

STATIES

"A to Z"

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ACT ONE

1 **EXT. BROOKLYN, NY - PRE-DAWN NIGHT**

1

Early. Cold. ELIZA CORTEZ (30s), dressed for a run in the cold, darts by. She lives like she runs, focused, ready to smash through anything in her way. She's listening to MUSIC.

Eliza stops, eyes a NO TRESPASSING sign on an old brick building given over to gentrification and the craft brewing craze. Thick STEAM rises from a vent. Hm. She spies metal doors SQUEAL open and an SUV disappear into the building. She's not just out on some morning jog. She's casing a joint.

2 **INT. CRAFT BREWERY, BROOKLYN NY - NIGHT**

2

Eliza follows the sound of MUSIC down a dark corridor of large, brass beer vats. She pulls a GLOCK, peers from the dark and sees A LARGE METH LAB operation in the works. WORKERS, stripped to their underwear and watched by GUARDS, grind the crystal meth, while others bag it up.

She spots the BOSS in a suit, his back to her, moving through the lab, flanked by 2 GUARDS. He moves to an area obscured by heavy industrial plastic curtains. *Gotcha.*

TIME CUT TO:

Eliza shoulders her phone, speaks quietly into it. We can't see what she's doing with her hands.

 ELIZA
I was right, Lieutenant. Not
only is the whole
distribution operation here,
so is *he*. I got him.

 SGT. CARP (V.O.) (VIA PHONE)
Hold on, Cortez--

 ELIZA
I need SWAT to create a
perimeter between River and
Clark. You're breaking up,
Sarge...

 SGT. CARP (V.O.)
Don't do anything until SWAT
gets there! That is an order!

Eliza looks at the naked workers. Shrugs to herself.

 ELIZA
When in Rome.

She starts to STRIP OFF HER CLOTHES. Then she sets fire to a piece of paper with a lighter -- drops it into a garbage can. Smoke wafts up until a FIRE ALARM sounds and the sprinkler system starts to rain down water on the startled workers.

 GUARD
Everybody out! Now!

Workers scramble for the exits. Find Eliza, stripped down to her underwear, blending into the half-naked crowd. She moves through the lab toward the curtained area where the boss is.

Eliza pushes through the curtain. A GUARD spots her GLOCK. Eliza is quick and powerful, takes out a leg and gets him to the ground. She kicks aside his semi-auto rifle. SHOTS ring out, spray a wall and hit barrels of CHEMICALS that BURST.

Eliza finishes off the guard. Lab workers SCREAM and RUN. Rapid fire shots rip through the lab. Lights in the rafters explode. Eliza tackles one of the workers in the line of fire, returns cover fire. She guides the worker away--

ELIZA

Go go go! Keep your head down!

Eliza glimpses the boss and his guards fleeing. She chases. SPARKS fall to the ground near the GUSHING chemical vats.

3 **INT. BREWERY BUILDING - LOADING AREA**

3

Eliza flies out a door just as the boss ducks into his SUV. Eliza sprints after the SUV. It speeds away. Eliza stops, aims-- then BOOM! The warehouse EXPLODES!

4 **INT. NEW YORK HOSPITAL EMERGENCY ROOM - LATER**

4

The place is busy. Around her are the various meth lab workers being treated - all still in their underwear. Eliza is now in scrubs, sitting on a bed, wrapped in a blanket.

Through the crowd of doctors, nurses, and patients, she sees LIEUTENANT CARP talking to a Doctor.

DOCTOR

Her ear drums are intact. Her hearing will return, but it might take a couple days.

LIEUTENANT CARP

But she's okay.

DOCTOR

Miraculously, yes. Just a little shaken.

From Eliza's POV, everything is muffled. She can barely hear. Then she watches Carp break off from the doctor and approach.

LIEUTENANT CARP

(muffled, distant)

I told you not to go in there. I gave you a direct order! Now you lost the perp and you blew up a building!

ELIZA
Sarge, just listen...

LIEUTENANT CARP
No, you listen!

His mouth is moving, but she can barely hear him.

LIEUTENANT CARP (CONT'D)
You're on an island alone. You
always have been. You don't listen
to your partners, your squad, and
you definitely don't listen to me!

ELIZA
I can't hear you...

LIEUTENANT CARP
Then read my damn lips! You are
fired!

ELIZA
What?

LIEUTENANT CARP
You! Are! Fired!

The muffled word FIRED echoes in her head until it blends
with the sound of the OCEAN and we're...

5 **EXT. OREGON COAST DUNES - DAY**

5

Wind-shaped pines stuck in rolling sand dunes. DANIEL (16), a
baby-faced, floppy-haired cross country runner, jogs along a
crest with an awe-inspiring view of the Pacific.

6 **EXT. PARKING LOT - DAY**

6

CHUTTER (22), weed whacked blonde and twitchy, leans on a
minivan, arguing with pockmarked BOYLES (23), on a 4-wheeler.

BOYLES
You don't know what you're saying.

CHUTTER
Taylor Swift don't hold a candle to
Britney. End of tale.

BOYLES
She writes her own songs and taps
into that thing of being young and
fancy free. Britney just wants to
make you wiggle.

Chutter grabs Boyles by the neck. He's an arcing live wire.

CHUTTER

Take it back or I'll end you.

Boyles is choking. The minivan door slides open, out steps GURLOCK (30s), dirty and burly.

GURLOCK

Sure the kid's gonna be out here?

CHUTTER

He runs out here everyday.

Chutter relents. Boyles coughs on account of his windpipe. Daniel runs across the parking lot, slows when he sees them.

CHUTTER (CONT'D)

Hey, settle an argument for us?

Daniel sprints away. Gurlock grabs a helmet off of the 4-wheeler and runs after Daniel, whips the helmet at him. It cracks Daniel in the back of the head. He eats sand.

SEAGULLS SCREECH overhead taking us to--

7

INT. SEASIDE MOTOR INN - MARSHFIELD, OR - MORNING

7

A nautical-themed motel room. Orange ring buoys, cracked oars, a ship's wheel. Eliza winces at the SCREECHING SEAGULLS. Holds a pillow over her head and screams into it.

Eliza opens a closet, clenches her teeth at what hangs there. A uniform in DRY CLEANING PLASTIC.

8

EXT. SEASIDE MOTOR INN - MORNING

8

Eliza opens the door: A man dressed in naval uniform tosses stale bread to a hungry hoard of NOISY SEAGULLS. Innkeeper BURT (40s) takes the nautical theme seriously. He notices: Eliza wearing an OREGON STATE POLICE UNIFORM.

BURT

Didn't know you're a Statie.

ELIZA

Seagulls an every morning thing?

BURT

Like waking up to the angels!

ELIZA

We must go to different churches.

Eliza raises A WIDE BRIMMED "CAMPAIGN" HAT, reminiscent of a flying saucer, and lowers it on her head.

9

INT. GLASS BLOWING STUDIO - DAY

9

A crucible glows red hot. A GLASS BLOWER in his 60s wields molten glass clinging to the end of a blowpipe. Eliza enters.

MACHADO

Coffee there for ya on the bench.
Careful, it's hot.

Eliza regards the coffee in a to-go cup with a LARGE STRAW.

ELIZA

Hot coffee through a straw?

MACHADO

Yeah, well, Welcome to Marshfield,
Oregon. Detective Cortez.

SERGEANT MACHADO whirls around with the molten glass.

ELIZA

Happy to be here, Sergeant.

MACHADO

Don't BS. You're righteously pissed
you have to be here. You weren't my
first choice. But, Lieutenant Carp
is an old buddy of mine and he
asked me for a favor. Seems to have
a soft spot for you, even though
you ticked him off good. Raided a
meth lab on your own, eh?

ELIZA

I called for back-up.

Eliza watches him blow into the pipe. A glass bulb grows.

MACHADO

(coming up for a breath)
You blew up the place before they
got there. Real cowgirl.

ELIZA

They blew it up.

MACHADO

I was skeptical about you. Still
am.

ELIZA

But something convinced you.

MACHADO

I read about what you did with your
father. Admirable.

Eliza's no fan of her father. Machado moves on.

MACHADO (CONT'D)

I run a tight ship with a loose grip. You do your job, keep your nose clean, you might make it back to your old beat in a few years.

ELIZA

I was hoping for six months.

MACHADO

Then you shouldn't have blown up a meth lab.

Machado goes back to blowing glass. Off Eliza--

10

EXT. OREGON STATE POLICE STATION - MORNING

10

Eliza takes in the small local station, which runs out of an only slightly remodeled 1970s Taco Bell.

A STATIE alone in his car is MID-CONVERSATION as he gets out of the cruiser, opens the trunk, grabs a FIVE GALLON BUCKET with an **ICONIC GREEN BIGFOOT LOGO**.

SAM

Then we'll have to ease her into it. You don't just lead with the crazy. -- Your word not mine, buddy, which was hurtful by the way. Not cool--

He notices Eliza, chuckles off that he was just caught taking to... himself?

SAM (CONT'D)

(to Eliza)

Guess what's in the bucket.

ELIZA

Who you talking to?

SAM

I asked first.

ELIZA

Why?

SAM

Why not? It's a game. Fun, right?

ELIZA

I'm looking for King.

SAM
C'mon. Guess.

ELIZA
I'm not playing.

Sam removes the top of the bucket revealing its contents.

SAM
Five gallons of meth.

ELIZA
Why?

SAM
Don't know yet. You never would've
guessed that.

Eliza's grabbed by JACKIE, 56, frantic woman in pink fleece.

JACKIE
I need to file a missing persons
report. He's gone missing again.
I don't recognize you. You're new?

ELIZA
Detective Cortez. Who's missing?

Eliza looks back to see Sam disappear behind the station.

JACKIE
André. I swear to god I'd have to
lock him up to keep him home.

ELIZA
Let's go inside--

JACKIE
I know the drill.

11 **INT. OREGON STATE POLICE STATION - CONTINUOUS**

11

The door CHIMES as they enter the station. There's a familial warmth to the place. Eliza eyes the punk-y and pierced teenager at the front desk, FELICITY (16).

ELIZA
Is André family--?

FELICITY
(interrupts)
We'll put the word out, Jackie.

JACKIE
Bless your heart, Felicity.

Eliza follows Felicity behind the counter, a little confused.

ELIZA

You work here? How old are you?

FELICITY

You must be the new Statie? Hat's on backwards.

Eliza checks. It is on backwards. Felicity keeps walking.

ELIZA

I'm looking for Detective King--

Eliza is intercepted by SCOTTIE DIAS (*female, 40s*), cherubic face. Fast talker. Huge gossip. Even still, she knows more than she lets on. Explains the mischievous smile.

SCOTTIE

Howdy! Scottie Dias. Administrative support slash your new best friend.

ELIZA

There's a missing person--

SCOTTIE

That's just André. He's an alpaca. *Suri* alpaca. Hair as soft as a cloud. He's a rebellious spirit. Likes to run away every few weeks.

ELIZA

You arrest her once and that doesn't happen again.

SCOTTIE

Arrest the alpaca?

ELIZA

Arrest the owner for not locking up her animal.

SCOTTIE

Um... okay. How's Cap'n Burt treating you? Runs the Seaside Motor Inn. Kinda cute, right?

ELIZA

How'd you know I was staying--?

SCOTTIE

People talk. Everyone wants to know about the lady who got kicked out of New York.

ELIZA

Great.

They run right into the Statie from before. MEET OREGON STATE TROOPER SAM KING (36), rakishly handsome with a sly gleam in his eye. If he's a bear, he's of the teddy variety. He throws a handful of raw cranberries in his mouth to shake hands.

SCOTTIE

Detective King! Your new partner.

SAM

We met. Hi. Call me Sam.

(off his LOUD crunching)
Cranberries.

ELIZA

You're eating them raw?

SAM

(with a smile)
They're bitter, but I like how they crunch and squeak against my teeth. It's like a noisy cheering section in my mouth.

Off Eliza, Sam grins.

SAM (CONT'D)

We'll find a balance. So, from the big city. Biggest city! New York City. Big pond to the little pond.

ELIZA

More like a puddle.

SAM

Easy. It's your home, too, now.
(beat)
You want to go fly a kite?

Eliza doesn't know how to respond. Sam heads for the cruiser.

SAM (CONT'D)

Come on. I'll give you the dime tour. Thanks, Scottie.

Scottie gives Eliza a big smile and a double thumbs up!

SAM (CONT'D)

(sotto, snaps at himself)
She's not a fan of kites, it's not a character flaw. She'll come around.

Off Eliza, hearing Sam talking to himself.

12 **INT. STATIE CRUISER / EXT. STREET - DAY**

12

Ethereal fog. Sam drives, Eliza takes in a CEMETERY passing by outside.

SAM

That's the high school.

(off Eliza)

Pioneer graveyard. It's on campus.

ELIZA

Charming.

Eliza squirms in her uniform. Sam notices.

SAM

Not used to the uniform?

ELIZA

I went plain clothes before. You get more done if you don't look like Dudley Do-Right.

SAM

The Statie uniform is dignified. Noble. Makes me feel like a Knight of the Round Table.

ELIZA

Makes me feel like a Night At The Museum.

SAM

The uniform gives folks a sense of security. We're responsible for patrolling 400 square miles from the coast to the Willamette Valley. We've got all kinds of big police work out here.

ELIZA

If you say so.

SAM

We've got exciting stuff, too. A mystery behind every front door. Oh! And a sink hole opened up at the old mill a few days ago.

ELIZA

Sink hole? Not often you get to see a perfect metaphor for your life.

SAM

That's funny. You're funny!

Sam suddenly JERKS the wheel.

ELIZA

What the--!

Sam just misses a RED CAR barreling at them from the cross street. The red car swerves. They spin together in the intersection. Everything seems to slow... to at least 48fps. Eliza looks over at the red car, sees something strange:

A SCOWLING PIRATE staring back at her as they pass-- The cars skid to a stop.

SAM

See? Exciting!

Eliza and Sam see THREE HOODED INDIVIDUALS in the red car wearing PIRATE MASKS. The red car peels away.

DISPATCHER (V.O.) (VIA RADIO)

All units, we got a 12-99. Armed robbery at Beaver Bank. Suspects fled the scene in a red Subaru Outback. No plates.

Sam slams the cruiser into gear. Eliza lurches back.

13

EXT. BAY FRONT ROAD / INT. CRUISER - CONTINUOUS

13

LOW AND WIDE looking up at the red Subaru as it flies past stacks of logs and mountains of wood chips. Sam's Cruiser appears in the distance. Closing in--

Sam grips the wheel of the growling muscle car/cruiser.

SAM

I know I know. They wanna disappear.

ELIZA

What? Don't let them.

SAM

Disappear and float away.

Eliza sees the Subaru disappear into thick WHITE FOG.

ELIZA

Slow down! You can't see anything!

SAM

I can see the path is still the same.

ELIZA

NO YOU CAN'T!

Sam is pedal to the metal. The cruiser plows through fog.

SAM

What day is it?

ELIZA

Tuesday!

Sam SLAMS on the brakes, Eliza braces against the dash as the cruiser skids to a stop just short of a TRAM shuttling a group of octogenarians across the street toward the flashy lights of a TRIBAL GAMING CASINO. Think Vegas, smaller scale.

SAM

Bingo's Tuesday.

ELIZA

That's it. I'm driving--

Sam throws the car into gear. Eliza holds on for dear life.

14

EXT. BEACH / INT. CRUISER - CONTINUOUS

14

Sam cranks the wheel. The Subaru hurtles off road. The cruiser surges down the embankment to a beautiful beach. Sam laughs joyfully. Eliza watches him. *What's with this guy??*

The getaway car plows through the surf breaks. Giant HUMPBACK ROCK looms in the distance. The Cruiser catches up, fending off waves that crash against it. Sam shouts:

SAM

That's Humpback Rock. Called that for obvious reasons. Say hello!

ELIZA

You're insane!

15

EXT. PARKWAY / INT. CRUISER - CONTINUOUS

15

They close in, close enough to see a Pirate look back at them. Their bumper is so close. Almost touching. Inches away.

ELIZA

Pit maneuver them.

SAM

We need solid purchase.

ELIZA

They're right there. Do it!

Sam suddenly SLAMS on the brakes. Sam's out of the car.

ELIZA (CONT'D)

'the hell are you doing?!

Eliza gets out. Sam walks toward some trees.

SAM

You feel that? We can't follow.

ELIZA

Feel what? What's wrong?

SAM

It's happened before.

Eliza realizes Sam's not talking to her.

ELIZA

Who are you talking to?

Eliza sees the red car getting away. She climbs into the driver's seat. Sam tries to stop her.

SAM

No! Cortez, it's dangerous!

ELIZA

The trees tell you that?

She guns it. Sam watches the cruiser speed away.

SAM

(back to the trees)

Yeah, I tried to tell her!

Sam winces. The cruiser, about 30 yard away, suddenly goes ass-end up and disappears. The Subaru speeds away down the parkway. Sam starts running.

16

INT. CRUISER - DAY

16

Eliza pulls herself out through the window of the cruiser falling in a deep, dark, wet muck. She looks up at Sam.

ANGLE OVER SAM looking down into a 15 foot deep SINKHOLE that has opened up and swallowed Eliza and the cruiser.

ELIZA

Get me out of here!

SAM

That's dredge for ya.

ELIZA

What?

SAM

Dredge. They dig it out of the bay
to make channels passable for large
ships. It all has to go somewhere.
Out here, the old lumber mill site--

ELIZA

I don't care! Throw me a rope!

SAM

Rope's in the trunk.

Eliza grabs the earthen wall, slips back down into the muck.

TITLE CARD: STATIES

17 INT. STATIE CRUISER (MOVING) - SAME

17

At the wheel is fresh-faced TRAVIS JOCHUIN (Jock-win) (23),
always looks like he's doing math in his head. He's a
recruit, doesn't have a Trooper patch on his sleeve. He eyes
MUDDY Eliza in the rearview. Sam sits shotgun.

ELIZA

The earth opened up and ate me.

SAM

I did try to warn you.

JOCHUIN

Dredge.

SAM (CONT'D)

Dredge.

ELIZA

Stop saying dredge!

Jochuin and Sam share a look. Eliza glares out the window.

JOCHUIN

Checkpoints have been set up at
either end of town. Nowhere else
for them to go but dig in like a
hungry tick. We'll catch 'em.

A beat. Sam reaches into the glove box?

SAM

Wet nap?

She stares at it a moment, as if taking it would be a sign of
defeat. Finally she exhales and takes it from him. He smiles.

18 INT. BEAVER BANK - DAY

18

Sam and Eliza cross SENIOR TROOPER KINBOTE (40s) grizzled,
speaks with a gruff, Russian accent.

KINBOTE

She drove you into a sinkhole, eh?

Sam

Ease up, Kinbote. My partner's had a day. Could've happened to anyone.

KINBOTE

It's never happened to me.

Eliza scans methodically... her eyes land on CCTV cameras.

KINBOTE (CONT'D)

The three of them were organized.
In and out in only a few minutes.
The estimate is a hundred thousand.

Sam casually scan bank teller's desks, personal effects...

SAM

Pretty penny.

Eliza approaches Recruit Jochuin interviewing a nervous bank teller, NICOLE KAMP (30).

NICOLE

They were wearing Halloween masks.

JOCHUIN

Can you describe them?

NICOLE

They were all different. They
looked ghoulish. Bald heads. Big
mustaches.

ELIZA

They were pirates.

NICOLE

(realizing)

Yeah, pirates. They were pirates.
I'm sorry. I thought--

ELIZA

It's not your fault. It was a
stressful situation. You did good.

KINBOTE

We would have figured it out once
we see the surveillance footage.

ELIZA

There isn't any.

SAM

There isn't any surveillance
footage.

Kinbote squints at the cameras.

ELIZA

The irises are closed. They aren't recording.

NICOLE

They're in the middle of replacing the security system. We're closed tomorrow to do the work.

KINBOTE

I read this in the paper last week.

ELIZA

The bank put an announcement in the paper about your security system?

NICOLE

Didn't want people to make a trip if they didn't have to.

JOCHUIN

It's good customer service.

ELIZA

It was an advertisement. Why not add "Free beer if you bring a gun."

JOCHUIN

Okay, you couldn't see their faces. What did they sound like?

NICOLE

That was the scariest part.

SAM

I have a guess. Can I guess? They didn't say anything.

NICOLE

That's right. They were silent the entire time. It was creepy...

Eliza eyes Sam curiously.

19

EXT. BEAVER BANK - DAY

19

Sam, Eliza, Kinbote exit the bank. Eager rookie Jochuin follows them like a puppy dog.

KINBOTE

With me, recruit.

Jochuin follows Sam, Eliza and their conversation.

ELIZA

How did you know they didn't say anything?

SAM

There's been a spree of bank robberies in Eastern Oregon. Hit seven banks in six months.

JOCHUIN

They're sophisticated, completely silent, and they wear pirate masks. This is them, isn't it?

Kinbote intervenes.

KINBOTE

You learn better when you listen.

JOCHUIN

I'm listening.

KINBOTE

You're talking. Let the adults talk.

ELIZA

Rookie could be right. They've made their way west.

SAM

It certainly looks that way.

KINBOTE

You let them get away. Now it is up to us to catch them.

ELIZA

Don't limit witness statements to those in the bank.

KINBOTE

I don't work for you, lady.

ELIZA

Hey Sergei, you ever take down an armed robber before? Ever had a gangbanger stick a glock in your face at point blank range? Ever had to chase some greasy-ass murderer into a subway tube with no backup? No? Then shut up and do some police work.

(MORE)

ELIZA (CONT'D)

Canvas for witness statements or I'll write in the file that you weren't interested in finding the people who stole your neighbors money.

KINBOTE

My name is Yuri.

ELIZA

Does it really matter? One more thing, I hear you pick on the kid one more time, I'll flatten your fat ass.

Sam looks at her and smiles to himself. Kinbote steams. As Eliza walks away Jochuin looks at her with gratitude.

20

INT. OREGON STATE POLICE STATION - MACHADO'S OFFICE - DAY 20

Sam and Eliza stand before Sgt. Machado, who's looking more like the sea salted vet he is. He holds a glass trinket.

MACHADO

You've already managed to trash a cruiser and *big timed* one of my Troopers.

SAM

You can't blame her for an act of nature, Sergeant.

ELIZA

The Ruskie's not a detective.

MACHADO

We all work together here. Detectives and Troopers alike.

SAM

Kinbote had it coming.

ELIZA

Look, this isn't my first robbery. I know what I'm doing. And I can do it alone...

MACHADO

You've been partners for 3 hours.

ELIZA

Two hours, fifty-nine minutes too long.

SAM

I was defending you.

ELIZA

He can look for the missing Alpaca.

SAM

André? He is a rebellious spirit.

Machado holds up the glass trinket for Eliza.

MACHADO

What do you think this is?

ELIZA

A... frog.

MACHADO

It's a whale.

SAM

I thought it was a frog, too, sir.

MACHADO

Go. Bank robbery. Solve it.

Sam smiles, nods, exits. As soon as the door shuts--

ELIZA

Are you hazing me?

MACHADO

Glass sculpting takes a soft touch.
Probably something we both need to
work on. I'm not splitting you up,
so don't ask.

ELIZA

He broke off pursuit.

MACHADO

(her muddy appearance)
With good cause apparently.

ELIZA

You know he talks to himself?

MACHADO

Trust doesn't come easy with you.
Can't say I blame you. Your dad--

ELIZA

Don't bring him up again.

MACHADO

It was a hell of a thing you did.

ELIZA

He was a good cop.

MACHADO

Until his daughter proved he was
dirty and put him away.

ELIZA

Captain, how do I get back to New
York?

MACHADO

New York? You're in Marshfield,
Cortez. Only city in the country
that would hire you. Work with your
partner, close cases, play nice.
You and Sam aren't so different.
His moral compass points true
north. Trust him. He's got a sixth
sense.

ELIZA

That senses what? Geological
disturbances?

MACHADO

Sam sees things differently than
you and I--

ELIZA

Sees things? And you're telling me
to just go along with it?

MACHADO

That man's closed more cases here
than any detective in the last 5
years. His gut instinct is better
than most's common sense. Go on,
now. Get the bad guys.

Eliza exits Machado's office. Sam with Scottie and Felicity.
Off Felicity, eying Eliza suspiciously.

21

INT. STATIE CRUISER / EXT. GRAVEL LOGGING ROAD - DAY

21

Sam drives. He eyes the power suit Eliza's wearing.

SAM

I know a good dry cleaner. Does all
the Staties' uniforms. You can be
back in the blues by tomorrow.

ELIZA

I'll get right on that.

SAM

A perfect sky. Not a blemish. You
ever see anything so beautiful?

ELIZA

Yeah, we had sky in New York.

Sam pulls over. He gets out of the cruiser.

ELIZA (CONT'D)

What now? Where are you going?

SAM

To visit a friend.

Sam walks into the forest. Eliza scrambles out to follow him.

22

EXT. FOREST - MAGIC HOUR

22

WIDE on Eliza chasing Sam through mammoth old growth trees.

ELIZA

Detective King! What happened to finding the getaway car?

SAM

We're on the same page.

ELIZA

Your page seems to say *hike*.

Sam disappears through brush. Eliza sighs and follows into-- A CLEARING with an overlook that provides a breathtaking view as far as the eye can see -- the city of Marshfield, the bay, ocean and miles of forest and farmland. Sam moves to a gargantuan REDWOOD TREE.

SAM

This is him. The Old Loon.

ELIZA

The tree?

SAM

He's a redwood.

ELIZA

There aren't redwoods in Oregon.

Sam circles the tree, his hand grazing the bark. It's carved with countless names. He's reverential as he talks.

SAM

The Old Loon lived in California until a great fire burned so hot that it singed his needles. He pulled himself from the soil and fled North.

(MORE)

SAM (CONT'D)

You planted yourself here so you
could always see what's coming.
You'll always be a stranger in a
strange land.

Eliza sees an INTRICATELY CARVED **S**. Springing from it are two
names: **Sara and Sam**. Eliza looks around the trunk to see if
Sam's talking to her or-- Yeah, he's talking to the tree.

ELIZA

Do you also talk to dead people?

SAM

Yep. There's one standing next to
you right now.
(off her look)
Ha. Kidding. Ghosts aren't real.
(looks to the tree)
Right?

Sam takes in the view. He spots a BLACK SMOKE rising in the
distance. And he's walking away, with purpose.

SAM (CONT'D)

Thanks, old friend.

ELIZA

Where to now?

Sam keeps hiking away. Off Eliza, about to lose her mind.

23

INT. CRUISER / EXT. FIELD - NIGHT

23

Their cruiser approaches a ROARING FIRE. Eliza can't believe
her eyes. Sam smiles.

REVEAL the RED SUBARU engulfed in flames.

ELIZA

The getaway car.

SAM

Old Loon was right.

ELIZA

A tree told you we'd find this?

SAM

(scoffs)
No, where there's smoke, there's
fire.

ELIZA

The Eastern Oregon crew burns their
getaway cars. You knew you'd be
able to see it from up there.

SAM

I wanted you to meet The Old Loon.

24

EXT. SUBARU DEALERSHIP - DAY

24

Eliza and Sam pass rows of cars. Sam eyes Eliza's suit.

ELIZA

Dry cleaner was closed.

SAM

You're not even going to wear the campaign hat?

ELIZA

With this? Definitely not.

SAM

It tells people who you are.

ELIZA

Yes, I'm abundantly aware of that.

25

INT. SUBARU DEALERSHIP - DAY

25

Car salesperson, REESE YELDON, 36, a blast of red hair and an aggressive smile, types the VIN number into a computer.

ELIZA

VIN came back unable to locate.

REESE

Because it's a new car.

(admires Sam's uniform)

That color of blue is so regal. You wear it well.

Sam smiles at Eliza.

REESE (CONT'D)

(to Eliza, supportive)

Still working your way up to the uniform? Keep at it.

(the computer)

Goodness. It is one of ours.

ELIZA

You don't notice a car's missing from the lot?

REESE

You're brusque. *Californian?*

SAM

She's a recovering New Yorker.

ELIZA
I'm not recovering. At all.
(to Reese)
Who has access to the fleet?

REESE
There's probably fifteen of us who
have access to all the keys.

ELIZA
Who'd steal a car? First person who
pops to mind.

A realization dawns on Reese's face.

REESE
I mean... I don't want to gossip.

Sam leans in, playfully conspiratorial.

SAM
I do.

REESE
We had this mechanic. "Borrowed" a
car a few weeks back. Turned into a
whole episode. There was a lot of
yelling and kicking. And spitting.

ELIZA
His name?

REESE
Her name's Marcie Beaudry.

26

EXT. SUBARU DEALERSHIP - DAY

26

Eliza and Sam walk away. Sam waves goodbye to Reese.

ELIZA
She likes you.

SAM
She was trying too hard.
(then)
Marcie Beaudry lives out near
county line. That's a three hour
drive for a paranoid recluse. It's
getting late and she's not going
anywhere.

ELIZA
Then we'll go first thing.

SAM
Also she didn't do it.

ELIZA

How are you so sure?

SAM

Marcie's an anarchist, but she's no bank robber. You should come by for dinner.

ELIZA

Look, I appreciate it, but...

SAM

If you say no, it's going to make that three hour drive very awkward.

27

EXT. DUNES - NIGHT

27

FOLLOW BEHIND Eliza, jogging a wooded trail alone. MUSIC loud in her earbuds. A BEAM OF LIGHT from the woods. Eliza slows, scans the dark between the trees. She removes her ear buds...

A RUSTLING gets CLOSER. Eliza takes a step back.

ELIZA

Hello? Who's there?

(no answer)

I'm armed--

She reaches for her GUN-- A shadow LEAPS out. She draws and drops in time to see an ALPACA running away from her. She swings around at another figure, aiming her weapon at--

Scottie, breathless, runs with a flashlight. Her hands up!

SCOTTIE

Cheese and crackers! Don't shoot!

Eliza holsters her gun quickly.

ELIZA

Scottie! Sorry! Was that--?

SCOTTIE

André! Spotted him snacking on blackberries. Spry little fluff ball made a break for it.

ELIZA

You people go the extra mile for a llama.

SCOTTIE

Alpaca. It's an empty nest sitch, y'know?

Eliza does not know.

SCOTTIE (CONT'D)

Ever since Jackie's kids went to college... André is all she has.

They walk together, keeping an eye out for André.

SCOTTIE (CONT'D)

Is it true you took on a drug cartel yourself?

ELIZA

No.

SCOTTIE

I heard you leveled a city block--

ELIZA

That part's true. So Sam--

SCOTTIE

The best, right? ...No?

ELIZA

He took me to meet a tree.

SCOTTIE

The Old Loon!

ELIZA

Of course you know the tree, too.

SCOTTIE

Everyone knows The Old Loon.

ELIZA

Everyone talk to it?

SCOTTIE

(measures her words)

Just Sam. Don't judge him for it. Sam's got a unique relationship with nature. He's tapped into the universe.

ELIZA

"Tapped in."

SCOTTIE

Proof's in the pudding and the burnt-out Subaru sitting at the station.

ELIZA

Who's Sara? Her name was carved into the tree with his.

SCOTTIE

Sara's Sam's sister. She died a while back.

(off Eliza's surprise)

Don't worry, you found the right place to start over.

ELIZA

I don't need to start over, thanks. Good luck with the llama hunt.

SCOTTIE

Alpaca.

Eliza starts to jog away from Scottie.

28 **INT. BEAT-UP SUV - NIGHT**

28

Bright lights strobe over the windshield. The same THREE HOODED PIRATES look ready to break bad. ANGRY drives. SMILEY fidgets nervously. EYE-PATCH hands Smiley a handgun.

The SUV pulls up to the front of the CASINO--

29 **EXT. RIVER RUN TRIBAL GAMING CASINO - NIGHT - CONTINUOUS** 29

An old fish cannery re-purposed into Vegas, only with a sea-faring theme. Smiley jumps out of the SUV, a gun falls and skitters across the ground. Smiley and Eye-Patch scramble for the gun before anyone notices. They hurry into the casino. Angry shakes his head as he pulls away.

30 **EXT. RIVER RUN TRIBAL GAMING CASINO - NIGHT**

30

Angry swerves the SUV around the back of the casino, racing down the side of the building. He stop at a door, throws it in park and waits, rocking out to Demi Lovato's *Sorry Not Sorry*, stops when he sees: André the Alpaca.

In the background, 100 feet away, the two Pirates burst out a back door, expecting their ride to be waiting for them.

André spooks, runs. Angry Pirate sees his accomplices in the rearview mirror -- he's waiting at the wrong door. Angry slams the wheel, throws it in reverse. The SUV skids to a stop. Eye-Patch and Smiley shoulder duffel bags. They try to get in, but the doors are locked. Eye-Patch pounds on the window. Angry fumbles with the CHILD LOCKS. Doors UNLOCK. Robbers jump in. Doors SLAM. Tires SCREECH.

The SUV swerves and bounces. In the back seat, Eye-Patch and Smiley PULL OFF THEIR MASKS revealing they're WOMEN. Terrified SOCCER MOMS. One of them, hair taut in a ponytail, looks at her hands covered in BLOOD. Tears fill her eyes.

END ACT ONE

ACT TWO

A DIORAMA OF NATIVE AMERICANS FISHING. We could be in a natural history museum, but there are VIDEO SLOTS. We are--

31

INT. RIVER RUN TRIBAL GAMING CASINO - MORNING

31

Eliza, back in uniform, stares at a giant video slot machine. An old man with a handlebar mustache and a leather vest clearly wants the machine. Eliza yields and a uniformed TRIBAL COP appears.

SPRUCE

Ma'am, this is tribal jurisdiction.
You need to be invited.

Eliza wide-eyes OFFICER RICHARD SPRUCE (35), handsome and chiseled, yet doesn't fit the Native American stereotype.

SPRUCE (CONT'D)

I'm just messing with you. Officer Spruce. Where's Sam?

They shake hands. It's charged between them.

ELIZA

If I had to guess, talking to the fake tree in the lobby.

Spruce smiles, understanding. He scratches his neck.

ELIZA (CONT'D)

You're tribal police?

SPRUCE

You were expecting war paint and a headdress?

ELIZA

No. I just... you run security?

SPRUCE

Think of me as a Statie of our own little nation.

Sam approaches. Spruce scratches his neck.

SAM

Tribal Officer Spruce.

SPRUCE

Statie Sam. We'll get you the surveillance footage. They came in fast, got out clean.

ELIZA

Not counting the cashier who was shot. She okay?

SPRUCE

Minor wound. She's at the hospital. Name's Shay Macon.

Spruce scratches under his collar again. Sam notices.

SAM

What's with the...?

SPRUCE

Poison oak. Picked it up camping with the new girlfriend.

Off Eliza, *girlfriend*--

SAM

You hate camping.

SPRUCE

Rather Netflix and chill, but the secret to any relationship is getting into whatever kink your partner's into. Hence camping.

They walk into the cage. Eliza steps over a blood stain, clocks drawers full of cash. Sam eyes the door jam.

ELIZA

They left all this cash behind?

SPRUCE

Over 100 grand. Only took 20.

SAM

Eastern Oregon gang never leaves money on the table.

SPRUCE

These guys weren't pros. You'll see in the surveillance tapes. They're the bad news bears of bank robbers.

SAM

They've never hit a casino. Only banks.

ELIZA

Maybe it's a copycat crew.

SAM

It's an inside job. Like the bank.

ELIZA
Since when?

SAM
It's a theory I'm working.

ELIZA
Want to enlighten us?

SAM
Still working on it.

ELIZA
Don't hurt yourself.

SPRUCE
What robber leaves cash behind?

ELIZA
This isn't about money.

SPRUCE
A robbery that's not about money?

SAM
It's about what the money's for.

Eliza looks to Sam, realizing they're on the same track.

32

EXT. BAY-FRONT BOARDWALK BEHIND THE CASINO - MORNING

32

Eliza and Spruce walk behind the casino, where the robbers made their getaway.

ELIZA
Anyone come to mind might have a
grudge against the casino?

SPRUCE
It's a casino. There are losers.

ELIZA
Did Marcie Beaudry ever lose?

SPRUCE
Marcie got into it with the tribal
council over a real estate deal.
They won. She lost. Be careful.
Marcie's a little... off.

ELIZA
Is Sam a little off?

SPRUCE

Sam's just eccentric. Sees the world differently than us. Has his own way of making sense of it.

ELIZA

There's a story here.

SPRUCE

It's not mine to tell.

Sam bursts out the same back door the robbers did, relieved to see Eliza and Spruce.

SAM

It's a maze back there! Didn't think I'd find my way out.

33

INT. BARVIEW HOSPITAL - DAY

33

Sam eyes cashier SHAY MACON, 35, timid divorcee experimenting with highlights. She's bandaged, still shaken by the ordeal.

SHAY

They didn't seem violent.

SAM

Except shooting you in the arm. How'd they get in the cage, Ms. Macon? Did you let them in?

SHAY

They caught me by surprise. One of the jackpot slots startled me.

ELIZA

Did they say anything to you?

SHAY

They didn't say a word.

SAM

Why'd they shoot you?

SHAY

I think it was an accident. They held pressure on my wound, one of them Macgyvered a tourniquet out of my tie. It was... impressive.

SAM

Sounds like you admire them.

SHAY

They saved my life.

SAM

Do you like working at the casino?

SHAY

(confused)

Yeah. I'm sorry, I don't understand--

Eliza eyes Sam for his tack.

SAM

Two mornings ago, where were you?

SHAY

At home sleeping off a swing shift.

NURSE (O.S.)

I'm sorry, but visiting hours are over. She needs to rest.

We should recognize NURSE ZOE (26), hair in a taut ponytail, as one of the Pirates (with blood on her hands). Eliza smiles warmly at Shay.

34

INT. HOSPITAL HALLWAY - DAY

34

As soon as Eliza and Sam step out of Shay's room--

ELIZA

This about your inside job theory?

SAM

No way the robbers could find their way out the back of that casino without help. Makes sense she's the inside man. *Inside person.*

ELIZA

With a bullet wound.

SAM

She's not being honest.

ELIZA

How do you know? Because she's looking up and to the right?

SAM

That's a thing?

ELIZA

It's psychology 101! Besides it's an unreliable tell, especially for someone who's been through trauma.

SAM

She's scared.

ELIZA

She was shot.

SAM

No, she's sitting across from two
Staties probing her with questions.
That's why. She's hiding something.

35

INT. CRUISER / EXT. COUNTRY ROAD - DAY

35

... Continuing their argument. Rain hits the windshield.
Eliza wraps her hat in a plastic rain cover.

SAM

Shay thinks they shot her
accidentally. Why is that?

ELIZA

You cracked it, Detective. The
victim who got shot is definitely
one of the perps. Oldest trick in
the book.

SAM

It sounds cockamamie when you say
it like that.

ELIZA

Marcie Beaudry on the other hand
had access to steal the getaway car
and an axe to grind with the tribe.

SAM

Marcie's a paranoid doomsday
prepper. There's not three people
she trusts enough to steal a pack
of gum.

ELIZA

It rains 100 plus days a year here.
You'd think they'd've come up with
a waterproof hat.

SAM

You can't improve upon perfection.

36

EXT. RANCH - DAY

36

LOUD JAZZ MUSIC. Sam and Eliza approach a ranch house that's
seen better days. A crude patchwork of mismatched wood,
corrugated metal and chicken wire. Behind the house is a BARN
that's equally dilapidated. They follow the sound of music.

SAM

I hate jazz.

ELIZA

Finally, something we can agree on.

They carefully approach the barn. A SUDDEN FLASH OF MOVEMENT inside sends Eliza's hand to her gun. She draws. Sam doesn't.

ELIZA (CONT'D)

Marcie Beaudry?

The door flies open, and MARCIE BEAUDRY (40s) wannabe hippy, blue hair, trench coat over camouflage pants. She reaches for a pistol holstered at her hip. They SHOUT over jazz.

ELIZA (CONT'D)

NYPD! Don't move!

(off Sam's look)

Oregon State Police! Whatever.

MARCIE

This is private property!

SAM

Remain calm, Marcie.

ELIZA

Hands on your head.

SAM

Detective Cortez here wants to ask you some questions--

MARCIE

'bout what?!

ELIZA

The robberies--

MARCIE

What robberies?!

ELIZA

Beaver bank and--

MARCIE

I don't deal with banks!

ELIZA

Keep your hands on your head.

SAM

Marcie, settle down.

ELIZA

We need to know your whereabouts for the last two days.

MARCIE

Whereabouts?! I was here.

ELIZA

Can you prove that?

MARCIE
Burden of proof ain't on me,
Statie!

37

INT. OREGON STATE POLICE STATION - DAY

37

Eliza watches Sam out by the woods behind the station. He's talking to himself. Eliza realizes Felicity is watching her.

ELIZA
Felicity? Don't you have school?

FELICITY
On a school day. Not weekends.

ELIZA
Any word on the casino surveillance footage?

FELICITY
The cogs of tribal government move slowly. Someone called in an André sighting. Over by Garland Park.

ELIZA
(re: Sam)
Does he do that a lot?

FELICITY
Do what?

ELIZA
Talk to himself. It's weird, right?
He's a little weird.

FELICITY
Maybe you're weird.

ELIZA
I just want to know my partner's *all there*. You know where I can get his personnel file.

FELICITY
No. Maybe if you got to know him, you wouldn't be so distrustful.

Felicity walks away. Eliza looks back: Sam's gone... because he's standing behind her. Maybe he startles her a little.

SAM
Just had a chat with André. He thinks you and I should break bread together. Strictly professional.

ELIZA

The llama?

SAM

Alpaca. Tried to coax him out of the woods. He's not ready to come home. But dinner?

Eliza's at a loss. She catches Felicity watching her.

ELIZA

Fine. Yes. Sure. Dinner. Thank you.

38

I/E. CABIN IN THE WOODS - NIGHT

38

Eliza approaches an Instagram-worthy cabin. She hears Sam's voice... she follows it around the house to see Sam, in an apron. He's arguing with someone...

SAM

I'm not telling her about you. It's not personal. It's just too soon. -- No, I did not introduce her to Humpback. -- Of course she doesn't trust me! She doesn't trust anyone.

Eliza realizes Sam's ALONE. She ducks out of view.

KNOCK KNOCK KNOCK! That's Eliza knocking on the front door, pretending she didn't see a thing. Everything's cool. The door whips open REVEALING Felicity, not happy to see Eliza.

ELIZA

Felicity? What are you doing here?

FELICITY

I live here. What kind of detective are you? I'm his daughter.

Off Eliza, regretting everything she said to her about Sam.

END ACT TWO

ACT THREE

39

INT. THE KING CABIN - DINING ROOM - LATER

39

Sam, Eliza and Felicity finish their meal. Eliza picks up on the hostility from Felicity. She looks around the room. FRAMED MAPS adorn the walls. Topographics of Oregon. Relief maps of rivers and mountain trails. She takes a closer look.

ELIZA

You like maps.

FELICITY

Don't get him started.

SAM

Felicity doesn't share my appreciation for the art of cartography.

FELICITY

Because I have a map of every inch of the world. It's called Google.

SAM

Why must you wound me, daughter?

ELIZA

She's kind of right.

SAM

The beginning of every great story starts with a map. This is where the heroes start... and this is where they're hoping to go.

ELIZA

You drew these yourself?

FELICITY

Yes, he did.

ELIZA

They're beautiful.

SAM

As long as you have a map...

FELICITY

... you can never get lost.

Sam beams proudly at his daughter. Eliza notices many maps are centered around *MERCY RIDGE*.

ELIZA

What's Mercy Ridge?

SAM

Just a place I've spent a lot of
time as a kid.

Eliza notices Sam's easy smile fade. Felicity jumps in.

FELICITY

You have a girlfriend or boyfriend?

ELIZA

I'm a bit of a workaholic.

FELICITY

Family?

ELIZA

I have a sister back in Brooklyn.

SAM

Same here.

ELIZA

(confused)

Oh. Scottie said Sara was--

FELICITY

That's none of your business!

A tense beat. Family dinner just got awkward.

SAM

It's okay.

FELICITY

No, it's not.

SAM

I'm going to grab dessert.

(to Felicity)

Be nice.

ELIZA

(when he's gone)

I'm sorry. I didn't know it was off
limits.

FELICITY

You judge him because he's
different. He acts like it doesn't
bother him, but I know it does.

ELIZA

He *is* different, isn't he?

FELICITY

We're all dealing with something.
Dad's got a subconscious like the
rest of us. His just talks to him.

ELIZA

And he talks back.

FELICITY

He's the protector of this town.
And I protect him. Mess with him,
you deal with me. Got it?

Sam enters with two pies, senses the stand-off.

SAM

What'd I miss?

40

EXT. CABIN IN THE WOODS - NIGHT

40

A CACOPHONY of frogs. Eliza sits out on the porch, looking up
at stars. A glass of scotch for her, a beer for him.

SAM

Why'd you become a cop?

ELIZA

My father was a cop.

SAM

Did he pass away?

ELIZA

In a manner of speaking. He's in
prison.

Sam is taken aback. She shrugs. Now it's his turn.

SAM

Scottie was right about my sister.
Sara's gone. Kidnapped, killed.
Sometimes I talk like she's still
here.

ELIZA

I'm sorry. Do you talk to her?

SAM

(laughs it off)
She is why I do what I do.

Sam sips his beer. Eliza watches him.

41 **INT. OREGON STATE POLICE STATION - DAY**

41

CLOSE ON CASINO VIDEO SURVEILLANCE FOOTAGE: Pirates Eye-patch and Smiley dash behind slot machines. Smiley trips, falls...

MEANWHILE, Scottie finds Eliza at her desk. Eliza watches Felicity and Sam together at his desk. They laugh together.

SCOTTIE

So... How'd dinner go last night?

ELIZA

You didn't mention Felicity was Sam's kid.

SAM

Detective Cortez. Wanna see this.

Eliza joins them, sees what Felicity's laughing at.

VIDEO: Eye-patch moves off-- Smiley grabs him, points in the opposite direction. They head off together.

ELIZA

Is that the casino surveillance footage? Why didn't you tell me?

FELICITY

I told dad. How did these idiots get away?

Eliza pauses the video. Off Sam and Felicity--

ELIZA

That's not a pirate. That's Sloth.

SCOTTIE (O.S.)

From The Goonies?

They all look up. Scottie raises a hand from her cubicle.

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

Just listening.

FELICITY

Kid at school wore the same mask last Halloween. Bragged it was a collectors item he got on ebay.

ELIZA

Who?

Felicity looks at Eliza, stonewalling.

FELICITY

Daniel the demon. "Speed demon."
It's a stupid cross country thing.

SAM

Daniel Macon?

SCOTTIE (O.S.)

He's Shay Macon's son. The casino
cashier who got shot.

VIDEO: In the cage, *Sloth* waves a gun, flinches when the gun
goes off. Shay goes down. Panicked, Sloth tends to her.

42

INT. HOSPITAL RECOVERY ROOM - DAY

42

Eliza and Sam stand with Shay, whose arm is in a sling. She's
dressed, collecting her things, ready to go home.

ELIZA

The mask belongs to your son. We
checked with his school. He hasn't
been there in over a week.

SHAY

Daniel did not rob a bank *and* a
casino. That's ridiculous.

SAM

We know. Because you did.

ELIZA

Hold on, Detective. Shay, it would
help if we could speak with Daniel.

SAM

You had access to the mask. You
work at the Casino and could plan
a perfect robbery. Who would
suspect you? Besides me.

SHAY

I got shot. Nurse! Nurse!

SAM

You said that was an accident.

Nurse Zoe enters with a wheelchair.

SHAY

I'd like to leave now.

SAM

You're not going anywhere. We
recognized some names on the
hospital visitor log. Reese Yeldon--
(MORE)

SAM (CONT'D)
Our very friendly salesperson at
the dealership --

SHAY
You can't harass me like this!

ELIZA
-- and Nicole Kamp-- Works at the
bank. Marshfield's small. But that
small?

A beat. Shay starts to well up.

ELIZA (CONT'D)
You know what? I believe you.
Daniel didn't steal the money.
(off Shay's relief)
It was an inside job. Why'd you do
it?

A beat. Shay starts to well up. The dam breaks.

ELIZA (CONT'D)
Where's your son, Mrs. Macon?

SHAY
I can't tell you.

SAM
Why, Shay? Why *can't* you tell us?

SHAY
Because. They said they'd kill him.

Not what Eliza and Sam were expecting.

END ACT THREE

ACT FOUR43 **INT. SINGLE-WIDE MOBILE HOME - DAY**

43

RUNNING SHOES with a SCREAMING SPEED DEMON drawn in sharpie. Daniel Macon, sweaty, bruised, sits on ratty bathroom linoleum. Wrists bound with zip ties, mouth duct taped. He listens through the thin walls to his kidnappers fighting.

BOYLES (O.S.)

A finger or an ear? Call it!

CHUTTER (O.S.)

No, we gotta get rid of him!

The wall THRASHES like someone's just been thrown into it. Daniel jumps, terrified. Tears stream down Daniel's cheeks.

44 **INT. A BROWN 1982 BRONCO - DAY**

44

Eliza watches Sam take a bite of a sandwich. They're both in civvies, parked at an old A&W DRIVE-IN, now a sandwich shop.

SAM

You need to stop and enjoy the freshly baked bread. That's the secret of this place.

ELIZA

This is a kidnapping case. It needs the full force and resources of the Oregon State Police.

SAM

The kidnappers threatened to kill her son if she called the cops.

ELIZA

We should call the Sergeant.

SAM

You tell Machado. He calls dispatch. They call Salem. An Amber Alert goes out. Daniel Macon dies.

ELIZA

What if they're bluffing?

SAM

Kidnappers don't bluff.

ELIZA

You're speaking from experience.

SAM

We keep this between us, you and I
follow the ransom money back to the
kidnappers and save the kid
ourselves.

ELIZA

*If they go through with the ransom
drop.*

SAM

They're her friends. They'll come
through.

RACK TO Bank Teller Nicole and car dealership Reese inside
the sandwich shop. Sam and Eliza are here surveilling them.

ZOE (V.O.) (PRELAP)

(VIA PHONE)

*Shay just called. Staties are onto
us.*

45

INT. "DRIVE-IN SUBS" SANDWICH SHOP - SAME

45

Reese (on a phone) sits across from Nicole (on bluetooth).

REESE

Sweet lord.

NICOLE

How? We made every detail look like
those robbers in Eastern Oregon.

REESE

They never shot anyone.

ZOE

It was an accident!

SPLIT SCREEN:

46

INT. TRUCK / EXT. HOSPITAL PARKING LOT - DAY

46

Nurse Zoe, still in her scrubs, talks on phone with them.

ZOE

They asked about you two *by name*.
You signed into the visitor log?

REESE

That's what you're supposed to do.

NICOLE

What did Shay say?

ZOE

That Daniel was in danger and no one could do anything about it or they'd kill him. Not a word more.

REESE

I did my first muscle-up at CrossFit last week. This week I'm a goddamned criminal mastermind.

NICOLE

You are not. We stick to the plan.

REESE

The plan went off the rails the second Zoe shot Shay--!

Reese smiles at the sandwich artist who's heard the outburst.

NICOLE

Do they know about you, Zoe?

ZOE

Nope.

Nicole eyes a CAMOUFLAGE DUFFLE BAG on the bench next to her.

NICOLE

Then we make the ransom drop. We get Daniel back. We're the only ones who can. We have to do this for Shay.

Reese knows Nicole's right. Still, this sucks. She takes comfort in a bite of her sandwich. It's delicious.

47

EXT. DOWNTOWN MARSHFIELD - DAY

47

Sam and Eliza (in civvies) spy Nicole getting out of a Subaru with the CAMO DUFFLE BAG.

SAM

Ransom money in the bag?

ELIZA

That's what I'm thinking.

Eliza clocks Reese get out with an identical camouflage bag.

ELIZA (CONT'D)

Hold on. Red-and-randy's got one too.

They get out and follow their quarry across the street into--

48 **EXT. CROWDED FARMERS MARKET - SAME**

48

They keep their distance. Nicole and Reese give each other a look, then suddenly veer off in opposite directions.

SAM
A fork in the road.

ELIZA
Stay with the bank teller. I got
Reese.

Sam and Eliza split up. They use cell phones to communicate.

ON REESE who stops at a fudge vendor. Eliza sidles up to a vegetable stand, palms a tomato, keeps an eye on Reese.

ELIZA (CONT'D)
She's taking a long look at cheddar
cheese fudge. For some reason.

Sam continues after Nicole. She looks over her shoulder. Sam veers behind vendor tents, tracks Nicole through them.

SAM
Don't knock it until you try it.

Sam watches Nicole enter the WOMEN'S RESTROOM.

SAM (CONT'D)
She went into the ladies' room.

ELIZA
Mine's heading towards a park.

SAM
I think you should go in.

ELIZA
Now you're worried about decorum?

SAM
It's what separates us from beasts.

ON ELIZA, Reese stands next to a trash can. Looks around, then shoves her bag into it and walks away.

ELIZA
Reese is making the drop. Trash can
in the park.

Eliza scans the park, looks back at the garbage can.

ELIZA (CONT'D)
Something feels wrong.

SAM
I like a good gut feeling.

ELIZA
It's no place for a drop. It's crowded. Highly visible.

SAM
Prestidigitation.

Sam starts toward the Women's Restroom.

SAM (CONT'D)
Every great magic trick has three parts. The Pledge; an ordinary object is presented.

ELIZA
Next is The Turn, got it. One bag becomes two.

SAM
The turn is meant to keep your eye off the real trick.

Eliza moves in on the trash can.

ELIZA
A distraction. The bag's a decoy.

Sam winces as he knocks and pushes into the Women's Restroom.

SAM
Knock Knock! Oregon State Police...
Man... entering. Official business--

Nicole is standing there with her camo bag.

SAM (CONT'D)
I'm usually in uniform.

NICOLE
If you say so.

SAM
Honest, I *am* Oregon State Police.
May I see inside the bag?

Beat. Nicole holds the bag out for Sam. He unzips the bag. It's stuffed full of clothes. NO CASH.

ELIZA (V.O.) (VIA PHONE)
There's no cash.

NICOLE
Satisfied?

Eliza at the trash can. Camo bag unzipped. NO CASH. It's filled with magazines.

ELIZA

They got us. The money's gone.

Sam exits the restroom and approaches Eliza.

SAM

The final stage of the trick is called *The Prestige*. The moment the magician makes you aware you've been had.

49 **EXT. "DRIVE-IN SUBS" SANDWICH SHOP - DAY** 49

Zoe exits carrying a CAMO DUFFLE BAG. A woman on a mission.

50 **INT. OREGON STATE POLICE STATION - DAY** 50

Sam and Eliza enter the station, still in civvies. Sam is very aware Scottie is watching, listening, wondering.

ELIZA

We're calling this in now.

SAM

We can get the boy's mom to talk.

ELIZA

I gave you a shot. Scottie, call Sergeant Machado.

SAM

Hold on.

SCOTTIE

He's got pottery class now.

ELIZA

Seriously? I'll call him myself.

SAM

I'm going back to Shay.

ELIZA

Why are you doing this? We're out of options.

SAM

That's why we have to do it my way. He's out there, locked in a dark room, he doesn't know where he is, if it's day or night. All he knows is he's surrounded by folks who want to hurt him.

(MORE)

SAM (CONT'D)

He's so scared his whole body aches, but he's still hoping that somehow he's going to be saved. And that's what we're going to do.

Eliza sees something in Sam, something deep, raw...

ELIZA

It wasn't just Sara. You were kidnapped, too. Weren't you?

Sam doesn't answer, he pushes past her.

ELIZA (CONT'D)

You're not seeing straight.

SAM

I don't need to see straight. I just need to find that kid.

Sam grabs his hat, exits.

ELIZA

Scottie. I want to know what everyone isn't telling me.

SCOTTIE

It's not a secret. It's just painful. Better left alone.

ELIZA

What happened to him?

SCOTTIE

Sam was kidnapped, too. He was eight when they were taken. Six years later, he was found alone in the woods. But Sara--

Sam pushes into the station. Eliza looks at him.

SAM

Tribal Police just found a body. Young adult male.

Off Eliza, afraid they might be too late.

END ACT FOUR

ACT FIVE51 **EXT. DUNES - DUSK**

51

Sam and Eliza trudge through soft sand. In the distance, work lights illuminate Officer Spruce over a covered BODY.

DR. AMAR SIGH (38) impatient and informal, talks on his phone. He crosses Sam and Eliza as he leaves the scene.

DR. SIGH
(into phone)
How far apart are the contractions?
2 minutes!? Get to the hospital.
(to Sam)
Hey, dork.

SAM
Hey buddy. You I.D. the body?

Sam hurries past Sigh toward the body.

DR. SIGH
I've been here for 8 minutes.
(to Eliza, re: Sam)
What's with him?

ELIZA
Maybe you can tell me some time. Is it a teenager?

DR. SIGH
Hard to say. Beat badly. You're the new guy. Dr. Sigh, family med, obstetrics. I do dead bodies for fun. Kidding. County's too cheap.
(back to the phone)
Then call a cab. I'm on my way.

ELIZA
Cause of death?

DR. SIGH
I'll do an autopsy after I deliver this baby. I gotta go. Contractions are close and dad's an idiot.

Sam kneels as Spruce pulls the tarp off the body-- It's not Daniel. It's Chutter with a bad beating. Swollen face.

ELIZA
It's not him.

SPRUCE
Not who?

SAM
(sotto, to the body)
I know what you did. Where is he?

ELIZA
Okay, stop it.

SAM
He kidnapped Daniel.

ELIZA	SPRUCE
<u>How do you know that?</u>	Kidnapped?

SAM
The body told me.

SPRUCE
What's it telling you?

ELIZA
Why are you encouraging him? He's
whispering to a corpse!

SAM
He's telling me if they're willing
to kill each other, they're willing
to kill that kid.

ELIZA
Which is why I'm calling Machado.

Eliza pulls her phone. Sam grabs it, chucks it over a dune.

ELIZA (CONT'D)
Are you insane?! Why did you--

SAM
Listen--

ELIZA
I'm done listening to you.

SAM
I know it must be hard living under
his shadow--

ELIZA
The hell are you talking about?

SAM
You think you have to prove
yourself because of what your
father did. It's why you go off
half-cocked.

ELIZA
Half-cocked? Pal, I'm fully cocked!

SAM

You just have to trust me. You don't have to prove anything to me.

ELIZA

You do. You have to prove to me you've dealt with what happened to you and your sister.

SAM

Okay, that's a low blow.

ELIZA

You and Sara were kidnapped. You were gone a long time. And you're talking to bodies, trees, *yourself*? Who are you talking to?

Sam laughs to himself.

ELIZA (CONT'D)

You need talk therapy, a strong SSRI, and an antipsychotic for good measure. Sara's gone. You can't save her--

SAM

You don't get to say her name.

We glimpse the pain in Sam everyone pretends isn't there. He turns and walks away. Spruce looks at Eliza.

ELIZA

What? He's endangered a kid's life.

SPRUCE

Yeah. You're going to have to explain that to me.

Eliza sees the RUNNING SHOES on the body. They're emblazoned with a *screaming demon* drawn in sharpie.

SPRUCE (CONT'D)

What?

ELIZA

Felicity said they call Daniel Macon the "speed demon." These are his running shoes.

(looks back to Sam)

That's why Sam thinks this is his kidnapper.

Off Eliza, a hint of regret in her eyes.

52

INT. DANIEL MACON'S BEDROOM - NIGHT

52

Sam eyes Daniel's pet turtle, treading water in a fish tank. Shay, arm in a sling, sits on the bed. Sam scans the room.

SHAY

Daniel's all I have.

SAM

Raising a kid alone. It feels like a monumental task.

One wall is covered in stickers. Logos, brands, sports, school, coffee. A teenage boy's vision board.

SAM (CONT'D)

You're alone in every decision you make about this person you're shaping. I'm mumphing my way through it all, just hoping I don't screw her up.

(then)

I know about the drugs.

This is news to us and Shay, who looks sideswiped.

SHAY

How could you know that? Daniel's a good kid. Smart. Honest. How'd that kid get involved in drugs?

SAM

Or deal them.

Again, it's like Sam knows the unknowable.

SHAY

I found a bucket filled with drugs in the garage. *In my home*. Hundreds of little bags. I tried to tell myself-- My son is a drug dealer.

(the words bring tears)

I threw the bucket off the South End bridge. I thought I was protecting him. He disappeared. They said they wanted their *investment back*.

(then)

I'm the reason they took him. It's my fault he's in danger.

SAM

Help me, Shay. Help me save him.

Sam puts his hand on her shoulder, understanding the fear and loneliness that brought her to this moment.

OFF A STICKER ON THE WALL -- a familiar **GREEN BIGFOOT LOGO**
(the same from the five gallon bucket of meth.)

53 **EXT. DUNES - BODY DUMP SCENE - NIGHT**

53

Eliza and Spruce bag the muddy body.

SPRUCE

The tide shapes every rock
differently.

ELIZA

Interesting choice of words. I
think he talks to rocks, too.

SPRUCE

My ancestors spoke to the earth and
claimed the earth spoke back.

ELIZA

That's spiritual. It's different.

SPRUCE

Is it? You may call this hocus
pocus, but I think there's more to
Sam than meets the eye. What Sam
went through would probably break
anyone else, but it just made
him... special. He can see into
people. Can tell if they're good or
something else.

A wash of headlights reveal something on Eliza's gloves. Dark
SILTY SAND, BROKEN SHELLS. Eliza's gears turn.

ELIZA

This is the same muck in the
sinkhole. This is dredge.

SPRUCE

Sharp eye. You're good.

ELIZA

It was Sam. He told me dredge was
dumped out in the bay, under the
parkway and out at some old mill.

54 **E/I. OLD LUMBER MILL - NIGHT**

54

A car sits idle, pelted by a heavy Oregon rain. Nervous Nurse
Zoe steps out with the camouflage bag of ransom. She runs
across the muddy lot toward a darkened derelict mill. Boyles
steps out of the shadows, scaring the shit out of Zoe.

ZOE

I have your money.
(off his silence)
Where's Daniel?

No response. Boyles steps back into the shadows. Zoe is unsure how to proceed. She stands in the rain.

LONG ANGLE ON ZOE. REVEAL ELIZA, alone, watching. Someone grabs Eliza from behind. It's Sam.

SAM

What are you doing here?

ELIZA

Dredge on the kidnapper's body.

SAM

You actually listened.

ELIZA

I listen. Look, I'm not good with partners. I'm not good at trusting. I know that. But I shouldn't have talked to you like...

SAM

Like I'm crazy?

ELIZA

I'm sorry.
(then)
Wait-- How are you here?

SAM

I got through to Shay. She told me the ransom exchange was happening here tonight.

Sam hears vehicles approaching. FLASHING LIGHTS. He sinks.

SAM (CONT'D)

You didn't call Machado...

ELIZA

Of course I did. It's protocol.

SAM

Since when do you follow protocol?

Zoe SCREAMS. They see Boyles pull her into the building.

Sam and Eliza run into the mill. Zoe's on the ground in pain. Sam stops for her. Eliza chases Boyles and Gurlock upstairs.

ZOE

I'm okay. They went that way.

ELIZA

You got her?

SAM

Wait--! Cortez!!

WITH ELIZA. Gun drawn, moving tactically around corners. This place is like a maze and she's lost Boyles. A BOY'S SCREAM.

Eliza follows the sound. She finds herself lost in darkness. She HEARS footsteps at a full-on sprint heading for her. She hugs close to a rusted machine. FOOTSTEPS GET CLOSER.

It's Boyles. Eliza reacts. She swings, ducks, knees. BOYLES IS LAID OUT. MORE FOOTSTEPS-- Sam sprints by.

ELIZA

Where are you going?

SAM

You want to catch him?

Of course she does. She chases after Sam.

56

INT. UPPER FLOOR - OLD LUMBER MILL - NIGHT

56

They round a corner, Eliza is running in step with Sam.

SAM

(talking to *himself*)

Fly? She can't do that.

ELIZA

Can't do what?

She looks now and sees they're standing at the edge of a fifth story jump - nothing but blackness beyond.

ELIZA (CONT'D)

Whoa, whoa, whoa...

SAM

Listen, Eliza, you've never been good at trusting. I was the same way. But you can change that anytime you want. You just have to pick the time.

He reaches out a hand to her. He has a wicked smile.

ELIZA

Now!

Eliza grabs his hand and they run off the LEDGE that opens out into the dark night.

57

EXT. OLD LUMBER MILL - CONTINUOUS

57

Sam and Eliza land hard on the slope of a GIANT PILE OF WOOD CHIPS, sliding down... into wet mud. Eliza looks at a smiling Sam, feeling the adrenaline, maybe even a spark. She laughs.

ELIZA

That was crazy!

SAM

That's what I said!

Maybe she is capable of trusting him. But headlights--

A MINIVAN bears down on them! Gurlock behind the wheel.

Eliza tackles Sam out of the path of the minivan. Gurlock swerves and careens away from them.

Sam's on his feet. He sprints after the minivan. It disappears into the ground with a CRASH! Eliza watches Sam disappear with it.

Sam lands in ANOTHER SINKHOLE. The minivan horn BLARES. Sam pulls a door to find Daniel, zip-tied, crying. Sam takes Daniel in his arms, pulls him from the minivan.

SAM (CONT'D)

You're okay. My name's Sam. I've got you. You're safe.

Daniel buries his face in Sam's shoulder, crying. Sam holds him. Makes him feel safe.

SAM (CONT'D)

I'll take you home.

Eliza, at the edge of sinkhole, watches Sam hold Daniel.

58

INT. OREGON STATE POLICE STATION - NIGHT

58

Boyles and a muddy Gurlock sit in a HOLDING CELL.

ELIZA

Not exactly criminal masterminds.

SAM

The boy was supposed to deal for them. But mom found the drugs first and tossed 'em.

ELIZA

So they kidnapped Daniel to recoup their losses. They still owe someone a whole lot of money.

SAM

They're little fish.

ELIZA

There's always bigger...

Sergeant Machado corners Sam and Eliza. He's displeased.

SAM

Before you say anything, sir, I made a judgement call. Followed my gut.

MACHADO

You kept me in the dark for 48 hours on a missing persons.
(glaring at Cortez)
This is exactly the kind of behavior that got you thrown out of New York.

SAM

I just want to be clear, sir. This wasn't her alone. We were both in this together.

Machado looks back and forth between the two of them. He catches Eliza's look to Sam. She's grateful that he stood up for her and Machado notices.

MACHADO

Don't make me look like an numbskull, understood? I'm already pretty good at that myself.

SAM

Hardly, sir.

MACHADO

How about these four?

They look in on Shay, Zoe, Reese and Nicole, sitting together in an INTERVIEW ROOM with Kinbote and Jochuin.

SAM

The tribe's sympathetic to Shay's predicament. They're not going to press charges, as long as every cent is returned.

ELIZA

The bank won't be as considerate.

MACHADO

County DA will try to explain the circumstances. How's the boy?

SAM

Physically? He'll be okay. We were just on our way over there.

MACHADO

Go pull your car around. I need a moment with Cortez.

Sam looks at Eliza. Does she want him to stay? Her eyes say it's okay.

MACHADO (CONT'D)

You didn't tell me your father was paroled.

ELIZA

Thought you knew.

MACHADO

Has he tried to contact you?

ELIZA

He knows I don't want anything to do with him.

(then)

The one good thing about being out here is he doesn't know where I am.

MACHADO

Only one good thing?

ELIZA

Maybe there's a couple.

It's the first time he's seen her smile.

MACHADO

Get out of here. Your partner's waiting.

A bruised Daniel Macon sits in bed. Sam opens the door. Eliza enters with Shay. Mother rushes to her son. She holds him, in tears. Daniel shakes in his mother's arms. Eliza and Sam watch the reunion.

Eliza watches Sam. She knows how personal to him. They step away to give the two some privacy.

ELIZA

I know this was personal for you.

SAM

They're all personal. Aren't they for you?

ELIZA

Yeah.

She exhales. So does he.

60

EXT. SEASIDE MOTOR INN - DAY

60

Below SCREECHING seagulls, Burt's come to leave a set of earmuffs for Eliza, but he finds an ENVELOPE on her doormat. A 'Z' written on it in red ink.

61

EXT. FOREST - DAY

61

Eliza jogs along, comes to the Old Loon's giant trunk.

ELIZA

Hello. Old Loon.

(then)

Now I'm talking to trees.

She shames herself. A RUSTLING. She turns to see TWO LARGE EYES staring at her from the woods. It's André, the alpaca. Eliza steps toward him. He doesn't move. She pets him.

ELIZA (CONT'D)

Hey. André.

Another case closed. Another moment that feels oddly magical.

62

EXT. HUMPBACK ROCK BEACH - MAGIC HOUR

62

Eliza (back in uniform) joins Felicity watch Sam fly an EXTREME kite. It looks like an airborne double decker tent.

ELIZA

I get it. I protected my dad, too.
We can be friends. Maybe you can help me understand him.

They both look at Sam, who smiles and waves at Eliza.

FELICITY

What'd your dad do?

ELIZA

He was a cop. His name's Arvin. But
I called him 'A.'

FELICITY

You called your dad 'A?'

ELIZA

And he called me 'Z.'

SAM

(to Eliza)

You wanna try!?

TIME CUT:

Eliza GRIPS the kite handles. Her heels DIG into the sand.
This sky-bound monstrosity lifts her off the ground. Sam
reaches around Eliza, pulls her back to earth. Eliza fights
the kite. It drags them both.

SAM (CONT'D)

Don't be scared.

ELIZA

I'm not scared.

SAM

Not of the kite. *Of him.* You're
safe here.

Eliza almost loses her grip. *Does he know about her father?*
Sam yanks hard. The kite SOARS. They're in control. Together.

SAM (CONT'D)

Sara had an incredible imagination.
And while we were out there,
frightened, freezing, starving,
she'd tell me these stories about
an entire fantastical world that
protected us. When I was a kid that
world was a real to me as you are
here flying a kite. They kept me
alive.

(then)

I was shaped by two people. My
sister and the thing that killed
her.

Eliza lets go of the kite, sideswiped by this. Sam grips the
kite tight. He's dragged, but he drives the kite lower,
bringing it under his control. He laughs out loud. Pure joy.

Eliza can't help but smile. For the first time, we see her
guard drop. She laughs, shares a smile with Felicity.

Sam stares out at the ocean and giant HUMPBACK ROCK in the surf. And for the first time we see the world as Sam sees it. The giant rock pulls itself from the sand, revealing a FANTASTICAL CREATURE, massive and rocky, every step sending splashes of water into the air. SEAGULLS circle its head.

Eliza only sees the seagulls and a beautiful sunset.

ELIZA

That is a magical sight.

"Humpback" swats seagulls away from its head, gives a little wave to Sam.

SAM

Yeah. It is.

CUT TO BLACK:

TITLE CARD: Intricately carved into the thick bark of a tree--

STATIES