

Executive Producer: Kevin Costner  
Executive Producer: Aaron Helbing

# NATIONAL PARKS

Episode #101

Written By

Aaron Helbing & Kevin Costner & Jon Baird

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**NATIONAL PARKS**

"PILOT"

**ACT ONE**

FADE IN:

1 EXT. CAMPGROUND PARKING LOT - OLYMPIC NATIONAL PARK - DAY 1

Early morning. Low, leaden skies. The parking lot is backed by dense evergreen forest. CAMPERS mill around a worse-for-wear STATION WAGON, whose REAR WINDOW has been SHATTERED.

JUDY KOENIG (20s) and her husband ORLIN KOENIG (20s) stand beside the car. Judy holds her son in her arms as her daughter stands with her, glassy-eyed. Orlin waves his cell phone overhead, TRYING TO GET A SIGNAL. Campers inspect the damage, mutter sympathies. PRE-LAP the SOUND of FOOTSTEPS --

\*  
\*  
\*

2 EXT. HOH RAIN FOREST - OLYMPIC NATIONAL PARK - DAY 2

--as a young WOMAN in hiking gear walks through the woods. Dew and drizzle cling to the ground and trees and slick the woman's shell and backpack. She cranes around a tree for a better look at a RIBBON OF SMOKE rising ahead of her. Angling closer, she sees a derelict old CABIN, obscured by the trees and distance. As the woman squints at the cabin, edging forward, she PASSES A PAIR OF FIGURES WITHOUT NOTICING THEM --

\*  
\*  
\*

ADELE

What are you doing?

The voice catches the hiker--ISB SPECIAL AGENT ERICA BREEN (20s, rugged, sandy blonde hair)--off-guard. Breen takes a quick step back and LAUGHS, shaking off her surprise as she regards a squat, ruddy-faced Woman in a fleece pullover and ankle-length print dress, ADELE (30s), who's holding the wrist of a sniffing BOY (8).

BREEN

--God, I didn't see you--

The rest is LOST, as a wiry DOG BOLTS IN from somewhere and sets up BARKING in front of Adele. Breen lowers herself to her haunches and extends a hand to the dog.

BREEN

--Okay. Okay...

There's a sharp WHISTLE --

\*

ADELE

Hey--!

\*

(CONTINUED)

2 CONTINUED:

2

The dog RECOILS. Breen watches it SCRAMBLE AWAY. She stands. \*

BREEN \*

I'm Agent Breen, with the ISB. We'll have to find a leash for her.

ADELE

What, a dog can't walk around out here?  
That's no fun.

BREEN

No--We can't have any of you up here. \*

ADELE

--That your car?

Breen follows her eyes down the slope to see the roof of a CAR peeking up from a trail, about fifty yards beneath them.

BREEN

It is. And this area, all through here-- that cabin--it's all a historic landmark--

ADELE

Oh I don't know about that.

BREEN

Well--You do because I just told you. I bet that sign says it, too.

A PAIR OF FIGURES approach--A TEEN GIRL and a SHIRTLESS man (early 20s)--Lean and pale, cut-off jean shorts, wallet-chain. He forks some food into his mouth out of a paper bowl. Breen smiles at them as she pulls her backpack to her chest.

ADELE

(to the Girl)

You heard this? She's calling that busted cabin a "landmark."

TEEN GIRL

Yeah, it says so.

BREEN

It's a \$300 fine, for every non-minor I see coming out of there.

Breen unzips her backpack and fishes in it, keeping her eyes on the figures around her. A second, younger PRE-TEEN GIRL wanders in behind the others. Breen finds her PHONE and WALLET from her bag. She sees the PHONE CAN'T FIND A SIGNAL, but doesn't react. She opens the NOTES application on it.

(CONTINUED)

BREEN

Guess there was some sort of disturbance this morning? Down at the Badger Campground...? Young couple, said they had a problem with a pair of young men. You know anything about this? \*

Breen scans faces. Adele falls quiet, but seems unfazed. The others trade UNCERTAIN LOOKS.

ADELE

We stay far from those people cause the dogs are keeping 'em up or this or that. So we just don't even go down there.

BREEN

Okay. The description I have--One of these young men was on the small side, tattoos on his arms. Said his head was shaved, with a pony-tail in back...

ADELE

(throaty chuckle) \*

That's about half the people we know.

BREEN

(tight smile) \*

Well. Apparently these two men broke someone's car window in, so--You didn't hear anything about that? \*

(off Adele's shrug; to Shirtless Man)

...Okay. Maybe I'll see some I.D. from you, sir. \*

She MOVES TOWARD HIM, keeping an eye on Adele. The young man, caught flat, looks to Adele himself.

BREEN

(shows him her ISB BADGE) \*

I shouldn't have to keep asking.

SHIRTLESS

Just...I don't carry it.

BREEN

Yeah? What's on the end of that chain?

She steps toward him, her manner calm and assured. His hand is already cheating toward his wallet. Breen pockets her own wallet, TAKES HIS LICENSE and steps back.

BREEN

See that wasn't so hard.  
(typing into her phone)  
(MORE)

(CONTINUED)

2 CONTINUED: (3)

2

BREEN (CONT'D)

Now I get to say you people were cooperative.

\*

A QUIET has fallen over the campers. Breen eyes an older, severe-looking MAN who's appeared from the cabin--ABE (40s). Hollowed temples, sinewy, woolly beard cut flat across the bottom. He stands higher than the others on the ridge. Breen offers a friendly NOD, then HURRIES her typing.

BREEN

Hi, sir. Just finishing up. They can fill you in.

Another YOUNG MAN appears beside Abe. Still no one matching Breen's description. A MUTTERED ORDER goes through the camp, and Adele lets go of the Boy's hand--Time, it seems, for the CHILDREN TO LEAVE. The Boy GLARES at Breen and SPITS into the dirt, as the Pre-Teen Girl takes his hand and leads him away. Breen LAUGHS INCREDULOUSLY. The campers respond with their own LAUGHTER. The Shirtless man edges toward Breen, eyeing his license. Adele drifts closer to her, as well.

ADELE

(quiet, aside)

Miss, if you're off-duty, do you...You really have to do this, you think?

BREEN

Yeah. If you want to keep about two giant steps between you and me, thank you.

(to Shirtless)

Hold on...This is yours. Thank you.

She hands Shirtless his license and tucks her phone away. She's about to zip her backpack closed, but, seeing the eyes on her, PAUSES...and takes a look BEHIND HER to see TWO MORE TEENAGERS LOPING THROUGH THE WOODS, CIRCLING TOWARD HER CAR.

BREEN

What are they doing? Hey!

Shirtless man speaks to Abe with his back to Breen.

SHIRTLESS

(low, indistinctly)

I can get it, though. It's on her phone.

BREEN

What's that?

Abe quiets him with a gesture. He addresses Breen without raising his voice.

ABE

Where's your radio?

(CONTINUED)

2 CONTINUED: (4)

2

Breen considers the question for a quiet BEAT. She points behind her, down the slope.

BREEN

It's right down there, in the car. You think I need it?

Inside her backpack, Breen peels back a VELCRO CLOSURE. She draws out her Agency-issue GLOCK, still in its holster.

BREEN

Sir, if I use that radio, I clock in. I do that, and I gotta bring you all down and cite you. That's not what I'm trying to do, today.

No response. Shirtless sets his bowl down. Another TEENAGE BOY jogs through the woods, taking a wider circuit around Breen. Two more YOUNG MEN walk from the cabin toward Abe, in no apparent hurry. Breen struggles to track these figures.

BREEN

I told you we were all set here--

BARKING from a pair of dogs cuts her off. With the men gone, the children have pulled on GAS-MASKS and APRONS from the campers' supplies. They run out of the cabin, arms raised, chasing after the dogs. Abe looks to the young men and gives them a disapproving shake of his head. At the same time, we see one of these men--his head shaved but for a braided PONY-TAIL--he fits Breen's description from a moment ago. Breen sees him and SHUCKS THE HOLSTER FROM HER SIDEARM. She drops the holster into her backpack as it falls to the ground.

BREEN

Jesus, all right--Stop. All of you. Hey. Look at me--You. Look at me.

She trains the gun on one man, then another. Abe stays where he is. Pony-tail lifts his hands when he's targeted.

PONY-TAIL

(laughs)

Whoah--! Whoah!

Breen sweeps the area, gun leveled, DOUBLE-TAKING--SOMETHING OFFSCREEN IN ONE OF THE TREES HAS CAUGHT HER EYE. She has little time to study it, as the men shift around her.

BREEN

Hey--I swear to God--

She FREEZES a camper in place with her gun, then swings to another. The men STOP, show their palms--most either cackling or trying to calm her when she looks at them.

\*

(CONTINUED)

But they continue MOVING as soon as she turns away. Breen backs up and steps to her right, referring looks to WHATEVER SHE HAS SEEN OFFSCREEN. She seems to be SETTING HERSELF IN A PARTICULAR SPOT, while trying to cover the men around her. Adele stays with her, heedless of Breen's gun.

ADELE

...Why don't you come sit down? There's still breakfast back there. You stay a minute, and we'll do whatever you want, I promise. Then you can--

BREEN

--Ma'am? Shut up. Really. Shut up.  
(on another target)  
--Unbelievable. I'm watching you. Just stop. What are you doing?

But there are too many figures to track with the poor sight-lines in these woods. The men slowly encircle her. Breen calculates for a BEAT and CHANGES TACK. She grabs her backpack and LETS HER GUN SAG. She takes a last look up, orienting herself to whatever she has spotted in the trees. She steadies her breathing, and speaks again in a calm, authoritative voice.

\*

BREEN

Alright, look. I'm up here about a broken window. That's all. I haven't seen anything else yet--So think, right now.  
(points behind her)  
I'm gonna get those pin-heads away from my car, and I'll go. I'm just gonna ask that you bury that fire for me and move out of here, like I said. And that's it. That's all we're doing today. There's nothing for me to report. No one has to know I saw you here...

\*

\*

From behind her comes the sound of CAR-DOORS BEING OPENED. Breen turns to see that the two teens who had jogged down to her car are now PILING INTO IT. She turns a furious look back to the campers, just as the men CHARGE HER. She FIRES TWO QUICK SHOTS at the first of them, WHEELS AND FIRES AGAIN before they CLOSE ON HER. PULL BACK FROM the tangle of bodies to find the men have grabbed Breen's gun-hand and levered it to the dirt. One arm swings down with a buck-knife.

\*

CONTINUE PULLING BACK as Adele steps PAST CAMERA, INTO FRAME, to watch the attack. She takes a reflexive look back to camera, over her shoulder, to make sure no one's observing this. REVERSE ANGLE as CAMERA PUSHES IN toward Adele and then CONTINUES PAST HER, UP into the branches of a white fir tree. This is the SPOT WHERE BREEN WAS LOOKING MOMENTS AGO.

(CONTINUED)

2 CONTINUED: (6)

2

And we finally see now what caught her eye--A GAME CAMERA mounted high up in the tree's branches, with a motion sensor, mechanical arm and camouflage housing. Breen has positioned herself deliberately in the camera's field of view.

As we TIGHTEN ON THE CAMERA, we hear the CRIES, GRUNTS AND BLOWS OF THE ATTACK OFFSCREEN. CONTINUE ZOOMING IN ON THE CAMERA until its gears and fans strain. As Camera captures Breen's last moments, PRE-LAP an irregular CLICKING sound and a deeper, ominous, GRINDING TONE that TRANSITIONS US TO--

\*

\*

3 EXT. WAWONA TUNNEL - YOSEMITE NATIONAL PARK - DAY

3

DARKNESS, as we DRIFT behind a speeding WINNEBAGO. The low grinding sound appears to be the vehicle's engine. We head through the tunnel toward a point of light at its far end.

TITLES: N A T I O N A L P A R K S

\*

The clicking proves to be CAMERAS working inside the Winnebago, as young campers clamber over each other for shots of whatever is ahead. Their SQUEALS fill in for the SCREAMS of the scene we have just left. The Winnebago emerges into DAYLIGHT, and we OPEN from the darkness and eerie soundscape of the tunnel into the wide, stunning vistas of Yosemite, taking a series of them IN MONTAGE --

4 EXT. TENAYA LAKE - YOSEMITE NATIONAL PARK - DAY

4

SPRAWLING NATURE SHOTS transition into VIGNETTES OF THE PARK IN USE--A FATHER and DAUGHTER push out from a bank in their canoe, faces beaming in anticipation of the day's adventure--

5 EXT. PARKING LOT - YOSEMITE NATIONAL PARK - DAY

5

A TOUR BUS draws up next to two others. TOURISTS spill from the bus and join a crowd who are gazing at Half-Dome--

6 EXT. MERCED RIVER - YOSEMITE NATIONAL PARK - DAY

6

A MAN fly-fishes from his boat, while a GUIDE tugs at oars--

7 EXT. TUOLUMNE MEADOWS - YOSEMITE NATIONAL PARK - DAY

7

A ROCK CLIMBING CLASS gathers around their instructor, LEE HERRICK (30s, charming). Lee indicates a 30 foot rock face to his students--BARBARA (20s) and ELAINE (20s) among them.

LEE

So at the end of this course, you'll each be able to climb that rock face alone.

\*

(off students' looks)

\*

Or with a partner, which is always safer and--I'd say from experience--more fun.

(CONTINUED)



7 CONTINUED:

7

Barbara LAUGHS. Elaine mutters aside to her.

ELAINE

Yeah, that's not gonna happen.

LEE

Okay, I heard you. Everyone remember she said that.

(quieter, to Elaine)

I'll get you up there, trust me.

He winks at both women. Barbara smiles, SMITTEN. As the sound of a HELICOPTER plays over Lee and Barbara's shared look --

\*  
\*

8 EXT. MERCED RIVER - YOSEMITE NATIONAL PARK - DAY

8

An oar stabs into the river, then wheels and stabs again. CAMERA DRIFTS up the back of a boat to find an oarsman and a second man balanced in the bow, their backs to camera. They pull hard toward WHITE WATER ahead. The helicopter grows to full volume as the man in the bow looks back to camera--this is ISB SPECIAL AGENT LINCOLN KANE (32, athletic). Camera drifts from Lincoln to the oarsman behind him to meet ISB SPECIAL AGENT CAL FOSTER (50s). After a quick check from Lincoln, Cal heaves them into the rapids.

9 INT. ISB HELICOPTER - YOSEMITE NATIONAL PARK - DAY (FLYING)

9

We're inside the Helicopter as ISB SPECIAL AGENT VIC MARTINEZ (30s) taps his copilot as they look down on the boat. Vic pulls them up and over a fast-approaching canyon wall.

10 EXT. UPSTREAM - MERCED RIVER - YOSEMITE NATIONAL PARK - DAY

10

A LONG SHOT upriver at the fly-fishing boat, which has settled in calmer water. PAN upstream to Cal and Lincoln cutting through the rapids, pulling HARDER THAN THE CURRENT. The white water dumps them into the fly-fishers' pool. The Guide gives them a WAVE as they claw their way toward the next set of rapids.

\*  
\*

11 EXT. GIANT ROCK NEXT TO RIVER - YOSEMITE NATIONAL PARK - DAY

11

ISB SPECIAL AGENT TALIA YAZZIE (29) stands at the top of a rock with her sister, PARK RANGER NORE YAZZIE (27). They inch to the edge for a look at the river below, where a powerful BACK-EDDY pins wood and debris against the base of the rock and shore. A closer look reveals DIRTY BLONDE HAIR--ABOUT THE LENGTH OF BREEN'S--flowing with the water, just beneath the surface. A WOMAN'S BODY is tangled in the debris. The helicopter passes overhead.

\*

12 EXT/INT. ISB HELICOPTER - YOSEMITE NATIONAL PARK - DAY

12

Vic maneuvers the chopper up and over a fast-approaching canyon wall to take in the whole scene as a small group of hikers and ONLOOKERS crane for a look down into the canyon. Police try to move them along while PARK RANGERS drop down toward the river on RAPPEL-LINES. More Rangers mill about while TWO DIVERS, near the BODY, pull on wetsuits and fins.

\*

VIC (INTO COMMS)

...we're just overhead, Talia. Looking for a spot to lay her down, over.

TALIA (OVER COMMS)

Stay where you are for now, Vic.

Lincoln and Cal watch Talia and Nore move off the rock and down to the river. Cal and Lincoln round the Big Rock, avoiding the divers in the swirling eddy and move past the BODY and the divers, who are trying to figure out how to dislodge it. Cal tugs at the oars, driving them into the beach. Talia grabs the boat as Lincoln jumps off.

\*

TALIA

Nice work.

Lincoln nods then grabs a PRELIMINARY REPORT from Talia and continues toward the body. Cal looks up.

CAL

Thank you. He's letting me do it all myself today. What have we got?

\*

Lincoln scans the report, then observes the scene as Cal secures the boat with Talia.

\*

TALIA

Caucasian female, late 40s, no ID. We're working on cause of death. A couple river guides spotted her this morning.

\*

CAL

Missing persons?

TALIA

Nothing yet.  
(eyeing Lincoln, low)  
Heard anything from Washington?

CAL

(frowns at his PHONE)  
Nah... Someone's been calling, but I haven't been able to call back.

(CONTINUED)

TALIA  
(indicating the big rock)  
Nore and I had reception up there.

Cal NODS, heads toward the rock. Lincoln squats beside one of the DIVERS--ISB SPECIAL AGENT PENNY STANTON (20s, rookie)-- on the riverbank. He scrolls through IMAGES ON HER CAMERA, as she shakes water out of her ear. Lincoln notes Cal climbing up to the rock. He looks back at the camera and tips it to study one of the images. He frowns. Penny notices.

PENNY  
Yeah. It's hard to tell what's her with everything else stacked in there.

Talia looks from Lincoln and Penny up to Cal, who's been pacing and speaking on his phone. He meets eyes with her and SHAKES HIS HEAD, and then slips out of view.

LINCOLN  
I need some closer shots of the mouth and ears, just to get a sense of how long she's been in there. \*

He sees, from Penny's look, that the sight of the body has RATTLED her. He looks to the other diver.

LINCOLN  
Reilly can do it, he's already out there.

He stands to HAIL THE DIVER, but Penny takes her camera back.

PENNY  
--The hell he will.

Lincoln smiles as she pulls her hood back on and eases back out into the current, gripping the safety-line. Lincoln sees Talia approaching, and Cal closing from behind her with a long face. Cal trades looks with Talia. \*

LINCOLN  
(gestures to BODY)  
This isn't getting worse, is it?

CAL  
No, it's...  
(looks to his phone)  
That was about Erica Breen. Up in Washington--

LINCOLN  
--I know where she is.

CAL

They found her car this morning in Olympic Park... gonna officially call her missing.

(off Lincoln's silence)

We're circulating her picture to every outlet that'll run it. I asked them to get her face everywhere--

Lincoln sees Penny returning from the water. He HOLDS Cal with a raised forefinger.

LINCOLN

Wait, wait. Just... wait.

STAY WITH Talia and Cal, as Lincoln walks over to confer with Penny. He squints again at her camera's screen.

CAL

I should have told him as soon as I knew.

TALIA

There was nothing to say, Cal. It wasn't anything unusual, till just now.

Lincoln gives Penny her camera, then walks back over to them.

LINCOLN

What do you mean, officially? Was she unofficially missing?

CAL

She just didn't show for work on Friday. We gave her till Monday, then one more day to turn up.

TALIA

She could have been extending her weekend, Lincoln. We've all done that. We were hoping that was it.

LINCOLN

(to Talia)

You knew, too. Am I the only one who didn't?

Cal nods. But as the HELICOPTER hovers over them, the noise is too loud. Lincoln heads away from the river, motioning for Talia and Cal to follow. The Helicopter lowers a Stokes BASKET from a winch. Rangers decouple the cable, pulling the basket into the water. Cal, coordinating the drop on his transceiver, rejoins the others to find Lincoln flipping through Talia's report.

(CONTINUED)

CAL

Lincoln...

LINCOLN

It's alright, Cal. You two did what you thought was the right thing. I know that. I'm good, honest. Talia, you said a guide found her? \*

(off Talia's nod)

Well we know they come through this stretch all the time so there's no way she goes unnoticed here for more than a day or two.

(looks upriver)

Whatever happened to her happened upriver, probably past where the guides put in. I'm guessing the rains last weekend shook her out, brought her down here. You saw how big this got?

TALIA

I can see it now.

Talia indicates a dark WATER-LINE along the banks, showing the height of the river in a recent spate.

LINCOLN

She's been in this water at least a month. There's algae on the skin, in the ear-canals... takes about three weeks for that to start in fresh water. Try four weeks or more with missing persons. If she was a tourist we'd probably have heard, so maybe start in the Central Valley, see if they got a local for us. \*

As Lincoln hands Talia's report back to her, CUT TO --

13 EXT. THE FORT - YOSEMITE NATIONAL PARK - THE NEXT DAY 13

A CHYRON READS: INVESTIGATIVE SERVICES BRANCH - PACIFIC FIELD OFFICE. A SECOND CHYRON fades up--THE FORT. \*

14 INT. CONFERENCE ROOM - THE FORT - YOSEMITE - DAY 14

Vic slips in with a SIX PACK OF SPECIALTY COFFEE as Cal, Talia and Penny debrief with ISB INTELLIGENCE ANALYST AVA LONGRIDGE (35) and ASAC WILLIAM TYNDALE.

AVA

...Extending our search--

She STOPS. Vic mouths "sorry" and sets the coffee onto the conference table. Everyone grabs a cup, including Ava.

(CONTINUED)

AVA

Thank you.

Extending our search outside the park, we got a quick match: "Marjorie Wickersham." Her husband Adam reported her missing. There's too much damage to the body for a visual, but DNA confirmed it's her.

TYNDALE

Okay. Where's husband Adam?

AVA

We have him at an address in Fresno.

TYNDALE

Thanks, Ava. So who's going to Fresno?  
(off their silence)

I know we all have Agent Breen on our minds, so whatever comes in from Olympic, you'll know as soon as I do. In the meantime, we've got a dead civilian here in Yosemite, so that's where I need you.

His tone marks their dismissal, and they FILE OUT, save Cal.

TYNDALE

(to Cal)

We gonna see Lincoln today?

CAL

He went up the Merced. To where he thinks this woman had her accident.

TYNDALE

Based on...

CAL

Based on he knows what he's doing.

TYNDALE

So he's up there playing a hunch. Alone, I'm guessing. And you're okay with that.

Cal SHRUGS. Tyndale NODS as he stands and CLOSES THE DOOR.

TYNDALE

So here's my problem with that, Cal. Agent Breen went off alone, too. I don't know what she's doing. I do know, if she brought someone with her, there's half the chance we're looking for her today. Right? If she tells her staff office where she's going, we'd know where to look. It seems exactly that clear to me.

(MORE)

(CONTINUED)

14 CONTINUED: (2)

14

TYNDALE (CONT'D)

But--I dunno. Maybe you know why we don't operate that way.

CAL

I just know, in Lincoln's case, yesterday was a weird day. You weren't there.

TYNDALE

...So there it is.

(beat)

When I call you on procedure, Cal, I get that I'm doing it from in here. And I dunno how far outside the office any of this makes sense. I guess not very far.

He's absently pulled a pack of CIGARETTES from his pocket, and he tucks them away again. Cal packs up his bag.

CAL

Well. You're not wrong. What's brought this on, Bill?

\*

TYNDALE

I dunno. WSO's asking for Lincoln's help with Erica's case up in Olympic. I'm not telling him that yet. I'm not sending any of you anywhere, till they give us more to work with than an abandoned car.

CAL

But...you're alright?

TYNDALE

No, I don't feel like I am. Not really.

Tyndale turns his back to Cal and drifts to a window.

15 EXT. UPSTREAM FROM WICKERSHAM SITE - MERCED RIVER - DAY

15

Shadows stretch across the winding slot-canyon. We're looking down a canyon wall toward the white-flecked water below. A GREEN KAYAK's beached and bungee-corded to a canyon wall 20 yards away. Lincoln studies the WATER-LINE on the rock.

\*

Back in the kayak, Lincoln wades into a quiet pool. Gliding through, he eyes the canyon walls. He back-paddles, holding his position, staring at a TREE growing out of granite, its base sitting below the high water mark. An OBJECT has caught in the tree's branches, above the dark line. Whatever it is, it seems impossible to get at.

\*

\*

\*

16 EXT. THE FORT - YOSEMITE NATIONAL PARK - DAY

16

Tyndale gazes into the distance. It's quiet save the muffled rush of water and faint echo of birdsong.

\*

\*

(CONTINUED)

16 CONTINUED:

16

Until a SQUEAKING SOUND interrupts his thoughts. He spins to see Ava CLOSING HER WINDOW... OFF Tyndale, staring at the closed window...

\*  
\*17 EXT. AREA - UPSTREAM FROM WICKERSHAM SITE - MOMENTS LATER

17 \*

Lincoln pulls himself up through the tree by way of a series of knots that work like a poor man's BLOCK-AND-TACKLE. He finds a snagged PIECE OF CLOTH, with a reflector on it and pockets it. He scans the near-vertical wall behind him as a flare of SUNLIGHT catches his eye-- a PITON, then another, lodged in the granite. He spots more and, above them, a LEDGE. He hoists himself to a higher branch but the ledge is too far to jump. But his curiosity overtakes reason, and he LEAPS, barely hauling himself onto the ledge. Lincoln takes in a stunning view of the river and canyon. He grabs his phone, and snaps a few PHOTOS of the view. He considers the canyon in the waning light.

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

LINCOLN

...Am I close?

18 INT. KITCHEN - KOENIG HOUSE - WASHINGTON STATE - DAY

18

ON an IMAGE OF BREEN, but in BLACK AND WHITE NEWSPRINT.

\*

JUDY

Orlin!

A woman's hand drops an iPad to a table as a man ENTERS in the background. As she shows him Breen's image --

\*  
\*19 INT. THE FORT - YOSEMITE NATIONAL PARK - DAY

19

Cal drops a PRINTOUT in front of Talia--DMV PHOTOS of the YOUNG COUPLE WE JUST SAW in their home. Talia reads it.

TALIA

Orlin and Judy Koenig? Who are they?

CAL

The last people to see Erica before she disappeared. Tyndale's sending you and Lincoln up to meet them.

FADE TO BLACK.

END OF ACT ONE



ACT TWO

FADE IN:

20 EXT. HOH RAIN FOREST - OLYMPIC NATIONAL PARK - ESTABLISHING 20

It's raining as a CAR passes and pans us into a SIGN --  
WELCOME TO HOH RAIN FOREST, OLYMPIC NATIONAL PARK,  
WASHINGTON, USA. PRE-LAP Orlin's voice.

ORLIN (O.S.)

It was just us at the campground. We see  
 this girl coming out of the tent next to  
 ours-- And we know it's not her tent. She  
 starts going through their cooler...

\*  
 \*

21 EXT. CAMPGROUND - HOH RAIN FOREST - OLYMPIC PARK - DAY 21

ANGLE ON a PARK RANGER, carrying TWO COFFEE CUPS across the  
 parking lot as Lincoln and Talia interview the Koenigs.

\*

ORLIN

(aside, taking coffee)

Thanks.

(continues)

And then...I look over, and there's two  
more girls, arms full, doing the same  
 damn thing at the other tents.

\*

TALIA

You were alone at the camp? Why was that?

ORLIN

Just our bad luck, I guess.

JUDY

We have two children. They needed a nap.

TALIA

Ah. Okay. So you confront this girl...

ORLIN

Yeah. Well I got them to stop was about  
 all. They wouldn't put the food down, and  
 I didn't know how far to take it. It was  
 just weird.

TALIA

But they left...

ORLIN

They did. They all left together. That  
 way.

He POINTS down the HIGHWAY.

(CONTINUED)

LINCOLN

On foot?

JUDY

Uh-huh. Then maybe, what... A couple hours later--

(Orlin NODS)

--Two men show up on a motorcycle, one of them carrying a bat. They start threatening us, with the kids right there. And they did that--

Judy indicates their station wagon, whose back window has been replaced by a tarp and duct tape.

LINCOLN

But--You got the sense the two men and those girls were together?

\*

ORLIN

Yeah, I think so. Felt like it. They all came and left in the same direction... We told Agent Breen all of this.

\*

\*

TALIA

I'm sure you did. She just didn't get to relay it to us. We appreciate you coming up, both of you. This really does help.

Orlin and Judy head off toward their car.

\*

TALIA

How's that? Come out here with your kids, away from the noise, and hassle, just to... get it even worse.

\*

PARK RANGER #1

(re: direction Koenigs' pointed)

\*

\*

\*

You know, about half a mile that way, there's a trailhead right off the highway. Hike in another mile and there's an old cabin. It's set to be named a historical building. No one's supposed to go there, but they definitely do.

LINCOLN

Timing sounds about right, if the girls walked there, and the men drove back a couple hours later...

\*

As Talia shares a look with Lincoln, we CUT TO --

22 EXT. WICKERSHAM HOUSE - DAY 22

A tidy, well-appointed home on a tidy street.

23 INT. WICKERSHAM HOUSE - DAY- INTERCUT 23

TIGHT ON TEA as it's poured into a cup.

PENNY

Thank you.

PULL BACK TO REVEAL MILLY WICKERSHAM (70s), bent over, pouring tea for Penny and Vic. When she moves, we can see JAKE WICKERSHAM (16) on a sofa, holding a can of Dr. Pepper.

PENNY

But when did you notice your mom wasn't around?

JAKE WICKERSHAM

Step-mom. Marjorie's my step-mother. My real mom died when I was seven.

24 INT. THE FORT - YOSEMITE NATIONAL PARK - DAY - INTERCUT 24

Ava scours Adam Wickersham's social media pages at her desk. She scrolls down the feed, discovering a few images that Adam's posted of he and his first wife. Cal looks on.

AVA

Get this, Adam Wickersham's first wife died hiking in Bladensburg Canyon. In the Australian outback.

CAL

Was she out there with Adam?

AVA

Yep. Adam's been posting photos of the two of them. Not a great sign for his second marriage with Marjorie, if you ask me.

25 INT. WICKERSHAM HOUSE - DAY - INTERCUT 25

BACK WITH Vic, Penny interviewing Jake Wickersham.

JAKE WICKERSHAM

Marjorie's never here anyway. It's usually just me and my grandma.

(nods to Milly)

The weird part's what you said about her being in Yosemite. She hated it there.

\*  
\*

(CONTINUED)

VIC

Alright, Jake, I get it. I had a step-mom too. The park's your dad's place. Right? Not hers.

(off Jake's nod)

So where's he go? Where's his spot?

JAKE WICKERSHAM

Well, my dad's been here... like I said. He's only been gone for like, two, three days. I swear to God.

VIC

We know. We're not saying this was anyone's fault.

PENNY

Jake, as far as we know, this was an accident. We just need to find your dad.

JAKE WICKERSHAM

Ahh... he goes to Glacier Point. I dunno. We do Dog Lake a lot.

\*

VIC

...He likes the quiet parts.

JAKE WICKERSHAM

Yeah. He says you go to see the country, not to watch people seeing it.

26 INT. THE FORT - YOSEMITE NATIONAL PARK - DAY

26

Ava's fingers dance over computer keys as Cal looms nearby.

AVA

I'm pulling the metadata but based on these photos, it looks like his last location was either Glacier Point --

PENNY (O.S.)

--Or Dog Lake.

Ava glances up to see Penny and Vic have entered.

PENNY

His son said they'd go there alot.

CAL

Penny, grab Nore and ride out to Dog Lake, see if he's there. Vic, get the chopper ready, we're checking Glacier Point.

As Cal, Penny and Vic hustle out, we CUT TO --

27 INT/EXT. CABIN - HOH RAIN FOREST - OLYMPIC - DAY 27 \*

Chinked-log cabin, gutted and graffitied and refuse-strewn, its floor scarred by old fires. THROUGH THE WINDOW, Lincoln and Talia approach the site, followed by TWO PARK RANGERS. CAMERA DOLLYS towards the open doorway timing it to meet Lincoln and Talia coming inside. They take in the cabin as the Rangers behind them fan out looking for clues.

28 EXT. HOH RAIN FOREST - OLYMPIC NATIONAL PARK - DAY (LATER) 28

The sun filters through the thick canopy of Hoh Rain Forest to find Lincoln at a stand still. One of the Rangers jots notes while the other takes pictures. Both carry plastic bags filled with possible evidence or trash. He looks to Talia with her own bag. Their eyes meet and she sighs--they've been at this for a while.

LINCOLN

Think that's about it, guys. Thank you.

Deflated, Lincoln drops to his haunches and picks at the ground, willing his mind to discern what might have happened here. We realize he's on the same spot where Adele stood watching Erica being taken down. But something shifts in Lincoln, not knowing what it is other than a feeling. Lincoln stands, another feeling washing over him, not knowing what it is as it forms in his mind. He dares not move until he understands it, ignoring the muted call from Talia.

The audience is willing him to turn around and find the camera on the tree, but Lincoln remains still, waiting, knowing it will come, trusting that a picture of what happened will form. As it finally does the camera SLOWLY PUSHES IN on his back as Lincoln slowly turns into camera. His look takes us from eye level, but he isn't looking up yet. It comes to him and he looks up to the tree where the camera recorded AGENT BREEN's murder. We hold on his stare. Whatever turned Lincoln is a mystery but the camera and the strap that held it we wanted him to see is no longer there. Talia's drawn closer knowing that something happened. Lincoln looks to her then back towards where AGENT BREEN was taken to the ground. He can't prove it but his feeling is absolute.

LINCOLN

She was here.

29 EXT. CAMPGROUND - YOSEMITE NATIONAL PARK - INTERCUT 29

Penny squats down, her transceiver against her ear, checking a LICENSE PLATE against her notes.

PENNY (INTO RADIO)

Cal, we have his car but no one's seen him.

(CONTINUED)

29 CONTINUED:

29

Nore's just left a GROUP OF CAMPERS, and is SHAKING HER HEAD.

30 INT. ISB HELICOPTER - YOSEMITE NATIONAL PARK - INTERCUT

30

A CLOSEUP OF A MAP as Cal pores over it. He lifts his head to see where they're going, revealing Vic at the controls. The ISB helicopter flies toward a deserted GLACIER POINT.

\*  
\*  
\*

CAL (INTO RADIO)

Copy that. Advise any campers or hikers to hold off going into the back country until we have a handle on this.

PENNY (OVER RADIO)

Will do. How 'bout us?

CAL (INTO RADIO)

Ahh...Let's have you sit tight. We'll take a look here, and advise.

PENNY (OVER RADIO)

Roger that.

Cal narrows his eyes, spotting something in the distance. He points it out to Vic, who NODS. Cal grabs his binoculars, and we see a LONE HIKER sitting on a slab of rock, watching them.

CAL

What do you think?

VIC

I don't know. He's by himself. Let's get a little closer.

\*

Vic circles the chopper around a sitting Adam, who looks up.

\*

VIC

Yeah you, dummy!

Cal checks the picture of Adam against the hiker sitting on the rock. He raises the binoculars again, going back and forth from the picture to the Hiker.

CAL

It looks like him.

The Helicopter hovers before the Hiker. Cal speaks into the helicopter's LOUDSPEAKER.

CAL

Adam Wickersham? We want to talk to you.

\*

FADE TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

31 EXT. YOSEMITE NATIONAL PARK - DAY - ESTABLISHING 31

CAMERA captures AWE INSPIRING ROCK FORMATIONS in Yosemite. \*

LEE (PRE-LAP)

I guess I'm happy and sad at the same  
time to give you your final and in my  
opinion most important lesson in all of  
climbing...

32 EXT. MOUNTAIN BLUFF - YOSEMITE NATIONAL PARK - DAY 32

CAMERA climbs up a steep rock face, drifting over the edge of  
a bluff to find Lee standing before Barbara, Elaine, and  
their remaining classmates, all wearing climbing harnesses.

LEE

Trust. Trust in your ability. Trust in  
your equipment, trust in the knowledge of  
where you will climb, and trust in the  
people you will climb with. We call them  
the four T's. It's not a small thing to  
say your life will depend on it.

Lee steps before Barbara and attaches a rope to her.

LEE

When I tell you to, I want you to lean  
out backward over the edge.

BARBARA

Okay. \*

LEE

(grabs Barbara's hands) \*  
I won't let you go. Do you trust me?  
(off her nod)  
Lean back.

The class looks on as Barbara leans, her back arching over  
the edge. Elaine nervously watches. After a beat, Lee pulls  
her back. The group breathes and begins clapping for Barbara.

LEE

Now, does anyone want to try that without  
a rope?

(off their laughter)  
No one? Barbara?

ELAINE

She already did it.

(CONTINUED)

LEE

I know. I'm asking her to hold me.

Barbara nods and they reverse positions as Lee steps back to the edge. There's no rope as he extends his hand to Barbara. Elaine is more than concerned at this point. Completely alarmed and in fear for her friend she calls out --

ELAINE

Barbara no...

But Barbara is practically in a trance. Lee offers a gentle smile and nod of his head for her to reach out for his hand.

LEE

I trust you.

Barbara grabs Lee's hand. He leans back. With all her might she holds on to Lee as he hangs over the edge. Lee and Barbara's eyes connect for a charged moment. She struggles to pull him back, but does, their bodies melting together as they fall to their knees. Everyone claps, save Elaine, who glares at Lee. Lee sticks his tongue out in response. The group laughs at the joke, patting Elaine on the shoulder. As they move to congratulate Barbara, OFF Elaine, not amused...

33 INT. INTERROGATION ROOM - THE FORT - YOSEMITE - DAY

33

Cal ENTERS and sits beside Penny. Penny slides a tissue box over to Adam. Adam glances up at Penny, surprised by that.

ADAM WICKERSHAM

It's a place we'd always wanted to go.

PENNY

You or your first wife?

ADAM WICKERSHAM

My first wife. But we weren't prepared for the heat and after we got lost, Sarah started feeling dizzy. Her breathing became more erratic. She couldn't walk. I carried her as far as I could, but...

His voice trails off, haunted by the memory.

PENNY

You know you were less than a quarter mile from the nearest ranger station?

ADAM WICKERSHAM

I get how it must sound--

CAL

Like you're the world's worst hiker?

(CONTINUED)



ADAM WICKERSHAM  
(glares at Cal)  
I didn't kill Sarah.

\*  
\*

CAL  
You just had some bad luck.

\*

ADAM WICKERSHAM  
Have someone die in your arms. See how  
you feel.

\*

CAL  
Your son mentioned that your second wife  
Marjorie hated Yosemite. Why was that?

\*  
\*

ADAM WICKERSHAM  
When we first met, Marjorie and I went  
hiking, kayaking together, we even took a  
rock climbing class. She loved it. But I  
guess as with most things, as time went  
on, she lost interest. Like she lost  
interest in me.

\*

CAL  
You two had become estranged.

Adam nods. A beat.

PENNY  
It took you over a month to report she  
was missing... Why?

ADAM WICKERSHAM  
Our separations became a war of wills.  
Who could hold out the longest... who  
would call back first... who would speak  
first... She could hold her breath  
longer. Finally... I quit trying.

\*  
\*  
\*  
\*

PENNY  
Do you have any idea what she was doing  
when you were apart?

ADAM WICKERSHAM  
Fresno's a small town. You hear things.  
It's surprising how many people think  
they're helping you when they tell you  
what your wife is doing.

PENNY  
She was seeing someone.

ADAM WICKERSHAM  
She was seeing other men... younger men  
usually.

\*

(CONTINUED)

PENNY

That must have made you angry. The whole younger men idea...

Adam doesn't answer Penny. Cal steps in, understanding.

CAL

What did you do?

ADAM WICKERSHAM

You do all kinds of things... But in the end... I just decided to live with the idea that she's working her way through it... Trying to keep it from Jake became a full time job.

\*

\*

PENNY

I wanna go back to something you said. You said you just quit trying, right?

(off Adam's nod)

But then you decided to let the Police know she was missing. Why? I mean if you don't care anymore...

\*

ADAM WICKERSHAM

You ever been married?

CAL

I have. Twice. Just try...

ADAM WICKERSHAM

At first it was for a day or two, then she'd be back. When it turned into a week I assumed she was with someone else. When it went longer my gut was telling me she'd found someone, that it was serious and she was finally moving on... but with no communication, no phone call, no text, I finally thought I should report it.

\*

CAL

Then you went camping?

ADAM WICKERSHAM

Which is where you found me.

Penny looks to Cal. That was what the son said.

ADAM WICKERSHAM

I get where you're going with this and I don't know how to make you feel any better about who I am... Fuck I don't know how I prove I didn't kill Marjorie.

\*

(CONTINUED)

33 CONTINUED: (3)

33

PENNY

If Marjorie was so unhappy, why not just file for divorce?

ADAM WICKERSHAM

You'd have to ask her.

PENNY

And you realize we can't.

34 INT. AVA'S OFFICE - THE FORT - YOSEMITE - DAY

34

Ava, wearing gloves, sorts through Adam's belongings, pulling a HAND-AXE out from his backpack. Cal leans in.

CAL

Test that stuff if you want, but I'd be surprised if we get anything... I don't know what she was doing out there, but it wasn't with him.

\*

35 EXT. FRESNO YOSEMITE AIRPORT - NIGHT

35

A CAR passes beneath a sign for the FRESNO YOSEMITE INTERNATIONAL AIRPORT, heading out into the Central Valley.

36 INT. CAR - MOVING

36

Lincoln drives. An open folder with loose papers, photos and handwritten notes sits beside him. Talia watches as he looks from the file to the road and back. Talia takes the folder and sticks it on the dashboard. Lincoln clears his throat, his eyes on the road.

\*

\*

LINCOLN

There's this thing I keep seeing.

(re: folder)

It's not in there... It's this letter Erica sent, when she was looking for a post out here...

(beat)

They teach you at the V.A., when you transition out, how to write these things so you don't scare employers off. I can tell she was wording it all so carefully. But she was talking about active duty, what she missed about it. And how she was looking for that same thing now, at work. That connection, with her own kind. But what she was really saying to whoever knew how to read this was... she came home from her last deployment a bit lost.

\*

\*

\*

\*

\*

TALIA

Good on Tyndale, then. Bringing her out.

(CONTINUED)

LINCOLN

He has his days. He had her shadow me...

TALIA

Did you to talk to her, about any of this?

\*  
\*  
\*

LINCOLN

Yeah, it's funny--She was pretty straight about, how she hadn't known her father. Mom gave her up into foster care. Her brother enlisted as soon as he could, then she did, too. But it all just... felt like putting a specific form to the person I'd already met, in her letter.

TALIA

I mean you, too, though. You talk to her about Afghanistan?

(off his nod)

Tell her about you and your father?

Lincoln's unease becomes a STONY SILENCE AT THE MENTION OF HIS FATHER. When he speaks, his voice has HARDENED.

LINCOLN

No. I didn't see her training as therapy for me.

TALIA

Just saying, she's opening up to you, why not talk to her?

Lincoln doesn't respond, his eyes on the road.

TALIA

*Aughh*--You, with the drama. I'm saying, you don't burden friends by talking to them. We like it. It lets the people who care about you worry less. You get that?

(off Lincoln's nod)

Good. Because that strong and silent garbage, that's a dark road, Lincoln. You gotta stay with us. Stay in the light.

\*

She takes out a Thermos and fills its lid with coffee.

TALIA

...I'd really like to read that letter.

LINCOLN

You should. Remind me, I'll show you.

(offered coffee)

Oh--Nah, thanks. If I drink that, I'll never sleep.

(CONTINUED)

She takes a sip and empties the rest back into the Thermos. Lincoln is about to speak again--possibly something HEARTFELT --but Talia misses it, when her PHONE CHIRPS. She checks her screen and lets out a theatrical GRUNT.

TALIA

*Augggh...* Nore's set's tonight. God... I totally forgot. She says she gets it if we're too tired. Are we too tired?

LINCOLN

All I want to do is get in bed.

TALIA

--All I wanna do is get in bed.

They both stare out the front window for a pregnant beat until... Lincoln SLAPS his palm down on the dashboard. It seems to be a sort of challenge.

LINCOLN

Come on. It's your sister.

He hits the dashboard again, and nods that she has to do the same. Talia RELENTS and puts her own hand out. By long-standing custom, they are about to resolve this with THEIR OWN VERSION of ROCK, PAPER, FIRE.

LINCOLN

(points to Talia)

We go home...

(points to himself)

...Or go out. Okay?

She NODS. They circle their hands on the dashboard and then BOTH SLAP IT THREE TIMES, in unison --

TALIA

*Eins--*

LINCOLN

*--Zwei--*

TALIA

*--Drei--*

TALIA

--Shoot.

LINCOLN

--Shoot

They THROW THEIR SIGNS and look up at one another. We do not yet know the result, but the pulse of LOUD MUSIC TAKES US TO--

37 INT. "FOUR-IN-HAND" DANCE CLUB - NIGHT

37

On a DAIS, Nore dj's as ELECTRONIC DANCE MUSIC pulses through the dark, industrial-looking club. Club-goers, under strobes, dance. PULL BACK through the club to a seated section closer to the bar and the entrance. A waitress with drinks takes us by a booth where we find Lee, Barbara and Elaine.

\*

BARBARA

Can we pay for this?

\*

Lee shakes his head "no" as he pulls out a wad of CASH in a rubber band. Elaine's eyes widen.

ELAINE

Ooh! He doesn't use credit cards...He's cash only... you noticed the big rubberband Barbara.

\*

(turns to Lee)

Nice touch. He's saying he doesn't use a bank.

(back to Barbara)

Like drug dealers.

Barbara glares at Elaine--it was supposed to be funny but Lee knows it wasn't just a bad joke. Elaine starts texting--

BARBARA

You know she works at a bank?

ELAINE

It's okay. I won't report you.

\*

Lee counts out a few bills, hands them to the Waitress.

\*

LEE

It's just more strings. I get it, it wouldn't work for everyone. But I have a cash business, and I keep things simple.

ELAINE

I get it... Like drug dealers.

\*

Elaine grabs her drink and goes back to texting. ADJUST TO Talia and Lincoln entering. Lincoln whispers to Talia and heads around to the restrooms. Talia NODS and surveys the club, noticing Lee's booth. BACK AT Lee's booth he lifts his bottle for a toast. Barbara follows suit while Elaine just keeps texting.

\*

LEE

I want to thank you for coming out. Both of you. I hope you learned something, and I hope you come back.

\*

(CONTINUED)

ELAINE

Oh yeah...first chance.

BARBARA

Elaine...

(off Elaine's look)

We're toasting.

Without missing a beat, Elaine looks back down, picks her drink up, and holds it out for the clink of glasses, never taking her eyes off the text. Lee drinks, and FROWNS at her.

LEE

...Y'know, if you want to go call whoever that is--Go ahead. It looks really important.

ELAINE

(faux smiles)

Yeah, okay. Gimme a minute.

She pulls herself from the booth and walks out of earshot.

LEE

And don't forget your...blue drink. That I paid for.

BARBARA

Stop. Both of you. For God's sake.

FOLLOW Elaine as she heads toward the restrooms. Ahead, Talia waits for Lincoln at the near end of a short hallway. Elaine passes her, yelling over the noise into her phone.

ELAINE

...Whatever, the guy's a dick. I'm getting us out tomorrow, doing an extraction from this little cult of one. We're gonna have to de-program her...

\*  
\*  
\*  
\*

Elaine stops just behind Talia and continues her call, pacing. She and Talia catch eyes, but Elaine turns her back. Talia's eyes drift to Lee's booth to see Barbara snuggled up to Lee. Cal passes them and WAVES to Talia.

\*  
\*

CAL

(to Talia)

We're up near the stage. Can't hear anything, but no one's feeling chatty.

\*  
\*

Cal glances toward Lincoln, who's emerged from the men's room and slipped past Elaine.

CAL

How's he doing?

(CONTINUED)

Talia shrugs, "So-so." Cal nods to Lincoln then leads them back into the club, passing LEE AND BARBARA. STAY WITH LEE AND BARBARA, who catch Elaine on the phone but periodically checking in on them, embarrassing Barbara. Lee scratches at his bottle's label for a BEAT.

\*

\*

LEE

But--Honestly, if you had even a thought of staying another day, I know half a dozen spots you can already handle. I promise, you'll see things out there, that--If you're going to have a moment, that's where it'll happen.

BARBARA

And...we both get to go? Me and Elaine?

LEE

You're really wanting me to answer that.  
(off Barbara's look)  
I mean, Elaine's fine--

BARBARA

--And she is my friend, so... careful. It's just, when we planned this, we had two weeks. I wanted to try climbing, and she wanted to drive around Gold Country.

\*

LEE

Gold Country?

BARBARA

Yeah... we're already booked, and I promised her, so...

Lee SIGHS and grabs his beer.

LEE

*Yeahh*, dammit. Just...can't beat the Elaines of the world, can you.

FIND Talia as she reaches Nore's dais. The two sisters grin and PANTOMIME HUGS for one another. Talia makes a "DRINK?" gesture. Nore responds with prayer hands beneath her chin: "Yes, please." Talia turns from the dais to see ELAINE AND BARBARA LEAVING LEE'S BOOTH, while Lee stays behind.

MOMENTS LATER, we find Talia at the bar, pulling cocktails onto a tray.

TALIA

Nah, I got it. This was my job for...like, ever.

(CONTINUED)



Talia sweeps the tray up to her shoulder and gives the bartender a smile. Talia weaves through club-goers to the ISB tables. She's handing out drinks when something catches her eye: Lee at the dais speaking with Nore, who's laughing, CHARMED. Talia pushes past Lee and hands Nore her drink, the empty tray still in her other hand. \*

TALIA

Sir, she's working. You need something?

Lee looks behind him, as though she can't be addressing him.

NORE

Tal, he's good. Don't worry.

LEE

Yeah. Tal, don't worry.

TALIA

Who are you?

LEE

No one, I'm--Who are you?

TALIA

I'm her sister.

(beat)

She's not here for this. Why don't you go find those two women you were with. \*

(off his confused look)

And that's as nice as I'm gonna say it.

Lee looks over Talia's shoulder to Nore for HELP. She offers an apologetic SHRUG. Vic APPEARS by Talia's side, eyeing Lee.

VIC

You alright Talia?

(off her silence)

What do you want to happen here?

TALIA

I already said he should go. \*

VIC

(turns to Lee)

You gotta go. \*

LEE

(re: Nore)

But--she understands--

(to Talia)

You understand, people come here to meet people.

(CONTINUED)

37 CONTINUED: (4)

37

TALIA

--Oh, do I understand that?

Talia sets the tray down and starts to ADVANCE but Vic steps in front and gracefully turns her around. Talia holds Lee with a stare. In the b.g., a few ISB agents stand, monitoring this as well. Lee looks around, seeing the same thing.

VIC

We good Holmes?

LEE

I dunno, I must have offended someone.  
Tell 'em I'm sorry.

Lee moves off through the crowd. Vic shrugs, then rejoins his friends. Nore watches Lee until she loses him.

NORE

What? He was cute.

\*

TALIA

He's a dick...

(beat)

It's not my business. You talk to whoever  
you want.

(on Lee)

Not him, though.

Talia walks off, still having the older sister last word.

38 EXT. HOUSE - FORKS, WASHINGTON - DAY

38

A modest bungalow on a tree-lined street of similar homes. A CHYRON tells us we're in FORKS, WASHINGTON.

39 INT. HOUSE - FORKS, WASHINGTON - DAY

39

TIGHT ON FOOTAGE of a BEAR devouring a DEER CARCASS. WIDEN to REVEAL a HOBBYIST, writing notes as he reviews the video. Behind him, a rack filled with A/V gear, CAMOUFLAGED CAMERAS, HOUSINGS and MOUNTS, old tapes and logs. He EJECTS the MEMORY CARD from his drive, fishes out another from a bin, spins it up and scrubs through the new FOOTAGE. He half-watches, jotting notes, until he FREEZES. PUSH IN on Hobbyist, slack-jawed at what he's watching. He pushes his chair away and STANDS. As he grabs for his cellphone --

40 EXT. APARTMENT COMPLEX - YOSEMITE NATIONAL PARK - DAY

40

A SHOVEL stabs into the ground, overturning earth. TILT UP to REVEAL Lee, planting a tree.

WOMAN'S VOICE (O.S.)

Lee!

(CONTINUED)

Lee looks up to find Barbara jogging toward him. \*

LEE

What are you doing here? I thought you were on the second half of your vacation.

BARBARA

I talked Elaine into staying for one more day.

LEE

Elaine? She's here with you?

Elaine appears. She's heard the disappointment in his voice.

ELAINE

No she left me in the parking lot of the Ahwahnee Hotel having a cinnamon roll. Glad you're so excited.

BARBARA

I'm sorry. Is that okay?

LEE

Of course it is. I get to see you...that's what matters.

Lee eyes Elaine, who flips him off behind Barbara's back.

41 EXT. HETCH HETCHY - YOSEMITE NATIONAL PARK - DAY 41

Sweeping views of the valley. We land on a final shot of Lee, Barbara and Elaine hiking past WAPAMA FALLS.

42 EXT. MOUNTAIN BLUFF - YOSEMITE NATIONAL PARK - DAY 42

Lee, Barbara and Elaine look out from a wide mountain ledge, having finally made it. Barbara has snapped off her last picture as the three stand together looking off. Barbara puts on her climbing gear sitting on a rock under a small tree. Elaine is already outfitted and ready to go. \*

BARBARA

It was worth the hike, don't you think?

ELAINE

If you don't count the visions I had of us ending up in a jar.

Barbara laughs--she had her own thoughts but not that dark. Barbara gazes at Lee near the edge eyeing the valley below. \*

BARBARA

Stop it. He's trying to be nice. You try to be...

(MORE)

(CONTINUED)

BARBARA (CONT'D)

(tying her boots)

Tell you the truth, I was starting to wonder myself when we were in his car but now, God look at this...

(calls out to Lee)

I had no idea a place this beautiful even existed.

\*

LEE (O.S.)

It's called the second Yosemite. Not a lot of people know this place, but the ones who do--There's some ugly history here. Ready?

\*

\*

ELAINE

(to Barbara, mockingly)

"It's called the second Yosemite."

BARBARA

Okay go, I mean it. Just go... I'm right here. I can see you.

\*

Elaine begrudgingly heads for Lee. Barbara calls out to them.

\*

BARBARA

Hey!

Elaine and Lee turn to see Barbara snapping a photo of them with her old 35mm camera. Lee starts to object but there's no point--what's done is done. Lee and Elaine step to the edge with Barbara still at the tree. It's uncomfortable.

\*

\*

\*

\*

LEE

(breaking the ice)

I think I may have offended you and for that, I'm sorry. Can we start over? Start with the trust exercise?

\*

Elaine eyes Lee's extended hand. Her eyes dart back to Barbara, but Barbara's not looking, too busy getting ready. To delay taking it risks going back to her original feelings.

Barbara finishes tying her boot and smiles at what she sees. Lee has Elaine's hand with her back to the cliff.

Back at the edge Elaine's showing real signs of needing Barbara.

ELAINE

We're not going to get close to the edge.

LEE

No... Relax. I just want you to lean back so I can feel your whole weight... your whole trust... let me feel that...

\*

\*

\*

(MORE)

(CONTINUED)

42 CONTINUED: (2)

42

LEE (CONT'D)

Now just two steps back, there's plenty  
of room and then we're done... two steps.

\*

Elaine starts. One then two. A smile and sigh of relief.

LEE

That's great... How was that?

\*

But Elaine is still hanging there. The slope and gravity are  
not making it easy for Lee to pull her back.

ELAINE

Pull me... pull me back.

\*

LEE

I can't.

ELAINE

What...?

Lee slides forward as if he's being dragged towards the edge.  
Elaine screams "Barbara" but Lee raises his voice, covering  
her panic with a phony panic of his own and starts shouting--

LEE

You're too... What are you doing?...  
Stop!... I can't hold you... stop!

\*

\*

Barbara stands concerned. She eyes them then runs over. Lee  
looks to Barbara as Elaine slides back towards the edge--

ELAINE

Please don't let go.

LEE

I can't hold her... She's...

\*

Their hands separate. Elaine starts falling back, hitting the  
rock then rolling to the edge. She slides on her belly as her  
arm reaches back, pleading for Lee...but Lee just pretends to  
reach for her, falling to his knees then to his belly to sell  
his effort as Barbara runs from the tree screaming herself--

\*

BARBARA

Grab her! Grab her!

But it's too late. Elaine is gone.

BARBARA

You let go of her.

LEE

No, she panicked... she started backing  
up. I couldn't hold her...

\*

\*

(CONTINUED)

BARBARA

(angers)

You let her go. You killed her.

LEE

I didn't kill her.

Lee steps toward Barbara, trying to calm her down but she moves away from him.

BARBARA

Stay away from me. YOU STAY AWAY!!!

LEE

Give me the camera.

Barbara's hands automatically hold the camera.

BARBARA

What?

Lee rips the camera out of her hand, jerking it so hard the strap breaks around her neck. Barbara takes off running.

LEE

Hey!

Lee knows it's no use as she keeps running. He looks first at the old 35mm camera and shakes his head. Then at Barbara running like a dog that's run off that he really doesn't want to chase but has to. But Barbara can't run anymore. She's out of energy. When Lee appears she moans and bends over. She throws up. Lee searches for possible hikers and moves towards her as she whimpers, falling to the ground.

BARBARA

Please... Stay away from me.

\*

Lee looks up to find a DOG breathing heavy twenty yards away has stopped to watch. The sound drops except the panting... and then out of the silence we hear the distant sound of a whistle--a call from the dog's master. The dog hesitates, then moves off. Barbara starts to sit up. But before she can call out, Lee smashes the camera into the side of her head, knocking her out. Then a second cruel hit just to be sure. Lee looks over the rocks, careful not to be seen. The dog is heading back down the trail until--they keep coming. In less than 5 minutes the hikers will summit.

Lee has seconds to decide what to do. Gazing at Barbara, he notices her small mint earring. He turns her head to the other side where he first hit her--but there's no earring, just the trickle of blood. His eyes search the ground, his hand sifting through the dirt. No luck.

(CONTINUED)

As he looks back to see where the hikers are, Barbara's eye opens, landing on her camera. Her fingers grab the strap, pulling it back. Lee looks back but it's already in her hand... and with all the strength she has left, she rolls her body towards the edge, using the momentum to hurl the camera off the cliff just before a diving Lee can save it. The camera's lost. Lee pushes himself off her, back into a seated position.

\*

LEE

Why did you bring her?

There's no answer coming from Barbara. Then without warning, Lee uses both feet and pushes Barbara over the cliff. It's only luck and a turn on the trail that keeps the Hikers from witnessing Barbara's body fall the thousand feet past them.

Lee snaps a piece of brush and sweeps the ground of tracks, but something catches his attention and he bends down. It's the matching earring to the one Barbara was wearing. With no time to celebrate his good luck he quickly sweeps again but doesn't realize as he leaves that he has also turned up a black piece of the camera housing that blends with the dirt.

Out of time, he moves back the way he came, eventually going OUT OF FOCUS, still brushing at the ground, wherever he thinks there could be a trace. He TOSSES THE BRANCH ASIDE, over the cliff's edge, and then DISAPPEARS.

FADE TO BLACK.

**END OF ACT THREE**

ACT FOUR

FADE IN:

43 INT. THE FORT - YOSEMITE NATIONAL PARK - MORNING 43

Lincoln enters with a SIX-PACK TRAY of SPECIALTY COFFEE. He checks the labels on the cups, leaves them on the mostly empty desks. Cal leans out of TYNDALE'S OFFICE DOOR.

CAL

Lincoln.

44 INT. TYNDALE'S OFFICE - THE FORT - YOSEMITE - DAY 44

Lincoln slips in to see Tyndale PACKING HIS OFFICE UP. Lincoln hands Cal a coffee. \*

TYNDALE

(to Lincoln) \*

Do me a favor--Shut that door. \*

Lincoln closes the door.

TYNDALE

I don't even go out anymore. I know you guys think I am, that I do. But I'm really calling you from the car somewhere, behind some building or my house when I'm supposed to be out in the field. I called Gerard, in D.C. They wanted a month, then two weeks. I said I gave two years I never should have. I recommended both of you, for ASAC.

LINCOLN

Cause you know I love paperwork so much?

TYNDALE

Hell, you two can just arm-wrestle for it, for all I care.

(back to boxes)

I told 'em, just don't try another city transplant. You gotta home-grow the staff here. I learned that much.

Tyndale tapes his last box shut.

45 EXT. THE FORT - YOSEMITE NATIONAL PARK - DAY (MOMENTS LATER) 45

Tyndale throws the trunk closed.

CAL

What'll you do now?

(CONTINUED)



TYNDALE

Not look for peace and quiet, that's for sure.

CAL

You could have recommended someone else, you know.

TYNDALE

Yeah but then I wouldn't have seen that look on your face.

He SHAKES HANDS with Cal then Lincoln, then steps into the car. Lincoln and Cal wave goodbye as Tyndale drives off.

CAL

That's not how I imagined I'd start the day. You? \*

LINCOLN

Nope. \*

Cal and Lincoln start back to the Fort when an FBI cruiser pulls into the lot. Cal and Lincoln turn around, eyeing the car with confusion. FBI SPECIAL AGENTS PAUL QUATTROCKI (30s) and DAN HARRINGTON climb out. They approach Lincoln and Cal. \*

QUATTROCKI

Gentlemen... I'm Special Agent Paul Quattrocki. This here's Special Agent Dan Harrington with the FBI. We ah, got something we need to show you. If you'll just take us to your ASAC-- \*

LINCOLN

You passed our ASAC on your way in.

FBI Agents regard Tyndale's car disappearing around a bend.

CAL

Long way for the Bureau to come... couldn't make a call?

Quattrocki pulls out a JUMP DRIVE.

QUATTROCKI

(re: jump drive)

This went through four different agencies before it made its way to us. But we concluded, this really belongs with ISB.

CAL

What is it?

OFF the question, we CUT TO --

46 INT. INTERROGATION ROOM - THE FORT - YOSEMITE - DAY

46

VIDEO FOOTAGE PLAYS ON A MONITOR to reveal we are back at the opening of the episode--when Special Agent Erica Breen confronted Adele and the campers--but we are watching the events from a FIXED, HIGH ANGLE. (NOTE: The video footage will be in italics.) REVERSE TO reveal Cal, Lincoln and Talia watching the video, frozen and uncomfortable as--

*Agent Breen backs into frame, holding unseen figures off with her pistol and scanning around her. She glances up and conceals her surprise when she finds the camera mounted overhead.* The film stops and the light comes on.

QUATTROCKI

You might want to stop watching at this point... You get where this is going.

\*

They're all stunned. They know what he's saying and where this goes. Out of the silence we hear Lincoln's voice.

LINCOLN

Play it...

Everyone looks at Lincoln. He's sure what he's saying. Cal nods to Quattrocki to keep going. The lights turn off as Lincoln, Cal and Talia watch. Cut between a close-up of our agents watching, and the footage of Breen being attacked, starting on Lincoln's face, then Cal, then Talia--each disturbed and saddened by what they're seeing. Lincoln shifts uneasily in his chair, pained by seeing Erica Breen's last moments alive. Cal and Talia look on, discomfited.

*Breen lowers her gun then backs away. A sound behind her catches her ear. She turns to it then turns back with a changed look. She takes a step back. Breen fires, then wheels around and fires twice more as men charge her--punching, raking, and stomping on limbs in the dirt. And though the attack might not last a minute, it seems almost unendurably long. The men stand, panting. One man on the outside sees an opening and kicks her. The men help each other up, Erica's lifeless body just visible lying on the forest floor. As the camera catches more than one face clearly, it FREEZES ON ONE OF THE ASSAILANTS as we MATCH CUT WITH --*

\*

\*

\*

47 EXT. ROOFTOP - LAKEWOOD, CA - DAY

47

THE SAME ASSAILANT only it's being viewed LONG LENS from a SNIPER'S SCOPE lying prone atop a ROOFTOP of a modest house. We're looking through curtains that half cover Adele, seated at a small kitchen table with Abe, Pony Tail and Assailant.

48 EXT. HOUSE - LAKEWOOD - DAY 48

SWAT sets CHARGES on the front and back doors of the house. Lincoln and Cal, behind SWAT, ready themselves alongside FBI Agent Quattrocki. The front and back doors EXPLODE. As SWAT Officers rush in and bark commands--

\*  
\*  
\*  
\*

49 INT. HOUSE - LAKEWOOD - DAY 49

IN A FLASH, SWAT has Adele, Abe, Pony Tail and Assailant on the floor, face down, hands zip-tied behind them.

50 EXT. STREET - LAKEWOOD - DAY - LATER 50

Fifty people behind a barricade gawk at the activity. As the suspects are led out of the house, Abe and Pony Tail come down the porch, moving through the crowd towards the POLICE VANS. Overhead Police and News Helicopters hover above. It's not what Cal and Lincoln are used to and should make the audience yearn to get back to our National Parks.

\*  
\*  
\*  
\*

51 EXT. PORCH - HOUSE - LAKEWOOD - DAY 51

Adele exits the front door, stopping as a log jam forms on the FRONT PORCH behind a HANDFUL OF FBI AGENTS, SWAT, and POLICE. Lincoln and Cal stand with SWAT COMMANDER as Abe and Pony Tail are herded into a SWAT Van. A crowd of onlookers drift in, kept back by Lakewood P.D.

\*  
\*

Lincoln eyes Adele as she takes in the crowd and the police. Lincoln watches as her eyes FLICK UP TO SOMETHING IN THE CROWD and hold there. She nods just slightly, giving a subtle shake of her chin. Lincoln follows her look to a MAN gripping a GROCERY BAG--the same man who was kicking Agent Breen when she was down. Trying to blend in, he moves behind the crowd as Adele is being led down the stairs and through the yard.

\*  
\*  
\*  
\*

Adele makes one more head movement to THE MAN to get out. Lincoln catches this, and as the Man backs away, his eyes fall to Lincoln--he's been made. Quattrocki's been watching Lincoln as the Man backs away. Suddenly, Lincoln jumps off the porch, chasing the Man, who drops the grocery bag and runs off. Lincoln gives chase, catching the man three houses down and tackling him in the front yard. Lincoln has a forearm-bar on his throat, and has him stretched out with a gun-bore on the tip of his nose as SWAT and Cal run up.

\*

52 EXT. LAKEWOOD - LATER 52

Agents and officers head toward their cars as strobes fade. Barricades are taken away. Onlookers head to their own homes as the Police Circus pulls out. Cal LINGERS with a group of agents, shaking hands. Lincoln extricates himself, heading toward his car, scrolling through texts on his phone.

(CONTINUED)

Quattrocki spots Lincoln and follows him. As Lincoln reaches his car, Quattrocki hails him without shouting.

QUATTROCKI

Just wanted you to know we're gonna go turn these dummies on each other so... if you want to follow...

LINCOLN

We'd like that.

QUATTROCKI

Heard you didn't mention chasing that one guy down, any of that.

(off Lincoln's confusion)

I told Talia you showed us all up.

LINCOLN

Talia? Agent Yazzie?

QUATTROCKI

Yeah... So, here's the thing... Talia... I don't know if I'm supposed to say anything but since we're working together... She and I are seeing each other.

(beat)

I'm not sure if I'm going to meet all of her old boyfriends but, I know you guys were together for a while so...

LINCOLN

It was a while ago... We figured it out. Believe me, it doesn't even come up.

QUATTROCKI

Yeah. Said it was too small an office--

LINCOLN

--Maybe you met Agent Foster.

Quattrocki follows Lincoln's look to Cal, who is crossing the street toward them. Quattrocki and Cal share a NOD.

QUATTROCKI

Hey.

Lincoln takes out his keys, looser now that Cal has joined.

LINCOLN

(points to Quattrocki)

Talia's boyfriend. Over here saying hello.

(CONTINUED)

CAL

(laughs)

Well I'll stay outta this.

Cal rounds the car to the passenger side. Lincoln unlocks the car and opens his door.

LINCOLN

She seems happy, so... Whatever you're doing...

Nothing left to say. Quattrocki turns to leave. Lincoln and Cal trade a quick look and start to open their doors.

QUATTROCKI

Y'know--They keep pulling in guys with holes in 'em. There's three, now...

(looks up)

...Your girl made 'em pay.

He shares an IMPRESSED SMILE before he crosses the street. As Lincoln and Cal watch Quattrocki through the windshield --

LINCOLN

I guess a heads-up was out of the question.

Cal starts to say something--

LINCOLN

--Don't. Not a word.

Lincoln turns the engine over. As their car ROLLS OUT after the SWAT and FBI vehicles, we--

FADE TO BLACK.

**END OF ACT FOUR**

ACT FIVE

FADE IN:

53 EXT. LAKEWOOD SHERIFF HEADQUARTERS - DAY 53

Establishing.

54 INT. OBSERVATION ROOM - LAKEWOOD SHERIFF HEADQUARTERS - DAY 54

Looking over silhouetted shoulders. A small group of men look through a two way mirror as Quattrocki and another FBI AGENT question Abe in HAND CUFFS. He shrugs off questions from the agents and detectives, unconcerned. The officers share a look--this meeting's over. They stand and escort Abe out--

55 INT. HALLWAY - LAKEWOOD SHERIFF HEADQUARTERS - DAY 55

Coming through the door Abe sees Pony Tail coming down the hall. Behind him, deeper in the background, Adele stands up from a bench, but we can barely hear what she's saying.

ADELE

(muted)

He's gonna talk. Abe, he's gonna talk.

A GUARD forces Adele back to her seat. Abe's penetrating eyes immediately go to Pony Tail, who averts Abe's stare. They pass without saying a word. Abe looks back as Pony Tail's ushered into the room Abe just left.

56 INT. OBSERVATION ROOM - LAKEWOOD SHERIFF HEADQUARTERS - DAY 56

Inside, Pony Tail's just being seated when he looks up to find TWO INVESTIGATORS making room for a TALL, BROAD SHOULDER FIGURE. Doubt washes over Pony Tail. Lincoln has moved in behind the Investigators, choosing to stand while they sit. RADIATING MENACE, Lincoln's eyes fix on PONY TAIL as we --

57 EXT. HOH RAIN FOREST - OLYMPIC NATIONAL PARK - DAY 57

RAISE ANGLE OVER an FBI CRUISER at a turnout on a forest trail. Quattrocki leads PONY TAIL, manacled and in a prison jumpsuit, shuffling towards the cruiser. As he starts to push Pony Tail into the back seat, Pony Tail raises up and glances back to find Lincoln standing dead still staring at him. Quattrocki shoves Pony Tail into the back of cruiser. CAMERA PUSHES PAST a K-9 HANDLER, leading her police dog out of the taped-off DIG SITE. CAMERA continues past the tape where TWO OLYMPIC PARK RANGERS and a pair of ISB AGENTS, among a DIG TEAM of police, forensic agents and FBI, regard a site.

The dig-team brushes soil, with care, from what looks like a WOMAN'S FACE in profile. The brushing stops. One agent looks up at the others, who all stop what they are doing.

(CONTINUED)

57 CONTINUED:

57

Men on haunches stand as they all move in for a closer look. Their faces confirm it's AGENT BREEN. One Agent walks into a close-up and has his radio as ALL SOUND IS MUTED.

LINCOLN (V.O.)

This is Erica, writing to introduce herself. She says, "I have to believe the men and women in your applicant pool have a wide experience of national parks. I doubt for my part that I could name two."

MOVING POV of a stretcher with Breen's body on it, traveling down the trail, past people who have stopped what they are doing to stand and remove their hats, regardless of the rain.

LINCOLN (V.O.)

"The land of my birthright was a little slip of back yard that, as it turned out, wasn't even ours."

POV STOPS before the turnout. Lincoln watches police carry Breen's body the last bit of distance to a waiting ambulance.

LINCOLN (V.O.)

"I am not a creature of the wide and untrammelled America, or of the cathedrals that nature has raised here."

58 EXT. LINCOLN'S TRAILER - YOSEMITE NATIONAL PARK - DAY

58

The first lights of dawn pick out a small weed-grown CAMPER with no vehicle hitched to it. This is LINCOLN'S HOME.

LINCOLN (V.O.)

"I come to these places a bit late, and by a long and crooked path. But I come with the pure and settled faith of the pilgrim."

59 INT. LINCOLN'S TRAILER - YOSEMITE NATIONAL PARK - DAY

59

Lincoln sits on a mat, his back to a wall, SCRATCHING NOTES on a legal pad. He's crossed out more than he's written. He regards a framed PHOTOGRAPH of himself and BREEN, grinning, with HALF DOME PEAK behind them.

LINCOLN (V.O.)

She had this idea we were all born campers and hikers. Children of the Pioneers, "reared on the land" and all that.

Lincoln takes the photograph out of the frame and snips himself out of the shot. He holds the half with Breen in it, studying her smiling face. MATCH CUT TO --

60 INT. THE FORT - YOSEMITE NATIONAL PARK - DAY

60

THE SAME PHOTO OF AGENT BREEN, in a framed COLLAGE.

LINCOLN

Obviously she hadn't met you yet, Victor.

Vic, Penny, Ava and Nore give a subdued LAUGH. WIDEN ON a modest MEMORIAL FOR AGENT BREEN. Lincoln, dressed in a black suit and ill-at-ease, holds BREEN'S HANDWRITTEN LETTER. ISB staff have gathered to listen, with friends and guests.

LINCOLN

She took in a bit more of the world, in the Army. For both better and worse. And she found a sort of family there, too, in the way some of us do, who don't get a family worth having--who don't even know what that is--till they drop you into the meanest places on earth.

(fidgets with letter)

She showed me this old photograph she had, that she took from over her father's workbench, after he left. She'd carried it since she was little, and she had it in Afghanistan, where someone told her what it was. It was Yosemite Falls. She hadn't even thought it was a real place. But... when she rotated out, she drove up here herself. And it happened, like it does, that things fell together for her here. All the things she'd done, and what she wanted to do. She wrote this right around that time.

\*

Lincoln shows the worn SHEAF OF PAPERS to his audience.

LINCOLN

Anyhow... You read this, and you can see her like she's standing right here.

(clears his throat)

This is toward the end, she says...

Agent Quattrocki, seated next to Talia, reaches instinctually for her hand. Cal notices this and looks to Lincoln, who can't help but see it himself. If Lincoln's heart weren't already on the floor, it is now. But he keeps going.

LINCOLN

"I'm twenty-two now and--if you exclude Afghanistan--not very well-traveled. The homes I have known you could hardly spoil any further with a match or a spray-can or even a falling shell. But I have seen more hopeful places, too.

(MORE)

(CONTINUED)



LINCOLN (CONT'D)

I have seen what the spirit of the earth looks like when it dares to come up and show itself. I'm fit by instinct and by training to run toward trouble, and to hold ground, and to stand up for the things that can't defend themselves. And I think there is no better use for me in all the world than to set my back against a wonder like this, and to keep harm from its door."

Lincoln re-folds the letter carefully, as though in a daze.

LINCOLN

So. This...I'll leave this here.  
(quietly)  
Good-bye.

He KISSES the folded letter and sets it with other notes and mementos on the sill, by the framed collage. An uncertain BEAT follows. Lincoln seems unsure what to do next, and he's finished before his listeners are prepared to react. It's only when Cal STANDS, clapping softly, that the pent-up reactions in the room BREAK ALL AT ONCE. The mourners CLAP, EMBRACE, DAB AT WATERING EYES. Some CRY openly. Cal crosses over to Lincoln to hug him.

PRE-LAP odd, haunting sounds of NATIVE AMERICAN drums, strings and woodwinds. We may be slow to recognize the melody of "AMAZING GRACE" in this arrangement. Cal motions the others to their feet. Lincoln accepts hand-shakes and hugs and clouts on the back. Talia, overcome, has not stood yet from her chair. Quattrocki sits beside her, unwilling to leave her side.

61 INT. CAL AND LINCOLN'S OFFICE - THE FORT - MOMENTS LATER

61

Cal and Lincoln watch the gathering through their picture window. Soft but more upbeat music plays from a PC's speakers, and the Native musicians circulate among the mourners. Unlike most professional gatherings, the staff here stays close-grouped, and they interact easily with one another. CAMERA FINDS Talia, finally on her feet nursing a drink outside with Vic, Ava, Nore, Penny and Quattrocki.

\*

CAL

I'm thinking of taking the job.

\*

\*

LINCOLN

What do you mean you're thinking about it?

\*

CAL

I haven't answered yet--They know I didn't ask for it.

\*

(CONTINUED)

LINCOLN

Okay but you got it now. Don't make this difficult. Don't make them look for someone else.

\*

CAL

It's just--You promote one guy, out of a group of peers, how's that work? Why would anyone listen to me?

LINCOLN

We will. I will.

CAL

You will. Lincoln you don't think I can drive. You don't like the way I row. You don't like the way I eat. You act like I'm someone's granny, when we're outside--

\*

LINCOLN

--You're exaggerating--

CAL

You don't tell me what you're doing till you're done. And suddenly you're gonna listen to me.

\*

LINCOLN

Said I will.

CAL

When I'm handing down orders. Writing your review.

LINCOLN

All that.

CAL

And I can hold you to this.

(off Lincoln's nod)

Okay. Because, the first thing I'm doing-- You listening? That footage of Erica in Olympic Park--We're going to show it to everyone who hasn't seen it yet.

\*  
\*  
\*

Lincoln makes as if to say something, but STOPS. He stares into his cup and SHAKES HIS HEAD.

LINCOLN

Nah...

CAL

Yeah we are--Any new hires...it'll be part of their orientation and training-- Not you. You don't need to see it again.

\*

(CONTINUED)

LINCOLN

This is poor timing, right now...

\*  
\*

Lincoln sets his cup down and moves to the door. Cal catches him before he can open it.

CAL

Hey.

Cal does not raise his voice. But there is a FIRMNESS to it, unclouded by drink, that brings Lincoln to attention.

CAL

Look, we have cases with no leads like the Marjorie Wickersham case... I have to send people out there with none of Erica's experience, and half her wits. Okay? I can only tell them to a point what's out there. They're going to see all she did right, and they're going to see the ground shift under her anyway. I'm gonna ask each one of them, how is that not gonna happen to you, when it happened to someone a lot better. They'll have to give me an answer, and they'll have to convince me. That's how we'll honor Erica. Okay? We'll let her protect whoever goes out there after her.

(no response)

I need you to be okay with that. I want to hear that from you.

Lincoln weighs this and NODS. He finishes his drink.

CAL

Good. I'll call on Monday.

Lincoln gives Cal a HUG. It's short, but he means it.

\*

62 EXT. THE FORT - YOSEMITE NATIONAL PARK - MOMENTS LATER

62

Quattrocki SMILES and NODS to someone OFFSCREEN. Talia, with her back to CAMERA, turns to us, following Quattrocki's eyes. The pinched and distant look on her face clears, and a SMILE warms her features. We REVERSE to see this look is FOR LINCOLN. He heads down the office steps and Talia breaks from her group to meet him. She HUGS him, then backs away to study his face.

\*

TALIA

That was really beautiful, what you said.

(Lincoln protests)

--No, it was beautiful.

She TAPS his chest with her fist.

(CONTINUED)

62 CONTINUED:

62

TALIA

Why don't you come over with us? Come talk to us.

\*

63 EXT. LEE HERRICK'S APARTMENT - DAY

63

Lee loads climbing gear into his car as the camera starts moving in. He positions a few ropes when the camera STOPS.

\*

\*

BLOND GIRL (O.S.)

Hello?

Lee spins, falls back against the car, frightened. Instead of the POLICE, it's a young BLOND GIRL (20s, lithe).

LEE

Can I help you?

\*

\*

She pulls out a ROCK-CLIMBING ADVERTISEMENT CARD.

BLOND GIRL

I called a couple times. Are you Lee?

\*

LEE

(taking the card)

Yeah. But I'm off today...

\*

BLOND GIRL

Oh. I didn't realize. It says drop-ins welcome... so I guess I messed up.

\*

\*

Lee thinks it over, not sure how to handle this.

LEE

Well. I guess I could show you where we usually go. Since you drove all the way here. It's a great-looking spot.

\*

BLOND GIRL

It's just me, though. That okay?

LEE

It's fine. It's a perfect day.

64 EXT. YOSEMITE VALLEY - DAY

64

It is a perfect day as we watch Lee and the young Blond Girl walking away on a well worn trail through a grass meadow. As they head toward a distant tree line, the camera tilts up to the solid granite mountains of YOSEMITE as we--

FADE TO BLACK.

**THE END**