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NUMB3RS

"Two Daughters"
#302/Ep.39

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GOLDENROD Revisions
7/26/2006

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SET LIST

<u>INTERIORS</u>	<u>EXTERIOR</u>
FBI	
PROCESSING AREA	STREET
BULLPEN	
WAR ROOM	TWILIGHT MOTEL*
INTERVIEW ROOM	MOTEL ROOM
INTERROGATION ROOM	
OBSERVATION ROOM	DAVID & COLBY'S CAR
HALLWAY	
TECH ROOM	DON'S CAR
COFFEE ROOM	
MOTEL ROOM	FBI BRIDGE
BATHROOM	SUBURBAN HOUSE
HOUSE	CRYSTAL'S CAR
GARAGE	
DAVID & COLBY'S CAR	ROADBLOCK
DON'S CAR	CALSCI CAMPUS
HOSPITAL	ABANDONED HOUSE
ROOM	
CORRIDOR	
LOBBY	
EPPE HOUSE	
LIVING ROOM	
CHARLIE'S OFFICE	
ADAM BENTON'S HOME OFFICE	
CRYSTAL'S CAR	

"TWO DAUGHTERS"

TEASER

BLACK BOX OPENING:

15... years

14... hours

9... digits

0... ways out

Montage... under "Time is Running Out" by Muse:

1 **EXT. STREET -- DAWN** 1

A TRAFFIC COP gets off his motorcycle, takes out his ticket book...

2 **INT. PROCESSING AREA -- CONTINUOUS** 2

DAVID and COLBY process BUCK WINTERS; taking booking photos, fingerprints, filling out evidence vouchers..

3 **INT. BULLPEN -- CONTINUOUS** 3

DON sits alone at a workstation, looking thoughtfully, intensely through case folders --

-- on the computer screen, a WANTED BULLETIN with CRYSTAL HOYLE's photo --

4 **EXT. STREET -- CONTINUOUS** 4

The TRAFFIC COP works his way down the block, writing tickets...

5 **INT. WAR ROOM -- CONTINUOUS** 5

The WANTED PHOTO on the plasma...

... as CHARLIE and EDGERTON examine the MAP OF CRYSTAL'S CRIME SPREE. Both men study it silently, side by side...

... thinking entirely different things.

6 **OMITTED** 6

7 **EXT. STREET -- CONTINUOUS** 7

As the TRAFFIC COP turns the corner...

... finding a MINIVAN sitting, abandoned. He enters the
LICENSE PLATE...

into his handheld computer -- it comes back STOLEN --
-- so the traffic cop approaches the van cautiously...

8 **HIS POV -- INSIDE THE VAN --** 8

Side panel door open; spray painted in large letters, is:
"BUCK GOES FREE."

PULL BACK FROM POV --

to DON and COLBY, looking at the message.

DON
"Buck goes free."

COLBY
She left out the "or else."

DON
No... she's making us wait for that
part.

As Don and Colby walk away from the minivan, we are now in
the middle of a

CRIME SCENE --

the van cordoned off, COPS rerouting traffic, CRIME TECHS
working on the minivan for evidence.

DAVID joining them --

DAVID
We're doing a complete canvas of
the area, but there aren't a lot of
people out here after ten, eleven
at night.

(CONTINUED)

DON

What about the diner?

DAVID

Shift change was 6AM. We're tracking down the night staff.

Don mulls the van --

DON

She left the message this way for a reason...

DAVID

The M.O. is off -- no dead body left behind...

COLBY

... unless it isn't a body. A hostage?

DON

Could be the "or else." Got an ETA on Megan?

COLBY

She wasn't at home. I left a message at the apartment, and on her cell.

DON

Try Larry --

COLBY

Fleinhardt? Megan and Fleinhardt?

DAVID

(to Don)
We don't have one on file, and he's not listed.

DON (CONT'D)

(waves)

Hey, Charlie!

CHARLIE, who has been making notes (a decent distance away), heads over...

COLBY

(persisting)

Megan and Fleinhardt?

(CONTINUED)

DAVID

Yeah, for -- what -- the last couple weeks.

COLBY

Everyone knows?

DAVID

Now they do.

COLBY

Why didn't she tell me?

DON

(bemused)

I don't know... maybe because you still call him "Fleinhardt."

Charlie gets there --

CHARLIE

It's like I said earlier -- even with the new point, I doubt that my pursuit curve will hold up any longer. Given the arrest of Buck Winters and the change in movement from random to incentivized; they're no longer a team --

DON

Do you have Larry's new phone number?

CHARLIE

Uh... actually... I don't think he has one.

COLBY

Cell phone?

CHARLIE

He calls them "electronic leashes."
(considers)
We could try his office, but it's still pretty early --

Don's PHONE RINGS. His CALLER ID says "Megan Reeves."

DON

Hey, Megan, we were just --

INTERCUT WITH:

9 **EXT. ABANDONED HOUSE -- CONTINUOUS** 9

CRYSTAL stands outside a garage, in front of a SILVER PONTIAC (with open trunk), talking on Megan's cell phone.

CRYSTAL
This Agent Eppes? Number 1 on her speed dial?

DON
Who is this?

CRYSTAL
Exactly who you think it is. I want a straight up trade -- Buck for Reeves.

DON
I want to talk to her --

CRYSTAL
Burbank Airport, 6PM. Have a Cessna fueled and ready to go.

Crystal HANGS UP. As she closes the car trunk, we see Megan bound and gagged inside. *

10 **ON DON --** 10

who hits the call back -- while barking orders --

DON
APB on Megan's car, and a tap on her cell phone line. Start a track on the GPS chip -- and if it goes active, I want it triangulated.

MEGAN'S PHONE
You've reached 323 --

Don hangs up --

DON
Damn it!
(continued thoughts)
Pull Winters out of holding --

CHARLIE
Don -- what's going on? *

(CONTINUED)

CHARLIE (CONT'D)
Crystal Hoyle's taken Megan
hostage.

*
*
*

Of the reactions of the others --

END OF TEASER

ACT ONE

MONTAGE:

of a citywide manhunt:

- 11 - *HELICOPTERS SKIMMING ACROSS THE L.A. LANDSCAPE* 11
A12 - *LAPD UNITS ROLLING OUT ON THE STREET* A12
B12 - *HIGHWAY ROADBLOCKS -- WITH CARS BEING SEARCHED ONE AT A TIME -- THE COPS HAVE CRYSTAL'S PICTURE --* B12
12 **INT. FBI, WAR ROOM -- CONTINUOUS** 12

DON and CHARLIE and EDGERTON watch a

SECURITY VIDEO -- FBI PARKING LOT

as MEGAN gets in her car and drives out of the lot --

-- we see a MINIVAN pull out of the shadows, across the street, and follow.

COLBY ENTERS --

COLBY

Hoyle ditched Megan's phone in a
garbage can off Alameda -- we've
got roadblocks up all across --

Don FREEZES FRAME -- ENLARGES

On CRYSTAL, visible behind the wheel.

EDGERTON

That's her.

DON

Let's see how long she waited for
us.

Don REWINDS --

*So that the MINIVAN backs into its spot, in the shadows. The
TIME CODE rolls back -- quickly -- until we see*

BUCK AND MEGAN AND COLBY

*Backing out of the FBI doors, into a car, which moves
backward out of the lot...*

(CONTINUED)

... and we see the MINIVAN "following" it -- but in reverse.

COLBY
She didn't wait -- she followed.

DON
Okay, Crystal wakes up, Buck's gone.

EDGERTON
They've already killed one old boyfriend -- Pierce Brenner --

DON
-- and he's out looking for Old Boyfriend Number Two -- Billy Rivers --

COLBY
She must've gotten there just in time to see us lock Buck up --

EDGERTON
-- and followed us straight back here.

DON
(pissed)
We're looking all over the city -- she's parked across the street.

CHARLIE
What kind of person takes that kind of risk?

EDGERTON
The scariest kind; too crazy to care, smart enough not to get caught.

13 **INT. FBI, COFFEE ROOM -- DAY**

13

DAVID talking to a shaken LARRY.

LARRY
We had breakfast, said goodbye...

DAVID
What time was that?

(CONTINUED)

LARRY

Four thirty, perhaps quarter to five.

DAVID

Did you notice anyone else -- maybe a car --

LARRY

No, I... of course, I was focused on Megan --

(self-recriminating)

-- no, that's not true. I was preoccupied with my own narrow, self-centered agenda. In a oh-so-important hurry to return to my "intellectual orbit" --

(beat)

What the hell is wrong with me?

DAVID

We're going to get her back. As much as she means to you -- she's one of ours.

Larry barely hears -- going on --

LARRY

If I'd given her fifteen minutes more of my precious time, if I'd insisted on following her home...

DAVID

Larry, Megan is a decorated FBI agent, a black belt in Krav Maga, and one of the best shots in this office.

LARRY

(angrily)

Is that your artless way of saying that I was not competent to protect her?

DAVID

(calmly)

It's my way of saying that, on the right day, anyone can be gotten to -
- even Megan.

Off David and Larry --

14 INT. MOTEL ROOM -- DAY

14

Curtains drawn and fluttering, minimal light seeping in...

... and MEGAN -- HANDCUFFED TO A STANDPIPE.

HER POV -- ACROSS THE ROOM --

A small arsenal; PISTOLS, an AK-47, several HAND GRENADES.

HER POV -- THE WINDOW

and CRYSTAL outside, visible through the fluttering curtains,
TALKING ON A PAY PHONE.

Megan tests the handcuffs --

CRYSTAL (O.S.)
Bolted to the floor. But go ahead
and satisfy yourself.

-- as CRYSTAL enters the hotel room, closes the door behind
her.

MEGAN
Kidnapping a federal agent --

CRYSTAL
I'm wanted for murder, assault,
enough robberies to lose track --
you really want to tell me how I'm
supposed to let you go before I get
into big trouble?

MEGAN
No... you're smart enough to know
what you're doing. I was about to
ask why.

CRYSTAL
I told them I'd trade you for Buck.
That keeps you breathing -- until
8PM, at least.

MEGAN
You believe they'll negotiate with
you?

Crystal smiles opaquely.

(CONTINUED)

MEGAN (CONT'D)
No... you're not stupid -- and
you're not crazy either.

CRYSTAL
Throwing away the life I had --
there are those who would disagree.

MEGAN
They don't know what it's like to
live a life that isn't yours. No
matter how good it looks from the
outside -- it's a cage.

CRYSTAL
Read a few files, you figure you
understand me.

MEGAN
Maybe a little more than you think.
I left home at 16.

CRYSTAL
How long did it take them to drag
you back?

MEGAN
(pause)
I never went back home. But things
got a little crazy --
(beat)
-- then there was a wakeup call. I
had to make some hard decisions
about what I wanted from the rest
of my life.

Crystal smiles. They're making a small connection.

CRYSTAL
You ever miss crazy?

MEGAN
Sixteen and waking up every day
free... no idea what the day was
going to be...
(beat)
Sure. All the time.

Crystal regards Megan cautiously.

(CONTINUED)

CRYSTAL

Is there some reason you're telling me all of this?

MEGAN

The more you know about me, the less likely you are to kill me.

Crystal laughs.

CRYSTAL

Gold star for honesty.

MEGAN

Honesty is the one thing that might keep us alive.

15 INT. INTERVIEW ROOM -- DAY 15

DON and BUCK.

DON

Crystal's taken a hostage.

BUCK

So?

DON

A federal agent. She thinks we'll trade you back.

BUCK

You want your agent back? You'd better.

DON

You're not leaving this room before you tell me what I need to know.

BUCK

(smugly)
I've got all day.

DON

But I don't. And that should worry you.

BUCK

Yeah? Why?

Don gets up, and walks around the room -- closing the blinds as he talks -- unnervingly calm:

(CONTINUED)

DON

Because nothing matters to me
except getting my agent back. I am
now a man who will do anything to
save her life.

(beat)

And right now -- I have very little
time, and you're my only lead.

BUCK

So what -- you're going to beat me
up?

DON

I've never beaten a prisoner in my
life, Buck.

Buck watches Don carefully. Getting nervous.

DON (CONT'D)

But if you don't tell me where
Crystal is by the time I close this
last blind, I'm going to walk out
the door. And then it's out of my
hands.

Don looks at Buck -- a moment of poker --

BUCK

I'm not telling you --

-- and Don shuts the last blind. Buck falls silent, visibly
rattled...

... as Don walks out of the room. Letting EDGERTON enter as
he does.

16 INT. BULLPEN -- CONTINUOUS

16

DON exits the room... Colby is working outside...

COLBY

You sure this is what you want to
do?

(CONTINUED)

DON
You have a problem, Granger?

COLBY
I've seen what happens when you
cross certain lines... it can be
really hard to find your way back.

Colby's words have some impact, but Don shakes it off,
focuses.

DON
What I need to find -- is my agent.

17 INT. WAR ROOM -- DAY

17

CHARLIE sits at the table -- staring at the DRYBOARD
silently. LARRY looks from the board to him.

LARRY
Why are you just sitting there?

CHARLIE
I'm thinking.

LARRY
About?

CHARLIE
Pareto Improvements, Shapely
Values, Centipedes...

LARRY
Megan is a captive -- perhaps even
gravely wounded. This is a time
for solutions, not... academic
musings!

CHARLIE
Larry, I'm every bit as concerned
as you are --

LARRY
-- I highly doubt that --

CHARLIE
(slowly, calmly)
-- but for me to help, I have to
maintain an even temper and lucid
thought process. Your anxiety is
understandable, but not helpful.

(CONTINUED)

Larry takes a deep breath --

LARRY

Of course. I'm clouded by emotion,
and irrationally begrudging your
clear-headedness.

(beat)

What can I do to help?

CHARLIE

Right now? Leave.

18 **INT. FBI BULLPEN -- DAY** 18

DON and COLBY waiting outside...

... as EDGERTON walks out of the interview room. Hands Don a
piece of paper.

EDGERTON

They were staying in an abandoned
house off Ventura. She's probably
not there any more --

DON

(hands paper to Colby)

We hit it like she is. You've got 5
minutes to put together a tactical
team.

(as Colby moves off)

He have any idea where she would go
next?

EDGERTON

(darkly)

If he did... he would've told me.

19 **INT. HOUSE -- DAY** 19

As DAVID and COLBY lead a SWAT TEAM through the house --
kicking in rotted doors, clearing closets, etc.

Follow DAVID and COLBY -- through a hall, a door, and out to

20 **INT. GARAGE -- DAY** 20

As DAVID and COLBY look inside --

-- discovering MEGAN'S CAR parked inside.

COLBY

Megan's car.

(CONTINUED)

DAVID opens the door -- empty.

DAVID
Crystal dumps Megan's phone a mile
from here, changes cars --

COLBY
-- takes Megan with her. She's
still alive.

David pushes the garage door up -- letting the light in...

21 **INT. FBI BULLPEN, HALLWAY -- DAY** 21

CHARLIE and DAVID walking and talking.

CHARLIE
What we have is really a bargaining
game with incomplete information;
one player offers something the
second player wants, but in
exchange for something the second
player is unable to relinquish.
(beat)
The trick, I think, is to alter the
parameters of the game.

DAVID
Like... sudden death overtime to
break a tie score?

CHARLIE
That's not a bad example.
(David pleased; but only
for a second...)
But... it's more like --

ENTER AUDIENCE VISION --

*of a TIC-TAC-TOE GAME. It plays out to a draw over and over
again, through every variation --*

CHARLIE (CONT'D)
*-- two people playing tic-tac-toe.
If both play rationally, and
neither one makes a mistake, the
games will always end in a draw.*
(beat)
(MORE)

(CONTINUED)

CHARLIE (CONT'D)

*In order for one side to win, you
have to alter the rules of the game
-- allow X to make two consecutive
moves, or prohibit O from choosing
a crucial square...*

-- with the above new rules, the games go to ALL X victories.

BACK TO SCENE

DAVID

You mean cheat.

CHARLIE

Well... yeah, you could put it that way.

(beat)

Our ability to alter the game stems from the fact that Crystal Hoyle wants more than one thing --

DAVID

-- they were looking for Billy Rivers before Buck got caught. But Rivers has been pretty successful at hiding -- from her and us.

CHARLIE

Well, we can apply some forward induction to that problem, as well...

(off David)

Rivers' criminal history contains one striking commonality -- the same attorney appears on 81.25% of his arrest records. Explain to the attorney that his client derives a greater benefit from Crystal Hoyle's apprehension than having to hide for an indeterminate amount of time.

DAVID

You really think he'll go for that?

CHARLIE

Well... sure. Even a lawyer can't argue with math.

22 **INT. MOTEL ROOM -- DAY**

22

MEGAN and CRYSTAL.

(CONTINUED)

MEGAN
Can you explain something to me?

(CONTINUED)

CRYSTAL

Isn't that how the bad guys always
get caught in the movies?
Explaining too much?

MEGAN

Do you consider yourself a bad guy?

CRYSTAL

Don't you?

MEGAN

I don't generally believe in good
and bad... I believe in reasons.
(beat)
Buck killed his father -- that was
his reason for running. I don't
think it was yours, though.

CRYSTAL

I couldn't abandon him. Sweet boy,
so intense... you remember when you
were that age, and love was so...
uncomplicated?

MEGAN

But that's just it... he's a boy.

CRYSTAL

Really? I don't know many "men"
twice his age who would be willing
to take care of a woman and her --

Crystal cuts herself off.

MEGAN

And her what?
(off Crystal)
Crystal, are you pregnant?

CRYSTAL

(smiles bitterly)
No, I'm not pregnant.

But Megan is on to something. Looks at her carefully.

MEGAN

You were though.

CRYSTAL

Once upon a time.

(CONTINUED)

MEGAN

When you were 15... is that why you ran away?

CRYSTAL

I ran away because I was a B plus student, soccer team, never kissed a boy. My parents never let me out of their sight, they were so scared of me screwing up my life --

MEGAN

-- and that's exactly what you did. Came to L.A., got involved with a married man --
(realizes)
Lydia said you disappeared for six months. Brenner got you pregnant.

CRYSTAL

All of the sudden, he couldn't leave his wife, his father-in-law was going to help him open his own car lot...
(beat)
... so he made arrangements.

MEGAN

Introduced you to Billy Rivers. How did they know each other?

CRYSTAL

They didn't. There was some other guy who made all the arrangements -- all Pierce had to do was drive me to Billy's house.
(beat)
The last I ever saw of the bastard.

MEGAN

Before Tuesday night.

Crystal smiles, unrepentant, but changes the subject:

CRYSTAL

I'll say one thing for Billy -- he was a better salesman than Pierce. Convinced me that my daughter would be better off with some other family...

(CONTINUED)

MEGAN

Do you know what happened to your
baby?

CRYSTAL

No -- but Billy's going to tell me.
And then I'm going to find her and
get her back.

Off Megan -- and the revelation --

END OF ACT ONE

ACT TWO

23 INT. OBSERVATION ROOM -- DAY 23

Where an intense-looking DON sits and watches --

24 P.O.V. INTERROGATION ROOM 24

Where DAVID talks to BILLY RIVERS and ADAM BENTON.

BILLY RIVERS

Haven't seen the girl in, like 15 years.

DAVID

But you knew she was looking for you.

BILLY RIVERS

That friend of hers -- Lydia -- was asking around. Then I heard Crystal'd been on the strip... hitting some of the old places, talking to some of the old people...

DAVID

Why does she want to kill you?

BILLY RIVERS

Who says she does?

DAVID

She shows up, you drop everything and disappear --

BILLY RIVERS

An old girlfriend shows up, way past the expiration date, you don't go out of your way to be... available, know what I mean?

David losing his patience --

DAVID

I thought you were here to cooperate.

ADAM BENTON

My client is cooperating... came here of his own volition --

(CONTINUED)

25 **ON DON --** 25

As COLBY enters the observation room with a FILE.

COLBY
Anything?

DON
He's wasting our time--

COLBY
Maybe this'll change his attitude.
(hands him file)
Deep background on Pierce Brenner
that Megan requested. Check out
page 5.

Don looks through the file, then --

26 **INT. INTERROGATION ROOM -- MOMENTS LATER** 26

As DON bursts in on the interview and dumps the folder on the desk.

DON
In 1992 Pierce Brenner made a
\$50,000 payoff.

BILLY RIVERS
Pierce who?

DON
Not to you --
(turns to Benton)
-- to you.

ADAM BENTON
You're asking me about a single fee
from 15 years ago --

DON
-- from a dead car dealer who had a
girlfriend in common with one of
your clients. In 1992.
(beat)
Small world.

BILLY RIVERS
Wait a minute -- Brenner's dead?

(CONTINUED)

DON

Hoyle killed him two nights ago.
And if you don't help me with
answers in here, you're going to
help me out there, as bait.

Adam puts up a hand -- stopping Billy from responding --

ADAM BENTON

Are you threatening my client?

DON

Did I stutter?

ADAM BENTON

We came in here voluntarily --

DON

I've got an agent four or five
hours away from being killed --

ADAM BENTON

(calmly)
We're done here.

DON

You may be, but he's not --
(to David, re: Rivers)
-- arrest him.

David shoots Don a querying look -- Don grabs Rivers, slams
his against the table and cuffs him --

BILLY RIVERS

Arrest me? For what?

DON

Statutory rape and corrupting a
minor -- Crystal Hoyle was 15.

ADAM BENTON

You've just made a big mistake,
Agent Eppes.

DON

How could something that feels this
good be wrong?

Don hands off Rivers to David, and storms out.

27 INT. WAR ROOM -- MOMENTS LATER

27

DON sits in the darkness; the room illuminated by a

AERIAL MAP OF LOS ANGELES --

up on the screen. CHARLIE enters.

DON

I've done things today that I
wouldn't have done yesterday...

(beat)

... telling myself it's because
I'll do whatever I have to if it
gets Megan back. But the truth is,
I'm desperate.... because I don't
have the answers.

CHARLIE

You're not responsible --

DON

I'm the boss, Charlie -- who the
hell else is responsible? If I'd
turned Edgerton loose on Buck
earlier, we might have Hoyle under
arrest now...

CHARLIE

Don, there's something called the
law of unintended consequences --

DON

I don't care, Charlie. Not about
laws, or theories, or algorithms...

(MORE)

(CONTINUED)

DON (CONT'D)
(re: map)
Finding two people in this city...
it's like spitting in the ocean.

CHARLIE
The ocean...

ENTER CHARLIE VISION --

as the MAP OF LA flattens away into an EXPANSE OF OCEAN...

... and, from out aerial view, we see TWO BOATS moving across it.

BACK TO SCENE

CHARLIE (CONT'D)
And we're reasonably certain that
Megan and Crystal are somewhere --
(re: map)
-- in here.

DON
There's no such thing as a perfect
dragnet, but the roadblocks went up
around the time that Crystal
switched cars --
(re: map)
-- here.

CHARLIE
Well, there's something called the
Trawler Problem --

ENTER AUDIENCE VISION --

*(probably done best from an aerial view; maybe with toy ships
or "Battleship" pieces on a grid map)*

*As a SMALL BOAT disappears into a FOG BANK... followed by a
LARGER BOAT, which stops outside the fog.*

(CONTINUED)

CHARLIE (CONT'D)
*... where a fast boat chases a
slower one -- until the slower one
disappears into a fog bank.*

BACK TO SCENE

DON
We're the faster boat --

CHARLIE
-- and the fog bank is --
(whole map)
This. The boundaries of the
dragnet.

BACK TO AUDIENCE VISION --

as the FAST BOAT moves through the fog...

*... and the SLOW BOAT turns around and heads straight back
toward it.*

CHARLIE (CONT'D)
*The solution to the Trawler problem
is for the fast boat to assume that
the slow one turns around and heads
back toward us.*

BACK TO SCENE

EDGERTON
Why the hell would she do that?

Edgerton at the door -- listening --

CHARLIE
She wouldn't -- the beauty of the
solution is that it doesn't matter.
(drawing a diagram on
dryboard)
Using the last known location of
the missing boat as an origin
point, we spiral out --

BACK TO AUDIENCE VISION --

as the BIG BOAT SPIRALS OUT...

CHARLIE (CONT'D)
*-- and intersect with the slow boat
before completing a full turn.*

(CONTINUED)

... coming up on the SMALLER BOAT on its turn.

BACK TO SCENE

as Charlie begins writing on a tablet -- MARKINGS AND EXPRESSIONS appearing on the screen as appropriate --

CHARLIE (CONT'D)
Crystal took Megan from...
(finds the address)
... here, at 4:45 AM. She contacts
you, then discards Megan's phone --
(finds the next point)
-- here, at approximately 6:50.
Shortly afterward, Crystal takes
Megan back to...
(finds the next point)
... here.

COLBY now entering the room --

COLBY
This isn't the open sea, Charlie --
it's a city.

CHARLIE
(calculating)
You're right; we have to consider
the variegated terrain, plus a
considerable time gap...
(lost in the problem)
... compensate for the time lag...
add overlapping search spirals to
maximize the area covered...

Expressions fly across the board -- arrows and spirals --

EDGERTON
Anyone following this?

COLBY
When he loses me, I just nod and
wait for the punch line.

CHARLIE
The punch line...

(CONTINUED)

Charlie plots out a SPIRALING PATH across the map.

CHARLIE (CONT'D)
... is something like this.

MATCH CUT TO:

28 **AERIAL POV --** 28

of QUIET LOS ANGELES STREETS -- then we are

29 **INT./EXT. DAVID AND COLBY'S CAR -- LATE AFTERNOON** 29

As DAVID checks the map, COLBY turning --

DAVID
Left on Beaudry.

COLBY
(into radio)
Left on Beaudry.

They turn onto a quiet street, scanning the parked cars and dark houses for some sign of the bad guys.

INTERCUT WITH:

30 **INT./EXT. DON'S CAR -- CONTINUOUS** 30

DON and EDGERTON cruising as well.

THEIR POV --

of warehouses, dark industrial buildings...

DON
(into radio)
We're turning onto Witmer.

As they scan the streets --

DON (CONT'D)
The way this search spiral works --
we could cross their paths and not
even know it.

EDGERTON
Beats the hell out of sitting in
the office, waiting for Hoyle to
make the next move.

31 **INT. MOTEL ROOM -- LATE AFTERNOON** 31

(CONTINUED)

ON THE CLOCK --

reading 5:15.

MEGAN looks at CRYSTAL.

MEGAN

Shouldn't we be headed to the airport?

CRYSTAL

You think I'm a fool, don't you. But you don't just abandon someone who loves you --

MEGAN

That's the second time you've used the word "abandon." Are we talking about Buck -- or your daughter?

Crystal shakes her head slowly -- tearing up --

CRYSTAL

Billy took her right out of my arms --

MEGAN

You were fifteen --

CRYSTAL

That's an explanation, not an excuse. I was too weak to protect her --

(beat)

But I'm not weak any more.

MEGAN

This isn't a baby; this is a teenage girl you wouldn't recognize if she walked in the door.

CRYSTAL

No -- there's a bond between a mother and her child --

MEGAN

That's a fantasy, Crystal. The reality is that you plan to rip her out of the arms of two people who've devoted themselves to raising her.

(beat)

(MORE)

(CONTINUED)

MEGAN (CONT'D)

And what kind of life do you have to offer? Living on the road with Buck, robbing liquor stores?

CRYSTAL

Shut up!

MEGAN

She's fifteen, Crystal. She could be Buck's sister... she's the same age you were when you --

(realizes)

-- when you ran away. That's why -- that's why now...

(beat)

But don't you see that you're doing the one thing you don't want to? You're making your child live the same mistakes you did.

Crystal grabs a gun off the bed -- puts it to Megan's head --

CRYSTAL

I thought you were trying to stay alive.

MEGAN

(slowly, calmly)

I want you to think this through --

-- and Megan twists and DRIVES A KNEE INTO CRYSTAL'S SIDE --

-- the blow stunning her, the gun falling from her hand --

-- Megan kicks Crystal again...

... and uses her foot to pull the pistol toward her (still cuffed) hands... gets it...

... grabs the gun -- as Crystal scrambles for her, they fight for the gun...

... Megan pulling the trigger -- a SHOT going wild --

-- and Crystal, who has the advantage of superior position and free hands, gets the gun back. HITS MEGAN ACROSS THE HEAD.

Then, out of the small of her back, she pulls a DEER KNIFE...

32 INT. /EXT. DAVID AND COLBY'S CAR -- LATE AFTERNOON 32

As they drive and look on the streets --

(CONTINUED)

POLICE RADIO (V.O.)
... report of gunshots, Twilight Motel... 7th and Bixel... *

DAVID
That's two blocks from here --

Colby checks the map --

COLBY
-- it's also our next turn on Charlie's map --

David accelerates...

33 **EXT. TWILIGHT MOTEL -- CONTINUOUS** 33 *

A seedy strip motel -- a row of doors and windows, with cars parked out from. As DAVID and COLBY pull into the lot --

-- seeing a MANAGER standing in the parking lot --

MANAGER
Room 17!

GUNFIRE EXPLODES --

shattering out the motel window of the corner unit --
smashing the agents' rear window --

DAVID AND COLBY --

spill out of the car, guns drawn --

COLBY
(into radio)
Shots fired, Twilight Motel! *

CRYSTAL AND MEGAN --

appear in the doorway -- Crystal holding a limp MEGAN by the neck...

... the DEER KNIFE under her chin...

... and a GRENADE in her free hand.

CRYSTAL
Shoot me, we all go!

DAVID
Okay, okay, slow it down --

(CONTINUED)

-- But Crystal hurls one of the grenades --

COLBY
Grenade!

-- David and Colby diving for cover as the grenade rolls
toward their car --

-- and EXPLODES.

A34 **INT. MOTEL ROOM - CONTINUOUS** A34

As CRYSTAL pulls MEGAN back inside -- cutting her under the
arm with the deer knife and dropping her --

34 **EXT. MOTEL ROOM - CONTINUOUS** 34

DON and EDGERTON speed into the lot, jumping out --

DAVID
They're inside!

The four of them approach the motel in an approved and
tactically sound fashion --

35 **INT. MOTEL ROOM -- CONTINUOUS** 35

As DON and EDGERTON enter first...

... finding MEGAN on the floor... unconscious and BLEEDING
FROM THE ARM. As DAVID and COLBY enter after --

DON
She's cut!

Don applies direct pressure to the wound, DAVID giving CPR --

DON (CONT'D)
Looks like the brachial artery --

-- Colby and Edgerton head for the

BATHROOM -- CONTINUOUS

Where the REAR WINDOW has been broken out --

36 **P.O.V. THROUGH THE WINDOW --** 36

Of CRYSTAL speeding away, down a rear alley, in a SILVER
PONTIAC.

37 **COLBY AND EDGERTON --**

37

race back into the room --

(CONTINUED)

EDGERTON
Silver Pontiac -- gimme the keys --

DON
Ian, she's bleeding out -- we've
got to get her to the hospital!

Edgerton pausing a beat, looking

OUTSIDE --

at Don's car -- and the SMOLDERING WRECK of David and Colby's
--

EDGERTON
LAPD'll be here in two minutes --

DAVID
She can't afford two minutes -- and
we've got one car!

Rage and frustration on his face, Edgerton nods, helps the
agents get Megan up and to the car...

END OF ACT TWO

ACT THREE

38 INT. HOSPITAL ROOM -- NIGHT

38

A groggy MEGAN in hospital bed, talking to DON and COLBY and DAVID.

MEGAN

Pierce Brenner got Crystal pregnant. He found a lawyer sleazy enough to take care of it for him --

DON

-- Adam Benton. We know that Brenner paid him \$50,000 --

COLBY

Benton was too smart to leave a straight trail to a pregnant 15 year-old. He farmed out the dirty work to one of his regular clients --

DAVID

Billy Rivers. Who knows where the kid ended up -- it wasn't about payback after all.

MEGAN

Killing Brenner was Crystal's way of symbolically making room for Buck to become a surrogate father.

(beat)

Once her affair with Buck was discovered -- an affair that definitely has its roots in her childhood traumas -- everything triggered. She's chasing after a 16 year-old's fantasy about having a family.

COLBY

Well, Rivers is thoroughly lawyered up... and we're gonna' have a hell of a time finding a 15 year-old black market baby.

DAVID

We don't have enough to take Benton head on, either -- judge'll never give us a warrant with this little.

(CONTINUED)

DON
Doesn't mean we shouldn't be
digging --

(CONTINUED)

MEGAN

Hey guys...
(beat)
Thanks for the good timing.

DON

You made your own break with that
gunshot.

MEGAN

It seemed like the appropriate time
for a Hail Mary. Lucky thing the
two of you were in the area --

COLBY

Not so much luck as --

MEGAN

-- Charlie?

DAVID

He invented a new search pattern
today. Said he was going to call
it a "Reeves Variation."

MEGAN

Get kidnapped for a day, you miss a
lot.

DAVID

I still don't see what Crystal
expected to get from grabbing you.
She knew we wouldn't release Buck --

MEGAN

She feels like she failed to
protect one child -- maybe it was a
symbolic gesture toward saving
another one.

(beat)

Or maybe, unconsciously, she just
wanted her story told.

(thinks)

Don, she was making phone calls
from a payphone, outside the motel
room --

DON

We're already on the phone dump.
And you need to get some rest.

39 INT. HOSPITAL, CORRIDOR -- CONTINUOUS

39

As DON and COLBY and DAVID walk out -- CHARLIE and LARRY waiting anxiously outside the room.

CHARLIE

Is she --

DON

-- okay. But keep it short -- she's still pretty beat.

Charlie goes in -- Larry pauses with David --

LARRY

David, earlier today -- in the throes of an unprecedented sense of fear, and anxiety, I said some things... called you --

DAVID

"Artless?"

LARRY

I apologize for -- and thoroughly renounce -- the harshness of both language and underlying sentiment.

DAVID

Have to admit, I thought I'd been called every name there was, but that was a new one.

David offers his hand -- they shake. Larry goes in to see Megan --

-- as EDGERTON approaches.

EDGERTON

The Pontiac was dumped by the L.A. River. I'm going to take a run out, see what there is to see.

DON

(to Colby and David)
You guys go ahead -- I'm on the cell if anything breaks.

DAVID

(to Edgerton)
Megan's awake -- you want to stick your head in first?

(CONTINUED)

EDGERTON
I'll send her a fruit basket.

Edgerton on the move. Don shrugs; Colby and David look at each other, then follow.

40 INT. EPPES HOUSE, LIVING ROOM -- NIGHT 40

ALAN, in bathrobe, comes down the stairs to a darkened living room --

-- and DON, sitting on the sofa, watching TV.

DON
Hey, Dad. I only have maybe four hours before I have to get back, and my apartment is all the way across town...

ALAN
How's Megan doing?

DON
Fine... you can visit in the morning.

Don pauses, then --

DON (CONT'D)
The whole day, I wondered how far I'd go to get her back...

ALAN
And how far did you go?
(off Don's expression)
Oh.

DON
What scares me is, I'd do it again tomorrow.

Alan considers, then:

ALAN
Do you remember in little league -- when you got beamed?

DON
John Kinsella said I was crowding the plate.

(CONTINUED)

ALAN

You were crowding the plate. I blamed myself for not telling you to back off.

(beat)

Then I took it out on your coach. Told him to meet me out in the parking lot.

DON

I didn't know that.

ALAN

You were unconscious.

(beat)

My point is, if you care for people, feel responsible for them, it can blind your good sense.

DON

Yeah? When does good sense come back?

ALAN

In my case, it was around the same time I remembered that Coach McGuinness was a Golden Gloves boxer.

(beat)

As long as you wrestle with your choices, we can take it as a sign that sense will return -- sooner or later.

Don smiles thinly -- changes the subject --

DON

How's the condo hunt going?

ALAN

I've got it narrowed down to two.

Don considers, then --

DON

You know... I hate my apartment.

ALAN

Relax -- both of them have tennis courts --

(CONTINUED)

DON
No, what I mean is...
(beat)
... you might not have noticed
this, but I make a lot of excuses
to come over here --

ALAN
No.

DON
The problem with frozen TV dinners
is, one's never enough, and two's
usually too many. And I've got
this one extra room, I feel like I
should use it for something, but
two years later it's still filled
with boxes I haven't even opened...

ALAN
Is this your way of suggesting that
I not move out?

DON
All I'm saying is that you don't
know how great it is to come home
and have someone to talk to...
until you don't.

Alan considers this as Don stretches out on the sofa and
closes his eyes.

41 INT. CHARLIE'S OFFICE -- NIGHT 41

CHARLIE grading papers as AMITA enters.

CHARLIE
Hey, what are you doing here this
late?

AMITA
I could ask you the same thing.
(beat)
Want to grab that dinner we missed?

CHARLIE
Actually, I knew I was going to be
here late, so I grabbed a sandwich
on the way in --
(realizes)
I'm sorry. I should have waited,
or called you, or asked --

(CONTINUED)

AMITA

It's fine.

(I guess)

I'm not that hungry anyway.

(awkward pause, then:)

Larry called me -- I'm glad to hear that Megan's all right --

CHARLIE

I'm sorry -- I should have called you, shouldn't I. I was just so preoccupied, with plotting the Trawler problem, and then --

AMITA

Charlie --

CHARLIE

What?

AMITA

Have you noticed that you've been apologizing to me a lot lately? Whether you need to or not?

CHARLIE

I'm... sorry?

(off Amita)

Okay... I guess, maybe, I've been feeling a little... pressure since you decided to stay. I don't want to disappoint you, or upset you --

AMITA

And your solution is to walk on eggshells around me?

CHARLIE

Well... okay, when you put it like that it sounds a little untenable...

AMITA

Setting aside for the moment the massively egotistical presumption that I opted for a professorship at Calsci just to date you --

CHARLIE

But you said --

(CONTINUED)

AMITA
I took an amazing position,
Charlie! And yes, I want to try...
(beat)
... but only if you want to try
too.

Amita leaves --

42 **EXT. FBI BRIDGE -- MORNING** 42

EDGERTON and DON walking...

EDGERTON
The car didn't give us anything we
didn't already know. And we have
no idea what Hoyle's driving now.

DON
Think she's going to bolt?

EDGERTON
She gave up a lot to get here, to
find this long lost daughter. My
instinct says no.

DON
Mine too.
(beat)
By the way, Megan's getting
discharged this morning --
(off Edgerton)
-- thought you might want to talk
to her. She's got first hand
insight into Crystal Hoyle --

EDGERTON
I've got all the insight I need.

DON
You know, sometimes when you're on
a manhunt long enough... getting in
their head... it can give you
tunnel vision.
(beat)
I had to give it up. I didn't like
the way it changed me.

EDGERTON
Well, there's the difference.
Hunting didn't change me -- it
chose me.

(CONTINUED)

COLBY approaches --

COLBY

Phone dump from the motel came back. Two calls... to the D.C. Office of the National Criminal Information Center.

EDGERTON

NCIC?

DON

Crystal had Megan's purse -- all of her contact numbers, her badge, her ID...

EDGERTON

Accessing a federal database is a much better reason to grab a Fed than some crackpot hostage swap --

COLBY

... and she made the calls before 9AM -- the APB hadn't traveled that far east yet.

(beat)

Hoyle was looking for information on her old boyfriend, Billy Rivers -

-

DON

-- no surprise there --

COLBY

-- and Rivers' attorney of record.

DON

Adam Benton.

43 INT. ADAM BENTON'S HOME OFFICE -- MORNING

43

A CRIME SCENE -- LAPD, EMTs, etc. FILES scattered all over the place...

... and ADAM BENTON lays crumpled in the corner of the room.

DAVID confers with COLBY.

COLBY

Time of death is around 2AM. Looks like he was pistol whipped, then shot.

(MORE)

(CONTINUED)

COLBY (CONT'D)

(beat)

Looks like she connected the dots.

(CONTINUED)

DAVID

Or had the same idea Charlie did --
if you can't find Rivers, talk to
his lawyer.

COLBY

Files on the floor? Payments to
hospitals, nursemaids, birth
certificate registrations...

DAVID

Black market babies. Scumbag like
Rivers couldn't just sell a baby on
the street; he needed a
"respectable" middle man.

COLBY

Only thing Crystal Hoyle wanted
from Billy Rivers was the name of
the man who sold her baby --

DAVID

-- and the names of the people who
bought it.

(beat)

Doesn't look like she left here
without her answers.

COLBY

Which means she knows where her
daughter is --

DAVID

-- and we don't.

END OF ACT THREE

ACT FOUR

44 **INT. HOSPITAL HALLWAY -- DAY** 44

LARRY pushing a wheelchair-bound MEGAN down the corridor...

LARRY

Aren't you defying the spirit of
the hospital's discharge rules, if
not the letter?

MEGAN

I have to find her.

LARRY

Crystal Hoyle?

MEGAN

Her daughter. Catching all the bad
guys in the world doesn't matter if
we can't keep another life from
being ruined.

LARRY

Granted... but how does that
precipitate a rash gamble with your
recuperation? Where precisely are
we racing to?

MEGAN

(beat)

I don't know. Benton's dead, his
files are gone... Crystal might be
the only person on the planet who
knows who her child is.

45 **INT. HOSPITAL LOBBY -- MOMENTS LATER** 45

An ELEVATOR DOOR OPENS -- MEGAN jumps out of the wheelchair --
LARRY following --

LARRY

You know, in physics we approach
similar conundrums as "inverse
problems" --

MEGAN

Starting at the answer and working
your way backward.

(CONTINUED)

LARRY

Instead of looking into the psyche
of the hunter... examine the
thought process of the hunted.

MEGAN

(okay)

We've got a childless couple,
desperate to form a family --

LARRY

-- so desperate that they turn a
blind eye to the morally
opprobrious means by which the
child comes into their lives --

MEGAN

(aha)

You're right... they'd try to erase
the emotional evidence... take
possession through all of the acts
of normalcy.

LARRY

Acts such as...

MEGAN

Birth certificate, pediatrician --

She turns and looks back at the hospital.

MEGAN (CONT'D)

-- Social Security number.

ENTER AUDIENCE VISION --

Starting with a STREAM OF SOCIAL SECURITY NUMBERS --

MEGAN (CONT'D)

***The first three digits are assigned
based on the ZIP code of the
application --***

***-- the STREAM OF NUMBERS begin to separate -- numbers with
the same first 3 digits fly off to different regions/states
on a U.S. MAP --***

***-- and we ZERO IN ON SOUTHERN CALIFORNIA, and numbers that
land there --***

(CONTINUED)

CHARLIE

-- and the next two break down numbers from the same area into smaller, easier to manage blocks.

-- the SECOND TWO DIGITS of the California numbers light up -- and the BLOCKS OF NUMBERS further separate -- into CLUSTERS --

46 INT. CHARLIE'S OFFICE -- DAY 46

AMITA working at the computer as CHARLIE picks up on the notion --

AMITA

Even if we focus on numbers generated in southern California, that still leaves us with a lot of data.

CHARLIE

Ah, but in California, each hospital is assigned a batch of Social Security Numbers, based on birthrate projections --

AMITA

-- which gives us another filter.

CHARLIE

Exactly --

REENTER AUDIENCE VISION --

-- as SOME OF THE CLUSTERS drift away, disappearing into HOSPITALS --

CHARLIE (CONT'D)

-- then, by looking at the remaining numbers issued around the time that Crystal's baby would have been born--

-- and MORE NUMBERS drift away -- onto PAGES OF CALENDARS --

BACK TO SCENE --

Charlie leaning across Amita, writing down an expression.

CHARLIE (CONT'D)

-- we apply a sorting algorithm like... this...

(CONTINUED)

AMITA

Oh... that'll pull out anomalous data in packets, which we can further break down.

CHARLIE

(loves working with this girl)
Right.

As Amita starts working -- Charlie considers --

CHARLIE (CONT'D)

You know, I started golfing last year. My dad golfs, Don golfs, it seemed like something we could do together...

AMITA

Sounds great.

CHARLIE

Except that I was terrible. My body wouldn't do what it was supposed to, the math of the ball trajectory was always being challenged by... well... reality...

(beat)

... and right away, I wanted to quit.

(beat)

I tend to give up on things I don't learn quickly. It's a character flaw that I'm working on.

AMITA

(gets the point)

So, did you get better? At golf?

CHARLIE

Still terrible, but improving. And enjoying the journey.

Amita smiles; leaning into Charlie, adding to his expression -
- nerd erotica --

AMITA

You know, if we added something like... this... to the filter...

(CONTINUED)

CHARLIE
(turned on)
Yes... that makes it so much
more... elegant.

Pan away, to the

COMPUTER...

*Strings of social security numbers and dates of birth
stringing across the screen... winnowing down to a FEW... and
down to ONE SSN and DOB...*

47 **EXT. SUBURBAN HOUSE -- DAY** 47

White picket fence, the works. A 15-YEAR OLD TOMBOY is
playing CATCH with some OTHER KID...

48 **DOWN THE STREET --** 48

CRYSTAL, sitting behind the wheel of a TAURUS, watches the
girl play.

She watches the kid for a long while, smiling inwardly with
pride.

P.O.V. THE FRONT YARD

The GIRL'S MOM comes to the front door -- calls to her
daughter --

ON CRYSTAL

whose expression hardens as her hand goes to the PISTOL
sitting on the front seat beside her...

P.O.V. THE FRONT YARD

-- the daughter says goodbye to her friend, who gets on her
bike and rides off...

... and the daughter joins her mother. Who puts a loving
hand on her shoulder.

ON CRYSTAL

tear running down her cheek... her hand moving from the
gun...

... to the gear shift. She puts it into drive...

(CONTINUED)

... watching the idyllic home shrink in her rear view mirror...

49 **THE HOUSE, FRONT YARD --** 49

AGENTS swarm the area -- talking to the MOM and GIRL -- as MEGAN surveils the area --

-- COLBY approaching her with a CELL PHONE.

COLBY
I've got a call for you... came in through the switchboard.

MEGAN
(takes the phone)
Reeves.

INTERCUT WITH:

50 **INT. CRYSTAL'S CAR (TRAVELING) -- CONTINUOUS** 50

CRYSTAL
She's beautiful, isn't she?

MEGAN
Yes, she is.
(beat)
Crystal, it's time to come in --

CRYSTAL
I want to talk to Buck.

MEGAN
You have to trust me --

CRYSTAL
I trust you to trace this phone call. Have Buck call me, and I might talk long enough for you to find me.

51 **INT. FBI, INTERVIEW ROOM -- DAY** 51

DAVID with BUCK... dialing a number...

(CONTINUED)

BUCK
Crys?

INTERCUT WITH:

52 **TIGHT SHOT -- CRYSTAL** 52

CRYSTAL
Hey, baby. How're they treating
you?

BUCK
I screwed up, Crys. I know you
told me to wait, but I couldn't
just --

INTERCUT WITH:

53 **INT. TECH ROOM -- CONTINUOUS** 53

... where DON and EDGERTON stand over a TECH, who runs a
COMPUTER TRACKING PROGRAM...

... which slowly TRIANGULATES her location...

CRYSTAL
Shhh.
(beat)
Don't let it get to you, Buck.
Screwing up is the part of life you
learn from.

BUCK
I told them it was all me. I'm
going to go plead guilty to
everything.
(beat)
You can give yourself up. They'll
have to let you go.

CRYSTAL
You sweet, silly boy... you know
how much I love you?

BUCK
I love you too. They can't keep us
apart forever.
(beat)
You'll wait for me, won't you,
Crys?

(CONTINUED)

ON THE COMPUTER --

... a DOT begins to light up -- south of LA --

DON
(on the phone)
We're going to need a helicopter.
Cordon off an area between...

54 **ON CRYSTAL --** 54

and we see now, for the first time, that Crystal is stopped on a stretch of QUIET DESERT ROAD...

CRYSTAL
Only two people in the world that I ever
loved -- and I was no good for either one.

BUCK
What are you talking about? You're my whole life -

CRYSTAL
Goodbye, Buck.

Crystal hangs up and gets into her car.

55 **ON THE COMPUTER --** 55

as the DOT starts moving.

EDGERTON
Signal's moving south. She's running
for Mexico.

DON
She's left behind everything she
cared about --

EDGERTON
-- which means that everything in
front of her is fair game.

DON
(thoughtful)
As bad as it was before -- what's it going to
be like now that she has nothing left to lose?

END OF ACT FOUR

ACT FIVE

56 **INT. CHARLIE'S OFFICE -- DAY** 56

CHARLIE contemplates a translucent GALTON BOARD (ask Andy Black). Dropping metal balls into it... one after another... they've amassed in the bottom compartments as a near-perfect bell curve.

... as LARRY looks on.

LARRY

Ah... the Galton Board. Drop enough balls through it...

(re: the bottom)

... and you have a bell curve distribution.

CHARLIE

I can sit and drop balls through it for hours. Just to watch their paths.

57 **INT. /EXT. CRYSTAL'S CAR (TRAVELING) -- DAY** 57

CRYSTAL driving, eyes tearing...

58 **OVERLAY THE BALLS** 58

Dropping through the Galton Board, over CRYSTAL DRIVING...

CHARLIE

And consider what happens when you begin to block the paths...

... some of the paths becoming blocked, then more, steering the dropping balls off to one side...

CHARLIE (CONT'D)

The distribution changes, the patterns alter...

59 **CRYSTAL'S POV --** 59

(As Neko Case "Tigers Have Spoken" plays, softly, in the background:)

Of the LONG ROAD arching ahead of her. As she comes to the rise in the hill...

CHARLIE

And, if we block enough avenues...

A60 **IN THE OVERLAY** --

A60

As the BALLS DROP -- Charlie blocks some of the paths --

B60 **ON THE ROADBLOCK** B60

As DON'S CAR and COLBY'S CAR join the flashing lights and myriad CHP and FBI cruisers... Getting out and getting ready...

60 **IN THE OVERLAY --** 60

we see ALL OF THE BALLS FALL INTO A SINGLE CHANNEL --

CHARLIE
... the ball no longer has a choice
where to fall.

61 **CRYSTAL** 61

brakes to a halt.

POV -- REAR VIEW MIRROR

MORE FLASHING LIGHTS behind her. Her CELL PHONE RINGS.

INTERCUT WITH:

62 **MEGAN --** 62

standing with DON, COLBY, DAVID and the OTHER COPS at the roadblock.

MEGAN
There's no reason to end it this
way.

CRYSTAL
Can't think of another way.
(beat)
Could you tell my daughter...

Crystal pauses, thinking:

MEGAN
Tell her what?

CRYSTAL
Nothing. It's like I never was.

MEGAN
Crystal --

CRYSTAL
You might want to get out of the
way, Agent Reeves.

63 INT. CRYSTAL'S CAR - CONTINUOUS 63

Crystal hangs up and opens her

BAG --

pulling out a HAND GRENADE, pulling the pin with her teeth and clutching it in her hands.

And then she hits the accelerator.

64 EXT. ROADBLOCK -- CONTINUOUS 64

Don looking through BINOCULARS --

HIS POV --

of the Taurus, down the road toward them.

DAVID

She's going to try to run us.

ON THE TAURUS

picking up speed...

The Neko Case song rising up now...

ON THE FBI AGENTS --

raising their machine guns and rifles, preparing for a fight...

ON CRYSTAL

intense and possessed, pressing all the way down on the gas --

-- clutching the grenade --

ON DON AND MEGAN --

tracking the car -- waiting for it to come into range...

(CONTINUED)

PAN OVER -- REVEALING EDGERTON --

lying on the roof of his truck, looking through the scope of his rifle (same rifle as in Toxin)...

65 **INT./EXT. TAURUS -- CONTINUOUS** 65

As a GUNSHOT splinters the windshield -- a thick hole --
-- and Crystal sits up quickly, then slumps forward over the wheel --
-- her foot sliding off the gas pedal...
... the GRENADE falling out of her hand, to the floor...

66 **EXT. ROADBLOCK -- CONTINUOUS** 66

As the agents watch the Taurus slow to a stop in the middle of the road --

A67 **ON EDGERTON --** A67

Looking over his rifle --
-- at DON, who holds a rifle of his own. He racks open the bolt -- ejecting a spent, smoking round...
... then turns and gets into his car.

B67 **ON CRYSTAL'S CAR --** B67

-- as the INSIDE EXPLODES. Windows blowing out...
... the interior consumed in fire.

C67 **ON MEGAN --** C67

Looking dimly at the burning wreckage, containing her emotions --

MEGAN
All right, guys. Let's clear it.

Megan looks back at DON'S CAR -- disappearing into the distance.

AS THE MUSIC FADES OFF...

67 **EXT. CALSCI CAMPUS -- NIGHT** 67

LARRY and a downbeat MEGAN walking across the campus.

(CONTINUED)

LARRY

I am forever looking outward for my
miracles... the core of Comet Wild
2, forged in stellar flames...

(MORE)

(CONTINUED)

LARRY (CONT'D)
the spectral properties of
supernova remnant RX J1713.7-
3946... the sheer magnificence of
the Magellanic clouds...
(beat)
... and, upon occasion, this blinds
me to those miracles that
transpire, daily, all around us.

MEGAN
I didn't see any miracles today.

LARRY
The tendrils that connect human
beings to one another are so
unlikely, so inherently fragile...
(beat)
... like microscopic black holes
that last mere fractions of a
second before dissolving into
quarks and gamma rays...
(beat)
... I think it's miraculous that
they exist at all.

Megan is quiet for a beat...

LARRY (CONT'D)
But maybe I should be quiet now.

MEGAN
No, Larry... now is when you kiss
me.

LARRY
Oh --
(realizes)
Yes, of course.

They kiss -- Megan taking added emotional comfort in the
moment.

68 INT. EPPES HOUSE, LIVING ROOM -- NIGHT 68

A downbeat DON enters...

... to find CHARLIE sitting on the sofa, playing a VIDEO
GAME.

CHARLIE
Hey.

(CONTINUED)

DON

Hey.

CHARLIE

You get her?

(CONTINUED)

DON
Yeah.

CHARLIE
(off Don's terseness)
Bad, huh.

Don plops down on the sofa next to him --

DON
One of those days I wish it ended
with the numbers.

Don sighs, then looks at the TV --

DON (CONT'D)
Golf?

CHARLIE
Thought maybe if I removed the
physical aspect first, maybe I
could --

DON
-- thumb your way into a 9
handicap?
(beat)
I thought you were done with golf.

CHARLIE
So did I... but I got into trouble
with Amita...

Don smiles, amused and coming up out of his funk --

DON
... and out of it by promising to
play golf? You are the man.
(re: game)
(MORE)

(CONTINUED)

DON (CONT'D)
Might want to try the 5 wood,
though.

CHARLIE
Because --

DON
Look at the green.

Don takes the remote from him --

CHARLIE
Hey!

DON
I'm just going to show you --

CHARLIE
I can do it myself -- give it back--

ALAN
Now this has the ring of a familiar
conversation.

Don and Charlie play fighting a little --

CHARLIE
Dad -- Don's hogging my game! Tell
him to stop!

ALAN
This is a very awkward moment to
ask my landlord for a favor.

CHARLIE
What?

ALAN
I'd like to build a private
stairway to my bedroom -- at my own
expense, of course.

CHARLIE
I thought you were moving out.

ALAN
I changed my mind... unless you've
already bought that high definition
TV...

(CONTINUED)

DON
No tennis?

ALAN
You'll have to settle for the
public courts, like everyone else.

CHARLIE
So -- and this is no way should be
construed as disappointment -- what
happened?

ALAN
I did a little math of my own --
measured the benefits of privacy
versus the pleasure of your company
--
(re: game)
Is that golf?

DON
Charlie's getting ready for a
comeback.

ALAN
With a 5 wood?

CHARLIE
No, the 5 wood's Don's --

ALAN
The green's too flat... try the 2
iron.

And Alan sits down between them -- the big dog still muscling
out the little dogs after all these years, as he takes the
control --

ALAN (CONT'D)
Here -- let me show you --

Charlie and Don looking past their Dad, smiling --

CHARLIE
My game... my sofa... my own
house...

DON
How about getting us some of your
beers?

(CONTINUED)

CHARLIE
Get your own beers --

ALAN
Quiet... I'm putting here...

And, off our three boys, we

END ACT FIVE