AND ANNA, ALIVE, slumped against the wall, their lips stained purple.

A dead bolt UNLOCKS. The girls snap into action, pretending to be asleep as the door swings wide.

Someone enters, cloaked in darkness, SEEN ONLY IN SILHOUETTE: THE KEEPER. The Keeper sets down a new 2 liter bottle of grape-aid. Then picks up the book...

And starts turning the pages -- soon realizing that several have been ripped out.

The Keeper looks around, sees something and throws the book to the floor. The boarded window, one of the ripped-out pages is half-pushed through a seam in the boards...

The Keeper yanks it out. Scrawled over the maze in crayon: *HELP US*. The Keeper looks back at the girls --

THEY'RE GONE -- JUST RAN OUT THE DOOR. The Keeper bolts after them --

EXT. A BACKYARD - CONTINUOUS

The girls' drugged POV as they burst out a door, their vision so distorted it's impossible to tell where they are: they sprint across a morphing lawn as the Keeper gives chase...

They plow through some hedges into what looks like a field, Anna starting to lag, THE KEEPER'S BREATH LOUD IN HER EARS --

And then Joy looks beside her and Anna is gone, SCREAMING in the widening distance...

EXT. BUSY STREET - DAY

Joy's POV: running along the side of the road as cars fly by looking like astral comets, the sound of their engines like ROARING LIONS --

CUT TO:

INT. COMPACT CAR - CONTINUOUS

A WOMAN, 43, drives, drinking coffee, soft rock on the radio. She passes Joy on side of the road, running in the same direction. No coat on. Looks like she's in trouble.

The Woman stops the car, rolling down her passenger side window as Joy runs past --

WOMAN

Hey, where's your Mommy? Where you going, hon?

The Woman gets out of her car and Joy bolts away from her across the street, RIGHT INTO THE PATH OF SPEEDING VAN --

The van slams on the breaks, SCREECHES OFF THE ROAD IN A CLOUD OF RUBBERSMOKE AND SLAMS INTO A TREE.

The Woman runs to Joy and grabs hold of her, hugging her writhing form --

INT. MASTER BEDROOM - THE DOVER'S HOUSE - DAY

The phone is RINGING. It's dark, the curtains are drawn. Grace emerges from the nest of blankets and picks up:

GRACE  
(groggy, into phone)  
Hello?

She listens, sitting there in the darkness...

INT. BATHROOM - THE DOVER'S HOUSE - MOMENTS LATER

Dirty clothes, wadded tissues and prescription bottles crowd the vanity. The sound of Grace running from room to room --

GRACE (O.S.)  
Keller!? Ralph?!

She comes bursting into the bathroom and turns on the cold water, splashing it on her face --

GRACE (CONT'D)  
Wake up, Grace. Gotta wake up now.

She accidentally knocks an open bottle of Xanax into the sink, half the pills spill out into the rushing water.

She instinctively starts rescuing pills from the drain. But before long she decides to let them go. She dumps out the rest and rushes out --

INT. KELLER'S TRUCK - TRAVELING - DAY

Keller pulls into the driveway. Grace comes bursting out the front door in her nightgown.

He opens the truck door. She puts her palsied hands on him before he can get out --

GRACE

(frantic)

We need to go to the hospital.  
They found Joy. She's alive.  
They didn't -- they didn't --

She starts sobbing. Keller gets out, steadying her. There's a flurry of activity across the street at the Birch's house.

KELLER

What? What?

She hugs him hard, talking into his shoulder:

GRACE

Not Anna. Joy was alone.  
Anna wasn't with her --

Keller's POV, everything starts spinning, surreal, a camera man is filming them from across the street, a car wooshes by.

GRACE (CONT'D)

They're at the hospital.  
Ralph took my car this morning --  
he's not answering his phone.  
I've been stuck here waiting and  
waiting for you -- we need to go  
see her. Maybe she knows where  
Anna is --

KELLER

No, I'll go, you stay in case --

Grace isn't listening, she runs around and gets in the truck.

INT. HALLWAY - BROCKTON HOSPITAL - DAY

A crowded hallway. Reporters, cameras, an orderly trying to get them to leave. Keller pushes through, Grace behind him, wearing his coat over her nightgown. A COP stops them --

COP

Nobody gets beyond this point --

Grace rushes right past him --

COP (CONT'D)

Miss!

He grabs her shoulder. She screams in his face:

GRACE

Don't touch me!

The cop steps back as Loki limps up the hallway --

LOKI  
It's OK, they're OK --

Loki ushers them down the hall a bit and then:

LOKI (CONT'D)  
(to Keller)  
The clothes you identified, he  
broke into your house and stole  
them. He didn't do it, some kind  
of wannabe.

GRACE  
What did Joy say? Do you know  
where my daughter is?

LOKI  
She hasn't said anything -- she was  
drugged with something. As soon as  
she's able I'll talk to her --

GRACE  
No -- now, we need to talk to her  
now!

Grace spots Franklin up the hall walking into a private room.  
*There!* She bolts down the hall, Keller right behind her --

LOKI  
Wait a minute!

INT. PRIVATE ROOM - BROCKTON HOSPITAL - CONTINUOUS

Franklin walks inside. Nancy sits by the bedside hanging up  
her cell phone as TWO NURSES tend to Joy.

NANCY  
Eliza's not picking up.

Before Franklin can answer Grace and Keller move inside --

NURSE 1  
You can't be in here.

Nurse 2 grabs Keller and tries to escort him out.  
Keller shrugs her off -- knocks over a cart --

NURSE 1 (CONT'D)  
You need to get out of here right  
now!

NANCY  
It's OK, It's OK --

Everyone stops for a second. The nurses back off. Franklin enters, Loki right behind him, both watching as Nancy lets Grace and Keller come up next to the bed.

NANCY (CONT'D)  
(to Grace and Keller)  
They're gonna find Anna too,  
I know they are.

Grace and Keller aren't listening, mesmerized by the sight of Joy lying there like some dream come to life.

Keller squats down by the bed and looks Joy in the eyes.

KELLER  
Was it far from our street? Joy?  
Did it take long to get there?

NURSE  
(to Loki)  
They can't be doing this now.

Loki knows that. But he motions to the nurse to wait a second.

GRACE  
Just tell us she's alive. Can you  
give us a nod -- just nod your  
head.

Joy just stares, her eyes vacant. Keller is losing patience.

KELLER  
(threateningly)  
WHERE DID YOU LEAVE HER!?  
WHY WASN'T ANNA WITH YOU!?

NANCY  
Keller!

Loki grabs Keller's arm.

LOKI  
Alright, that's enough.

KELLER  
(to Joy)  
YOU CAN TALK, I KNOW YOU CAN TALK!

Suddenly Joy looks up at Keller, as if she'd only now just recognized him. He meets her eyes. And she speaks:

JOY  
You were there.

Keller's eyes go wide. Loki stops.

KELLER  
What? I was where?

JOY  
It put tape on our mouths.

Something suddenly occurs to Keller. He turns and rushes out the door as Loki limps after him --

INT. HALLWAY - BROCKTON HOSPITAL - MOMENTS LATER

Loki comes out the door, looks up and down the bustling hallway. Keller's at the end of the hall about to take a corner --

LOKI  
Hey! Stop!  
(to a uniform cop)  
Don't let him go!

The COP gives chase, but Keller's already disappeared into the slipstream.

INT. KELLER'S TRUCK - TRAVELING - DUSK

Keller drives past Holly Jones' house and parks about three houses away.

He picks a duffle bag up off the floor of the passenger side and puts it on the seat.

It's unzipped: nylon rope, a rifle and duct tape peek out. He zips it up. His hands are shaking --

INT. DEN - HOLLY JONES' HOUSE - CONTINUOUS

Holly Jones sits watching TV. THE DOOR BELL RINGS. Startled, she stands up, goes to the window and peeks through the curtain...

Keller Dover is standing on her doorstep.

EXT. FRONT DOOR - HOLLY JONES' HOUSE - CONTINUOUS

Keller stands at the door, holding the duffle bag, waiting...

HOLLY JONES (O.S.)

Just a minute.

Holly Jones opens the door looking a little out of breath. She's now holding a big ice pack around her hand.

HOLLY JONES (CONT'D)

Hello again.

KELLER

Hello. I was -- I was hoping you'd let me do some penance.

She looks a little baffled.

HOLLY JONES

For what?

KELLER

For scaring you that day at the police station.

She nods, regaining her poker face.

HOLLY JONES

You've already apologized for that.

KELLER

I know, but I thought you might need something fixed up around the house? Brought my tools.

She eyes his bag.

HOLLY JONES

Oh. I see.

(motioning to her ice pack)

I burned myself. Feeling a little icky today.

(beat)

But I'm glad you want to talk some more. There's no need to make excuses. Come in, you can make me some tea.

INT. VESTIBULE - HOLLY JONES' HOUSE - CONTINUOUS

Jones' Aunt shows Keller inside and closes the door, turning her back to him as she walks to the kitchen. Keller lingers in the vestibule, watching her, considering...

HOLLY JONES

What are you waiting for, Mr.  
Dover?

He stops, looking caught.

KELLER

What?

HOLLY JONES

Come on in and make me some tea.

INT. KITCHEN - HOLLY JONES' HOUSE - CONTINUOUS

Keller turns on the faucet and fills the tea kettle with water...

He turns on the gas fueled stove burner. He stares down into the little blue flame --

KELLER

I don't want to have to hurt you.  
I know they were here --

He turns around to see the ice pack fall from her hand, revealing a .38 revolver. She stands up, gun leveled at Keller's head.

HOLLY JONES

Put your hands on your head and  
turn around.

Keller doesn't move.

KELLER

I'm just gonna go.

HOLLY JONES

You don't know me, Mr. Dover.  
Believe me when I tell you I won't  
let you go.

Keller considers, watching her. Her eyes don't waver.  
Her hands don't shake...

He puts his hands on his head and turns around. She moves in and lifts the back of his coat. There's a pistol tucked into the back of his waistband. She grabs it out and tosses it into a nearby wastebasket.

HOLLY JONES (CONT'D)

Good. Now, right in front of you.  
The top drawer. Open it.

Keller takes a breath, and opens the drawer...

Inside is a rusted old pair of handcuffs.

HOLLY JONES (CONT'D)

Put them on.

Keller doesn't move.

HOLLY JONES (CONT'D)

Put them on.

Keller takes his time picking up the handcuffs, trying not to smile as he observes their corroded condition.

He clamps them on his wrists. Keeping the gun on him she opens the refrigerator and takes out a 2 liter bottle filled with the laced grape-aid.

HOLLY JONES (CONT'D)

You don't have to drink the whole thing. About a third should be fine for a man your size. Something to keep you manageable. Even in handcuffs I have a feeling you're going to be a problem.

KELLER

Forget it.

HOLLY JONES

Drink it, Mr. Dover, or I'll kill you right here in my kitchen, and then I'll bring your daughter in and make her scrub your brains off the floor.

He lunges towards her --

KELLER

WHERE IS SHE?!

She cocks the .38. He stops, trembling, ready to throw up, looking for something to grab, something to duck behind -- but there's nothing. He breathes out, manic...

And grabs the bottle. And drinks, hating eyes on her all the while. A third of it gone, he sets it back on the table, grimacing, wiping his purple lips.

HOLLY JONES

Good, isn't it. It's my husband's recipe. Now we're going out the back --

A RING TONE stops them both. Keller looks down at his coat pocket as his cell phone continues to RING --

HOLLY JONES (CONT'D)

Take it out of your pocket. Do not answer it.

With a little trouble due to his shackled hands, Keller pulls out his ringing cell phone. The caller ID displays: GRACE

HOLLY JONES (CONT'D)

Put it in the sink.

Keller does as he's told. She motions for him to move aside. Then she goes to the sink and pushes the phone down the garbage disposal. It's still RINGING when --

She turns on the disposal -- THE SOUND OF METAL GRINDING --

EXT. BACK YARD - HOLLY JONES' HOUSE - CONTINUOUS

Keller, hands cuffed in front of him, exits the house through the back door with Holly Jones following, pistol in hand.

HOLLY JONES

Walk to the car.

She directs him to the bird crap covered Trans Am, parked on the grass.

HOLLY JONES (CONT'D)

The look on your face when I opened the door -- my husband had that very same look the day we took Alex.

(beat)

He was the first kid we ever took. His real name was Jimmy or Eddie -- I can't remember. I doubt he can either. So many names. I forgot all about Bobby until I read about him in the paper. He never forgot us though -- neither will your neighbor's bitch daughter. They never really get away, their minds I mean. Making children disappear is how we wage war with God. Makes people lose their faith. Breeds demons like you. I've had to slow down since my husband disappeared, but I do what I can.

Keller continues on, woozy, steps on one of the maze book pages the girls managed to slip out the boarded window -- *HELP* scrawled in crayon --

They arrive at the Trans Am. She opens the driver's side door.

HOLLY JONES (CONT'D)

Get in.

Keller gets behind the wheel. The keys are in the ignition. The key chain is an upside down cross. Standing inside the open car door, Holly Jones puts the gun to Keller's head.

HOLLY JONES (CONT'D)

Start the car.

Keller turns the key. The engine COUGHS --

HOLLY JONES (CONT'D)

Keep trying.

He keeps trying, while staring through the dirty windshield, maybe planning an escape route...

HOLLY JONES (CONT'D)

You should know Alex didn't lay a hand on the girls, just wanted to give them a ride in the RV. I was the one who decided they should stay.

Guilt creasing his forehead, Keller starts to look a little sick. THE ENGINE FINALLY TURNS OVER -- IT'S LOUD.

HOLLY JONES (CONT'D)

(yelling over the engine)

Put it in reverse. Back up.  
Slowly.

Keller shifts into reverse and the car starts to inch backwards. Holly Jones walks close beside it, keeping the gun pressed to Keller's head.

HOLLY JONES (CONT'D)

Stop.

Keller stops the car, staring straight ahead.

HOLLY JONES (CONT'D)

Turn it off.

He hesitates for a moment, perhaps weighing his options. She starts to push the gun barrel into his ear.

HOLLY JONES (CONT'D)

Turn it off.

He cuts the engine.

HOLLY JONES (CONT'D)

Out.

Keller steps out of the car, teetering, starting to lose his equilibrium. He sees the car was covering a big door-size piece of plywood lying flat on the ground.

HOLLY JONES (CONT'D)

Go ahead, take a look. Maybe your daughter is underneath. You never know.

Frantic, Keller drags the plywood aside. But when he sees what's beneath it, the verve just drains from his body...

It's a grave-like hole in the ground, maybe twelve feet deep. Child-size skeletons blanket the bottom, snakes threading through them...

HOLLY JONES (CONT'D)

I hid the girls here before the police came to search the house. Should have left them down there, but I wanted them to last for at least a few weeks. So lonely without Alex.

(beat)

Now get in.

KELLER

You want me to get in there, you're gonna have to shoot me. I'm not doing it just 'cause you asked --

BANG. She fires a shot into Keller's thigh. He stumbles -- the soil crumbles out from under him and he falls...

INT. THE HOLE - CONTINUOUS

Keller lands hard on a blanket of human bones, blood bubbling from the gunshot wound in his thigh. Snakes everywhere.

Keller's POV, staring straight up: Holly Jones staring down.

HOLLY JONES

Make yourself a tourniquet. If you can manage to stem the bleeding you might last as long as twenty-four hours. I'd love for you to still be alive when I dump your daughter's body down there.

She starts dragging the board back over the hole...

Keller tries to get up, gritting his teeth, and then he sees it: ANNA'S RED WHISTLE lying a few feet away from him. But as he reaches for it --

EVERYTHING GOES BLACK...

THE SOUND OF THE TRANS AM STARTING UP AND ROLLING OVER THE COVERED HOLE...

EXT. BACK YARD - HOLLY JONES' HOUSE - CONTINUOUS

Holly Jones cuts the engine and gets out of the car. As she walks back to the house IT STARTS TO SNOW...

EXT. APARTMENT HOUSE - DAY

Grace's car pulls up in front of the apartment house. Ralph gets out of the driver's seat, he opens the back door, grabs a duffle bag...

Eliza gets out of the passenger side. Her cell phone rings, she checks it --

ELIZA

My Mom again. Maybe I should call her back -- maybe something happened?

RALPH

Don't tell her where we are.

ELIZA

I'm not an idiot, I'll tell her I'm at Jen's house.

She starts to dial --

RALPH

Come on, wait until we get inside. I don't want anybody to see us --

She puts the phone away and follows Ralph to the rear of the building, trying to look inconspicuous.

ELIZA

So how many girls have you taken to this crack house?

Ralph pretends not to hear. Eliza smiles and shakes her head.

ELIZA (CONT'D)

I can't believe that guy wouldn't let us check in. Since when do you have to be eighteen to get a motel room?

RALPH

This will be just as good and it's free.

ELIZA

Didn't your Dad pretty much destroy you when you snuck into this place with Kelly Day?

Ralph scowls at the mention of his old man.

RALPH

Fuck him.

REAR OF APARTMENT BUILDING - CONTINUOUS

A low lying boarded window as Ralph removes the board.

RALPH

My secret entrance.

ELIZA

Pretty slick.

INT. FIRST FLOOR APARTMENT - APARTMENT HOUSE - MOMENTS LATER

Ralph and Eliza stand in the gutted first floor apartment.

ELIZA

Is this the floor you and Kelly hung out on?

RALPH

Yeah.

She walks away --

ELIZA  
Let's go upstairs.

INT. STAIRS - APARTMENT HOUSE - MOMENTS LATER

Ralph's sneakers as he climbs the stairs. He almost trips on one of Keller's discarded whiskey bottles.

RALPH  
Shit.

ELIZA  
You OK?

RALPH  
Yeah.

INT. THIRD FLOOR APARTMENT - APARTMENT HOUSE - MOMENTS LATER

The moment Ralph and Eliza walk inside they're stricken by something.

ELIZA  
I changed my mind. Let's go back downstairs.

Ralph toes a whiskey bottle with his sneaker, then spots the discarded syringe on the floor.

RALPH  
Shit, looks like some junkie has been living here.

A sound -- a HOLLOW THUMP -- from behind the closed bathroom door.

ELIZA  
(whispering)  
Let's go.

Eliza starts back for the exit. Ralph starts to follow her and then stops himself, as an intrepid, slightly nihilistic look emerges in his eyes.

RALPH  
Take it easy, I'm going to kick his ass out of here.

Ralph walks to the bathroom door...

ELIZA  
Let's just go, Ralph.

RALPH  
Just relax.

He opens the door. They look inside at the cell.

ELIZA  
What the fuck is that?

RALPH  
I don't know.

ELIZA  
Let's go.

RALPH  
Look.

He takes a step inside...

INT. BATHROOM - THIRD FLOOR APARTMENT - CONTINUOUS

Eliza is right behind him as he steps inside.

ELIZA  
What's that smell?

She takes another step inside, both her and Ralph standing in front of the cell now, THE PICTURE OF THEIR MISSING SISTERS nailed to the outside, staring at them.

ELIZA (CONT'D)  
Oh my God. Oh my God, Ralph.

Ralph takes a cell phone out of his pocket and dials --

911 OPERATOR (O.S.)  
911 emergency. What is your location?

ELIZA  
Oh my God, Ralph.

Ralph's closes his eyes, thinking, his breath getting away from him --

RALPH  
Thirty four Campello Street.  
My sister -- I think I found my --

911 OPERATOR (O.S.)  
Just stay calm we'll have someone out there in a couple minutes.  
(MORE)

911 OPERATOR (O.S.) (CONT'D)  
I want you to stay on the line with  
me --

THUMP -- from inside the cell. Eliza SCREAMS. Ralph drops  
the phone. They look at each other, too scared to move.  
THUMP.

ELIZA  
Oh God.

Eliza starts to back out of the room. Ralph takes her by the  
wrist.

RALPH  
Anna? Joy?

THUMP.

ELIZA  
Oh God, no.

Ralph starts moving his palsied hands over the blackened  
wood, searching for a way to break inside.

RALPH  
Help me. Come on.

She shakes her head.

ELIZA  
I can't. I can't.

RALPH  
Yeah you can, come on.

She nods, tears streaming down her horrified face. She joins  
Ralph, trying to pull at the seams of the wood --

RALPH (CONT'D)  
Hold on --

INT. THIRD FLOOR APARTMENT - APARTMENT HOUSE - CONTINUOUS

Ralph bursts from the bathroom. His desperate eyes scan the  
trash strewn apartment...

A cardboard box. Ralph looks inside, GASPS -- FULL OF  
SNAKES. He stands back, eyes searching... A duffle bag.  
Ralph unzips it and looks: blood spattered tools.

INT. BATHROOM - THIRD FLOOR APARTMENT - CONTINUOUS

Eliza speaks into the tube.

ELIZA

It's OK, we're getting you out --  
we're getting you both out of  
there. Can you hear me?

Ralph rushes in and drops the duffle bag to the floor.

He reaches in and pulls out the claw hammer.

He starts digging nails out. Eliza pulls out a screw driver  
and starts prying at the wood.

Together they pull at a panel of wood. It starts breaking  
away as nails clink on the floor...

Eliza and Ralph stand back, horrified...

INT. DEN - HOLLY JONES' HOUSE - NIGHT

Close on a TV: shaky news footage of the apartment house, as  
Jones is loaded into the ambulance...

A REPORTER stares into the camera, the commotion to his back.

REPORTER

While police haven't released any  
official statements yet, several  
sources maintain that Jones has  
been held captive for the last five  
days in the apartment building  
right behind me here.

Holly Jones stands in the entranceway watching this.

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

We've also just learned that the  
building might be owned, in some  
capacity by Anna Dover's father...

She exudes a rage that seems ten sizes too big for her  
body...

EXT. HOLLY JONES' HOUSE - NIGHT

The lights in the windows go out one by one --

INT. KITCHEN - HOLLY JONES' HOUSE - CONTINUOUS

Holly Jones hoists Keller's duffle bag up off the floor and sets it on the kitchen table.

She unzips it and starts emptying the contents on to the table: rope, the rifle, duct tape, ONE OF THE WHITE BOXES WITH THE SKULL AND CROSS BONES, A SYRINGE...

INT. BATHROOM - THIRD FLOOR APARTMENT - CONTINUOUS

Loki stares at the empty cell, completely befuddled, as are the rest of the cops and forensics techs moving in and out.

O'MALLEY (O.S.)

Loki, get over here --

INT. THIRD FLOOR APARTMENT - CONTINUOUS

Loki walks out of the bathroom. O'Malley is there, finishing giving orders to a UNIFORM COP.

O'MALLEY

And if you let one more asshole  
with a camera get within twenty  
feet of that room, you're fired.

(to Loki)

Come here.

He ushers Loki out of the rest of the cop's earshot.  
Loki looks completely deflated, lost.

LOKI

I'm gonna find Dover --

O'MALLEY

No you're not. Holly Jones needs  
to be notified. Go, now.

INT. THE HOLE - CONTINUOUS

DARKNESS -- the sound of BONES SNAPPING under Keller as he shifts and writhes. A LIGHT -- his mini mag-light key chain. He pans the beam up...climbing out might not be an option.

He looks down at his hands. The rusted chain connecting the handcuffs broke in the fall.

He keeps the mini-maglight on, but clips it back to his belt. He reaches up, digs his hands in the wall and starts trying to climb out...

After a few feet the dirt crumbles like dry cake and he slides back down.

He shines the mini-maglight over the bones until he finds a rib cage. He moves in and snaps off a rib. Then another.

He uses the ribs to climb the wall; stabbing them into the dirt, PULLING HIMSELF UP, hand over hand --

INT. BLACK SEDAN - TRAVELING - NIGHT

Loki pulls up in front of Holly Jones' house. He turns off the engine and sits for a moment, brooding. He takes a breath and gets out --

INT. A ROOM - HOLLY JONES' HOUSE - CONTINUOUS

ANNA lies on the floor, asleep. THE SOUND OF THE DEADBOLT LOCK TUMBLING. She starts to wake up...

The door starts to open -- when the DOORBELL RINGS --

EXT. FRONT DOOR - HOLLY JONES' HOUSE - CONTINUOUS

Loki, leaning on his cane, as he RINGS the door bell again and waits...

EXT. UNDER THE TRANS AM - CONTINUOUS

Keller's fingers peeking out from under the sheet of plywood as he manages to push it off center, giving him enough space to climb out...

EXT. FRONT DOOR - HOLLY JONES' HOUSE - CONTINUOUS

Loki turns and starts limping back down the walkway...

EXT. UNDER THE TRANS AM - CONTINUOUS

Close on Keller's hand as it grabs hold of one of the Trans Am's underside pipes --

The pipe BREAKS -- OIL SPRAYS IN KELLER'S FACE as he grabs hold of another pipe, and pulls himself up and out...

Keller crawls out from under the Trans Am. He leans against the car, blackened with dirt and motor oil, sucking air...

INT. BLACK SEDAN - PARKED - CONTINUOUS

Loki puts the car in gear and starts driving. He barely gets going before he SLAMS ON THE BRAKES --

There's a truck parked on the side of the road, and emblazoned on the back: *DOVER CARPENTRY*.

EXT. BLACK SEDAN - PARKED - CONTINUOUS

Loki gets out of the car and limps to Keller's truck. He peers inside its windows as he gets on the phone --

LOKI  
(into the phone)  
I found his truck. Gun Hill Road,  
half a block from Jones' Aunt's  
house.

Loki starts limping frenziedly towards Jones' Aunt's house --

LOKI (CONT'D)  
(into the phone)  
She's not answering the door.  
I bet you anything he's inside.

O'MALLEY (O.S.)  
(over the phone)  
Don't do anything. Wait for us.  
You hear me? Wait for --

Loki hangs up and picks up the pace --

INT. BACK DOOR - HOLLY JONES' HOUSE - CONTINUOUS

The back door opens. Keller creeps inside, his oil slicked form almost invisible in the gloom...

INT. VESTIBULE - HOLLY JONES' HOUSE - CONTINUOUS

Loki opens the front door and moves inside, keyed up, a little awkward with the cane and the gun -- no free hands...

INT. LIVING ROOM - HOLLY JONES' HOUSE - CONTINUOUS

Loki limps inside. Nobody there. He goes to leave when his eye catches a framed photo, basked in moonlight:

Holly Jones' husband wearing an unsettling smile, shirtless, revealing he's wearing THE FAMILIAR MAZE PENDANT. HE'S THE CORPSE LOKI FOUND IN DUNN'S BASEMENT.

SOMETHING'S KNOCKED OVER IN THE ADJACENT KITCHEN. Loki snaps back to attention, eyes darting, moving now...

INT. KITCHEN - HOLLY JONES' HOUSE - CONTINUOUS

Loki's POV as he enters the kitchen: Keller's duffle bag on the kitchen table. The open box with the skull and cross bones:

*POISON! Fast acting, humane...*

INT. HALLWAY - HOLLY JONES' HOUSE - CONTINUOUS

Keller, moves into the hallway, holding his breath, back to the wall. He opens a door and looks in at...

A room stuffed with old furniture and junk...

He moves on to the next. The closed door with the deadbolt on the outside...

He turns the lock, bracing himself...

INT. A ROOM - HOLLY JONES' HOUSE - CONTINUOUS

Keller opens the door to see Anna huddled in the corner. He limps towards her, eyes tearing, breath quickening...

INT. HALLWAY - HOLLY JONES' HOUSE - CONTINUOUS

Loki approaches the same room, then stops, seeing a shadow on the wall, a figure, looming over Anna's shadow...

Loki takes a breath, gun at the ready, inching towards the doorway...

INT. A ROOM - HOLLY JONES' HOUSE - CONTINUOUS

Keller, Anna in his arms now, rushing for the door -- when IT SLAMS IN HIS FACE and they're thrown into DARKNESS --

BACK TO:

INT. THE HOLE - CONTINUOUS

BLACKNESS...the click of Keller's mini-maglight, shining up under his chin. His face, sea-sick, blinking, rubbing his eyes, seeing:

Dirt walls, skeletons, snakes, ALL OF IT DISTORTING.  
*The laced grape-aid.* His escape was a hallucination.  
HE'S STILL IN THE HOLE.

EXT. BACK YARD - JONES' AUNTS' HOUSE - CONTINUOUS

The Trans Am. We hear Keller screaming beneath it ever so faintly...

INT. A ROOM - HOLLY JONES' HOUSE - CONTINUOUS

Loki limps into the doorway, gun outstretched, eyes focusing:

The shadow isn't Keller -- it's Holly Jones, now squatting beside Anna, her back to Loki, injecting the remainder of the poison into her arm.

LOKI

STOP -- PUT IT DOWN --

She pulls out the empty syringe and drops it to the floor. Then her back still to him, she straightens up.

HOLLY JONES

Make sure they cremate me. I don't want to be buried in some box.

LOKI

TURN AROUND -- SHOW ME YOUR HANDS --

Holly Jones pulls the .38 from the front of her pants, swings around and FIRES at the same time Loki does --

SHE GRAZES LOKI'S FACE AND TAKES OUT HIS RIGHT EYE.

Loki HITS HER SQUARE IN THE FOREHEAD. She collapses, dead.

Blood pouring from his right eye, Loki picks up Anna, now semi-unconscious -- gritting his teeth --

EXT. HOLLY JONES' HOUSE - CONTINUOUS

Loki bursts out the front door with Anna in his arms, limping, blood running down his face --

He gets her in the back of his car. He limps around, gets behind the wheel -- starts the car and GUNS IT --

INT. BLACK SEDAN - TRAVELING - CONTINUOUS

LOKI DOES SIXTY THROUGH FALLING SNOW, DRIVING WITH ONE EYE DOWN RESIDENTIAL STREETS, ENGINE ROARING --

HE LEANS ON HIS HORN AND BLASTS THROUGH A RED LIGHT.  
THREE CARS SMASH UP BEHIND HIM --

ANNA IS STARTING TO CONVULSE IN THE BACK SEAT.

LOKI  
Almost there, almost there. Stay  
with me, Anna, stay with me --  
(under his breath)  
Don't die don't die --

TWO KIDS PLAYING STREET HOCKEY IN THE MIDDLE OF THE ROAD --  
HE LEANS ON THE HORN --

LOKI (CONT'D)  
GET OUT OF THE WAY!

HE SMASHES THROUGH THE HOCKEY NET, ROLLS UP ON SOMEBODY'S LAWN, PLOWS THROUGH SOME HEDGES -- GARBAGE CANS -- BACK ON THE ROAD, ACCELERATING...

A CAR IS SLOWLY DOING A THREE POINT TURN, BLOCKING THE ROAD --

LOKI (CONT'D)  
MOVE! GET OUT OF THE WAY!

HE SWERVES, TAKES THE REARVIEW OFF A PARKED CAR, ROLLS UP ON ANOTHER LAWN, ROLLS OVER A KID'S BIG WHEEL -- LOSES HIS MUFFLER --

BACK ON THE TARMAC -- ON A STRAIGHTAWAY, ACCELERATING...  
ANNA'S CONVULSING IS GETTING WORSE --

LOKI (CONT'D)  
Stay with me, Anna, we're almost  
there --  
(under his breath)  
Don't die. Please, God, don't let  
her die --

EXT. BROCKTON HOSPITAL - EMERGENCY ENTRANCE - MOMENTS LATER

Loki's car rolls up on the curb, the front bumper inches from taking out a shocked OLD MAN in a wheel chair. Loki bursts out of the car, opens the back door, grabs Anna out --

He carries her, blood gushing down his face, limping through the double doors -- SCREAMING:

LOKI  
POLICE OFFICER -- I NEED HELP!

INT. HOSPITAL ROOM - BROCKTON HOSPITAL - DAY

A patient lies in his hospital bed, his face obscured by the newspaper he's reading:

*EDDIE MILLAND AKA ALEX JONES  
REUNITED WITH FAMILY AFTER 27 YEARS*

A picture of Jones in the hospital, his beard shaved off, revealing a previously hidden resemblance to the photos of him at seven years old.

Below that is another headline: *STILL MISSING*  
A picture of Keller.

The patient folds up the paper. It's Loki, oxygen tubes in his nostrils, bandages over one eye. Someone approaches his bedside...

It's Anna, dressed in hospital pajamas, remnants of shock still clouding her eyes.

LOKI  
Hello.

She doesn't answer. Behind her is Grace, Nancy and Joy. Grace seems possessed of some newfound strength, while Nancy seems withered and shaky.

GRACE  
I hope we're not intruding.  
Anna wanted to see her hero.

Anna stares at Loki, unable to speak. He offers her his hand, noticing she's wearing a red whistle around her neck. She shakes his hand, regarding him like an apparition.

And while she does Loki looks over at Nancy, picking up on the guilt that's underlying her expression. She senses him reading her and looks away --

Loki's gaze moves on to Joy. There's an unsettling darkness in her eyes.

GRACE (CONT'D)

OK --

Grace gently ushers Anna from the beside.

GRACE (CONT'D)

(to Nancy)

Will you give me a minute?

Nancy nods, takes Joy and Anna by the hand and leads them out.

NANCY

Say goodbye girls.

With whisper voices:

ANNA

Bye.

JOY

Bye.

Nancy leaves with the girls...

INT. HALLWAY - BROCKTON HOSPITAL

Nancy walks out with the girls. Eliza is there, Ralph by her side. Franklin is there too. He looks greyer, washed out. Nancy acts as if he's invisible, and he returns the favor.

INT. HOSPITAL ROOM - BROCKTON HOSPITAL - CONTINUOUS

Grace stands by Loki's bedside.

LOKI

She found her whistle.

GRACE

No. She keeps insisting Joy helped her find it on Thanksgiving before they were taken, but I think she's just confused... I got her a new one.

(beat)

He hasn't contacted me. I know you don't believe me, but he hasn't.

LOKI

I believe you.

GRACE  
Do you think you're going to find him?

LOKI  
Yes.

GRACE  
They'll send him to jail?

LOKI  
Probably.

Beat.

GRACE  
I miss him.

Loki nods, not sure what to say to that.

GRACE (CONT'D)  
He did what he had to do for Anna.  
And I thank God that he did.

Loki doesn't answer, the two of them sharing the silence, until:

GRACE (CONT'D)  
He's a good man.

And with that she abruptly walks out...

Loki picks the newspaper back up. He looks at the picture of Keller...

EXT. BACK YARD - HOLLY JONES' HOUSE - NIGHT

It's the middle of the night. The sound of GENERATORS HUMMING, powering industrial spot lights, illuminating the back yard as snow falls.

The Trans Am has not been moved. The seats have been ripped out, lying next to the car, eviscerated.

Closer to the house, two tired looking FORENSIC TECHS, late twenties, kneel on the ground scraping at the frozen soil -- they have a radio on, working to classical music --

The back door opens and out walks Loki, eye bandaged, limping on his cane. He looks broken, left the hospital too early.

He surveys the backyard.

LOKI  
Find anything?

Tech 1 holds up a plastic bag. Inside is a frozen, partially decomposed snake.

TECH 1  
Just this so far. Ground's frozen solid. It's gonna take us weeks to excavate the whole property.

Loki surveys the yard for a moment with a weary expression.

LOKI  
Pray for the best. Prepare for the worst.

Finished for the night, Tech 1 shuts off the spotlights, and with a loud CLICK CLACK the back yard goes dark.

Tech 2 shuts off the radio and follows his cohort into the house. Loki hangs back. It's dead quiet now.

Loki limps around the yard. He takes a closer look at the Trans Am, staring into its gutted interior, thinking...

He limps back towards the house, looking bothered by something, his mind grinding gears...

He takes a last look at the moonlit yard, then turns around about to enter the house -- when he hears something...

It's very faint, but almost sounds like a *whistle*. Loki turns around. Could have been the wind, but...

There it is again. It's coming from the Trans Am.

Loki limps through the snow to the Trans Am, dread blossoming in his eyes. He hears the whistle again and picks up the pace, almost there as we --

FADE TO BLACK.

THE END