

ABROAD

Written by
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EXT. ISLAND BEACH - THAILAND -- WEDDING DAY

Gentle waves wash and fall against a golden stretch of sand. The camber shoreline is sun kissed and windless, the kind of place you see on postcards and then dream about at night.

At the far end of the cove, a humble WEDDING CEREMONY takes place. A THAI PRIEST guides the proceedings accordingly --

PRIEST

We are gathered here today to witness
the start of a closer relationship
between two souls.

ANNA PRICE (THE BRIDE) is from the west - she's 29 years old on the best day of her life, walking down the beach, surrounded by a small gathering of family and friends.

PRIEST (CONT'D)

You are now taking into your care,
the one person you love most.

Images from the ceremony drift in and away with the ocean waves, abstract and slow in motion, like fragments of a dream. Every breath of Anna blooms against the slowly SETTING SUN.

PRIEST (CONT'D)

The one you would walk to the ends
of the earth for.

FRIENDS AND FAMILY sit in rows of white wooden chairs, looking on with vicarious joy, and a LITTLE GIRL drops ROSE PETALS.

PRIEST (CONT'D)

May you always need one another.
May you embrace, but not encircle.

Arrangements of TROPICAL FLOWERS swaying in the breeze.

DAVID (THE GROOM, early 30's) is on the beach, dressed casually in a white linen shirt, squinting into the low sun.

PRIEST (CONT'D)

May you succeed in all important
ways --

Hands merging. Seeing TWO RINGS side by side in a box.

PRIEST (CONT'D)

For today is the day that you become
husband and wife.

Anna's veil gives way to her soft face. Waiting for her new husband to kiss her when a SUDDEN GUST OF WIND triggers an escalating sound-scape of WAVES and UNDULANT TRAIN-NOISE.

CUT TO:

ANGLE OUT A SHATTERED WINDOW - wind raging against a dizzying backdrop of trees that run and blur in perpetual distortion.

CUT TO:

DAVID'S POV staring deeply into Anna's bright blue eyes.

DAVID (O.S.)

Anna.

A rogue wave CRASHING against the shore as we --

SMASH CUT TO:

INT. COMMUTER TRAIN - SOMEWHERE IN ASIA -- DUSK

A WINDOW SHATTERS into a thousand pieces... the result of a STRUGGLE between TWO MEN. The fight quickly spills into --

AN EMPTY TRAIN CORRIDOR

As they struggle chaotically, hard to make out either face, a WEDDING BAND lies on the floor, marooned in a pool of BLOOD and BROKEN GLASS. The BLURRY FIGHT continues to reveal --

DAVID (THE GROOM), losing his footing and falling into frame. Looking back at the SLEEPING COMPARTMENT, SCRAMBLING for it.

WITHIN THE SLEEPING COMPARTMENT

ANNA is on the floor, sprawled in a mess of UNCONSCIOUSNESS. BLOOD IS EVERYWHERE... pouring from a GASH IN HER HEAD.

David reaches for her, but is DRAGGED back out by his legs --

INT. COMMUTER TRAIN - CORRIDOR -- CONTINUOUS

THE FIGHT RESTARTS and David is losing, positioned on the bottom with two HANDS gripped tightly around his neck.

At the base of his last breath, David reaches up and GOUGES THE ATTACKER IN THE EYE and then KICKS himself free again.

The move backfires, allows the attacker to retreat back into --

THE SLEEPING COMPARTMENT WHERE ANNA IS UNCONSCIOUS

David's Attacker tries to close the door on David, but David desperately JAMS it with his foot... then CRASHES inside!

They proceed to scuffle against the INTRUDING WIND... struggling above Anna, knocking her with their flailing limbs.

David uses a rush of momentum to drive his Attacker towards the window, into shards of BUSTED GLASS that CUT HIM BADLY.

CLOSE ON DAVID

Struggling to survive, your average man reverted back to his animal instincts, consumed by an unwillingness to surrender.

After a long time struggling in the WIND, David's unrelenting pressure finally FORCES THE ATTACKER RIGHT OUT THE WINDOW!!

A DYING MAN'S CRY IS SUCKED BACK INTO SUDDEN SILENCE. Then nothing... just the wind and the rhythm of the train tracks.

CUT TO:

EXT. RURAL GRASSLAND - SOMEWHERE IN SOUTH EAST ASIA -- DUSK

INSECTS BUZZING around a YOUNG BOY - He's walking his WATER BUFFALO beside some TRACKS when the quiet evening is shattered by the TRAIN APPROACHING... THEN ROARING PAST.

INT. COMMUTER TRAIN - SLEEPING COMPARTMENT -- DUSK

Back to the action - David is crouched on the floor of the TRAIN COMPARTMENT, standing over Anna's awful predicament.

DAVID
(frantic)
Anna... wake up.

David is soaked in ANNA'S BLOOD.

DAVID (CONT'D)
Anna... no... you're okay.

But she couldn't be worse. David yanks a SHEET off the bed and wraps it around her head to stanch the bleeding. Then he looks up to find a YOUNG GIRL innocently staring at him from the doorway - she FLEES the second he sees her.

INT. COMMUTER TRAIN - THE CORRIDOR -- DUSK

David staggers into the corridor with Anna in his arms... doesn't get very far before he collapses under her weight.

PER-LAP SOUND: BANG BANG BANG!

INT. COMMUTER TRAIN - ADJACENT COMPARTMENT -- MOMENTS LATER

David wants help and the door opens to reveal SIX MEMBERS OF ONE ASIAN FAMILY. The sight of David's bloody condition causes the WOMAN to get frightened and SHUT THE DOOR on him --

DAVID (CONT'D)
Wait --

David tries to stop her, but she gets defensive and VOCAL.

DAVID (CONT'D)
Please... I just need your help.
There's been an accident...

The WOMAN SLAPS him until he's out, then LOCKS the door.

INT. COMMUTER TRAIN - THE CORRIDOR -- CONTINUOUS

As David POUNDS HIS FISTS on her door, OTHER PASSENGERS rubberneck out of their doors and seem nervous --

DAVID
Does anybody here speak English?
(watching them hide)
I need some help... please.

They vanish back into their rooms and David finds Anna slumped at his feet, battles a lack of strength to PICK HER UP again.

INT. COMMUTER TRAIN - THE CORRIDOR -- CONTINUOUS

David CARRIES ANNA through the train.

INT. COMMUTER TRAIN - LOWER CLASS CAR -- MOMENTS LATER

A LOWER CLASS CAR is packed with VIETNAMESE TRAVELERS, people folded into every available space. Most of them are sleeping when David enters with Anna... but those awake, stand up.

CUT TO:

David lays Anna on some SEATS that people have cleared for her, and suddenly he's the center of a kind, but overwhelming CROWD. With Anna laid down, David searches for real help --

DAVID
Who speaks English? Anybody?

Clearly nobody does, and he's soon swarmed with curiosity.

READERS NOTE: NO subtitles for any VIETNAMESE throughout. Audience to endure language barrier as DAVID and ANNA do.

INT. COMMUTER TRAIN - MILITARY CAR -- MOMENTS LATER

A YOUNG BYSTANDER RUNS the length of the train to get help, eventually arriving at a CAR FILLED WITH MILITARY PERSONNEL. Most of the SOLDIERS are dozing with AUTOMATIC WEAPONS when the Kid enters to explain the situation a few cars back.

INT. COMMUTER TRAIN - LOWER CLASS CAR -- MOMENTS LATER

The situation surrounding David has escalated and he's lost in a sea of helping hands. When an ELDERLY WOMAN steps in --

DAVID
(defensive)
No... please don't touch her.

David is losing it, PUSHING good intentions away from them.

DAVID (CONT'D)
For christ sake, just... she needs
some room to breathe... please.

Suddenly, FOUR ARMED GUARDS enter, swiftly converging on him --

DAVID (CONT'D)
 You've come to help us, yes?

The LEAD GUARD sees all the blood on David's hands and clothes and approaches him with accusatory eyes/words --

DAVID (CONT'D)
 She's my wife. We're together.
 Somebody attacked us... robbed us.

The Guard questions David in Vietnamese.

DAVID (CONT'D)
 I don't understand what you're asking
 me. My wife and I.. We were
 attacked.

The Guard speaks harshly, expects David to understand.

DAVID (CONT'D)
 I don't... you speak english?

The frustrated Guard moves David aside to get to Anna --

DAVID (CONT'D)
 (stopping the Guard)
 No... leave her!

The Guard really doesn't like being touched by David.

DAVID (CONT'D)
 She's my wife... understand?
 (taking control)
 Someone attacked us... look at her.
 We have to get her to a hospital, to
 a Doctor. We have to stop this train.

A PASSENGER steps up with something to say and it sparks immediate debate between the foreign speaking population.

DAVID (CONT'D)
 We have to get my wife off this train
 or she's going to die, Understand?
 (pleading in the chaos)
 Please, look at her. She needs help.

Through the YELLING FROM THE CROWD, the Guard shuts everyone up by SHOUTING back with a threatening voice, and once they've settled, and he's looked hard into David's pleading eyes --

The Guard turns and orders one of his MEN to fetch more help.

DAVID (CONT'D)
 Thank you.... thank you.

The previously WHITE SHEET that's wrapped around Anna's head, is blood soaked, and as the NOISE OF THE TRACKS builds again --

CUT TO:

EXT. RURAL TRAIN STATION -- DUSK

THE TRAIN HAS STOPPED at a RAILWAY JUNCTION in the middle of nowhere. The STATION itself is nothing but a SMALL CONCRETE SHACK propped up between a DIRT ROAD and some DESOLATE FIELD.

HORDES OF CIVILIANS and a PROCESSION OF SOLDIERS have left the train, surrounding David as he carries Anna --

OFF THE TRAIN AND INTO THE ADJACENT FIELD

The ORIGINAL GUARD is right by David's side, helping him as he lays Anna down on the ground, all wrapped up in a BLANKET.

David scans the area, sees nothing but rice paddies and wild vegetation, a devastating stretch of beautiful isolation.

DAVID

Where are they? How long?

The Guard, now looking very helpful, uses Vietnamese and hand signals to communicate that rescue is on its way.

DAVID (CONT'D)

(softly to her)

It's okay, babe. I'm gonna get you out of here... home safe, I promise.

David looks up at a PLUME of dust on the horizon - a VEHICLE.

DAVID (CONT'D)

Is this for us? Transport, yes?

When the GUARDS nods, David picks Anna up again.

EXT. RURAL TRAIN STATION - BY THE TRAIN -- CONTINUOUS

A FEW HUNDRED FEET AWAY - TWO GUARDS are being led along the TRAIN by a vocal circle of CIVILIANS. A CURIOUS CROWD has gathered near the last car, intrigued by something underneath.

EXT. RURAL TRAIN STATION - IN THE FIELDS -- CONTINUOUS

A rusty OLD PICKUP TRUCK arrives on the scene, captained by a DRIVER who appears to be just a LOCAL FARMER.

David hurries - loads Anna into the back and jumps in also.

DAVID

Okay... let's go!

But the Driver is busy speaking with the Guard.

DAVID (CONT'D)

(THUMPING the roof)

C'mon, let's go, let's go, let's go!

As the Driver gets in and fires up the engine, David glances back at the train to find SEVERAL GUARDS RUNNING TOWARDS HIM --

EXT. RURAL TRAIN STATION - BY THE TRAIN -- CONTINUOUS

The ATTACKER'S MANGLED BODY is snagged on the undercarriage, and has drawn a BLOODY SMEAR right up to the BROKEN WINDOW.

EXT. RURAL TRAIN STATION - IN THE FIELDS -- CONTINUOUS

AS THE TRUCK TAKES OFF, David looks back at the train - seeing the informed GUARDS fill in the blanks, then start chasing --

INTERCUT BETWEEN THE FIELD AND THE TRUCK:

As the INFORMED SOLDIERS flag down the UNINFORMED SOLDIERS --
David slides over to block the Driver's REAR VIEW MIRROR.

Very soon, everyone is CHASING after the truck, trying to stop it from leaving! As David watches them WAVE and SHOUT --

The ORIGINAL GUARD draws his RIFLE and aims it at the truck!

As the Guard FIRES THREE SHOTS! David HUDDLES to protect Anna... but all the bullets miss, meant to alert the Driver.

It works, the Driver HITS THE BRAKES and stops them suddenly.

DAVID

(desperate)

Why are you stopping! Keep going!

David POUNDS on the roof but it's no use - the Driver can see the Soldiers running over with their WEAPONS out.

WHEN THE SOLDIERS ARRIVE

The Original Guard thrusts his gun into David's face and TWO ASSISTING GUARDS drag him out of the tray... onto the ground.

DAVID (CONT'D)

(bewildered)

What're you doing?

As David is SCREAMED at, and PULLED on -

DAVID (CONT'D) (CONT'D)

We have to keep going!

(as he's grabbed)

No... get off me!

David resists, but this just gets the GUARDS more riled up.

DAVID (CONT'D)

I haven't done anything wrong! We were attacked... don't you understand?

David won't stop struggling so the Guards use PLASTIC TIES.

DAVID (CONT'D)

(struggling)

You don't... you're making a mistake.

When David is restrained, a Guard orders the Truck Driver to take off with Anna in the back, and when David realizes this --

DAVID (CONT'D)
Wait... What are you --

After some back and forth with the Guards, the Driver drives.

DAVID (CONT'D)
HEY! HEY... NO!

David wrestles with the Soldiers, but there's too many. Then, when they haul him up - David WHIPS HIS HEAD BACK, INTO THE FACE of a Guard. Suddenly let go, David RUNS!

RIFLES immediately target his back... ready to fire and if it weren't for his own feet TRIPPING him up, he'd be dead.

David HITS the ground and before he knows it, Soldiers have him pinned in the dirt with no second chance of escape.

As the truck gradually disappears, and David's heart breaks --

CUT TO:

INT. UPSCALE MANHATTAN RESTAURANT - **FLASHBACK** -- NIGHT

A sleek UPTOWN RESTAURANT, worlds away from South-East Asia. Bright white table cloths and a CROWD of WEALTHY SUITS sipping expensive cocktails, picking at photogenic small plates etc.

MOVING through the sea of people to find DAVID (30). He's WORKING BEHIND THE BAR, nicely dressed but not as slick as his FELLOW BARTENDERS. He's mixing COCKTAILS when ANNA enters --

He looks up at the perfect time to catch her walking in - she's clearly there to meet someone who hasn't arrived yet.

Anna notices an EMPTY SEAT at the bar, and eventually sits.

AT THE BAR -- CONTINUOUS

David patiently notices Anna settling in, but he's busy making a drink for ANOTHER CUSTOMER. As Anna waits --

DAVID
Just a sec.

ANNA
Thanks.

While David finishes what he's doing, Anna scans the CROWD and the COCKTAIL LIST. Judging by her business attire, Anna has come straight from work. She seems a little unhinged.

DAVID
What can I get you?

Anna checks the cocktail list again, but gives up on it.

ANNA
Just a Kir Royal.

DAVID
A Kir Royal it is.

David puts Anna's drink together, doesn't take him long.

DAVID (CONT'D)
Enjoy.

David leaves as quickly as he came, couldn't be a more benign first encounter. As Anna drinks her drink --

DISSOLVE TO:

INT. UPSCALE MANHATTAN RESTAURANT -- THIRTY MINUTES LATER

Anna is still sitting solo and she looks irritated, checking her watch and eyeing the doors when David comes back around.

DAVID
Another champagne cocktail?

ANNA
I'll just settle up, thanks.

Anna gives her CREDIT CARD to David, and as David leaves Anna for the cash pad, he pays attention to her full name on the corporate credit card - *ANNA PRICE, Keefer & Bryant*.

Anna is getting ready to go when David returns with her bill. But in addition, David drops off another drink for Anna.

ANNA (CONT'D)
I'm sorry, I only ordered one.

DAVID
I know. You see, I've got a hunch that if I let you walk out that door, whoever you're waiting for is gonna regret it. And then he's going to show up here and drink himself to death all night, all because I didn't do a better job of keeping you here.

Anna considers this.

ANNA
So really... this free drink is for your own benefit?

DAVID
Who said anything was free.

Anna check her bill, but he's just teasing. She softens.

DAVID (CONT'D)

Just do me a favor and give this guy another fifteen minutes. Otherwise I'll never hear the end of it.

David holds Anna there with persuasive charm.

ANNA

I'll give him ten.

David smiles warmly, and Anna sits back down. She watches David tend the bar, somewhat intrigued.

ANNA (CONT'D)

What are you making?

DAVID

This is a Corpse Reviver Number Two. A gin cocktail. It's good. Here --

David pours Anna a short glass with of the drink he's making.

ANNA

Oh... thanks.

Anna tries it. Likes it... a lot.

DAVID

Good?

ANNA

Yeah... really good. Wow.
(drinks it again)
I might have a new favorite drink.

DAVID

Careful... four of those and you're supposed to come back from the dead.

ANNA

I believe it. What was it called?

DAVID

Corpse Reviver. Number two.

A weird name, but Anna can't get enough. She finishes it.

ANNA

What happened to number one?

David delivers the drink, but comes right back.

DAVID

Showed up thirty minutes late one day and that was it.. never recovered.

Anna smirks... not funny.

ANNA

Who's side are you on anyway?

DAVID

Hey... I'm rooting for your boyfriend.
But he better hurry up. I can only
do so much to help a guy out...

Then - ANNA'S CELL PHONE BUZZES in her lap with a TEXT MESSAGE. From DAVID'S POV it becomes clear that Anna has just been stood up - she gets flushed and very frustrated.

DAVID (CONT'D)

A Corpse Reviver of your own, maybe?

Anna considers getting up... but something keeps her there.

ANNA

Do they have a number three?

David LAUGHS as he makes his way to the top shelf.

DISSOLVE TO:

-- VARIOUS SHOTS of Anna and David having CONVERSATIONS with OTHER PEOPLE at the bar, a revolving door of entertainment.

-- Getting close to CLOSING TIME and the CROWD is thinning.

-- Soon it's just Anna, David and a few random patrons. Anna's fairly wasted, but keeping it together.

EXT. UPSCALE MANHATTAN RESTAURANT -- LATE NIGHT

Anna and David stumble out of the CLOSED RESTAURANT, together.

DAVID

What now?

A sobering beat as Anna comes out of their bubble.

ANNA

I'm going home.

DAVID

What? Back to Brooklyn?

Anna has to think about that, and after checking her phone.

ANNA

Yes... back to Brooklyn.

DAVID

Great... me too.

Anna watches David walk to the street without explanation, and like a magician, he flags down a LIMO that's driving up the street. When the Limo stops, David talks to the driver.

ANNA

What are you doing?

When David is done talking to the driver.

DAVID
Wanna share a limo?

As Anna considers this, amused --

CUT TO:

INT. DIRTY LIMO - SOMEWHERE IN NEW YORK -- NIGHT

David and Anna sitting at opposites ends of a limo that's filthy from the previous passengers - sweet sixteen filthy.

EXT. ANNA'S BROOKLYN BROWNSTONE -- NIGHT

As the limo pulls up outside ANNA'S APARTMENT.

ANNA (O.S.)
I think this is me.

EXT. DIRTY LIMO/ANNA'S BROOKLYN BROWNSTONE -- CONTINUOUS

Anna rolls down the blacked out window to make sure.

ANNA
Yep, it's me.

Anna takes a long look at David, sad the night is ending.

ANNA (CONT'D)
Thanks for the ride. And the drinks.

DAVID
Any time.

David waits for Anna to to give him more, but ultimately, Anna is a good girl. After a last exchange, she gets out --

ANNA
K... night.

As the door closes, David throws his head back in defeat. The Girl of his dreams just got away from him.

CUT TO:

INT. RURAL TRAIN STATION - CONCRETE BUILDING -- NIGHT

The ECHO OF RAIN on a rusty metal roof, joined shortly by CLOSER SOUNDS of GRUNTING and GROANING... it's DAVID --

Awake but face down on the ground of a CONCRETE ROOM. His hands are bound behind his aching back and when he rolls over onto his side, the DEAD BODY of the attacker is right there - without his head, all chewed up by the train tracks.

The SOUND of a VEHICLE approaching gets David's attention and he uses the wall for leverage, manages to get up and spy outside through a GAP IN THE WALL as a MILITARY TRUCK arrives.

David hobbles to the DOOR and turning his back on it, tries the handle... but it's LOCKED. As he keeps trying it --

The door is THROWN OPEN by a SUPERVISING GUARD. The door hits David and without his hands, he falls hard to the floor.

The Guard HAULS David to his feet and DRAGS him out into --

EXT. RURAL TRAIN STATION -- CONTINUOUS

PELTING RAIN... where David is MOVED to a waiting TRUCK.

It's completely dark out, and the TRAIN is long gone. There are only TWO GUARDS remaining - the SUPERVISOR and a DRIVER.

The Supervisor SHOVES David into the BACK OF THE WAITING TRUCK, onto a THIN WOODEN BENCH, then LOCKS him inside.

The Driver has fetched the ATTACKERS BODY (DRAGGED IT OUT), and together they hoist what's left, onto the roof. As quickly as they can, they rope it down under a LOOSE PLASTIC SHEET.

CUT TO:

EXT. RURAL COUNTRY ROAD -- LATER THAT NIGHT

Headlights flooding a drowned road - very heavy RAIN.

EXT. RURAL COUNTRY ROAD - DRIVING TRUCK -- NIGHT

The Guard and the Driver say little to each other, they're completely focused on navigating the worsening conditions.

EXT. RURAL COUNTRY ROAD - ON THE ROOF -- NIGHT

Loose plastic FLAPS noisily in the wind, exposing the BODY.

EXT. RURAL COUNTRY ROAD - IN THE BACK -- NIGHT

David is working at something... using a jagged metal edge to saw through his restraints. His hands are bleeding profusely, but a sudden SNAP SOUND makes it all worth while.

With his hands free, David tries the door, but it's secure.

David sits back down again... starts turning his pockets inside out... looking for something, and eventually --

David finds ANNA'S ENGAGEMENT RING in his shirt pocket. As David stares long and hard at this tragic keepsake --

CUT TO:

SUCCESSION OF FLASHBACK IMAGES: ANNA'S RING slipped onto her finger at the wedding -- Anna resisting her ATTACKER, being ROBBED of the ring -- David with Anna bleeding to death.

CUT TO:

David is trolling his thoughts when the TRUCK SLOWS DOWN.

EXT. RURAL COUNTRY ROAD - DRIVING TRUCK -- CONTINUOUS

The Guards are going back and forth, arguing as they approach a FLOODED DIP in the road, and when the over confident Driver tries to plow right through the flood, the WHEELS get stuck...

EXT. RURAL COUNTRY ROAD - BACK OF THE TRUCK -- CONTINUOUS

David listens while the Driver tries to undo his mistake.

EXT. RURAL COUNTRY ROAD - DRIVING TRUCK -- CONTINUOUS

With the Guard screaming at him, the Driver floors it, but with every acceleration the vehicle SINKS even more.

Eventually they give up and get out, stepping into the RAIN.

EXT. RURAL COUNTRY ROAD - BACK OF THE TRUCK -- CONTINUOUS

David can hear the Guards coming, and with Anna's Ring held in his hand, David buries it deep in his SOCK, right before --

The Guards UNLOCK THE BACK DOOR and HAUL David out.

EXT. RURAL COUNTRY ROAD - BACK OF THE TRUCK -- CONTINUOUS

At GUNPOINT, David pretends that his hands are still tied behind his back while they order him to help free the truck. Only after much confusion does David realize what they want.

DAVID

You want me to push?

After the Guard confirms this with a verbal assault, David accesses the wheels - seeing just how badly they're buried.

DAVID (CONT'D)

You need to get something under the wheel... something for traction.

The Guard doesn't quite get what David is telling him, so David tries to illustrate with his foot --

DAVID (CONT'D)

Do you have a piece of wood? If you do, we can put it under this wheel --

The Guard must understand, because then he jumps into the back of the truck and wastes no time RIPPING OUT THE BENCH SEAT that David was just sitting on. While he does this --

David thinks to run... but the Driver watches him like a hawk. Soon the Guard reappears, and David's chance is gone.

The Supervising Guard shows David the wood for approval --

DAVID (CONT'D)

That should do it.

While the Guards plank the wheels --

David looks around - The lack of visibility is an obvious plus, but if David was to run, bullets would surely fly.

When the Guard has the bench secured under the sunken wheel, he assumes a pushing position and demands David join. While they position themselves, the Driver takes a seat and FLASHES his lights to say he's ready. The Guard looks at David again.

DAVID (CONT'D)

Ready when you are.

The Guard signals the Driver and the Driver hits the GAS --

BIG WHEELS SPINNING while David and the Guard grunt and groan against gravity. Eventually the truck starts to rock back and forth... steadily gaining momentum... like it's working.

David PUSHES but never takes his eyes off the GUARDS RIFLE - dangling loosely, slipped to his elbow, ripe for the taking.

The Driver checks his SIDE MIRROR - seeing nothing, SCREAMING for more when almost out of nowhere, the truck SURGES FORWARD!

The pushing Guard keeps PUSHING... soon running with the truck as it goes... and David, eyes still on the Supervisors weapon, finally finds enough guts to make a dangerous move --

David uses his two free hands to GRAB THE GUARDS RIFLE! The move is bold, very awkward, and somehow totally successful.

David spins away with the gun in his grasp and even a fall down into the flooded dip can't stop him - He gets back up in time to halt the supervising Guards last second advance.

DAVID (CONT'D)

(threatening to fire)

NO!!!

CUT TO:

The Driver has finally found firm land, and upon hearing the echo of David's scream, he checks his mirror and slows down. He can't see a thing - darkness has swallowed up the scene.

BACK TO:

David is standing in muddy water up to his knees, awkwardly aiming the rifle at a Guard who is calmly walking forward --

DAVID (CONT'D)

Just... stop!

David fumbles for what he thinks is a SAFETY... finds it, flicks it, and he must have done it right - the Guard stops.

Then a TRUCK DOOR OPENS AND CLOSES, the Driver just got out.

DRIVER'S POV

The Driver walks back towards them, slowly, the cloak of night heightened by the intensity of the torrential downpour.

The Driver calls to his coworker, and when he gets nothing in return, he's on the defensive with his own ASSAULT RIFLE.

Still walking back, still calling out when the fallen figure of the Guard appears face down in the mud, looking very dead.

Then VROOM! The sound of the Truck spins the Driver around!

IN THE DRIVER'S SEAT

David has the truck in gear and his foot on the gas.

THE DRIVER

Is starting to chase when the Supervising Guard SHOUTS to him - the Supervisor isn't really dead, he's just a fool, and before anything is done, David has escaped in the truck.

CUT TO:

EXT. RURAL COUNTRY ROAD - DRIVING THE TRUCK -- NIGHT

Fueled by adrenaline, David cruises down the road. He's going faster than he should, fish tailing from side to side.

David checks behind, sees nothing but a blackened downpour. Looking forward when a HERD OF BUFFALO appears out of nowhere --

David LOCKS UP THE BRAKES... sends the truck into a vicious SKID that takes him right off the road... down into a DITCH!

EXT. RURAL COUNTRY ROAD - AFTERMATH -- MOMENTS LATER

David is shaken but still in one piece as he crawls out of the truck. Buffalo are stampeding in every direction as David crawls up to the road. He finds a broken path through the SCATTERED HERD OF CATTLE, and takes off running.

DISSOLVE TO:

EXT. RURAL COUNTRY ROAD -- DAWN

A sorcerers sun ascends over David, trekking the open road. The adrenaline is long gone, replaced by complete exhaustion. The Guards rifle remains slung over his shoulder, but after realizing it's there, he pitches it into the adjacent trees.

EXT. RURAL COUNTRY ROAD -- LATER

Still walking, hot and paranoid, sticking by the trees when a VEHICLE is seen coming up the road. Realizing that it's a civilian POULTRY TRUCK, David runs out and flags it down.

EXT. RURAL COUNTRY ROAD - DRIVING MONTAGE -- DAY

David rides in the back of the truck with the CHICKENS, watching a majestic landscape continuously roll by.

EXT. RURAL COUNTRY ROAD - DRIVING MONTAGE -- LATER

David's truck passes through a SMALL VILLAGE. A GROUP OF YOUNG CHILDREN wave and smile at David, but he's emotionless.

EXT. ISLAND BEACH - THAILAND -- FLASHBACK

HOURS BEFORE THE WEDDING as everything is being set up. Two THAI CHILDREN chase each other around A STACK OF WHITE CHAIRS.

David is walking nearby, contemplatively watching them play.

EXT. RURAL COUNTRY ROAD - VIETNAM DRIVING -- MORNING

The truck keeps going and the CHILDREN fade behind a CLOUD OF DUST, and as David remains among the CHICKEN CAGES, we --

CUT TO:

EXT. RURAL COUNTRY ROAD/INT. BLACK POLICE CAR -- MORNING

Two professional looking VIETNAMESE MEN cruise down the road.

The Man in the driver's seat is INSPECTOR LAM (45 years old), a VIETNAMESE DETECTIVE with years of crime under his belt.

INSPECTOR HO (Late 20's, Lam's subordinate) is riding shotgun. He's younger and looks like a dog in that car, getting more and more excited as they get closer to their destination.

EXT. RURAL COUNTRY ROADS - SCENE OF TRUCK CRASH -- DAY

Lam and Ho arrive to investigate the scene of David's escape. There are several SUPPORT VEHICLES already there, and waiting by the wreckage are the TWO GUARDS that David escaped from.

Lam walks... led down the slope of a ditch where the truck remains rolled on its side. When they come around the ROOF --

Lam is shown the ATTACKER'S BODY - still strapped to the racks, simmering in the heat and already starting to decay.

Everyone has their hands over their noses, except for Lam - he investigates and is unmoved by anything he sees or smells.

EXT. CENTRAL VIETNAMESE CITY -- AFTERNOON

The poultry truck arrives at a BUSTLING CITY in the range of 250,000 people. A far stretch from island paradise, this is not your typical holiday town, there isn't a tourist in sight.

David gets out and looks around - nothing but the calamity of an Asian city. He approaches the OLD MAN that drove him --

DAVID

You take me to the hospital, yes?

The Old Driver nods and waves as he drives away.

DAVID (CONT'D)

Hey... wait a second --

But he's too late, the Old Man is gone. David already feels vulnerable, and starts walking - he wants off the main drag.

EXT. STREET MARKET -- LATER

David approaches a BUSY STREET MARKET. There are many VENDORS here, selling a variety of products from food and housewares to things you haven't seen and would rather forget.

David is getting a lot of stares. He's on the run, trying not to look like it when a WOMEN SELLING GOODS corners him --

DAVID
 Sorry... what's that?
 (confused)
 No thank you... I don't have money.

The Women is quite relentless, offering him everything from CHILDREN'S SHOES to TACKY BRACELETS --

DAVID (CONT'D) (CONT'D)
 Look... see... I have nothing.

David tries to turn the situation into a positive one.

DAVID (CONT'D) (CONT'D)
 You speak English?
 (nope)
 I'm looking for the hospital around here. You know hospital? Yes?

When it's clear she doesn't understand, David moves on.

EXT. STREET MARKET - FURTHER DOWN -- AFTERNOON

David wanders through a THICKENING CROWD as we CUT TO:

EXT. SAIGON NIGHT MARKET - VIETNAM -- FLASHBACK

MATCH CUTTING to David in Bangkok a FEW DAYS EARLIER. He's at an UPSCALE NIGHT MARKET that caters to TOURISTS. He's looking for Anna through all the PEOPLE and eventually spots her at an adjacent stall where she's buying a COLORFUL SCARF.

David watches Anna from afar, and as she turns with a smile --

EXT. STREET MARKET -- AFTERNOON

David pulls himself out of his memories and back to the task - He's looking for someone to get directions, but can't help noticing the many FOOD and BEVERAGE carts surrounding him.

The sudden desire to EAT and DRINK something hits him hard. His lips are chapped and he's sweating up a nasty storm.

In the chaos of the buying frenzy, David decides to make a move on a BOTTLE OF WATER - manages to pocket the bottle of water and a BANANA without anyone noticing... so he thought --

Suddenly a FEMALE VENDOR calls David out for being a thief, and within seconds, OTHER VENDORS are coming to her defense.

David scrambles to put the banana back --

DAVID

I'm sorry... I was going to pay.

Some CHILDREN get worked up by the excitement and run in. Soon, David is completely surrounded by accusatory people.

DAVID (CONT'D)

Look... my bad I thought it was free.
Here take it back... I'm sorry.

Nobody gets physical, but it's crazy, and knowing what too much attention could mean for him, David FLEES the scene --

EXT. CITY STREETS - SIDE STREET -- AFTERNOON

David comes around the corner... followed by a PACK OF KIDS! He's like he's the pied piper of Hamelin - they just won't leave him alone. They make a game of it, grabbing at David from all angles... little hands DIGGING into his pant pockets.

DAVID

Hey now...

David tries to refrain from getting physical, they're just kids, but things progress and they seem more like piranhas.

David is MOVING... looking for a way out when he notices THREE STREET COPS in the far distance, headed his way. It's hard to tell if they've seen David or not, but he doesn't hang around - David TAKES OFF RUNNING DOWN A BACK ALLEY!

EXT. CITY STREETS - BACK ALLEY -- CONTINUOUS

As David RUNS, enthusiastically chased by a BUNCH OF KIDS.

CUT TO:

EXT. CITY STREETS (VIETNAM) -- DAY

David comes out of the ALLEYS and back onto a main street. He stops to breathe after realizing the STREET KIDS ARE GONE.

EXT. CITY STREETS -- PROGRESSION

WALKING AGAIN - this time with double the paranoia of before. Everywhere David looks, overly suspicious eyes are upon him.

EXT. CITY STREETS -- PROGRESSION

STILL WALKING when David spots an open air store-front --

INT. INTERNET SHACK -- AFTERNOON

David enters a store that's filled with BOYS playing VIDEO GAMES on-line.

The STORE OWNER (a woman in her 50's) looks at David with a surprised, but ultimately kind face.

DAVID
Hey there. I'd like to use a
computer. You have internet, yes?

She hand gestures to show David that everything is full.

DAVID (CONT'D)
I just need one minute here. I don't
want to play games, it's for an
emergency, you understand.

Seeing David's desperation, the Owner kicks her OWN BOY off one of the computers and hands David some sort of PRICE LIST.

DAVID (CONT'D)
I pay after, okay?

But she demands that he pay now.

DAVID (CONT'D)
I use this first, then pay. Where
I'm from, that's how we do it.

The Owner protests, but eventually lets it fly --

David opens up a BROWSER, and tries to pull up GOOGLE, but it keeps getting bumped by a foreign search engine. After several tries, David just uses what he's got.

David types "AMERICAN EMBASSY VIETNAM". A few results pop up and he finds the necessary contact info, writes it down.

David turns to the Owner again --

DAVID (CONT'D)
You have phone, yes?

INT. INTERNET SHACK - DAVID ON THE PHONE -- MOMENTS LATER

David is using the PHONE to call the Embassy, but nobody is picking up the other end. He looks at the clock, it's 5:10PM.

DAVID
Come on... pick it up.

And then somebody does --

EMBASSY OFFICIAL
Hello, consulate services.

DAVID
Hi... hello.

EMBASSY OFFICIAL
Hello?

DAVID

Hello... yes, I'm an American citizen.

EMBASSY OFFICIAL

Yes... how can I help you?

DAVID

I don't know... I've just been involved in a bad accident.

EMBASSY OFFICIAL

Is anyone hurt, sir?

DAVID

Yes... I was traveling with my wife when we were robbed, and she's suffered a serious head trauma.

EMBASSY OFFICIAL

Are you with your wife now?

DAVID

No... I'm not. I don't know where she is... that's why I'm calling.

EMBASSY OFFICIAL

Sir... who am I speaking with?

DAVID

The name of my wife is Anna Price. Anna is her first name, Price is her last... that's P-R-I-C-E.

EMBASSY OFFICIAL

And what is your name, sir?

DAVID

Right now I'm more concerned about my wife. Has she called you, has --

EMBASSY OFFICIAL

I can't help until I have all your information. I need your name, sir.

David hesitates, checks to see that the cops haven't showed.

DAVID

The name's Hassman. David Hassman... H-A-S-S-M-A-N. Now please, can you see about my wife. Maybe she called you, or somebody else called on her behalf. Something... anything.

EMBASSY OFFICIAL

Sir, where are you right now?

Looking around, thinks about asking the owner, but no --

DAVID

I think I'm in Vietnam, but I'm not really sure. I don't know where I am... nobody here speaks English.

EMBASSY OFFICIAL

Sir... just stay on the line. I have to speak with my supervisor --

DAVID

I don't know how long I can hold. I'm running out of quarters here.

EMBASSY OFFICIAL

It won't be long, Mr. Hassman. Once I have my supervisor on the line, we can get you in touch with local police and look into your wife's situation.

The words "LOCAL POLICE" stop David cold.

EMBASSY OFFICIAL (CONT'D)

Sir? Are you still there.

DAVID

You were talking about the Police?

EMBASSY OFFICIAL

Yes... just hold the line, please.

While David goes on hold, he thinks everything through. The local authorities consider him a murderer. Before anyone comes back onto the line, David panics... HANGS UP THE PHONE.

DAVID

For christ sake... shit.

David approaches the Owner again --

DAVID (CONT'D)

Can you tell me where I am?

(she's confused)

What city? What is this place?

The lady pulls out a BUSINESS CARD that's all in Vietnamese. When she offers it to David, he notices a stack of CITY MAPS --

DAVID (CONT'D)

(reaching for one)

This is a map of the city, yes?

She nods.

DAVID (CONT'D)

You know hospital?

She does.

DAVID (CONT'D)

You do? Okay, can you show it to me... can you mark it down on here?

The Store Owner makes TWO CIRCLES - one that represents their current location, and another that indicates the hospital.

DAVID (CONT'D)

Okay, great. Thank you... thank you so much... I owe you one.

David leaves before the Owner can stop him for not paying.

EXT. CITY TRAIN STATION -- AFTERNOON

Inspector Lam is waiting on a crowded CITY TRAIN PLATFORM. He check his FAKE ROLEX WATCH - time reading 5:04PM when a TRAIN HEADED SOUTH finally pulls into the train station.

THE CHIEF CONDUCTOR and Ho are waiting with Lam, and when the train has fully stopped, the Conductor takes them onboard.

INT. COMMUTER TRAIN - SLEEPING COMPARTMENT -- AFTERNOON

Clearly the CRIME SCENE where David and Anna were attacked. Lam investigates the sloppy cleanup job - they've scrubbed the blood away and fixed plywood to cover the broken window.

Lam sticks his head under the BUNK BED, shines a light on a mound of BROKEN GLASS, they just swept it under there.

INT. COMMUTER TRAIN - ENGINE ROOM -- AFTERNOON

Lam and Ho are delivered to an ENGINE ROOM where TWO NICE, BUT BLOODY SUITCASES sit in storage, clearly David and Anna's.

Lam rummages through the FIRST SUITCASE - full of MEN'S CLOTHING, obviously David's, which doesn't surprise anybody.

When they open up the SECOND SUITCASE, the level of intrigue swells greatly as Lam curiously takes out one of ANNA'S BRAS.

Lam questions a YOUNG TRAIN WORKER about the female articles, and the Worker nonchalantly tells them everything that he knows. Lam and Ho look at each other as if they had no idea.

The RISING NOISE of an INCOMING TRAIN rolls seamlessly into:

CUT TO:

INT. SUBWAY PLATFORM - MANHATTAN -- DAY

David, wearing the clothes of a businessman and not a bartender, RUSHES to the SUBWAY PLATFORM as the "A" TRAIN is shutting its doors on the CROWD - he makes it just in time.

INT. SUBWAY TRAIN - MANHATTAN -- MOMENTS LATER

The train is MOVING. David is trying to find his place in the CROWD when he spots ANNA just a few feet away - she's leaning her head against her own shoulder, listening to music.

David waits for Anna to notice him, but she's shut off from the world. Eventually David makes his approach, irritating other passengers on his way through, and when he gets there --

DAVID

Hi.

ANNA

(surprised)

Hey.

A beat of Anna getting her bearings and David being awkward. Neither person knows what to say, and then simultaneously --

ANNA (CONT'D)

I'm sorry I just...

DAVID

I just saw you and...

Having walked all over each other's lines --

ANNA

Sorry.... you go first.

David searches for the right thing to say.

DAVID

What are you listening to?

ANNA

It's um... NPR.

DAVID

Never heard of them. Any good?

ANNA

You're kidding, right?

When David smiles she realizes that he's joking. She notices DAVID'S SUIT and feels like maybe she missed something.

ANNA (CONT'D)

You have a day job.

DAVID

I'm a Junior at Bleeker and Stone.

(Anna didn't know)

You work at Keefer and Bryant, right?

ANNA

Wow. You have a good memory.

DAVID

Thanks.

No one knows what to say. She makes conversation.

ANNA

So, broker by day, bartender by night.
You must be a busy guy.

DAVID

Working the bar keeps me honest.
The people are good, the tips are
good. And every now and then a pretty
girl walks in, has a drink or twelve.

Anna smiles, a bit embarrassed.

DAVID (CONT'D)

How'd it go with your boyfriend? He
learn his lesson?

ANNA

Yeah. His plane landed two days
late. You know how it goes.

A beat.

DAVID

You never came back to the bar.
I've been working reviver versions
four, five and six... just in case.

ANNA

Yeah. Work has been... insane.
There hasn't been much time for fun.

David notices their TRAIN pulling into ANOTHER STATION.

DAVID

What about now?

ANNA

What do you mean?

DAVID

You got some time? I do. How about
we get off this thing... for fun.

ANNA

Get off? We just got on.

DAVID

So what. Come on. Walk with me.

ANNA

Walk where?

The doors open and everyone is getting off, including David.

DAVID

Wherever.

As Anna struggles to find reason, David walks back in and
GRABS Anna's hand, then playfully DRAGS her off the train.

INT. SUBWAY STATION -- CONTINUOUS

David and Anna hit the platform, and the doors close. As the train leaves the station, Anna looks at him - "Now What?"

CUT TO:

EXT. BROOKLYN BRIDGE - MANHATTAN END -- AFTERNOON

Anna and David walking across the Brooklyn Bridge together. It's a beautiful day, sunny and slightly breezy - perfect.

ANNA

Okay don't take this the wrong way, but you remind me of my dad. He's the kinda guy who could talk anyone into doing anything.

DAVID

Like getting off a train with a complete stranger?

ANNA

Exactly. He'd meet some random person and five minutes later they'd be buying him a beer, telling him their life story, like they're best friends.

DAVID

So, does this make us best friends? Or do you have to buy me a beer first?

ANNA

Will you settle for, best friends on the bridge. It's something...

David LAUGHS.

DAVID

Alright. I'll take it.

CUT TO:

A DISTANT ANGLE of David and Anna conversing their way across the BROOKLYN BRIDGE... the MANHATTAN SKYLINE at their backs.

EXT. BROOKLYN BRIDGE - BROOKLYN END -- PROGRESSION

Walking on... the Sun hanging a little lower in the sky.

ANNA

It's not like I regret moving to New York, I just... I don't know. Back home, life is simple.

DAVID

And where's home?

ANNA
 Stoughton. In Wisconsin... where
 happiness grows on trees. And Here,
 It's like I'm always paying for it,
 and then returning it... constantly.

DAVID
 Sounds to me like you're shopping in
 the wrong store.

Anna's silence says everything. She changes the subject.

ANNA
 So this new girl you're dating, what's
 she like? How'd you meet?

DAVID
 We work together. She just started.
 She's nice. You'd like her.

ANNA
 What's her name?

DAVID
 Jennifer. Jenny.
 (Anna wants more)
 It's only been a couple weeks so...
 yeah... we'll see where it goes.

ANNA
 You know, "we'll see" isn't exactly
 a glowing endorsement.

DAVID
 No... I mean... she's great. I like
 her a lot, but... yeah.

David is looking at Anna in the afternoon sun, and having a
 very hard time thinking about anyone else but her.

DISSOLVE TO:

EXT. BROOKLYN STREETS -- EVENING

Walking deep into Brooklyn, Manhattan severely distant now.

ANNA
 Girls are telling me all the time
 that my boyfriend is the perfect
 guy. And it kills me, because I
 know they're right. I'm just not
 sure I'm the perfect girl. For him
 anyway.

DAVID
 How's that possible?

Anna smiles, as in "Thanks that's sweet."

ANNA

It's complicated. We've been together since college, moved here, and you know - we had a life and a place that was ours and then one day he gets a promotion... gets his dream job. And suddenly he's gone. Traveling pretty much all the time.

(a beat)

He's always somewhere else, and I'm always here and that's just how it's been.

DAVID

And how's that gonna work?

ANNA

I don't know.

(then, with a smile)

I guess we'll see.

EXT. BROOKLYN BROWNSTONE -- SUNSET

Anna and David walk down the street in comfortable silence. They stop outside Anna's BROOKLYN BROWNSTONE and scout the moment for the appropriate goodbye. It's been a nice walk.

ANNA

This is me.

DAVID

I remember.

It's an awkward moment, no one knows how to part ways...

DAVID (CONT'D)

You know, you can call me sometime, if you ever want to hang out, or whatever. Since we're best friends now and everything.

Anna is being cautious. She likes David, clearly.

ANNA

That might not be the best idea. Things are kind of complicated. For both of us. Plus, I don't even have your number, so --

DAVID

Yeah, you do. I put it in your phone while we were having coffee.

ANNA

No you didn't...

She checks her phone - he's not lying.

DAVID

Like I said, if you ever need a friend... you have my number.

Anna watches David walk away, more and more intrigued.

WALKING WITH DAVID

When his phone RINGS. David finds his phone and looks back to see Anna - she's calling him from the top of her stairs.

Right as David is about to answer Anna's call --

CUT TO:

EXT. CITY STREETS - VIETNAM -- AFTERNOON

Crazy TRAFFIC going every which way in the sweltering heat.

David appears, sweating profusely and looking lost. He's trying to make sense of his MAP when a SKETCHY LOOKING DUDE on a MOTORBIKE drives right up to him... gets in his face.

SKETCHY LOOKING DUDE

Hey man... where you going?

David hesitates, finally somebody who speaks English, but something off about this guy and David gets very nervous.

SKETCHY LOOKING DUDE (CONT'D)

Wherever you wanna go, I can take you. You come with me no problem.

DAVID

I'm good... thanks.

SKETCHY LOOKING DUDE

You looking for girl, yes?

David is like "huh?"

SKETCHY LOOKING DUDE (CONT'D)

I know girl for you. Real cheap for you Mr. America... you come with me.

The false hope makes David mad as hell.

DAVID

I'm not looking for any girls.
(waves the map)
And I know where I'm going.

David walks, has no idea where he's going, just wants away from this guy. He's in the open, police could be anywhere.

EXT. CITY STREETS -- PROGRESSION

David comes around a corner, thinks he's free and clear when the SKETCHY DUDE rides over again and obnoxiously matches our foot speed. David tries very hard to ignore the guy...

SKETCHY LOOKING DUDE
 What's your problem, America? You
 not like Vietnamese girl?

When David doesn't acknowledge him, the Sketchy Dude gets mad... snatches the MAP right from David's sweaty hands!

DAVID

Hey!

The Sketchy Dude tries to ride away with David's map, but David catches the asshole by his collar and pulls him back! The guy tries to throttle his way out of David's grasp, but he causes the bike to tip and they both CRASH into the street!

As David fights for his directions, the guy CALLS OUT LOUDLY. LOCALS seeing the ACCIDENT honk their HORNS in protest.

David pins the guy... pries the MAP from his defiant hands. But as David is getting to his feet, the same POLICE OFFICERS from before can be seen running over... so David takes off!

EXT. CITY STREETS - THE CHASE -- AFTERNOON

David is pursued on foot across several busy lanes of traffic. The race goes on for sometime, ducking and diving through the city's CROWDED STREETS, and eventually into the alleyways.

EXT. CITY STREETS -- CHASE PROGRESSION

David cuts around several corners trying to lose the cops. He veers off the main street and then into an obvious SLUM.

David continues, already out of breath and very aware that he is not Jason Bourne, and not cut out for this shit.

David JUMPS A WALL and lands right next to a VICIOUS DOG! The DOG leaps up, barely stopped by a leash made of FRAIL ROPE and David trips... goes CRASHING into a GARBAGE pile.

IN HOT PURSUIT -- CONTINUOUS

The Police Officers follow the BARKING dog.

DAVID AND THE DOG -- CONTINUOUS

With great effort, David hauls his ass up and out of there, scales the wall right as the aggressive DOG SNAPS ITS LEASH.

RUNNING WITH DAVID -- CONTINUOUS

Deeper into the slums.

RUNNING WITH THE COPS -- CONTINUOUS

As the Officer arrive at the wall, they see the dog JUMP UP, and simply climb over where the Dog can't get to them.

EXT. CITY SLUMS -- DUSK

David finds himself in a deep maze of poverty that makes the previous chaos of the streets look like a corporate picnic.

David falls against a wall and VOMITS all over himself. He's trying to catch a breath when here come the cops again!

David takes off - knows he can't continue outrunning these guys and disappears up some STAIRS leading to who knows where.

EXT. DECREPIT ROOFTOP -- MOMENTS LATER

David's STAIRS lead him to a DECREPIT ROOFTOP. If he wasn't out of his element before, add some heights to the mix.

David suddenly HEARS the cops below. He hears them well because they are STARING/SHOUTING AT HIM! As they move --

David looks for a way out of this mess - runs to the edge of the building and contemplates jumping the short gap.

DAVID

Fuck...

CUT TO:

The Police Officers find the stairs and ascend.

BACK TO:

David knows they're coming and has no choice but to jump across. He takes a beat... then JUMPS to the next roof --

-- LANDS and ROLLS... actually made it quite easily.

CUT TO:

And as the Police officers continue CLIMBING several stories --

CUT TO:

David gets RUNNING again, across the SECOND ROOF, searching for an escape root when SOMEONE SHOUTS FROM BELOW - David follows the voice only to discover a CIVILIAN ON THE STREET.

But due to the distraction, David is unaware of a SMALL LEDGE right in front of him, and although he sees it at the last second, he has too much momentum to stop himself from TRIPPING OVER THE LEDGE and down into A THREE STORY, 6'x6', VENTILATION SHAFT which runs right down the very CENTER OF THE BUILDING.

David tumbles in, slowly and clumsily, but manages to CATCH THE LEDGE enough to stop himself from falling the entire way --

CUT TO:

The Officers make it out onto the roof, but see nothing.

CUT TO:

They see nothing because David is struggling to hold onto the ledge and with good reason - Below David is a straight, FOUR STORY DROP into a shadowy pit of certain death.

As the cops wander David's way, he struggles to climb his way out, but he's bagged... and right when he's about to get himself up and out of there - DAVID GLIMPSES THE COPS in the process of JUMPING the ROOF GAP and the SHOCK of seeing them causes him to SLIP AND LET GO COMPLETELY!!!

FIRST ANGLE: LOOKING UP AT DAVID FALLING...

SECOND ANGLE: FROM ABOVE, DAVID FALLS SEVERAL STORIES INTO DARKNESS... BACK FIRST... TOO SHOCKED TO CALL OUT, AND --

SPLASH!!! DAVID FALLS INTO RAIN WATER TRAPPED IN THE SHAFT!!!

A beat, as David flounders around in six or seven feet of cesspool... and finally realizes that he's alive --

The POLICE OFFICERS appear. As they stare down the shaft, David looks up at them, surely seeing him, but they don't.

After a long time looking down there, the Officers leave.

CUT TO:

ANGLE ON SLATTED GLASS

As it FALLS and SMASHES on the FLOOR. PAN UP to see David coming through a TINY BATHROOM WINDOW, suddenly FALLING IN.

INT. SLUM HOUSE -- MOMENTS LATER

David appears... holding BROKEN GLASS as a weapon in case anyone jumps out. Eventually it's safe to say he's alone.

CUT TO:

DAVID gulping water as he RUMMAGES through cupboards for food. He's eating things, but has no idea what they are.

EXT. SLUM HOUSE -- NIGHT

David emerges, cautiously looking for Police. It looks clear.

EXT. CITY SLUMS -- NIGHT

David treks through a catacomb of sheet metal dwellings, wading through a world of dire poverty as the sun sinks.

EXT. CITY SLUMS -- PROGRESSION

David intercepts a CLOTHES LINE and steals a CLEAN SHIRT. The shirt fits except for the sleeves, they're way too short.

EXT. CITY SLUMS -- PROGRESSION

David stumbles across some VIETNAMESE MEN drinking at a table, but the faint sound of DANCE MUSIC steers him away and down a NARROW ALLEYWAY, making his way between two CRUMBLING WALLS.

EXT. CITY STREETS -- NIGHT

Where NIGHT TIME has transformed the sidewalks into spillways for drugs and prostitution. David doesn't really have a next move, so he gets walking - keeps his head down, tries to blend in with the people, avoiding them at the same time.

EXT. CITY STREETS -- PROGRESSION

David stops himself in front of a large WINDOW, flagged down by the sight of his own tragic reflection - he's a hot mess.

David stares at himself for a long time before the hollow eyes of his desperate self become too much. He walks again.

EXT. CITY STREETS -- PROGRESSION

Hopelessly wandering along a river of BIKE TRAFFIC when the appearance of something grabs his attention --

David has noticed a CAUCASIAN MAN - skinny and mid-30's, the man walks suspiciously alone, possibly following David from the other side of the road. David reacts, back peddles away from the open street, into a nearby position of hiding.

From the shadows of a STORE FRONT, David watches the Man walk on without any sign of suspicion. When David has a handle on his own paranoia, he decides to follow the guy --

EXT. CITY STREET -- PROGRESSION

David pursues the Caucasian Man, first crossing over to the same side of the street, then following accordingly - close enough to stay with him, deep enough to remain undetected.

As the street population grows, it becomes increasingly difficult for David to keep track without giving himself away, and it's not long before David loses sight of his mark.

EXT. CITY STREET -- PROGRESSION

David's follow turns into a semi-desperate manhunt - looking every which way... trying to remain as covert as can, when --

POLICE SIRENS hit us from the back, a deafening SOUND that spins David around - a POLICE CAR speeds towards us, then thankfully right by. But the COPS don't go far, they mount the sidewalk, stopping abruptly before a SEEDY GROUP.

As FOUR COPS jump out to make some kind of bust, the CROWD disperses right towards David, and before he knows it, MORE POLICE VEHICLES are converging on the scene, blocking all avenues of escape. David scrambles, narrows his options down to an UNMARKED DOORWAY leading into the nearest building --

INT. BLACK LIGHT BROTHEL - ENTRANCE/HALLWAYS -- MOMENTS LATER

David enters the place with zero caution, just wants off the street. As the commotion continues outside, David retreats down a deceptively long hallway that's bathed in RED LIGHT --

Forward is the only avenue through a series of small junctions and intersecting passageways, each one darker than the next. These hallways yield into various rooms that prove to be full of DRUNKEN SHADOWS FUCKING behind curtains - A BROTHEL.

INT. BLACK LIGHT BROTHEL - THE LOUNGE -- MOMENTS LATER

David reaches the precipice of a DARK BAR that's mostly empty aside from a FEW BAD MEN and the HOOKERS loving them. David looks over his shoulder, relieved to see that nobody has followed him into the bar. David is plotting his way out of there when the BATHROOM DOOR opens... HITS David in the back.

As a DRUNK LOCAL stumbles out, David tries to keep it cool, shuffles by the man, and then into the Bathroom itself --

INT. BATHROOM AT THE BROTHEL -- CONTINUOUS

The facilities are disgusting, just a hole in the ground and a trough that's overflowing with piss. David catches a better glimpse of himself in the vanity mirror - not a pretty sight.

He turns the tap. Water looks fine, so he SPLASHES his face.

INT. BLACK LIGHT BROTHEL - THE LOUNGE -- MOMENTS LATER

When David emerges from the bathroom --

TOMMO

(Australian accent)

There he is...

David turns around, more than shocked to find the CAUCASIAN MAN he was following, standing just a few feet away from him --

TOMMO (CONT'D)

It's a good thing those cops showed up. For a second there, I thought I'd gone and lost you forever, mate.

David has nowhere to go, Tommo is blocking the door.

DAVID

(playing dumb)

I'm sorry... do I know you?

TOMMO

You tell me. You're the stalker.

David fumbles for a response.

TOMMO (CONT'D)

What's the matter, mate... cat got your tongue? I asked you a question.

DAVID

Look, I'm not here to make trouble.

TOMMO

Then maybe you shouldn't be out there,
following people that you don't know.
(Off David's blank
look)

That's right mate, eyes in the back
of me head and I had you pegged about
four blocks ago, so tell me... what
the fuck are you chasin' me for?
And don't be selling me any sheepish
stories, 'cause I'm not your typical
fuckin' shepherd... you hear me?

Tommo has David's number and it's confess or fight time.

DAVID

Look, I saw you out there and I... I
don't know, I just figured I'd check
you out. Guys like you and me are
few and far between, you know?

TOMMO

(laughs)
Guys like you and me?

DAVID

That's right.

David checks the door again, half expecting the cops to bust
in on them, but it's just him and Tommo and nobody else.

TOMMO

What's your name?

David hesitates, unsure if he should give this guy details.

DAVID

(comes up with anything)
David.

David offers Tommo a hand shake, but Tommo leaves him hanging.

TOMMO

You ran pretty good when the boys in
blue showed up out there. Why is
that? You in some kind of trouble?

DAVID

No trouble. Just avoiding any that
comes my way... that's all.

TOMMO

That's all... just looking for a guy
like me... grabbing yourself a drink
to avoid the heat outside, am I right?

DAVID

That's right.

The tension is broken momentarily when a PROSTITUTE ambles through. Tommo ignores her, drills David with a long stare.

TOMMO

It's Tommo.

Tommo reaches out to shake David's hand... David accepts.

TOMMO (CONT'D)

Tell you what... I don't believe a fucking word you're telling me, so the real story must be a good one.

Tommo finally relaxes his stance, and walks into the BAR.

TOMMO (CONT'D)

I wouldn't go out there right now if I was you. Give it a some time... come have a drink with me instead.

David doesn't have a choice. He follows Tommo into the BAR.

INT. BLACK LIGHT BROTHEL - AT THE BAR -- MOMENTS LATER

Tommo and David are sitting at the bar when TWO STIFF DRINKS land on the pine. Tommo speaks to the BARTENDER in fluent Vietnamese, opens a wallet that's STUFFED WITH CASH and pays.

DAVID

Thanks.

TOMMO

You're welcome.

Awkward silence, David nervously thinking "how the hell am I going to buy this guy the next round of drinks."

TOMMO (CONT'D)

So... David. How did you end up here like this? Don't tell me you had a misprint in your Lonely Planet.

DAVID

Not exactly.

TOMMO

Then what... exactly?

David drinks much slower than Tommo, tries to make it last.

DAVID

There's not a lot to tell. I got a little side tracked... that's all.

TOMMO

Side tracked? I'd say... and from both sides by the look of it.

Tommo eyes David's cut up condition, POUNDS his drink and orders another even though David has barely touched his.

TOMMO (CONT'D)

I thought you said you were thirsty?

DAVID

I didn't know it was a race.

David's surprise burst of fire lights a defiant look on Tommo's face - Tommo either loves David or hates him.

TOMMO

It's not.

(downs his whole drink)

But that's life, mate.

Tommo orders MORE DRINKS and suddenly David has THREE DRINKS sitting on the bar in front of him... Tommo is loving it.

TOMMO (CONT'D)

If I was a betting man, I'd guess you've run into some girl trouble.

DAVID

What makes you say that?

TOMMO

It's that look on your face, mate.

A look I've seen a thousand times from blokes just like you. The kind of look that begs for more punishment.

David starts using those drinks for an excuse to not talk.

TOMMO (CONT'D)

Let's be honest, nobody ends up in a stain of a place like this unless they've come from much, much worse.

DAVID

If you think so highly of the place, what is it that keeps you here?

TOMMO

People like yourself, mostly.

Tommo turns cold as ice... and then suddenly jovial again.

TOMMO (CONT'D)

Seriously though... what happened? You and the missus get into a fight? She run off with some other bloke?

David hesitates to say anything, but Tommo is working him.

TOMMO (CONT'D)

Personally, I don't travel with chicks. It's a disaster waiting to happen.

(MORE)

TOMMO (CONT'D)

Doesn't matter who you get or how hot they are, they're always off on some self discovery quest, searching for waterfalls and shit, just 'cause some fuckin' piss head on a jet boat told 'em a bullshit story once. Always ends up in drama, usually wrapped around the neck of a guy named David from America.

DAVID

This isn't like that.

David is being cornered and his silence says it all.

TOMMO

Look, mate... there's no judgment here, but I sure as shit didn't buy you these drinks so I could gaze into your pretty little green eyes.
(beat)

Maybe I can even help you find what you're really looking for out there.

David takes a beat - placing trust in Tommo is risky.

DAVID

I was traveling by train with my wife when there was an accident.

TOMMO

No shit.... what kind of accident?

DAVID

One with a lot of complications. My wife was hurt and we were separated. They took her away, probably to a hospital, but I'm not really sure.

TOMMO

You check the hospital 'round here?

DAVID

I tried... couldn't find it.

TOMMO

That's no good, it's not that far from here... just a bike ride away.
(David becomes hopeful)
But you'd be wasting your time anyway.

DAVID

What do you mean?

TOMMO

I was just there today, didn't see any pretty white girls on a gurney.

David needs a second to process --

DAVID
You were at the hospital?

TOMMO
I've got myself this girlfriend, a sexy little nurse, and I stop by now and then. I'm sorry, mate... but your wife ain't around that place.

DAVID
Maybe you just didn't see her --

TOMMO
No chance... if she was in a bed I would have caught it, guaranteed. Besides, they'd have called me in to translate... I've done that before.

The look in David's eyes is one of utter defeat.

TOMMO (CONT'D)
Chin up, mate. She's probably back at your nice hotel, just as worried about you as you are about her.

TOMMO'S PHONE RINGS out of the blue --

TOMMO (CONT'D)
Speak of the devil, look at that --

Tommo shows David the CALLER ID - reads "Sexy Little Nurse". David can't deal with sitting anymore and suddenly gets up --

TOMMO (CONT'D)
Oy... where you goin' so fast?

David barely takes a beat before --

DAVID
I'm going to find my wife.

David walks out on Tommo... no idea what he's going to do.

EXT. BLACK LIGHT BROTHEL -- NIGHT

When David leaves the bar, the cops are no longer there.

TOMMO (O.S.)
Hey, David... wait up --

Tommo comes after David, casually lights up a cigarette --

TOMMO (CONT'D)
You know.. Guys like me and you, we're the minority in this place. Gotta help each other when we can.
(MORE)

TOMMO (CONT'D)
 (taking a drag)
 I don't know where your girl is, but
 I know some people who might.

David looks around at his options... Tommo is his Obi Wan.

CUT TO:

INT. JEWISH DELI - A DIFFERENT DAY

ANNA and DAVID sit in a booth eating lunch on a WEEKDAY.
 The mood is comfortable and familiar, friends catching up
 over the work hour.

ANNA
 So what does this mean?

DAVID
 I'm not sure yet. But it's a good
 gig. Better hours, more money.

ANNA
 Wow, so great. Look at you go.

DAVID
 We'll see if it happens.

ANNA
 I mean it sounds like it's happening.
 And they're a great company. Like
 really great. You're gonna get it.

David isn't as enthused as he should be.

ANNA (CONT'D)
 You're being so humble right now.

David is holding something back.

DAVID
 I don't know if it's the right move.
 On paper, yes. In life, maybe not.

ANNA
 Come on, are you serious? You work
 a hundred hours a week right now.
 Any move would be the right move.

DAVID
 Yeah, well that's just it. I would
 be moving, the job's somewhere else.

ANNA
 (mouth full)
 Oh yeah? Where?

DAVID
 California. Bay area.

ANNA

Oh, rough... please. San fran is great. You're taking that job.

The WAITRESS, an elderly woman, drops the check.

ANNA (CONT'D)

Oh, shoot. What about Jenny? What does she think about all this?

DAVID

Um... not much.
(he's holding back)
We broke up a few weeks ago.

ANNA

Wow, I guess there's a lot you haven't been telling me. What happened?

DAVID

It just wasn't right, you know?
Didn't want to waste her time.

Anna puts down her power lunch.

ANNA

I'm sorry. Why didn't you say something earlier?

DAVID

I just didn't want to make things... weird. With us. That's all.

Anna considers this for a beat.

ANNA

Hey, whatever. I think we're beyond all that now. I'm sorry. But things are really moving forward for you.

David puts a twenty on top of the check. Anna smiles.

INT. 7-11 - MOMENTS LATER

David walks up and down the aisles looking for a snack. Anna is putting nickel candies into a bag, one by one.

DAVID

You're seriously going to count every one of those?

ANNA

Yeah, I am.

DAVID

Why?

ANNA

Because otherwise it'd be stealing.

He's amused by her goodie-two-shoes attitude. Comes to her.

DAVID

Lemme guess, never shoplifted candy
from a 7-11 either, have you?

ANNA

And you have?

DAVID

Everyone needs a little thrill once
in a while.

He casually takes a pack of SKITTLES from the shelf and puts
it in his pant pocket.

ANNA

You're kidding me.

DAVID

Nope. You try. It's fun.

ANNA

No way.

DAVID

You're afraid.

ANNA

I am not.

DAVID

Prove it.

A stalemate. Finally she takes one of the nickel candies
and puts it in her MOUTH.

DAVID (CONT'D)

See? Fun?

ANNA

Oh, tons. Who knew stealing was so
delicious.

He laughs. They start to exit together. She's still thinking
about the Skittles, can't take it.

ANNA (CONT'D)

You're going to put those back, right?

DAVID

Nope.

EXT. MOVIE THEATER - LATE AFTERNOON

Anna and David exit the theater along with a few other people.
Looks like the late show is much more popular. COUPLES
line up to get tickets. Anna and David walk by them.

Anna's phone BUZZES.

ANNA
Shit. He landed already.

She moves to hail a cab. Then, back to David.

ANNA (CONT'D)
I gotta go. Sorry.

DAVID
Why are you sorry?

A CAB pulls up before she has to answer.

ANNA
I'll call you, okay?

She gets in the cab.

DAVID
Yeah. Okay.

She closes the door and the cab pulls away. She's gone.

A beat as David stands, then heads down the street, passing through the line of COUPLES, alone...

CUT TO:

EXT. CITY SLUMS -- NIGHT

Tommo leads David back through the SLUMS and we can hear a CHEERING CROWD... it gets louder and louder as we walk, and as they each a dead end, Tommo moves aside a TEMPORARY GATE --

TOMMO
After you.

David goes through the opening, and Tommo soon follows him.

EXT. COCKFIGHT ARENA -- NIGHT

David and Tommo arrive at an IRON SHED ARENA - it's crammed with VIETNAMESE LOCALS, all of them involved in a COCK FIGHT.

They walk, navigating a sea of people until Tommo stops them. As Tommo scans the CROWD, David watches TWO COCKS brutally kick each other to death - with RAZOR BLADES strapped to their flying feet, the match is a brutally finite arrangement.

Tommo finds what he's looking for, a group of YOUNG GANGSTERS --

TOMMO
There they are... over there.

DAVID
Those are your friends?

TOMMO
Yeah... that's me mate Sonny over there, That's who I told you about.
(MORE)

TOMMO (CONT'D)

(David gets nervous)

Look, don't worry, mate. I work with these guys, they owe me a few.

DAVID

And you think they'll know something?

TOMMO

(leveling with David)

If your girl is anywhere near this town, they'll know about it. Just keep your mouth shut, and let me do all the talkin' on this one... right?

David nods in agreement.

TOMMO (CONT'D)

Right... follow me.

EXT. COCKFIGHT ARENA -- MOMENTS LATER

David and Tommo approach the group and the FIRST GANGSTER to see them, alerts the guy next to him - a tough youngster named SONNY (early 20's, cool shoes and a leather jacket).

As they arrive, Sonny looks David up and down. Tommo speaks directly to Sonny in Vietnamese, and all David can do is stand there while they talk about him... it's awkward.

Sonny does not look happy with Tommo and the heat of their conversation reaches the verge of argument. Eventually things simmer when they reach some sort of agreement. Sonny leaves --

DAVID

What did he say?

TOMMO

Just walk... this way.

Tommo moves David out of there in a hurry.

EXT. ALLEY OUTSIDE COCK FIGHT ARENA -- NIGHT

When they leave the arena, Tommo is furious about something.

DAVID

What happened? What'd they say?

Tommo hesitates.

DAVID (CONT'D)

What is it?

TOMMO

(still pissed off)

They know some people who helped a lady like yours across the border earlier today.

(MORE)

TOMMO (CONT'D)
 She'd taken a real knock on the
 head... couldn't remember her own
 bloody name at first --

DAVID
 (with bright eyes)
 That's her... that's Anna.

TOMMO SUDDENLY PULLS A KNIFE and throws David against a wall --

TOMMO
 You wanna tell me what the fuck just
 happened back there... huh?

This seems crazy to David, he didn't understand a word of
 anything, and now there's a KNIFE hugging his jugular --

DAVID
 (gasping)
 What... I don't --

TOMMO
 There's something you should know
 about me, mate... I don't play games.
 (pressuring)
 So tell me... what makes you such a
 wanted man around this side of town?

DAVID
 I don't know what you're --

Tommo presses on the knife... draws a little blood.

TOMMO
 What'd you do... you kill someone?
 You a killer, is that what you are?

David stammers for the appropriate response --

DAVID
 I didn't do anything.

TOMMO
 YES YOU DID? TELL ME...
 (David hesitates)
 I WON'T ASK AGAIN.

David has to confess or he's going to lose his life.

DAVID
 It was an accident. We were
 attacked... it was self-defense.

Tommo doesn't let up, he wants more information --

TOMMO
 Who was it? Who'd you off?

DAVID

Nobody...
 (more knife)
 Just some thief. He attacked my
 wide... I walked in and --
 (gasps)
 It was either him or me.

Having lingered for a long time with his knife, Tommo lets David go. As he collapses, Tommo takes an aggressive stance --

TOMMO

You're in a lot of strife, mate.
 And that's not good for you, or me.
 I have business with these guys, I
 don't need you to fuck it all up.

They both take a moment to get some breath back.

DAVID

What about Anna?

Tommo shakes his head as if helping David is a bad idea.

DAVID (CONT'D)

Please... I'll do anything.

TOMMO

I've noticed... and so has everyone
 else in town. I do a lot of things,
 mate... but killing people isn't one
 of them. Accident or not, you're a
 murderer, and I don't need friends
 like you making my matters worse.

(Tommo retreats)

You're on your own from here.

When Tommo motions to walk away, David rises with defiance...
 digs deep into his pockets and pulls out ANNA'S RING.

DAVID

This is hers... it's all I have left.
 Help me out and I'll give it to you.

Tommo relaxes his knife while the diamond sparkles.

TOMMO

Show it to me. Throw it here.

David pockets the ring instead.

DAVID

No... not until you help me find my
 wife. Do that for me and it's yours.

Tommo thinks for a while... eventually puts the knife away.

TOMMO

Who said Diamonds were forever.

EXT. TOMMO'S APARTMENT - ESTABLISHING -- NIGHT

Tommo and David arrive at a CRUMMY APARTMENT off the main drag. David watches Tommo go under a rock to get his KEY.

TOMMO

Come on.

Tommo leads David up some creepy steps.

INT. TOMMO'S APARTMENT -- NIGHT (LATER)

TOMMO'S APARTMENT is one small room with an offshoot bathroom, it's no frills and messy as hell. David stands by the wall, waiting impatiently, watching Tommo pack up his DUFFEL BAG.

TOMMO

You should know something about the people helping your girl. Guys like these often have agendas, and like I said, that's the trouble with chicks, they'll go along with just about anything if the story is told right.

DAVID

What are you talking about?

TOMMO

There's a good chance these so called "helpers" used your lady to ferry some gear over the border into Laos.
(bag is packed)
Happens all the time.

DAVID

You're talking about drugs?
(yes he is)
She's not that stupid.

TOMMO

You don't have to be stupid to get caught up in trouble, desperate is enough, and around here, if you get yourself busted with that kind of behavior... your ticket home won't get you on a plane... it'll get you into noose and then into a hole.

David is clearly troubled, thinking about what might have happened to Anna when there's a KNOCK at Tommo's door --

DAVID

Who's that?

Tommo is unsure, opens a drawer and pulls out a GUN! Tommo nonchalantly tucks it into his waistband, ready for anything.

As the KNOCKS keep coming --

TOMMO
GO AWAY... I'M BUSY!

Some VIETNAMESE dialect flies back from the other side and Tommo immediately recognizes the voice, very annoyed by it --

TOMMO (CONT'D)
For fuck sake.

As Tommo begrudgingly heads for the door, David moves into the corner where he's out of sight. Tommo opens the door to reveal an OLDER ASIAN MAN with a temper - TOMMO'S LANDLORD.

The Landlord wants something, and while Tommo deals with him, David notices that when Tommo pulled the gun out of the drawer, he also removed a NOTE PAD and David picks it up --

ON THE VERY FIRST PAGE OF THE NOTE PAD: is a stream of NOTES that pertain to ANNA... HER NAME and ADDRESS, the NAME OF THEIR RESORT in Thailand etc... the hell? Then --

THE NAME DAVID is written down, NOT DAVID like David said, and based on the PAD'S MEDICAL LOGO, it's from the HOSPITAL!

David stands there stunned, looking down the hall at Tommo as he FIGHTS to get his Landlord out of his place. When Tommo finally SLAMS the door in the landlord's face, he heads back into the room. David panics... puts back what he found.

TOMMO (CONT'D)
Bloody landlord, can never pay the bastards enough, they just want more.

Sensing a sudden change in David's behavior --

TOMMO (CONT'D)
You right, mate?

DAVID
(keeps it cool)
I wasn't expecting visitors.

TOMMO
Yeah well, shit happens. Try to keep your knickers untwisted.

David plays dumb and Tommo moves on, picks up the bag.

TOMMO (CONT'D)
I'm gonna take a piss and get some shampoo, then we'll be on our way. Border's a bit of a drive, few hours.

Tommo enters the bathroom and closes the door on David.

INT. TOMMO'S APARTMENT - BATHROOM -- NIGHT

Tommo wastes no time getting to work - he empties all the clothes out of the bag and dumps them into the BATHTUB.

Then he TAKES THE BACK OFF THE TOILET to retrieve a STASH OF HEROIN. Each BIG BLOCK is sealed in waterproof plastic.

Tommo unveils a FALSE BOTTOM in the bag and gets packing.

INT. TOMMO'S APARTMENT - MAIN ROOM -- NIGHT

David is just as busy, quietly ransacking Tommo's shit. In the DRAWER he finds a bundle of AMERICAN CASH and takes it.

Before he can search any more, we hear the toilet FLUSH.

INT. TOMMO'S APARTMENT - BATHROOM -- NIGHT

Tommo has packed up all his drugs, heads for the door.

INT. TOMMO'S APARTMENT - MAIN ROOM -- NIGHT

When Tommo comes out of the bathroom, David is gone... then David TACKLES TOMMO over the bed and they both go tumbling!

Tommo is stunned enough for David to lift the gun from his belt. David is making a habit of being armed and in control --

DAVID
Get on the bed!

TOMMO
(jokingly)
That might be rushing things a bit.

DAVID
(threatening)
I won't ask again... DO IT!

Although he's slow about it, Tommo does what David asks. The GYM BAG FULL OF DRUGS has landed over by the far wall.

DAVID (CONT'D)
(at breaking point)
What is this?

David holds up the note pad for Tommo to see.

TOMMO
What... you never taken notes before?

David gets serious, puts the GUN CLOSE TO TOMMO'S HEAD. David's gone primal, a far departure from the man we've come to know so well, he could pull that trigger, he really might --

DAVID
There's something you should know about me. I don't play games either.
(beat)
Where is she? Where's Anna?

TOMMO
You've bloody lost it, mate.

Tommo is right, David is hanging by a thread.

DAVID

You're telling me... I want to know exactly what happened to my wife?

David will surely pull the trigger if Tommo doesn't dish.

TOMMO

Okay... Okay...

(hesitating)

I had a run in with your damn woman.

DAVID

So she's alive?

TOMMO

That girlfriend I told you about, the one who's a nurse, she called me in there last night and I --

Suddenly there's another KNOCK at the door and the distraction is just enough for Tommo to make his move - Tommo whips around, latches onto David's gun arm and they're struggling for control over the weapon when BANG! THE GUN GOES OFF!

INT. TOMMO'S APARTMENT BUILDING - HALLWAY -- CONTINUOUS

Tommo's Landlord is back, but running away from the door.

INT. TOMMO'S APARTMENT - MAIN ROOM -- CONTINUOUS

David and Tommo FIGHT for control of the weapon, CRASHING through furniture and into walls... eventually onto the floor.

Somewhere in the melee the gun is DROPPED, and from there they engage in an ugly battle with no choreographed moves, just grown men THROWING wild haymakers at each other.

Tommo breaks for the exit, but David drives him into the wall and somehow, Tommo ends up on top of David, mounts him like a pit fighter and delivers several pub-style head-butts.

David reaches for a fallen DIAL PHONE... gets it and CLIPS TOMMO IN THE EAR, stings him badly and Tommo rolls off.

David comes at Tommo again with the phone but this time Tommo sees it coming and ducks out of the way! When David's weight mixes with a whole lot of air, he clumsy CRASHES RIGHT INTO --

TOMMO'S BATHROOM -- CONTINUOUS

Tommo comes after David again, mostly flailing around like a tranquilized Giraffe but he gets the phone by its base, and by the time David looks up again, Tommo is in the process of bringing the phone down right onto David's head --

CUT TO BLACK:

INT. TOMMO'S APARTMENT - BATHROOM -- MOMENTS LATER

Tommo looms above David having just KNOCKED HIM UNCONSCIOUS.

TOMMO (CONT'D)
Stupid fucker.

Tommo searches David's pockets but finds nothing. Then, taking off David's shoes, Tommo finds ANNA'S DIAMOND RING.

TOMMO (CONT'D)
There she is.

Tommo pockets the ring and is wondering what he should do with David when somebody KNOCKS LOUDLY at his door --

TOMMO (CONT'D)
(sotto)
Gotta be kiddin' me.

Tommo tries to ignore the KNOCKS but they keep coming.

TOMMO (CONT'D)
(screaming)
I'm not here!

After Tommo responds, a very AUTHORITATIVE MALE VOICE comes back at him from the other side. Tommo turns white faced and starts hauling DAVID'S LIMP BODY into the CRUDDY BATHTUB.

Tommo RESPONDS IN VIETNAMESE, then draws the SHOWER CURTAIN to hide the fact that he's nearly killed an American tourist.

INT. TOMMO'S APARTMENT - MAIN ROOM -- CONTINUOUS

Tommo comes out of the BATHROOM to search his apartment for the BAG PACKED FULL OF DRUGS. The VOICE OUTSIDE gets louder --

TOMMO
(in English)
I said I'm comin'!
(can't find the bag)
Fuck me...

Tommo puts the GUN IN ITS DRAWER and goes to the door --

INT. TOMMO'S APARTMENT BUILDING - HALLWAY -- CONTINUOUS

FIVE POLICE OFFICERS are gathered outside Tommo's door with their GUNS DRAWN. The LANDLORD hides behind everyone else.

As Tommo's opens the door, he's pulled out, into the HALL --

NOTE: SCENE IN VIETNAMESE WITH ENGLISH SUBTITLES:

OFFICER IN CHARGE
Step out of there!

Tommo doesn't resist.

TOMMO
Easy... I'm peaceful.

As Tommo is forced up against the wall and frisked for weapons, Tommo watches TWO OFFICERS enter his apartment --

TOMMO (CONT'D)
(so everyone can hear)
If you looking for the gun, it sits
peaceful in the top drawer by the
window. Gun go off by mistake.

When Tommo says this, the Landlord puts up a huge stink --

LANDLORD
Liar! Liar! You not pay rent for
two month and now you try shoot me!

Tommo is like "what?" And the SEARCHING COPS find the gun exactly where Tommo said it would be. They don't bother searching the rest of the apartment because they have what they came for and the real conflict is happening outside --

TOMMO
(laughing)
You crazy... you crazy man. I no
shoot at you. I shoot at me by
mistake... I did not shoot you.

LANDLORD
You shoot me! I called the Police,
you go to jail. You don't shoot me.

The Officer in charge steps in --

OFFICER IN CHARGE
Did you try to shoot this man?

TOMMO
I tell you... I shoot by mistake. I
loading gun when gun goes off sudden.
See... no bullet anywhere here.
Bullet only in roof by my mistake.

Tommo is correct - the cops confirm that the only bullet hole anywhere resides in the ceiling of Tommo's apartment.

LANDLORD
You lie! You lie!

TOMMO
YOU LIE CRAZY MAN!

The Officer in charge has to restrain the landlord.

SECOND OFFICER IN CHARGE
You have to come with us to the
station, answer some questions.

TOMMO

Yes, officer. Anything you say.

When the Landlord goes nuts, the cops seem almost sympathetic to Tommo, and he gladly leads them away from the apartment.

ANGLE of David passed out in the BATHTUB, undiscovered as we --

CUT TO:

A MONTAGE WITH VARIOUS IMAGES FROM THE TRAIN ATTACK:

- The distortion of a violent struggle, almost romanticized.

- David cradling Anna's beaten body, her life slipping away.

INT. COMMUTER TRAIN - VIETNAM -- DAY

FALLING WITH ANNA IN EXTREME SLOW MOTION.... descending in profile, her eyes rolling over with an absent look of terror.

EXT. RURAL COUNTRY ROADS - PICKUP TRUCK -- NIGHT

Anna sprawled unconscious in the back of a PICKUP TRUCK.

INT. COMMUTER TRAIN - SLEEPING COMPARTMENT -- DAY

The back side of ANNA'S HEAD IMPACTING a BED POST.

EXT. VIETNAMESE HOSPITAL -- NIGHT

The truck pulls up to the HOSPITAL and the Driver gets out, walks around to look at Anna, thinks she's already dead.

TWO NURSES are smoking out front and go over out of curiosity. When they realize that a life is at stake, they get serious.

INT. COMMUTER TRAIN - SLEEPING COMPARTMENT -- DAY

Anna in her own blood on the floor, seeing David and the Attacker fighting it out in the corridor behind her.

INT. VIETNAMESE HOSPITAL - ANNA'S ROOM -- NIGHT

Anna stirring in a HOSPITAL BED, head completely wrapped in gauze, the prettiest Egyptian mummy that you've ever seen.

INT. COMMUTER TRAIN - SLEEPING COMPARTMENT -- DAY

Anna unconscious, getting KICKED and STOMPED by the fight.

INT. VIETNAMESE HOSPITAL - CORRIDOR -- NIGHT

Anna comes out of her room, staggers into an EMPTY HALLWAY. The hospital is barely a hospital at all, more like a clinic and it's currently under some kind of CONSTRUCTION.

INT. COMMUTER TRAIN - SLEEPING COMPARTMENT -- DAY

CLOSE UP ON ANNA being carried through the train by David.

INT. VIETNAMESE HOSPITAL - CORRIDOR -- NIGHT

Anna can barely walk, uses the walls for guidance.

INT. VIETNAMESE HOSPITAL - MAIN DESK -- MOMENTS LATER

Anna rounds a corner into the HOSPITAL LOBBY. At the FRONT DESK, two NURSES are eating noodles and watching TV when --

Anna appears, standing on her own two feet but in a daze. She looks very confused, like she just woke up on the moon.

INT. COMMUTER TRAIN - SLEEPING COMPARTMENT -- DAY

WIND raging through the BROKEN WINDOW... trees dizzying.

INT. VIETNAMESE HOSPITAL - MAIN DESK -- NIGHT

Anna is suddenly surrounded by a DOCTOR and THREE NURSES. She's panicked, trying to leave but they won't let her go --

ANNA

Don't... I have to go!

When the DOCTOR grabs Anna by her arm, she shoves him and runs right out of there, escapes through the front doors --

EXT. VIETNAMESE HOSPITAL -- CONTINUOUS (NIGHT)

Anna stumbles out of the hospital and then into the NIGHT. The HOSPITAL STAFFERS come running out to find her tripping into TRAFFIC - one bike after another swerving to miss her!

EXT. VIETNAMESE HOSPITAL -- CONTINUOUS (NIGHT)

A disorienting disco of HEADLIGHTS spinning through Anna's vision, and she's about to be hit by a VAN when the YOUNGEST NURSE (LILY), reins Anna in by an arm and pulls her to safety.

They try to hold Anna up but she's too much to handle - Anna LOSES CONSCIOUSNESS and collapses into a tragic mess.

END MONTAGE:

INT. VIETNAMESE HOSPITAL - ANNA'S ROOM -- **DAY AFTER ACCIDENT**

ANNA wakes up with distorted vision, slowly focusing when --

TOMMO (O.S.)

Morning sunshine.

TOMMO is there, sitting right next to Anna's bed, looking ten years older than he is under the fluorescent lighting.

TOMMO (CONT'D) (CONT'D)

You're quite the sleeping beauty aren't you... Anna.

Tommo has ANNA'S PASSPORT in his hand.

TOMMO (CONT'D) (CONT'D)
We thought you'd never wake up.

A CLOCK ON THE WALL reads 4:45pm. LILY (THE NURSE FROM LAST NIGHT) is in the room also, but she waits by the doorway.

ANNA
Who are you?

TOMMO
I'll be your translator for the day,
but you can call me Tom.

ANNA
What happened to me?

TOMMO
Accident. Hit that pretty little
head of yours. Lucky to be alive.

Anna takes in her surroundings - a colorless room.

ANNA
Where is everyone? Where's David?
Does he know that I'm here?

TOMMO
Who's David... your boyfriend?

ANNA
Fiancée... we're getting married
here this weekend.

Tommo gives Anna a funny look, can tell she's lost the plot.

ANNA (CONT'D)
He must be losing it right now.
Somebody has to call him, he'll be
at the hotel, I'm sure.

TOMMO
No problem. Where you stayin' at?

Tommo is waiting and ready with his NOTE PAD.

ANNA
Um... it's the Amanjirah. It's on
Sairee beach, I don't have the number.

TOMMO
I know it... Koh Tao, right?

ANNA
Well yeah... that's where we are.

Tommo has maintained a good poker face throughout, but he's cracking and she can notice that something isn't quite right.

TOMMO
Can I ask you an important question?

ANNA

Okay...

TOMMO

When are you getting married? What's
the date of the big day?

Anna has to think and it hurts.

ANNA

Saturday the tenth.

TOMMO

Of November?

ANNA

Yes... why?

Tommo hesitates.

TOMMO

Talk about sleeping through your
alarm clock... bloody hell.

ANNA

Excuse me?

TOMMO

Today's the fifteenth... of November.

ANNA

That's impossible.

TOMMO

Is it?

Anna is very confused, doesn't believe what she's hearing.
She looks at her RING FINGER, sees there's no ring on it --

TOMMO (CONT'D)

You hit your head pretty good. No
reason for me to lie about this.

ANNA

(spiraling down)

I need to call the hotel.

Anna prepares to leave her bed --

TOMMO

You're not on any island either.
You're in Vinh... central Vietnam.

Stops her --

ANNA

What?

Anna is suddenly overwhelmed by panic, she's going to pop --

ANNA (CONT'D)
I... I need to go.

Anna tries to get out of the bed --

TOMMO
Whoa... settle petal.

When the Nurse runs over to help, Anna lashes out at her --

ANNA
Get away! I have to call my husband.

Anna STRUGGLES with Tommo and the Nurse, wants out of there bad, but they trap her there until the Doctor arrives.

ANNA (CONT'D)
(freaking)
Let me go!

TOMMO
Just calm down!

Anna CRASHES out of the bed and by the time she gets up, the Doctor is onto her with a SYRINGE THAT'S LOADED WITH SEDATIVE --

ANNA
What... what are you doing?!

SHUNK! The Doctor sticks Anna while Tommo holds her there.

ANNA (CONT'D)
Get off me! Get... off --

But the drugs kick in and as Anna GOES DOWN AGAIN --

CUT TO:

INT. BAR - BROOKLYN - NIGHT

The FRENETIC ENERGY OF A BROOKLYN DIVE BAR. The place is packed. A BAND plays Southern rock on stage to an audience.

ANNA's sidled up to the bar, tries to get the bartender's attention, DAVID'S behind her. They talk loud over the music.

DAVID
Lean.

ANNA
What?

DAVID
Lean over the bar!

Anna, slightly confused, does so - immediately putting her in the line of sight of the surly BARTENDER, who comes to take her order, before all the other people waiting.

ANNA
Guinness! Two please.

The Bartender sets to work. Anna looks back at David, grateful.

DAVID
Tricks of the trade.

Anna receives the drinks, hands the bartender some cash. She turns to David, hands him his drink. He's about to take a sip, when --

ANNA
(having fun)
Wait! Wait, we have to toast!

DAVID
To what?

ANNA
Your imminent promotion. And the end of your days making Kir Royals for pathetic girls on blind dates.

She looks him straight in the EYE, smiling, as she CLINKS his glass. David's entranced by her. She chugs the beer. He just stands there, speechless. Coming up for air:

ANNA (CONT'D)
New York's not gonna be the same without you.

DAVID
Sure it is.
(a beat)
I didn't take the job.

ANNA
What? Why not?

DAVID
I'm just not ready to leave the city. Move away. Bad timing, that's all.

He's trying to brush the subject off but she won't let it go, getting worked up.

ANNA
Bad timing? You're being insane. You have to take that job...

DAVID
No. I don't. That's the thing. I'm not gonna be that guy.

ANNA
What guy?

DAVID

The one who chooses some job over his own life.

Anna sees the deeper meaning here and she's shocked.

ANNA

What are you talking about?

DAVID

If I take that job, I'm losing a lot more than I'm willing to give up.

A beat.

ANNA

I'm sorry... what are you giving up?

From the way David is looking at Anna, she knows it's her.

EXT. BAR - BROOKLYN - MOMENTS LATER

Anna STORMS OUT of the bar, angry. David quickly follows, pleading with her. It's suddenly very HEATED between them.

DAVID

Anna, wait! Where are you going?

She turns, yelling at him. Random people on the street take notice, but Anna and David don't care.

ANNA

I thought we had a deal!

DAVID

You had a deal. I never had a choice.

ANNA

(spinning out)

This is all fucked up. You should never have gotten involved with this, with me, if you thought for a second you were going to... have feelings --

DAVID

And you don't feel a thing? Really?

A challenge. Maybe she does, but...

DAVID (CONT'D)

Guys like him... they don't end up with guys like you.

ANNA

What... suddenly you're an expert on my relationship?

DAVID

How could I not be? It's all you talk about, Anna. It's a joke.

Anna turns cold, burned by David's show of jealousy.

ANNA

This was a mistake. All of it.

(a beat)

I hope you take the job. Because as hard as you try, you are that guy.

As Anna walks to the street --

DAVID

Anna...

But she's gone - getting into a cab, nothing he can do.

CUT TO:

INT. VIETNAMESE HOSPITAL - HALLWAY -- EVENING

TOMMO'S POV of Anna unconscious in her bed, turning to the resident Doctor and Lily, Anna's nurse --

READER'S NOTE: As TOMMO'S POV becomes part of the story, ENGLISH SUBTITLES will play in scenes where it is noted.

TOMMO

(Vietnamese w/subtitles)

I'm late for a meeting, but I'll be back. If she wakes up and I'm not here, don't let her go anywhere. Do what you have to, and then call me.

Tommo leaves the hospital.

EXT. CITY STREETS -- LATE AFTERNOON

Tommo walks down the MAIN STREET smoking a cigarette with a hop in his step. He's got things to do, people to exploit.

Tommo is flicking through ANNA'S PASSPORT when THREE POLICE OFFICERS come for him. Tommo buries Anna's passport in his pant pocket, and walks calmly until they cut him off.

NOTE: ENTIRE SCENE IN VIETNAMESE WITH ENGLISH SUBTITLES --

TOMMO

Whoa... whoa... whoa!

(both hands up)

What's the problem here? I'm just walking down the street here boys.

When they realize that Tommo can speak their language fluently, the Cops ease up a little, but not completely.

OFFICER IN CHARGE

You speak Vietnamese?

TOMMO

You tell me... Mr. Super Cop.

Clearly they're looking for David, a man without a clue.

OFFICER IN CHARGE
 Sorry, we make a mistake. Looking
 for somebody else... you can go.

TOMMO
 Somebody else? What, another Aussie?

OFFICER IN CHARGE
 No... an American. You can go now.

TOMMO
 American? Seriously? Do we all
 look the same to you or something?

OFFICER IN CHARGE
 Our mistake... you can go home.

TOMMO
 (angrily)
 I am home.

The cops have better things to do, and take the high road.

TOMMO (CONT'D)
 Hey...
 (they turn around)
 This American... must be in a lot of
 trouble. What kind of trouble?

OFFICER IN CHARGE
 You meet any Americans, you call us.

With that said, they head back out on their manhunt.

INT. OUTDOOR EATERY -- AFTERNOON

SONNY, the gangster we met previously, is hanging out with
 some FRIENDS on a NICE PATIO. This is not the cockfight,
 it's a much more family oriented scene and Sonny is joking
 around with a YOUNG BOY when Tommo strolls up. By the time
 Tommo sits down, Sonny has asked everyone else to leave.

NOTE: ENTIRE SCENE IN VIETNAMESE WITH ENGLISH SUBTITLES --

TOMMO
 Sorry I'm late.

SONNY
 I'm busy, what do you want.

Tommo checks to make sure nobody is listening to them.

TOMMO
 I want to make that run you've been
 talking about... the big one.

Sonny LAUGHS at him.

TOMMO (CONT'D)

I'm serious. I can do it tonight,
have the gear across in the morning.

Sonny realizes that he's not joking, gets very serious.

SONNY

You can't do it.

TOMMO

I'm telling you I can.

SONNY

Not after last time.

TOMMO

Doesn't matter, I'm not going across.
I've got this friend who needs a bit
of cash to get herself back home. I
told her I'd help her out if she did
a little something for you and me.

Sonny seems unmoved by Tommo's offer.

SONNY

Who is this friend?

TOMMO

I told you, a girl I know. Pretty
and American... couldn't be better.

SONNY

It's not happening. I told you no
more until you pay everything back.

TOMMO

Without this cash, I can't pay anyone
back. And If I can't pay my debts,
I'm a bloody dead man, you know that.

SONNY

Sorry. That's not my problem.

Tommo is getting desperate, this is life or death for him.

TOMMO

Look, this thing with me and your
sister... it's getting serious. You
and me are practically brothers now,
Sonny. I need this money, brother.

After a long, arduous stall from Sonny... he finally cracks.

SONNY

The girl... I have to meet her before
I give you anything. I'll be at the
fights tonight. You bring her there.

Tommo is a great liar, no problem written all over his face.

TOMMO
 Sounds good. We'll be there.

EXT. CITY STREETS -- AFTERNOON

Tommo is walking again, working on a plan in his head when his CELL PHONE RINGS. When Tommo answers it --

INTERCUT WITH:

INT. VIETNAMESE HOSPITAL - HALLWAY -- CONTINUOUS

Lily is on HER CELL from inside the Hospital.

NOTE: ENTIRE SCENE IN VIETNAMESE WITH ENGLISH SUBTITLES:

TOMMO
 I'm on my way back, everything okay?

LILY'S POV of INSPECTORS LAM AND HO are right there, standing in Anna's room, having a conversation with Anna's Doctor.

LILY
 The Police are here now.

Tommo stops, turns white all of a sudden.

TOMMO
 What... at the hospital?

LILY
 Yes. They're here for the girl.

TOMMO
 Did she wake up?

LILY
 No... they're waiting until she does.
 They're looking for her husband too.

TOMMO
 Did you tell them about me?

LILY
 No... should I?

TOMMO
 No... you shouldn't. Look... call me when she wakes up, or if those cops go home, whatever comes first.

LILY
 Okay.

Tommo hangs up the phone, wants to scream out loud but is weary of attracting unwanted attention. Still, he can't help himself, and completely loses his shit on a SIGN POST.

INT. VIETNAMESE HOSPITAL (ANNA'S ROOM) -- CONTINUOUS

Lam assesses Anna in her hospital bed, doesn't look like she'll be getting up anytime soon. Lam turns to Ho --

INSPECTOR LAM

Stay here. When she wakes up, call me... I'll be at the station.

Ho takes a seat outside Anna's door while Lam leaves.

CUT TO BLACK:

A sound-scape of CRASHING WAVES, GUSTING WIND and UNDULANT TRAIN-NOISE, gradually merging with ECHOING VOICES --

SMASH CUT (FROM BLACK) TO:

INT. VIETNAMESE HOSPITAL - ANNA'S ROOM -- NIGHT

ANNA WAKING UP... eyes opening slowly, soon understanding that the VOICES are coming from Ho and Lily. They are chatting outside her room, clearly flirting with each other.

Lily exits the conversation, walks back into the room to check on Anna - finds her asleep, no idea she's pretending.

INT. DINGY MAIN STREET BAR -- NIGHT

Tommo drinks in a DINGY MAIN STREET BAR. He's DROWNING HIS SORROWS, watching a GANGSTER FILM play on a television --

ON THE SCREEN: Five HEAVYWEIGHTS KICK the shit out of a LITTLE SNITCH until he eventually stops moving... likely dead.

INT. VIETNAMESE HOSPITAL - ANNA'S ROOM -- NIGHT

Anna's eyes remain closed until Lily leaves the room. Ho wants to keep Lily there with him, but she has work to do.

Anna wants out - scanning the room she notices that HER CLOTHES have been washed and stacked on a nearby chair. While Ho is distracted, watching Lily walk away from him, Anna reaches for her clothes, gets them in her hands and under her bed sheets before Ho notices any of her activities.

Anna struggles to get in her pants without Ho discovering that she's awake. In her woozy endeavor to get dressed, Inspector Ho nearly catches her, but when he checks on her, Anna is completely still in the bed. He sits back down.

INT. CITY POLICE STATION -- NIGHT

Lam is at the station, having a second look at the evidence - IMAGES OF THE ATTACKER'S BODY etc. Anna is his only lead.

INT. DINGY MAIN STREET BAR -- NIGHT

Tommo is staring into his beer when something through the window catches his eye - DAVID is standing outside Tommo's

bar, using the ONE-WAY GLASS WINDOWS to check himself out.
NOTE: We've seen this moment previously, via DAVID'S POV.

When David moves away, Tommo quickly pays up and leaves.

EXT. CITY STREETS -- MOMENTS LATER

Tommo follows David from the opposite side of the street, watching his every move, wondering where he's going.

When David moves into darkness, Tommo has a moment, thinks he lost David, but then realizes that David has spotted him!

Tommo keeps walking and suddenly the tables have turned, David is following Tommo, no clue that Tommo's in the know.

EXT. BLACK LIGHT BROTHEL -- MOMENTS LATER

When Tommo is out of David's sight, Tommo slips into a STORE and waits there until David passes by, very cat and mouse.

INT. VIETNAMESE HOSPITAL - ANNA'S ROOM -- NIGHT

Anna is fully dressed under her hospital gown, covered by the bulk of the bed sheets. Ho is still outside her door, watching Lily from afar, won't take his eyes off Lily's ass. Eventually he abandons his post to go chat her up.

Anna watches Ho leave her door, and the second she's certain that he's going for a walk, she quietly gets out of her bed.

INT. VIETNAMESE HOSPITAL - MAIN DESK -- CONTINUOUS

Inspector Ho approaches Lily at the MAIN DESK, wants to advance their flirting but when he arrives, Anna's Doctor is also there. Ho has inadvertently walked into a three-way conversation and with his plan foiled, he looks for an out.

INT. VIETNAMESE HOSPITAL - ANNA'S ROOM -- CONTINUOUS

ANNA'S FURTIVE POV of Ho and Lily residing down the hall.

INT. VIETNAMESE HOSPITAL - MAIN DESK -- CONTINUOUS

While Ho feigns interest in the DOCTOR'S STORY, Anna is seen in the DEEP BACKGROUND, leaving her room and then disappearing around the next corner before anyone notices what transpired.

INT. VIETNAMESE HOSPITAL - ANOTHER HALLWAY -- CONTINUOUS

Anna deals with some balance issues as she looks for the nearest exit door. Instead she finds a PHONE on the wall by a BROOM CLOSET and thinks trying it might be a good idea --

INT. VIETNAMESE HOSPITAL - BROOM CLOSET -- CONTINUOUS

Anna stretches the CORD on the phone, pulls it into the BROOM CLOSET and shuts door. Anna takes a moment to retrieve a phone number out of her bandaged up brain, and after trolling her memory, she comes up with something and starts dialing.

INT. VIETNAMESE HOSPITAL - MAIN DESK -- CONTINUOUS

Inspector Ho can't take it anymore and excuses himself.

INT. VIETNAMESE HOSPITAL - BROOM CLOSET -- CONTINUOUS

Anna is having no luck with the phone - every time she dials the number, a RECORDED OPERATOR VOICE comes onto the line.

ANNA

Shit...

INT. VIETNAMESE HOSPITAL - ANNA'S ROOM/OTHER -- CONTINUOUS

Inspector Ho walks back to Anna's room, is just about to retake his chair when he notices that Anna is gone!

Ho suddenly on red alert, CALLING OUT to Lily and the Doctor, then starting a frantic search for Anna around the hospital --

CUT TO:

Coming down the NEXT HALLWAY, Ho and Lily and the Doctor zigzagging back and forth, searching everywhere until --

Lily spots the PHONE CORD running into the BROOM CLOSET. Ho comes across and without any hesitation, he opens the door --

INT. VIETNAMESE HOSPITAL - BROOM CLOSET -- CONTINUOUS

DOOR FLUNG OPEN to reveal an EMPTY ROOM... phone on the floor.

EXT. CITY STREETS -- NIGHT

Anna has fled the hospital and does her best to get distance without looking like she's on the run. Anna remembers what she looks like, and wraps a SCARF around her bandaged head.

EXT. SAIGON NIGHT MARKET - VIETNAM -- FLASHBACK

REPLAYING the visual of Anna buying the scarf from a STREET VENDOR, and then turning to smile at David in the distance.

EXT. CITY STREETS -- PROGRESSION

Anna MOVING through the streets with her makeshift bandanna on, and although her injuries are disguised, the underlying effects of the trauma remain as she battles dizzy spells.

INT. CITY POLICE STATION -- NIGHT

Lam gets the PHONE CALL from his partner, guiltily explaining that Anna has gone missing. Lam SLAMS his hand on the desk and stays on the phone while heading out of there immediately.

INT. VIETNAMESE HOSPITAL -- CONTINUOUS

LILY'S POV of Ho on the phone, walking down the hall in shame. The second he's gone around the corner, Lily dials up Tommo --

INT. BLACK LIGHT BROTHEL - THE LOUNGE -- CONTINUOUS

David and Tommo mid-conversation when TOMMO'S PHONE RINGS.

TOMMO

Speak of the devil, look at that --

Tommo shows David his CALLER ID, says "Sexy Little Nurse".

INT. CITY STREETS -- NIGHT

Anna has gone from DESERTED STREETS to a POPULATED AREA and for the first time since her escape, Anna starts to think that she might have made a big mistake - it's getting seedy.

INT. CITY STREETS -- PROGRESSION

Anna CROSSES the street to avoid a GROUP OF MEN, and in the process she notices a NEWER LOOKING HOTEL down the street. It looks a lot safer than where she is, so Anna goes for it.

INT. BUSINESS HOTEL - LOBBY ESTABLISHING -- NIGHT

Anna enters the HOTEL and it's easily the nicest place that we've seen in the city, comparable to a rundown BEST WESTERN.

INT. BUSINESS HOTEL - FRONT DESK -- CONTINUOUS

Anna approaches the FRONT DESK where a FEMALE CLERK waits. The Clerk is surprised to see Anna, but not shocked by her.

ANNA

Hello... hi... I'd like to use your phone to make a call. I don't have any money... it's an emergency.

The Female clerk reaches for something, shows Anna a RATE CARD for the rooms at the hotel, she doesn't speak English.

ANNA (CONT'D)

No... I don't need a room. I need to make a phone call... you know --
(points to the phone)
Telephone... to call somebody.

The Clerk suddenly understands her, and smiles as if she's going to help, but then she waves her hands to SAY NO --

FRONT DESK CLERK

(broken English)
Guest only... you get room.

ANNA

I know I'm not a guest but this is an emergency, I need your help.

But the Clerk is a stickler for the rules, shows Anna the RATE CARD again, points out her ROOM OPTIONS.

ANNA (CONT'D)

(frustrated)

No... I don't want a room, I want the phone. One call... just one.

The Clerk wants to help Anna but is afraid that she'll get in trouble - she looks over at the HOTEL MANAGER and hopes that Anna will understand why she's putting up the wall.

ANNA (CONT'D)

I will be very quick... I promise.

The Clerk is about to deny Anna again when she notices a stain of ANNA'S BLOOD SEEPING through the scarf on her head. Anna reaches up and comes away with blood on her fingers.

ANNA (CONT'D)

Please, I won't be long... one minute.

The Clerk looks at her Manager again, and after seeing him walk out of sight, the Clerk offer the phone to Anna --

ANNA (CONT'D)

Thank you... thank you so much.

Anna dials the same number that she tried to dial before --

CUT TO:

EXT. COCKFIGHT ARENA - IN THE SLUMS -- NIGHT

TOMMO'S PHONE RINGS IN HIS POCKET - it's Lily calling again, but the CROWD NOISE is too loud for Tommo to hear his phone.

NOTE: REPLAYING PART OF SCENE WITH ENGLISH SUBTITLES ADDED.

Tommo and Sonny are in the heat of their conversation with David standing off to the side, no clue what they're saying --

SONNY

Who is this?

TOMMO

My friend... the one I told you about.

SONNY

You said your friend was a girl.

TOMMO

That's her boyfriend. It's better if they go together... as a couple.

(Sonny is pissed)

It's better this way. I'll split the dope... make it less obvious.

Sonny glares at David, then back at Tommo... not happy.

SONNY

Give me your keys.

Tommo slips Sonny a set of KEYS to his own apartment.

SONNY (CONT'D)

Give me thirty minutes. I'll put it in the same place as last time. But this time... don't fuck it up.

TOMMO

What about my wheels?

SONNY

Call me when you're ready to go. You get the car when I meet the girl.

Sonny walks away before Tommo can make excuses.

DAVID

What did he say?

TOMMO

Just walk... this way.

Tommo moves David out of there in a hurry.

BACK TO:

INT. BUSINESS HOTEL - FRONT DESK -- NIGHT

Anna is on the HOTEL PHONE as it's ringing, waiting an awful long time for someone to pick up, seeing Anna lose hope when --

ANNA'S MOM

Hello?

Anna jumps to respond --

ANNA

Mom?

ANNA'S MOM

Hello?

ANNA

Mom it's me... it's Anna.

A long awkward pause into --

ANNA'S MOM

Anna... hey!

Anna quickly adjusts to the one second DELAY --

ANNA

Oh my god, Mom... it's me.

ANNA'S MOM

What are you doing? Where are you?

Anna takes a beat to figure out what she's going to say.

ANNA

I'm... I'm in Vietnam.

ANNA'S MOM

Still? Weren't you supposed to be in China already?

Anna has to really think hard about that question.

ANNA

Yeah, I... we didn't make it. Look, Mom, I need to know if you've heard from David? Did he call you?

ANNA'S MOM

No... did something happen?
(a beat)
Anna, what's going on?

ANNA

Look... I'm okay, but there was an accident and somehow I lost David.

ANNA'S MOM

What do you mean you lost David?

ANNA

We got separated... I don't know where he is. I'm alone right now.

ANNA'S MOM

But you're okay?

ANNA

(down playing it)
I'm fine... I just need to figure some things out, that's all.

Anna's Mom goes silent.

ANNA'S MOM

Look... tell me what you need me to do, but you should go to the consulate. David's probably there.

ANNA

I'm in the middle of nowhere, Mom. I don't think there is a consulate.

ANNA'S MOM

Then you need to go to the police. I don't know what to say. Tell me what I can do?

Anna thinks about her situation.

ANNA'S MOM (CONT'D)

Just go to the police and show them your passport, they'll call someone.

Anna realizes that Tommo has her passport.

ANNA'S MOM (CONT'D)
And we'll call someone too.

ANNA
Mom... I'll go to the police.

ANNA'S MOM
I can start phoning people right now
if you want. Who would David call?

ANNA
I don't know, just... wait while I
go to the Police. I'll talk to
somebody and then I'll call you back.

ANNA'S MOM
Okay. Just promise you'll call.

ANNA
I promise. But I have to go. It's
getting late here. Okay?

ANNA'S MOM
Okay.

ANNA
Love you, Mom. Everything's fine.

ANNA'S MOM
Love you too. Call me back.

As Anna hangs up the phone and turns to the Clerk --

CUT TO:

EXT/INT. MANHATTAN RESTAURANT -- STORMY NIGHT

ANGLE LOOKING THROUGH a rain spattered window - watching
Anna and her BOYFRIEND argue intensely without sound.

CUT TO:

EXT. UPSCALE RESTAURANT -- STORMY NIGHT

ESTABLISH DAVID'S BAR/RESTAURANT in the POURING RAIN - Awnings
have turned into waterfalls and puddles have become pools.

A TAXI docks the curb and when the door opens, ANNA'S HEELS
splash down. Seeing her stocking clad legs RUN away on water.

EXT. UPSCALE RESTAURANT -- STORMY NIGHT - DAY

David is working a busy bar when Anna enters the room. She's
drunk, angry, and soaking wet. After a cold war gaze, Anna
approaches the bar, but there aren't any seats available.

David wanders over there to find Anna squeezing in where she
can - very close to the seat she took when they first met.

DAVID
Can I help you?

ANNA
Yeah... I need a drink.

David can see that it's the last thing she needs.

DAVID
You sure about that?

ANNA
You a bartender or a doctor?

David refrains from adding fuel to the fire, gets her a BEER.

ANNA (CONT'D)
Wrong drink, sir.

It's getting awkward, and the GUY SITTING IN ANNA'S SEAT decides that he'd rather brave the storm happening outside.

SITTING GUY
Here, have a seat.

David implies with a glance that he should stay, but he goes.

ANNA
Thanks. So nice of you.

As Anna sits down, the Guy nods at David with understanding.

ANNA (CONT'D)
If you don't mind, I'd like a bourbon
to go with my beer please.

DAVID
Liquor store's across the street.

That's not going to do.

ANNA
Really? You say all those things,
fill my head up with how you really
feel and the best you can do is send
me to a liquor store?

OTHER CUSTOMERS are quickly evacuating the area.

DAVID
What happened to you?

ANNA
Wouldn't you like to know.

As David ponders what line to take --

ANNA (CONT'D)
Are you getting my drink or do I
have to get it myself?

DAVID
We're getting you a cab.

His FELLOW BARTENDER is already dialing.

ANNA
Fine.
(getting up)
Have a nice life then.

And with very little warning, Anna storms out of the bar. David hangs his head, he's obviously going after her...

CUT TO:

INT. ANNA'S BROOKLYN APARTMENT -- LATER

David practically carries Anna through her door, then into --
THE BEDROOM

Where she childishly collapses onto the bed. On one hand, Anna is a drunk mess. On the other hand, she's looking ridiculously hot - rain soaked and refreshingly uninhibited.

ANNA
What are you looking at?

David knows that he should leave but he can't.

DAVID
What did he do this time?

ANNA
It's always the same. He comes and he goes. And now he's gone, maybe forever this time.

A quiet beat as David takes a moment to consider all of this. Then, Anna gets up... she walks toward David and the door.

ANNA (CONT'D)
I have to wash my face.

Not what he expected her to say, but okay. And then, as Anna is passing him by, David GRABS her wrist and stops her.

Standing close together. For a long time. Before David kisses Anna tenderly. She doesn't kiss back the first time, she's frozen by him. But then, as he does it a second time --

The sexual tension erupts - ridiculous passion and all discussions are put to rest as they bounce from the door to the wall, into a dresser, and then down onto the bed.

And as they rip away at one another's clingy wet clothes --

CUT TO:

EXT. CITY STREETS -- NIGHT

Anna is back on the streets, reading from the same CITY MAP that David fought so valiantly for in previous scenes.

EXT. CITY STREETS -- PROGRESSION

Anna's map takes her towards a CROWD OF UNSAVORY CHARACTERS. Anna becomes nervous about her planned route and tries to cross the street to avoid any trouble, but when she does --

TWO LEERY GUYS emerge from the shadows and get in Anna's way, blocking her from the escape that she had intended.

ANNA
(firmly)
Get out of my way.

Two guys quickly turns into FOUR, and very soon Anna is surrounded by FIVE MEN looking to have some fun with her.

ANNA (CONT'D)
Move it!

But the GROUP just heckles Anna, peppers her with sexual slander that she understands despite the language barrier. As they become more brazen, an ASS GRABBER makes his move --

ANNA (CONT'D)
(SHOVING him hard)
GET AWAY FROM ME!

When they LAUGH at her, Anna gets ferocious, charges at one --

ANNA (CONT'D)
Don't touch me!

Anna tries to shove the Ass Grabber but he avoids her. When the SMALLEST MAN grabs Anna by her arm, she BACKHANDS HIM ACROSS THE FACE! And suddenly the joke is over for them --

The guy that Anna hit comes back at her... SHOUTS and SHOVS ANNA DOWN TO THE GROUND! She hits awkwardly and CRIES OUT --

ANNA (CONT'D)
NO!

The MEN have all gotten mean, they surround Anna as she's sprawled on the ground, her head THROBBING all of a sudden.

EXT. CITY STREETS - RIDING LILY'S BIKE -- CONTINUOUS

Lily is RIDING HER MOPED through the streets, searching for Anna when the COMMOTION OF THE FIGHT catches her attention.

EXT. CITY STREETS -- NIGHT

The Men have allowed Anna to regain her feet, but have kept their circle around her and continue SHOUTING OBSCENITIES. Anna is looking for a way out when LILY RIDES UP ON THE SCENE.

Lily gets off her bike and goes after SEVERAL OF THE MEN. She's a flower blooming violently before Anna's eyes, and the men back away quite quickly and apologetically...

Once Lily has opened up some space for Anna, she goes to her --

LILY
(in broken English)
You come with me... not safe here.

ANNA
Not the hospital. I won't go --

LILY
I take you safe place... come.

Lily drags Anna over to her bike. They get on and ride away.

EXT. CITY STREETS - RIDING LILY'S BIKE -- CONTINUOUS

ANNA'S POV - looking back at the Men who assaulted her, and then forward, no idea where she's being taken by Lily --

ANNA
(over the bike noise)
Where are we going?

LILY
Take you to my friend at safe place.
You meet him already today.

Anna realizes that Lily is talking about Tommo and freaks --

ANNA
Stop the bike! Stop!

EXT. CITY STREETS - SIDE OF THE ROAD -- CONTINUOUS

Anna forces Lily to pull over, otherwise she'll crash them. As soon as they're stopped, Anna jumps off the bike --

ANNA
I don't want to see your friend.

LILY
My friend look for you. He help you --

ANNA
I don't need his help. The Police
will help me... take me to the Police.

LILY
No Police... police not help you.

ANNA
Your friend is not a good person.

LILY
No, Tommo good... Tommo help you
find your husband... find David.

Anna remains resistant.

LILY (CONT'D)
 Police no help you find him. Police
 no good. Tommo good... he help.
 (Anna hesitates)
 Come... come with me.

Against her better judgment, Anna decides to go with Lily.

EXT. CITY STREETS - RIDING LILY'S BIKE -- MOMENTS LATER

Anna is back on Lily's bike, willingly along for the ride.

EXT. TOMMO'S APARTMENT BUILDING -- NIGHT

Lily and Anna pull up outside TOMMO'S APARTMENT and get off the bike. Lily takes the lead, knows where she's going --

LILY
 Anna come.

Anna finds her feet and follows Lily up the stairs.

INT. TOMMO'S APARTMENT - HALLWAY -- NIGHT

Lily and Anna approach Tommo's door.

INT. TOMMO'S APARTMENT - BATHROOM -- CONTINUOUS

David is passed out in TOMMO'S TUB when the KNOCKING starts.

INT. TOMMO'S APARTMENT - HALLWAY -- CONTINUOUS

Lily THUMPS the door... CALLS to Tommo in Vietnamese.

INT. TOMMO'S APARTMENT - BATHROOM -- CONTINUOUS

All the noise eventually causes David to rouse - David rolls over in a world of hurt, no idea what the hell is going on.

INT. TOMMO'S APARTMENT - HALLWAY -- CONTINUOUS

Lily gives up on the door... reaches for her CELL PHONE.

LILY
 He not home --
 (Anna looks relieved)
 I call him.

She dials Tommo's number, but it goes through to VOICE-MAIL.

INT. TOMMO'S APARTMENT - BATHROOM -- CONTINUOUS

David crawls out of the tub, spills onto the BATHROOM FLOOR.

INT. TOMMO'S APARTMENT - HALLWAY -- CONTINUOUS - LATER

Lily gives up again, waves her hands around in disappointment.

ANNA

You take me to see the Police now.

LILY

No Police. See my Brother first.
He know how to find your husband.

And as Lily drags Anna away from Tommo's door --

INT. TOMMO'S APARTMENT - MAIN ROOM -- CONTINUOUS

David stumbles from the bathroom and into the MAIN ROOM. A dazed and confused David watches shadows go away from the door, has no idea how close Anna is. With a rush of paranoia, David goes to the window and pulls the curtain across.

EXT. TOMMO'S APARTMENT BUILDING -- CONTINUOUS

Anna and Lily get back onto the bike and as they're leaving, Anna glances up at the window, sees nothing but drapery.

INT. TOMMO'S APARTMENT - MAIN ROOM -- CONTINUOUS

David searches Tommo's entire apartment - he returns to Tommo's SPECIAL DRAWER and finds the HOSPITAL NOTE-PAD from before. The gun is obviously not there, taken by the Police.

David looks high and low for Tommo's gun, ransacks the entire apartment, finds some money but it's just a few dollars.

David checks UNDER TOMMO'S MATTRESS and bingo - he finds ANOTHER REVOLVER taped up there, sneaky Tommo.

David goes through TOMMO'S BAG to get some clothes, has no clue what's hidden inside. When David picks up the bag, he feels the weight and digs deeper... soon finding THE DRUGS.

DAVID

What the --

David removes SEVERAL POUNDS OF HEROIN. He wants nothing to do with that baggage, and leaves it strewn across the bed.

David takes an array of clothing and heads to the BATHROOM --

QUICK CUT MONTAGE OF DAVID CLEANING HIMSELF UP:

- Stripping away a shirt that's too small for him.
- Washing the blood off his face and body.
- Putting on the clothes from Tommo's bag.

INT. TOMMO'S APARTMENT - MAIN ROOM -- MOMENTS LATER

David comes out of the BATHROOM, all changed and cleaned up. He gathers everything that he needs, and flees the apartment.

INT. CITY POLICE STATION - HOLDING CELLS -- NIGHT

Tommo is BEHIND BARS when Lam and Ho enter the HOLDING CELLS. Lam takes a long look at Tommo, assessing every scummy detail.

TOMMO

Let me guess... wrong white guy.

Lam reveals ANNA'S PASSPORT.

INSPECTOR LAM

The girl... where is she?

TOMMO

How would I know.

INSPECTOR LAM

You have her passport, and this --

Lam holds the EVIDENCE BAG with ANNA'S RING, TOMMO'S CELL PHONE, Tommo's GUN and KNIFE, and whatever CASH he had.

INSEPECTOR LAM

If you don't tell me where you got them, I'll assume they are stolen.

TOMMO

Assume what you want... I didn't steal shit. She gave them to me when my girlfriend asked me to translate for her at the hospital. She offered me that ring as payment, wanted me to help find her husband.

(Lam listens)

I took the passport so I could help the poor girl, but when I went back she'd gone and run off, hadn't she? I guess the husband came and got her or somethin'. So I didn't do a thing.

INSPECTOR LAM

Except try and shoot your neighbor.

TOMMO

Says who... that drunk fuck-wit?

Tommo points to the LANDLORD, asleep in ANOTHER CELL.

TOMMO (CONT'D)

(rhyming)

There was an old lady who swallowed a fly. I don't know why she swallowed that fly, but I think she might die --

Lam is completely unfazed Tommo, patiently lets him continue.

TOMMO (CONT'D) (CONT'D)

Have you heard this story before?

(MORE)

TOMMO (CONT'D) (CONT'D)

It's a real good yarn back in oz. There's this old lady who swallows a fly, and to catch that fly she eats a spider. When that doesn't fix it, she sucks back a bird and when that bird won't stop flappin' around inside her fat fuckin' tummy, the old lady has no choice but to eat her own bloody cat. You get it? All that stuff was just a waste of everyone's time... a bit like this situation.

(Lam remains unmoved)

You gonna let me go or what?

Lam and Tommo lock eyes for a long time before --

LAM

Sure.

Lam signals the Guards to open up Tommo's cell. Tommo can't believe that Lam is letting him go, waits for the catch.

INSEPECTOR LAM

But I get to keep these.

Referring to Anna's possessions.

TOMMO

What... me fuckin' smart-phone?

EXT. CITY POLICE STATION -- NIGHT

Tommo exits the police station, thankful to have his phone back. As Tommo walks off down the street, Lam and Ho can be seen pulling out in their car - they follow Tommo covertly.

LAM'S POV - the second Tommo gets some distance between himself and the POLICE STATION, he takes off RUNNING...

EXT. OUTDOOR EATERY -- NIGHT

Lily and Anna pull up to the FOOD STAND where Sonny and Tommo met earlier in the day. Sonny is there again with FRIENDS when Lily enters the scene, brings Anna over to his table --

LILY

Sonny... my brother.

ANNA

Hello.

Sonny is not happy with his sister - Anna watches Sonny get nasty with Lily. Lily looks confused, and when they're done --

SONNY

(with good English)

You looking for Tommo?

ANNA
 Your sister is helping me find him.
 He has something of mine.
 (Sonny remains cold)
 Do you know where he is?

Sonny steps to Anna, and then pulls out a CHAIR --

SONNY
 (much kinder)
 Please, sit down. I make a call.

When Anna sits down, Sonny walks away to make his call.

EXT. CITY STREETS - RUNNING WITH TOMMO -- CONTINUOUS

Tommo is literally SPRINTING back to his apartment when his CELL PHONE starts RINGING - "SONNY BOY" on the caller ID.

TOMMO
 Fuck off, Sonny.

Sonny is absolutely the last person Tommo wants to hear from. He KEEPS RUNNING, lets the call ring through to VOICE-MAIL.

EXT. OUTDOOR EATERY -- CONTINUOUS

Anna is watching Sonny leave Tommo a message - it's brief, and after hanging up the phone, Sonny walks back over --

SONNY
 You hungry? You like some food?

ANNA
 No thanks.

SONNY
 Something to drink?

ANNA
 Sure... water would be good.

Sonny YELLS at someone to get Anna some water.

ANNA (CONT'D)
 Did you talk to him?

SONNY
 Drink something. He call me back.

EXT. CITY STREETS -- CONTINUOUS

Tommo suddenly stops running in order to check his messages. Lam and Ho drive right by Tommo, and park up the street.

SONNY (O.S.)
 (Vietnamese w/subtitles)
 It's me... where are you?
 (MORE)

SONNY (O.S.) (CONT'D)
 Your American girl is here with us
 right now... my sister has been
 calling you all night but you don't
 pick up.

(mad silence)

Call me back when you get this.

Tommo can't believe his luck... he takes off running again.

EXT. CITY STREETS - STOPPED WITH LAM AND HO -- CONTINUOUS

Lam and Ho stay out of sight as Tommo SPRINTS passed them.

EXT. CITY STREETS - WALKING WITH DAVID -- NIGHT

David negotiates the CITY STREETS with CASH in his pocket.
 He spots an OLDER MAN waiting by a MOTORCYCLE and approaches
 him with a U.S TWENTY. David additionally unveils the NOTE
 PAD with the HOSPITAL'S ADDRESS clearly printed by the logo --

DAVID

Hey... you drive me to Hospital? I
 give you cash if you drive me there.

David shows the guy the address, and the guy must understand,
 because he jumps onto his MOTORCYCLE, gesturing for David to
 join him. Seconds later, they're ripping off down the road.

INT. TOMMO'S APARTMENT BUILDING (HALLWAY) -- NIGHT

Tommo RUNS from the stairs to his door... readies his KNIFE
 just in case there's an angry American waiting in the room.

INT. TOMMO'S APARTMENT - MAIN ROOM -- CONTINUOUS

Tommo enters the apartment with caution, knife set to slash,
 even more so when he recognizes that David has RANSACKED the
 place. Tommo panics about the drugs, hunts around for a
 good twenty seconds before he finds them STACKED ON THE BED.

TOMMO

(crying happy tears)
 Christ... it's a bloody miracle.

Tommo suddenly remembers the bathroom situation and checks
 to see that David has really left... of course he has.

CUT TO:

Tommo gets to work, can't find the bag in a hurry, so he
 rips off a PILLOW CASE and stuffs that with his heroin.
 Then Tommo moves over to his DESK, reaches under there to
 find THREE PASSPORTS taped up (AUSTRALIA/CANADA/DENMARK).

Tommo pockets the passports. He goes to the bed, flips the
 mattress to find that David stole the GUN and all his CASH.

TOMMO (CONT'D)

You fucker.

Tommo can't believe David took his money, but left the drugs.

INT. TOMMO'S APARTMENT BUILDING - HALLWAY -- NIGHT

Tommo exits the apartment, holds the pillow case like it's lunch in a brown paper bag. He locks up and heads out --

INT. TOMMO'S APARTMENT BUILDING - STAIRS -- CONTINUOUS

Tommo arrives at the top of the stairs to find INSPECTOR LAM waiting casually at the bottom. Shit... Tommo turns to run, but INSPECTOR HO is in the UPSTAIRS HALLWAY, there the whole time and Tommo has nowhere to go... he's completely cornered.

INSEPECTOR LAM
(Vietnamese w/subtitles)
You didn't think we'd let you get
off that easy, did you?

Inspector Ho is far less casual, approaches Tommo with his REVOLVER threatening... Tommo knows the gig is up --

INSEPECTOR HO
(Vietnamese w/subtitles)
Hands up!

Tommo surrenders, puts both hands and the PILLOW CASE up in the air. Lam finally ascends the stairs, weapon drawn but very relaxed about it, happy for Ho to finally get his bone --

INSEPECTOR HO (CONT'D)
(Vietnamese w/subtitles)
Drop the bag!

TOMMO
(Vietnamese w/subtitles)
You don't want me to do that.

Ho surges at Tommo --

INSEPECTOR HO
(Vietnamese w/subtitles)
Drop it now!

Ho is too close to Tommo for comfort.

TOMMO
Fine... if that's what you want,
that's what you're gonna get --

Tommo remains reaching when he lets go of the pillow case, allows it to fall from two feet above his head and the distraction is a net for Sonny's eyes, snags his attention for a split second, enough time for Tommo to PULL HIS MOVE --

TOMMO GRABS HO BY THE GUN ARM AND THROWS HIM INTO THE WALL!
Lam is only halfway up the stairs and before he can act,
Tommo has his partner in a headlock with a GUN TO HIS HEAD!

LAM COMES UP THE STAIRS... gun aim searching for a shot that won't kill his partner, but Tommo knows what he's doing, seems to have a real handle on the situation.

SCREAMING BACK AND FORTH as Lam nears the top of the stairs, steadily closing the distance with each YELLING step, but that's what Tommo's been waiting for, just the right time to --

THROW HO INTO LAM SO THEY BOTH TUMBLE DOWN THE STAIRS - BANG! LAM's GUN GOES OFF in the fall! Tommo ducks while they go CRASHING down the entire flight before the bottom calls.

Tommo descends to find INSPECTOR LAM UNCONSCIOUS, while INSPECTOR HO REMAINS CONSCIOUS, BUT SHOT IN THE ABDOMEN! Before Inspector Ho can reclaim Lam's dropped weapon, Tommo is there to take it away, now has both of their guns.

TOMMO (CONT'D)

I told you dropping the bag was a bad idea. BUT YOU DIDN'T LISTEN!

Inspector Ho doesn't have any fight, slumps against the wall while Tommo searches Lam's body. Tommo takes back the EVIDENCE BAG with ANNA'S PASSPORT and her DIAMOND RING.

Tommo stands up, could bury a bullet in both of them to better his chances of escape, but he can't do it... he just leaves.

OVER BLACK, WE HEAR A DOOR, FOLLOWED BY FOOTSTEPS ON HARDWOOD.

CUT TO:

INT. ANNA'S BEDROOM -- MORNING

WAKING UP with DAVID'S POV - vision blurred, but seeing distinctly ANOTHER MAN looming in the DOORWAY of Anna's bedroom!

We only get a brief look at the MAN (Anna's Boyfriend, early 40's), because when he sees David and Anna in bed together, he's out the door. Anna wakes up, realizes what's happening:

ANNA

Shit.

And before David knows it, Anna is up - MADLY SCRAMBLING out of the BED, down the hallway, and out the door, AFTER HIM!

DAVID

Anna? What the --

INT. HALLWAY OF ANNA'S BUILDING - MOMENTS LATER

David follows ANNA'S SHOUTING VOICE (OBSCURE AND DISTANT) out the door of her apartment... over to the STAIRS.

DAVID'S POV OF THE DOWNSTAIRS LOBBY

Seeing Anna chase her BOYFRIEND out of the BUILDING!

CUT TO:

EXT. ANNA'S BROOKLYN BROWNSTONE -- MOMENTS LATER

David wanders out of ANNA'S BUILDING, onto the street. As he comes down the stairs, Anna is coming back, distraught.

DAVID
What is he doing here?

ANNA
(distraught)
I don't know.

Anna looks back down the street, but her EX is long gone. As David registers the heartbreak that Anna is feeling --

DAVID (O.S.)
How the hell did he get in?

CUT TO:

INT. ANNA'S APARTMENT - MOMENTS LATER

David and Anna in the midst of a HEATED CONVERSATION.

ANNA
He has a key.

DAVID
(pissed)
A key? What the hell for?

Anna looks at David like he's a crazy person.

ANNA
He's my boyfriend!

David is stung. Anna realizes the burn and back pedals.

ANNA (CONT'D)
I'm sorry. I just...

DAVID
I don't understand why you care so much about this asshole.

ANNA
Because I can't help it!

A sobering beat.

DAVID
Don't you think that if he really loved you, he'd be here, and not everywhere else? Think about it!

That stings Anna even worse, and jealousy is gripping David.

ANNA

I don't need this right now. Not from you.

DAVID

C'mon, Anna! One weekend a month? That's not a relationship. I mean, you might as well be his mistress!

ANNA

Stop it.

DAVID

You really think you're the only one? That he doesn't get lonely at night in all those hotel rooms? You're better than this, Anna --

ANNA

I SAID STOP!

Everything stops. David calms down, but he can't stand to see Anna treated like this. He tries to reason with her:

DAVID

You're never gonna get it, are you? He's not the guy for you. And it doesn't matter how much you love him or how hard you try. You can wait forever if you want, but a guy like that? He's never going to marry you. He's never gonna make you happy.

Anna finally explodes --

ANNA

You don't think I know that?! You think I haven't thought about this before! Of course he's not going to marry me. Why would anyone marry me? Why would anyone do that?!

(shoving him!!!)

Tell me! WOULD YOU? HUH!

When Anna finally backs down, David has shut down.

ANNA (CONT'D)

That's what I thought.

David wants to tell her "Yes, he would in a second", but he can't bring himself to do it, bound by jealousy and anger.

ANNA (CONT'D)

I think you should go.

And with that said, David leaves.

CUT TO:

EXT. CITY STREETS - VIETNAM -- NIGHT

David RIDES on the back of the bike... hospital bound.

INT. TOMMO'S APARTMENT BUILDING -- NIGHT

A badly wounded Inspector Ho SHAKES LAM until he wakes up.

EXT. OUTDOOR EATERY -- NIGHT

Anna sits patiently with Sonny and Lily.

LILY

No worry. He call back soon.

Anna just sips her water, staring back at Sonny's stoic eyes.

EXT. VIETNAMESE HOSPITAL -- NIGHT

David's motorcycle pulls up to the HOSPITAL and he dismounts.

EXT. TOMMO'S APARTMENT BUILDING -- NIGHT

Inspector Lam is on his feet, groggily assisting Ho into the passenger seat of their vehicle. Ho is bleeding profusely as Lam gets behind the wheel. They drive away from the scene.

INT. VIETNAMESE HOSPITAL - MAIN DESK -- NIGHT

David enters the hospital through its FRONT DOORS. He doesn't care to be sneaky about it, he just wants his wife back.

The FRONT DESK is unmanned, hallways quite desolate when a toilet can be heard FLUSHING nearby. David hesitates in the moment, should he hide or should he risk talking to someone?

David stands his ground, waits for the NURSE to leave the bathroom. She comes face to face with David in the LOBBY --

DAVID

I'm looking for my Wife. She's a patient here. Her name is Anna.

David shows the nurse the HOSPITAL NOTE PAD.

DAVID (CONT'D)

A man named Tommo was here talking to her. There was an accident --
(hand gesturing)
She hit her head...

The NURSE NODS as if she suddenly understands him. David's heart is racing when a YOUNG DOCTOR comes out of his room.

DAVID (CONT'D)

Where is she?

The Nurse says something to the Doctor.

DAVID (CONT'D)
 (gets worked up)
 What room is she in?

The Doctor approaches David, speaks to him in Vietnamese and David snaps, heads down the hallway on his own initiative...

INT. VIETNAMESE HOSPITAL - HALLWAY -- CONTINUOUS

David ventures down the hall... searches EVERY ROOM for any sign of Anna. He's followed by the Doctor and TWO NURSES - they try to stop David but he's on a quest to find his wife.

INT. VIETNAMESE HOSPITAL - ANNA'S ROOM -- CONTINUOUS

David checks ANNA'S ROOM but it's empty like all the others. David comes back out into the hallway and SHOVES THE DOCTOR --

DAVID
 WHERE IS SHE!
 (he's losing it)
 Where is my wife!

The Doctor uses hand gestures and broken English to explain --

DOCTOR
 She go... wife go away... run.

David gets it but refuses to believe, and continues searching.

EXT. CITY STREETS - DRIVING WITH LAM AND HO -- NIGHT

Lam is driving a dying Ho to the hospital, SIRENS BLARING.

INT. VIETNAMESE HOSPITAL - HALLWAYS AND ROOMS -- NIGHT

QUICK CUTS of David's destructive force looking all over the hospital for Anna... stopping only at the SOUND OF SIRENS.

DAVID
 (out of control)
 WHAT DID YOU DO WITH HER!

David glares at the Doctor and his Nurses, assumes that they called the police - David is well beyond his breaking point.

EXT. VIETNAMESE HOSPITAL -- NIGHT

Lam drives right up to the HOSPITAL'S FRONT DOORS.

INT. VIETNAMESE HOSPITAL - HALLWAY POV -- NIGHT

HALLWAY POV - seeing Lam carry his partner into the Hospital, both of them are soaked in blood. Lam is SCREAMING for help, and as the Nurses go RUNNING to help them, the Doctor pivots around to look at David again... but he's left the building.

EXT. CITY STREETS - FLEEING HOSPITAL WITH DAVID -- NIGHT

A devastated David RUNS away from the rear of the Hospital. Seeing LAM'S CAR parked haphazardly, SIRENS still going.

EXT. GIFT STORE -- NIGHT

Tommo is sweating up a storm as he enters a SMALL GIFT SHOP. The store has everything from PIPES to LADIES LINGERIE, but most importantly, there is a wall dedicated to DUFFEL BAGS.

EXT. OUTDOOR EATERY - ACROSS THE STREET -- NIGHT

Tommo has swapped his pillow case for the BLACK BAG he just bought. He gathers his breath - seeing Anna in the distance.

EXT. OUTDOOR EATERY -- MOMENTS LATER

Anna is sitting quietly when Tommo walks up behind her --

TOMMO

(big smile)

What are you doin' out of bed?

Tommo is cool and calm, the complete opposite of the panicked state we just saw him in. Anna shivers at the sight of him.

TOMMO (CONT'D)

Mind if I take a seat?

ANNA

Sure.

When Tommo sits down, Sonny asks Lily to leave the table. She protests, but in the end she does what she's asked.

LILY

It's okay... he help you now.

Lily leaves them alone to talk.

TOMMO

You're not still angry about what happened before, are you?

ANNA

I was told that you could help me find my husband. Is that right?

Tommo takes a moment, then reaches into his pocket.

TOMMO

I believe this belongs to you --

Tommo gives Anna back her PASSPORT.

TOMMO (CONT'D)

I tried to return that earlier, but you went and pulled a houdini on me.

Anna takes the passport back, makes sure it's hers... it is.

TOMMO (CONT'D)

It's a good thing my lady caught up with you. You're gonna need that to get across the border in a few hours.

ANNA

I'm not going anywhere until I find my husband.

Tommo pauses, playing to Anna's growing desperation.

TOMMO

Good, 'cause I just helped your man, David... leave the country before they locked his arse up forever.

ANNA

What are you talking about?

TOMMO

In his efforts to find you today, your feisty mate fell in with the wrong crowd, took the blame for some stuff he had nothing to do with.

ANNA

What happened? What did he do?

TOMMO

He didn't do anything. But the cops around here think he shot somebody.

ANNA

What?

TOMMO

These people he was with, they shot a cop and David was there. They blamed it all on him, and he's been on the run ever since. We found each other by chance... and that's how I know.

ANNA

But he's okay, right?

TOMMO

He's fine, now that I got him out.

ANNA

I don't understand... he wouldn't just leave me here like this.

TOMMO

Not willingly, no. But sweetheart, he didn't have much of a choice. It was get out of town or die.

Anna remains unbelieving --

ANNA

No, I don't --

TOMMO

We stopped by the hospital on the way out, but you were already gone. If I didn't get him over that border tonight, he'd never make it out alive.

ANNA

I don't believe this.

TOMMO

He said that you wouldn't... that's why he gave me this, to give to you --

Tommo reaches into his pocket again, this time to get ANNA'S DIAMOND RING... he places it on the table for her.

TOMMO (CONT'D)

Look... I made a promise to find you and put you two back together again. He's waiting on other side with some friends of mine. All you have to do is trust me, and you'll be together again in the morning, I promise you.

Anna is too stunned to speak, has the ring in her fingers, seeing it sparkle, unsure what to say about any of this.

EXT. OUTDOOR EATERY -- NIGHT

Sonny throws Tommo the KEYS to an OLD RUSSIAN SEDAN that's waiting for them. Lily and Anna say goodbye to each other --

ANNA

Thank you.

LILY

You go home now.

Anna hugs Lily, very thankful for all her help.

TOMMO

(very impatient)

Okay... knock it off you two. I'm on a very tight schedule here.

Anna takes her place in the passenger seat of Tommo's car.

INT. VIETNAMESE HOSPITAL - EXAMINATION ROOM -- NIGHT

Lam is watching the Doctor and his team attend to Ho's wounds.

EXT. CITY STREETS - LOST WITH DAVID -- NIGHT

David staggers around town with a gun and a broken heart.

EXT. CITY STREETS - DRIVING WITH ANNA AND TOMMO -- NIGHT

Tommo drives Anna beyond the city limits... lights fading.

EXT. CITY STREETS - RIDING WITH LILY AN SONNY -- NIGHT

Sonny and Lily are going down the road when Lily notices something - David is walking across the road! He's a careless mess of a man and easy to see, like a light bulb in a cave.

Lily rides right by David, knows it must be Anna's man, and turns them around despite her brother's protests.

EXT. CITY STREETS -- CONTINUOUS

David has just RUN through traffic when LILY RIDES UP. Sonny tries to stop Lily from getting off the bike, but he fails.

LILY
DAVID... DAVID!

When David turns around, he notices that Lily is wearing a NURSE UNIFORM. Then he notices SONNY getting off the bike.

LILY (CONT'D)
You David... yes?
(David is startled)
I know your wife... Anna.

David reacts accordingly, turns Tommo's gun onto Sonny.

DAVID
Where is she?!
(in a haze of rage)
What did you do to Anna?!

Lily doesn't know what to think as he aims at Sonny --

LILY
Anna okay... she with my friend.

DAVID
What friend?

Sonny tries to shut Lily up, but she's too freaked out --

LILY
She with my friend Tom.

David hears the name and loses it... charges at Sonny.

DAVID
Where are they?!

LILY
We help her... we help Anna.

David has gone off the deep end - When Sonny doesn't answer David's question, David GRABS Lily and makes her his hostage!

DAVID
 (threatening Lily)
 Where is she?

Sonny steps in to defend his sister --

SONNY
 Let her go. I take you to your wife.

David stares down Sonny for a beat, still holding a petrified Lily as he steps into the path of oncoming TRAFFIC - uses the gun and Lily to force a driver from their vehicle --

DAVID
 GET OUT!

David looks crazy and the FEMALE DRIVER quickly abandons her vehicle. As she runs away, David turns the gun back on Sonny --

DAVID (CONT'D)
 Get in... you're driving.

When Sonny hesitates --

DAVID (CONT'D)
 It's you or her, pal.

To protect his sister, Sonny assumes the driver's seat. David drags Lily with him... never takes the aim off of Sonny.

As David get in the back, he shoves Lily and closes her out.

DAVID (CONT'D)
 GO! DRIVE!

Lily HAMMERS on the window but it's too late, Sonny drives.

INT. VIETNAMESE HOSPITAL - MAIN DESK -- NIGHT

Lam is standing by the MAIN DESK, face riddled with concern when his CELL PHONE RINGS. Five seconds into the conversations and Lam is bolting out the FRONT DOORS --

INT. CITY STREETS - SCENE OF THE CAR JACK -- NIGHT

Inspector Lam drives up on the scene - Lily is there with SEVERAL COPS and MANY WITNESSES. Lily is freaking out --

NOTE: ENTIRE SCENE IN VIETNAMESE WITH ENGLISH SUBTITLES:

LAM
 Excuse me miss... miss!

Lily turns to face Inspector Lam.

LAM (CONT'D)
 My name is Inspector Lam. Was your car the one that was stolen?

LILY
No... I don't know whose car they
have. He kidnapped my brother!

LAM
Who kidnapped your brother?

LILY
The American.

LAM
Do you know where he was taking him?

LILY
No! I know nothing! I don't... he
had a gun... he held it at my brother!

Lily has no valuable info. The end of the road for Lam.

CUT TO:

INT. DAVID'S BROOKLYN APARTMENT - DAY

David stands in front of four BARE WALLS and next to STACKS
OF CARDBOARD BOXES. He's clearly MOVING OUT of his place.

He's on the phone, making a CALL...

CUT TO:

INT. ANNA'S PARENT'S HOUSE - WISCONSIN -- DAY

In a quaint country style home, sheltered from the WINTER
OUTSIDE, ANNA'S CELL PHONE BUZZES silently on a coffee table.

PUSHING IN ont he phone as the call goes to voice mail and
the face of the phone lights up with - 19 MISSED CALLS.

CUT TO:

INT. UPSCALE MANHATTAN RESTAURANT -- NIGHT

David sits at the pine of his own bar. He's not working,
just drinking on a slow night - well into winter outside.

BARTENDER
Everything good?

David's sad nod says it all. AS the Bartender sets himself
to leave, he clocks a particular SOMEBODY entering the bar.

BARTENDER (CONT'D)
(getting out the way)
I'll leave you the bottle.

A FEMALE FIGURE sits down next to David. But it's not Anna -
revealed as we PAN OVER to a rich looking MANHATTAN GIRL.

MANHATTAN GIRL (O.S.)
Your girlfriend... what's her name?

INT. UPSCALE MANHATTAN RESTAURANT -- LATER

David is involved in a reluctant conversation.

DAVID

Anna.

And that's all she gets. David takes a drink - a big one.

MANHATTAN GIRL

Where'd you meet?

David quickly runs out of bourbon.

DAVID

Right here. Right there... where you're sitting. That was her seat.

MANHATTAN GIRL

(unmoved)

Should I get up?

David suddenly feels like a jerk.

DAVID

No. Sorry. I'm just... not the best company tonight.

MANHATTAN GIRL

Yeah. I noticed.

The Girl considers leaving, but something keeps her there. In the silent aftermath, David notices her WEDDING BAND.

DAVID

Can I ask you something?

MANHATTAN GIRL

It might make this more fun.

David manages a half smile.

DAVID

Who'd you end up with? The right guy? Or the wrong guy?

A longer than usual beat.

MANHATTAN GIRL

I found the right guy. But it took me a while to get through the wrongs. And when the right one finally came along, I almost walked right by him.

(a beat)

Nobody wants what's good for them. Not at first anyway.

David thinks for a moment.

MANHATTAN GIRL (CONT'D)

Where's your girlfriend now?

DAVID

She went home for the holidays.

MANHATTAN GIRL

And which type of guy will she be ending up with?

David considers this for a long time, and the girl waits patiently for an answer. Then David stands up, drops some money on the bar, and slides the BOTTLE OF BOOZE to her.

DAVID

Thanks.

As David marches out the door with renewed energy --

CUT TO:

EXT. UPSCALE MANHATTAN RESTAURANT -- CONTINUOUS

David walks out of the bar, into a snow storm. Strolling at first, gaining momentum and pretty soon David is JOGGING.

INT. SUBWAY TRAIN - NIGHT/DAY

David impatiently rides the train - as we emerge from a DARK UNDERGROUND, we're struck by a powerful MORNING SUN.

EXT. JFK SUBWAY STATION - NIGHT

David steps off the train and JOGS towards the domestic terminal - weaving his way through a CRAZY CHRISTMAS CROWD.

INT. DOMESTIC TERMINAL - JFK AIRPORT -- DAY

David runs to SECURITY with nothing but a PLANE TICKET and some clothes on his back. After a few horrible seconds in the LONGEST LINE you've ever seen, David gets out of it --

He RUNS along the line until he reaches the FRONT:

DAVID

Excuse me? Hello? Hi --
(finally gets them)

I'm sorry, my flight leaves in thirty.
I'll never make it through this line.

A FEMALE TSA GUARD leaves the line to help David.

FEMALE TSA GUARD

Can I see your ticket?
(She checks)

Okay... that's fine, go ahead.

David ducks under the rope with momentary relief.

DAVID

Thank you.

INT. DOMESTIC SECURITY SCREENING - JFK AIRPORT -- DAY

FOLLOWING DAVID on his way through SECURITY --

He empties his pockets into a SCREENING TRAY: First his WALLET. Then his CELL PHONE. And saving the best for last --

David places a RING BOX in a tray on the X-RAY CONVEYER - seeing it go, and then seeing David walk after it.

CUT TO:

EXT. RURAL VIETNAM - DRIVING WITH ANNA AND TOMMO -- NIGHT

Tommo drives through darkness, ONE WEAK HEADLIGHT illuminating an infinite wall of mist.

Anna rides with him, holding the RING in her fingers, looking at the diamond like it's a curse, afraid to put it back on.

TOMMO

Don't worry, two clicks of those heels and you'll be home again.

After some thought, Anna puts the ring back on her finger.

EXT. RURAL VIETNAM - DRIVING WITH DAVID AND SONNY -- NIGHT

Sonny drives with David aiming at him from the back seat.

INT. VIETNAMESE HOSPITAL - INSPECTOR HO'S ROOM -- NIGHT

Lam leans in a doorway, regretfully looking over his partner as he lies unconscious, but alive in a HOSPITAL BED.

EXT. CITY STREETS -- DAWN

SUN rising over the city as SHADOW PEOPLE unpack BAGS and CARTS, setting up the STREET MARKET for a new day.

EXT. OUTDOOR EATERY -- DAWN

Lily sits alone at one of the tables, tightly clutching her CELL PHONE, waiting impatiently for Sonny or Tommo to call. Lily regards the sunrise, it just amplifies her helplessness.

EXT. RURAL VIETNAM - DRIVING WITH DAVID AND SONNY -- DAWN

Entering a MOUNTAINOUS REGION of Vietnam as a new day breaks. Contrary to a sundown in the city, a sunrise in the country unveils a more majestic Vietnam - a panoramic landscape of misty mountains and shimmering fields that sprawl forever. Postcards don't come big enough to do the land justice. To believe this kind of beauty you have to see it for yourself.

EXT. MOUNTAIN ROADS - DRIVING WITH TOMMO AND ANNA -- DAWN

Anna wakes... opens her eyes at the SOUND OF A HONKING HORN.

Tommo speeds through THICK FOG, up an unpredictable road. The fog is so dense that we can barely see ten feet forward. He's HONKING THE HORN as a way to warn any oncoming traffic.

A TRUCK speeds out of the soup, HONKING in a similar fashion. The two vehicles avoid each other with dangerous precision.

EXT. RURAL VIETNAM - DRIVING WITH DAVID AND SONNY -- DAWN

Approaching the mountains with a light patter of RAIN hitting the windshield. David urges Sonny to pick up the pace...

MUSIC FADE OUT:

EXT. MUDDY ROAD TO BORDER / INT. TOMMO'S CAR -- DAWN

Tommo drives Anna to the UNMANNED BORDER dividing LAOS and VIETNAM. There is no formal crossing here, just wilderness.

As the MUD DEEPENS, the car slows, and the WHEELS GET STUCK.

TOMMO

Come on you bastard!

Tommo floors it for awhile, but in the end, they're bogged.

TOMMO (CONT'D)

Shit.

Tommo lays off the throttle and offers Anna a sly SMILE.

CUT TO:

A DISTANT ANGLE THROUGH A BROKEN DOWN FENCE:

Anna and Tommo get out of the car. Tommo moves to the trunk of the vehicle and as he's opening it, we RACK FOCUS to:

A RUSTY SIGN in the EXTREME FOREGROUND: The sign is NOT in English, but the message/image is universal: LAND MINES.

EXT. MUDDY ROAD TO BORDER -- CONTINUOUS

Anna surveys the desolate white-out, wondering what she's gotten herself into, but she remains focused on finding David.

ANNA

Are we close?

TOMMO

Bit of a trek, but yeah... not far.

While Tommo talks, he removes TWO IDENTICAL RUCKSACKS from the trunk and discreetly drops LAM'S REVOLVER into the mud. Then he uses the heel of his BOOT to bury the weapon forever.

TOMMO (CONT'D)

This road, or what's left of it --
(MORE)

TOMMO (CONT'D)

(pointing)

Leads to the border crossing before they moved it north of here. We can get across out there, no hassles.

Tommo walks to Anna and offers her a RUCKSACK.

TOMMO (CONT'D)

Here, take this.

ANNA

What's this for?

TOMMO

So we don't look so bloody suspicious.

Anna registers the weight of the pack.

ANNA

What's in it?

Tommo opens the rucksack so Anna can see what's inside -- full of RANDOM THINGS that Tommo bought - NO SIGN OF DRUGS.

TOMMO

Everything a girl needs to get home. Now turn around and get this on...

Tommo helps Anna with her PACK and uses the opportunity to sneakily SWITCH THE BAGS, so that ANNA POSSESSES THE DRUGS!

TOMMO (CONT'D)

If we get stopped by anyone... a patrol, some villagers, whatever, it's like I told you before. We're on a hike to some falls and we got ourselves a bit lost, understand?

Anna nods, and when the pack is finally fitted.

TOMMO (CONT'D)

Come on.

Tommo leads Anna into the mist.

EXT. MUDDY ROAD TO BORDER -- MOMENTS LATER

Anna and Tommo trek through the mirk... over the rise that stopped the car, and past the MINE WARNING SIGN (OBSCURED).

EXT. MUDDY ROAD TO BORDER -- PROGRESSION

A STARK WHITE FRAME broken up by Anna and Tommo approaching. The fog was dense before, now it's practically impenetrable.

As they walk on, Anna is not happy with the way her PACK is sitting on her shoulders and she tries to adjust it herself.

TOMMO

You okay?

ANNA

Yeah.

In an effort to protect his investment, Tommo stops them.

TOMMO

Here --

Tommo, too close for comfort, adjusts Anna's STRAPS for her.

TOMMO (CONT'D)

I had a thing with this girl once, a little Swedish chick. She was a real stunner, but as dumb as dog shit, and she tells me it's her dream to see Bromo and Semaru at dawn... two Volcanoes, most amazing thing you ever saw. And I'm like sure... I'll take ya, but you gotta do it my way and it's a bit of a trek, a day of walking and a night of whatever, Middle of nowhere stuff. And she's like yeah Tommo, anything you say Tommo, it's my dream, blah blah blah.

(Tommo is done fiddling)

What's she do? Shows up the next morning with a fuckin' suit case! A hot pink one. With wheels 'n shit.

(shaking his head)

So I took her ugly friend instead. She was Brunette... a bit like you.

Unaware of how insulting that was, Tommo heads off again.

INT. ABANDONED SHANTY TOWN -- CONTINUOUS

Walking on in near zero visibility when we arrive at the beginnings of an ABANDONED SHANTY TOWN.

It feels like a Dante-esque descent into hell - flanked by HUNDREDS OF CORRUGATED IRON HUTS as they walk down a road that's barely anything, and there are no people here, just the atrophy of abandoned lives. It's a ghostly place.

As Anna, a little freaked out, catches up to her guide --

CUT TO:

EXT. MOUNTAIN ROADS -- DAWN

David forces Sonny to navigate the foggy mountain roads. Sonny HONKS his horn periodically, just as Tommo did before.

CUT TO:

EXT. ABANDONED SHANTY TOWN -- PROGRESSION

Anna and Tommo are still walking... deep in the rotted heart of the broken down village when a NOISE GRABS them --

A MOTORBIKE IN THE EXTREME DISTANCE, and it's getting closer. Tommo tracks the noise for awhile... then takes Anna's arm.

TOMMO

Come on... off the road.

Tommo PULLS Anna by her pack, towards the SHANTIES themselves.

EXT. ABANDONED SHANTY TOWN -- PROGRESSION

TRUDGING through an alley-like break between collapsing structures. The MUD is deep and Anna struggles to keep up with Tommo - he's keyed into the approaching BIKE NOISE, unaware how fast he's moving with her. Then, Tommo stops.

TOMMO

SHHHHH.

They listen, and somewhere in their trekking, the NOISE WENT AWAY. Tommo signals for them to move again...

EXT. ABANDONED SHANTY TOWN -- PROGRESSION

MOVING QUICKLY at Tommo's back... DUCKING through a DOOR INTO DARKNESS... suddenly inside a HALF COLLAPSED BUILDING.

Arriving at a DOOR which leads back out. Tommo stops them.

TOMMO

I think we're good. Lots people doing things they shouldn't up here. Better to be careful. We're about a half mile to the river and the border. We gotta cross this road, go through something like we just went through, and then it's champagne and sunshine after that. Alright?

Tommo is all Anna's got.

ANNA

Okay.

Tommo takes them outside --

EXT. ABANDONED SHANTY TOWN -- PROGRESSION

Anna and Tommo stride away from their shadowy haven, into the open air, and as they're traversing the MAIN ROAD --

VROOM!!! A MOTORBIKE starts up nearby and RIDES right at them - seen as ONE FLICKERING HEADLIGHT... THEN ANOTHER... and before Anna and Tommo can go anywhere - TWO ARMED BORDER GUARDS ON BIKES circle and surround them. They're busted.

As the Guards get off their bikes.

TOMMO
(aside to Anna)
Remember what I said.

Anna would nod, but the BORDER GUARDS are upon them, ordering them about (LOUDLY) - the Guards are immediately accusatory.

TOMMO (CONT'D)
How you doin' boys? Good thing you
two showed up, bit lost out here...

The GUARDS have zero tolerance for Tommo's play on innocence, and they ORDER THEM TO THEIR KNEES. When Anna hesitates, one of the Guards SHOVES HER DOWN... makes her very scared.

One of the GUARDS BARKS at Tommo in rapid-fire Vietnamese.

TOMMO (CONT'D)
Sorry... English is my first and
only language... can't hear ya.

GUARD #1 KICKS the back of Tommo's leg, folding him down.

CUT TO:

EXT. MUDDY ROAD TO BORDER -- CONTINUOUS

Sonny is DRIVING David through mud and mist when TOMMO'S VEHICLE materializes in the forward distance.

DAVID
What is that? Is that them?

ANGLE ON SONNY'S REAR VIEW: Sonny nods, and as they pull up --

DAVID (CONT'D)
Stop!

Sonny stops the car, right beside Tommo's.

DAVID (CONT'D)
Get out.

When they get out, Sonny waits under the aim of David's gun as David circles Tommo's car. When nothing comes of it --

DAVID (CONT'D)
Where'd they go? Which way?

Sonny points up the road. And as David formulates a plan --

CUT TO:

EXT. SHANTY TOWN -- CONTINUOUS

Tommo and Anna hand over their PASSPORTS to Guard #2.

TOMMO

Look... this is all a big misunderstanding. I gave my girlfriend the map you see, and I swear to god she had it upside down all bloody day... total accident.

While Guard #2 peruses the passports, Guard #1 eyes a very nervous Anna. The Guards walks over to her... stands her up, and then orders her to remove the pack. Tommo reads the situation and gets up to take the attention away from her.

As both Guards RUSH Tommo --

TOMMO (CONT'D)

Whoa whoa whoa...

Tommo removes his pack as a peace offering. Unzips it.

TOMMO (CONT'D)

Here... check it. It's all yours.

Guard #1 takes away Tommo's pack and starts to search it.

CUT TO:

EXT. MUDDY ROAD TO BORDER -- CONTINUOUS

David watches a very despondent Sonny and doesn't trust him one bit. After an impatient beat of thinking things through --

David leans into the car and POPS THE TRUNK.

DAVID

(Ordering Sonny)

Get in.

David's aim isn't going anywhere, so Sonny has no choice but to crawl in. A beat... then David shuts him in for good.

CUT TO:

EXT. SHANTY TOWN -- CONTINUOUS

While Guard #1 goes through Tommo's bag, Guard #2 assesses Tommo's credentials with increasing scrutiny. Tommo's bag comes up clean, but they haven't forgotten about Anna.

As she's approached by the increasingly curious Guard, Tommo covertly FLICKS A KNIFE OPEN behind his back.

Anna is ordered to remove her the pack, but she hesitates, causing Guard #1 to BARK at her. As she nervously fumbles with the straps, Tommo tightens the grip on his knife, more than ready to ignore the guns and the two man advantage when:

Guard #2 CALLS OUT to Guard #1 - waves him back over there. Guard #1 gives Anna the "don't you dare move look" and then leaves... joins the assessment of Tommo's passport.

As Anna looks to Tommo, noticing how stressed he is --

CUT TO:

EXT. SOMEWHERE IN THE FOG - CONTINUOUS

David runs through a desolate frame. He follows the road.

CUT TO:

EXT. ABANDONED SHANTY TOWN -- CONTINUOUS

Anna watches Tommo and Tommo watches the enemy - Guard #2 pulls out a CELL PHONE of all things, and makes a CALL...

CUT TO:

INT. VIETNAMESE/LAOS BORDER CROSSING -- CONTINUOUS

The shiny white MARBLE LOBBY of the VIETNAMESE BORDER CROSSING. A PHONE RINGS on a desk and a BORDER GUARD answers.

As the Border Guard speaks to his men in the field, we PAN OVER to see two CHARACTER SKETCHES depicting DAVID and TOMMO.

CUT TO:

EXT. SHANTY TOWN -- CONTINUOUS

Tommo carefully watches the GUARD on the phone, and as he listens to their side of the conversation, neither Guard has any idea that Tommo can understand every word.

Anna is looking at Tommo but she doesn't exist. Then, because of her angle (SLIGHTLY BEHIND TOMMO), Anna sees the KNIFE BEHIND TOMMO'S BACK and the disbelief turns her pale white.

CLOSE ON - Tommo's eyes and ears. And judging by Tommo's expression and response, what they're saying is not good.

Then, when some key words come out of Guard #2's mouth, Tommo picks up his pack... and marches towards the Guards.

Guard #1 sees Tommo coming and he reacts with just enough cockiness to open a lethal window with the wrong man.

TOMMO

I'm sorry, mate, but I think I have what you're looking for... you just missed it in my bag and I --

And with sly tactics and lightening speed - Tommo GRABS the GUARD'S GUN... throws a PUNCH and takes control of a HOSTAGE!

GUARD #1 drops his phone to aim his weapon, but he's much too late - Tommo has the ace in a dangerous STAND OFF.

YELLING from all three involved - Tommo speaking Vietnamese.

Anna is frozen where she is... out of the way but still in danger as Tommo SURGES FORWARD with the Guard tied up in a vein busting headlock... a KNIFE DIGGING INTO HIS THROAT.

Guard #1 peddles back as he SHOUTS, rifle at the ready, but he's definitely under prepared for the pressure of --

Tommo pushing forward faster... CLOSING THE DISTANCE so the other Guard has nowhere to really go... and right as the YELLING and threatening reaches a DEAFENING PEAK --

Guard #1 TRIPS OVER HIS BIKE and FIRES A WILD SPRAY OF BULLETS THAT JUST MISS ANNA... and then STRIKES GUARD #2 IN HIS LEG!

CUT TO:

EXT. MUDDY BORDER CROSSING -- CONTINUOUS

DAVID STOPPING suddenly... reacting to the ECHO OF THE SHOTS.

CUT TO:

EXT. ABANDONED SHANTY TOWN -- CONTINUOUS

As the Guard SCREAMS out loud, Anna takes off... running as fast as she can away from the frantic action of --

Tommo collapsing under the weight of a WOUNDED GUARD. He looks to recover the man's gun, but the toppled Guard (#1) is getting back up again - LOOKING FOR A LETHAL SHOT ON ANNA!!

But Tommo thinks fast -- THROWS HIS KNIFE AND SHUNK!!! SPEARS GUARD #1 right through the NECK before he gets a shot off.

As Anna escapes --

Tommo has to dive on Guard #2 to avoid being shot at again. After engaging in a short lived wrestling match, Tommo wins the gun and WHACK!!! CLOBBERS the Guard in the face, rendering him totally unconscious if not worse.

As Tommo collapses in the mud, relieved but regretful --

CUT TO:

EXT. ABANDONED SHANTY TOWN -- CONTINUOUS

Anna RUNS AWAY with a heavy pack on her back... constantly looking over her shoulder when she TRIPS and FALLS --

ANNA

AHH!

Anna gets back up again... limping badly now, and it isn't long before she RUNS into a DEAD END OF HOUSING.

Anna borrows a recipe from Tommo and scuttles away from the MAIN ROAD... into the worst of the FALLING DOWN SHANTIES.

INT. FALLING DOWN SHANTY -- CONTINUOUS

Anna collapses into her place of refuge. She ROLLS up her pant leg to find blood gushing from a DEEP GASH in her knee.

ANNA

Shit...

She UNZIPS her RUCKSACK in search of some material to fashion a bandage... and is stunned to discover a BAG FULL OF DRUGS.

A beat. Panic welling inside her. Massively. And then --

TOMMO (O.S.)

ANNA!!!

She looks up, startled and terrified as we --

CUT TO:

EXT. ABANDONED SHANTY TOWN -- CONTINUOUS

David lopes into a huge CLOSE UP, stopping at the sound of --

TOMMO (O.S.)

(very distant)

ANNA!

He's hopeful and panicked all at once, and he RUNS AGAIN.

CUT TO:

EXT. ABANDONED SHANTY TOWN -- CONTINUOUS

Tommo JOGS through the mist with a Guard's ASSAULT RIFLE... following Anna's tracks until he arrives at ANNA'S DEAD END.

ANNA'S TERRIFIED POV

Seeing Tommo appear. Having lost Anna's trail somewhere, he stops and stares - right where she is. He backtracks for a second... but he knows that she's here and he quickly returns.

TOMMO

What are you doin', Anna?! You gotta come out. We gotta go... right now.

Anna remains paralyzed.

CUT TO:

EXT. SHANTY TOWN - LOST IN THE FOG -- CONTINUOUS

David is looking lost, hunting any NOISE that he hears. He carries the HANDGUN habitually, like he's had it since birth.

CUT TO:

EXT. SHANTY TOWN - ANNA'S DEAD END -- CONTINUOUS

Tommo moves forward, towards Anna's hiding place.

TOMMO

Look... that was pretty shit, I know.
But a man's gotta do what a man's
gotta do, especially to protect a
lady, Anna. I know you're here.

After a long beat of nothingness.

TOMMO (CONT'D)

(sotto)

Fine. Have it your way...

Tommo takes back his rifle and starts to hunt --

EXT. SHANTY TOWN - ANNA'S DEAD END -- CONTINUOUS

A trapped ANNA watches TOMMO look high and low, ransacking
one Shanty after the next, like they're open trash cans and
he's a hungry bear. While Anna looks for a way to escape --

CUT TO:

EXT. SHANTY TOWN - LOST IN THE FOG -- CONTINUOUS

David reaches a DEAD END OF HIS OWN - arriving at a STEEP
DROP into a RAGING RIVER. Without a choice, he circles back.

CUT TO:

EXT. SHANTY TOWN - ANNA'S DEAD END -- CONTINUOUS

Tommo is getting close - he's dripping mad, all charm erased.

Anna searches her surroundings for a weapon of some kind...
settles on a RUSTY ROOFING SPIKE - she makes a fist around
it, ready to stab Tommo if she needs to, and here he comes --

TOMMO

I thought we had something, Anna?
We had a deal. Now what's your boy
gonna say when I show up empty handed?

Tommo stops, on the verge of giving up. But he gets a sixth
sense about him, and starts walking to where Anna is hiding...

INTER-CUTTING between Tommo's advance and Anna's indecision.
She's looking for a way out but there's no escape. Tommo
reaches the dilapidated SHANTY, pausing just outside. Then --

When Tommo enters, he PUSHES on a wall and an IRON ROOF SHEET
CRASHES DOWN - just misses Tommo and kicks up a lot of DUST.

TOMMO (CONT'D)

Fuck me.

Tommo hangs for a beat, but he can't see a thing, and leaves.

ANGLES ON

TOMMO'S DRUGS were sitting right under his nose. And as he walks back out, Anna ROLLS OUT from under a piece of DEBRIS.

EXT. SHANTY TOWN - ANNA'S DEAD END -- CONTINUOUS

After much wondering about where Anna could be, Tommo walks away, into the fog. Through a crack, Anna watches him go.

CUT TO:

EXT. SHANTY TOWN - LOST IN THE FOG -- CONTINUOUS

David is back on the main road... RUNNING solo through conditions that disorient like a house of mirrors when he stumbles upon a STRONG BEAM OF LIGHT cutting the fog.

David tracks the light directly to a TOPPLED MOTORBIKE. And then to the carnage of the TWO DEAD GUARDS --

CUT TO:

EXT. SHANTY TOWN - ANNA'S DEAD END -- CONTINUOUS

Anna slowly emerges from her bunker... sees an escape route going away from Tommo's departure point and JOGS that way --

Through a DECREPIT ALLEY WAY that's treacherous. But Anna persists... TRUDGING ankle deep through rust and tetanus, eventually arriving at a DOORWAY INTO A CONCRETE STRUCTURE.

Quietly moving through the opening when YIKES!! TOMMO CHARGES through the doorway and WRAPS Anna up in swooping bear hug!!!

ANNA

NO!!!

Tommo DRAGS Anna through the war-torn INTERIOR... but she KICKS AND SCREAMS... sending them CRASHING INTO A WALL!!

As DECAY rains down around them, Anna breaks free from Tommo and tries to flee - crawling away on all fours, back outside.

But Tommo is quick to shed the debris and he BURSTS back outside... RUNNING ANNA DOWN as she staggers to her feet... TACKLING her from behind and they both go down!

ANNA (CONT'D)

AHHH!!!

Anna tries to get up but she's feeling the impact of her fall and can't quite find her feet, and Tommo CLIMBS on her.

When Tommo realizes that Anna doesn't have the bag --

TOMMO

THE BAG! WHERE IS IT?!

ANNA

I DON'T HAVE IT!

TOMMO
WHERE'D YOU LEAVE IT?!!

Anna is hysterical and incapable of giving Tommo a straight answer. Tommo reaches for his knife... but can't find it.

TOMMO (CONT'D)
TELL ME WHERE IT IS!

ANNA
(disoriented)
IT'S OVER THERE!

Anna wildly points nowhere, and Tommo is HAULING Anna up by her hair now, as if they're about to go for a walk when --

The THUMPING SOUND of RUSHING FEET makes Tommo cock his head around and BAM!!! -- David BOOTS TOMMO HARD IN THE FACE!

TOMMO
ARRRGH!!!

As Tommo ROLLS AWAY, David TUMBLES, and Anna SCRAMBLES. David is the first to get up, then Tommo, but not for long --

A FURIOUS DAVID runs at Tommo, brandishing his firearm like it's mallet, and SMASH! David PISTOL WHIPS Tommo back down.

TOMMO (CONT'D)
Motherfuck --

Tommo looks up at a looming David, and David takes it upon himself to return some favors - HAMMERING TOMMO in the head with the butt of the revolver... four or more times before Tommo stops fighting... and is finally rendered UNCONSCIOUS.

But a wild eyed David isn't done - RAMMING the BARREL into Tommo's temple with bruising force. David considers pulling the trigger for a long time, but ANNA'S CRYING averts him --

Anna hasn't seen David. As she attempts to get up and go.

DAVID
Anna!

But she's not listening... much too intent on getting away. Before Anna can escape, David grabs hold of her --

ANNA
(freaking out)
NO! GET AWAY!!

Anna doesn't realize that it's David, and she puts up a fight.

DAVID
Anna stop... it's me!

David is forced to pin Anna in the dirt... eventually ROLLING her over so she can see that it's him and not another threat. When Anna finally does see that it's David, she freezes...

Looking up at her worse for wear hero with utter astonishment --

ANNA

Justin?

READERS NOTE: For reasons that will become clear in the following scene, OUR HERO (DAVID) WILL NOW BE KNOWN AS JUSTIN.

ANNA (CONT'D)

What...

(can't process this)

Justin, what are you doing here?

Justin glances at Tommo, he's still knocked out.

JUSTIN

(pulling Anna up)

Anna, get up... we gotta go...

When Anna makes it to her feet --

ANNA

No, just wait... stop.

Anna breaks away from him. She's looking so confused, trolling her broken memory for any piece to this puzzle.

JUSTIN

Anna, please... come on!

The action of him GRABBING ANNA triggers a flash of terror in her eyes.

ANNA

Stop! Let go of me!!!

A standoffish beat. Anna is spiraling inside and out.

ANNA (CONT'D)

What are you doing here?!

(he hesitates)

JUSTIN?!!

Justin looks at Anna as if the answer isn't something she wants to hear.

JUSTIN

I'm here for you. You have to trust me. We gotta go...

But Anna won't go. And then she realizes something.

ANNA

Where is David?

Justin searches for something to say --

CUT TO:

BOOTS crunching on FRESH SNOW. Widening out to reveal JUSTIN walking up the driveway of a QUAIN'T WISCONSIN HOME (ANNA'S).

KNOCK KNOCK KNOCK:

INT/EXT. ANNA'S PARENTS' HOUSE - WISCONSIN - LATE AFTERNOON

ANNA'S MOM (Early 50's) opens the door to meet Justin. He looks rugged and charming out there, shedding snow flakes.

ANNA'S MOM

Hello.

She notices Justin's RENTAL CAR in the driveway.

DAVID/JUSTIN

You must be, Julie.

ANNA'S MOM

Yes... can I help you?

JUSTIN

I'm Justin. I'm... I'm a friend of Anna's. Is she around?

The look on her face says it all - she knows who he is. Then - from Justin's profile in the door, we RACK FOCUS to:

Anna walks out from behind the house. Seeing Justin in the doorway of her Parents' home, Anna just stares at him, dumbstruck, like the house was a closet and Justin is Narnia.

JUSTIN (CONT'D)

Anna.

She's speechless as Justin leaves the doorway.

ANNA

(at a loss)

What are you doing here?

He stops just short of her.

JUSTIN

I had to come. I can't let this go.

Justin tries to take Anna's hand but she PULLS it away.

ANNA

What? No... I told you to stop this. Why are you here? You're being crazy.

JUSTIN

I know... just hear me out.. Hear what I have to say, just this once.

ANNA
 No... just stop. You
 shouldn't be here. I
 already told you to
 leave me alone and you --

JUSTIN
 I love you Anna. I messed
 up. I know that now...
 but I also know that --

Then, **ANNA'S BOYFRIEND** steps out from behind the house.

ANNA'S BOYFRIEND (O.S.)
 Anna?!

Both Justin and Anna stop talking and look over there. Justin looks back at Anna and has an impulse to look down at Anna's hand (the one he's still holding) and there Justin sees --

TWO CARATS OF ENGAGEMENT RING already being worn by Anna... Then, as Justin drops Anna's hand like it's covered in disease --

MUSIC SWELLS OVER THE INTERCUT:

EXT. ISLAND BEACH - THAILAND -- WEDDING DAY

-- Rose Petals falling in the sand.

-- Anna walking down the aisle.

CUT TO:

EXT. ANNA'S PARENTS' HOUSE -- CONTINUOUS

Justin lingers in devastation, his heart and head filling up with madness while Anna looks at him, in an awful place.

JUSTIN
 What? No... you didn't.

INTERCUT WITH PREVIOUS REACTIONS:

EXT. ISLAND BEACH - THAILAND -- WEDDING DAY

-- Anna's veil being lifted.

-- A WEDDING BAND slipped onto Anna's finger.

-- A CLOSE UP OF JUSTIN (AS SEEN IN THE OPENING) on the beach in Thailand, but revealing him as the one watching from afar.

-- RACK FOCUS FROM ANNA KISSING HER HUSBAND - to Justin way down the beach, watching them marry from the EXTREME DISTANCE.

FLASH IMAGES (ANNA'S DISTORTED MEMORIES) -- WAVES hitting the shore -- A train RUSHING ON TRACKS -- Glass SHATTERING.

CUT BACK TO:

*EXT. SHANTY TOWN - **VIETNAM** -- CONTINUOUS*

Anna is starting to remember horrible things.

ANNA

I don't understand what's going on.
 What are you doing here, Justin!
 (looking at an impostor)
 Where's David? What happened? He's
 supposed to be here... not you!

A painfully long beat.

JUSTIN

Listen, David...
 (another beat)
 He didn't make it.

Anna looks at Justin like he's a crazy person.

ANNA

What? What do you mean he didn't
 make it? What are you talking about?

Anna glares deep into Justin, a man imprisoned by guilt and she's getting wise all of a sudden, in the midst of epiphany --

CUT TO:

EXT. SAIGON NIGHT MARKET -- FLASHBACK

Justin watches Anna buy her scarf at the NIGHT MARKET. When she turns with a smile, it's David who arrives to meet her.

EXT. SAIGON TRAIN STATION -- FLASHBACK

Justin is lost in a CROWD, but has his eyes down the platform, secretly following the HAPPY COUPLE as they board their train.

CUT TO:

EXT. SHANTY TOWN -- CONTINUOUS

Anna continues to plunge, and David is right there with her.

ANNA

JUSTIN! Where's David! What...

CUT TO:

INT. COMMUTER TRAIN -- FLASHBACK

-- Anna and David are together in a DINING CAR.

-- Anna gets up from the table and heads back out. On her way back to the room, she passes right by Justin (HIDDEN BEHIND THE DOOR) and heads back to her room without a clue.

-- Anna takes a DIGITAL CAMERA out of her bag. When she turns around to leave, JUSTIN IS THERE... STANDING IN THE DOOR with desperate eyes - he just loves her so much.

-- Anna can't believe he's there. Where did he come from?

CUT TO:

EXT. SHANTY TOWN -- CONTINUOUS

Before our eyes, Anna develops a revelatory look of dread.

ANNA

The train... you were there.

CUT TO:

INT. COMMUTER TRAIN -- FLASHBACK

-- VARIOUS SHOTS of Justin trying to convince a frightened Anna to leave her husband and run away with him. Anna looks for a way out of the confrontation but Justin is desperate to be heard... BLOCKING her way to the door. Then --

-- DAVID enters the COMPARTMENT... finds Justin pressuring Anna by the window and without hesitation --

-- David RUSHES Justin to protect Anna and the BATTLE begins.

CUT TO:

EXT. SHANTY TOWN -- CONTINUOUS

Anna melts down.

ANNA

What did you do?

CUT TO:

INT. COMMUTER TRAIN -- FLASHBACK

-- VARIOUS SHOTS of the fight, Justin and David battling in a tight space... Anna caught right in the middle.

-- Anna is hit but she's okay... getting back up when David and Justin CRASH into her again - but this HIT is much worse --

-- Anna STUMBLES into the door and she's BOUNCED --

-- FALLING with Anna in EXTREME SLOW MOTION... then SPEEDING UP AGAIN as BAM!! the back of her HEAD IMPACTS A METAL BEDPOST --

EXT. SHANTY TOWN -- CONTINUOUS

ANNA

(challenging Justin)

WHAT DID YOU DO?!

Justin doesn't have to say - Anna is remembering now.

INTERCUT ANNA'S VIETNAM SPIRAL DOWN WITH:

TRAIN FLASHBACKS

-- *The COMPARTMENT WINDOW is SHATTERED in the fight.*

-- *VARIOUS ANGLES of Justin and David FIGHTING above an UNCONSCIOUS ANNA - she is KNOCKED OUT COLD... Blood pooling.*

-- *David has Justin pinned, choking him to the finish line when Justin expels a last burst of energy - accidentally RUNS DAVID right over Anna and out the BROKEN WINDOW!*

-- *WIND raging. BROKEN GLASS shimmering. BLOOD pooling as --*

-- *Justin SCRAMBLES to ANNA as she BLEEDS on the floor. Anna's condition is critical and Justin is devastated. Then --*

-- *Justin is seen by the VIETNAMESE GIRL. She gets scares and runs away, but Justin has been seen. He thinks fast... gathers up all the evidence (Anna's rings, the digital camera, David's bags etc.) and throws everything OUT THE WINDOW!*

-- *Justin STAGGERS out with Anna in his arms.*

END REVEAL/CUT TO:

EXT. SHANTY TOWN -- CONTINUOUS

Landing on Anna as she back peddles away from Justin... a gross fear for her life is revamped and taking her over.

JUSTIN

Anna, please.

In panic, Anna STUMBLES back and away...

ANNA

Stay away!

Anna SOBS and Justin just watches her break down, doesn't know what to do, or where to go. And then --

The SOUND OF A VEHICLE (A TRUCK) can be heard in the far off distance. For Anna it's incentive to run. As she takes off --

Justin won't let her go and she's back where she started.

ANNA (CONT'D)

(fighting him off)

Get away from me!!!

Then, in a fit of desperation, Anna GOUGES ONE OF JUSTIN'S EYES and breaks away from him! And the chase begins...

CUT TO:

EXT. SHANTY TOWN - RUNNING WITH ANNA -- CONTINUOUS

Anna runs away from a fallen Justin who is just getting up.

JUSTIN

ANNA!

She's SPRINTING towards the ENGINE NOISE and it appears to be getting closer and closer, possibly headed her way.

EXT. SHANTY TOWN - CHASING WITH JUSTIN -- CONTINUOUS

Justin is up and RUNNING... headed up the road after her. He chases Anna like her idea of safety is a death sentence.

EXT. SHANTY TOWN - RUNNING WITH ANNA -- CONTINUOUS

As Anna arrives at JUNCTION IN THE ROAD, she gets a visual on the TRUCK, but it's tragically going away from her...

ANNA

HEY!! NO!! WAIT!!

And as the red tail-lights fade away, Anna spins for a second. But not a second more, because Justin is running up the road.

JUSTIN

ANNA!

When Justin catches up to the place Anna was, she's gone.

CUT TO:

EXT. WOODS - WITH ANNA -- CHASE PROGRESSION

CLIPPING roots of trees, just managing to stay on her feet.

EXT. WOODS - WITH JUSTIN -- CHASE PROGRESSION

Justin pursues Anna through matching terrain. He's given up on calling after Anna. Now he's just hunting her.

CUT TO:

EXT. CRUMBLING CEMETERY - WITH ANNA -- CHASE PROGRESSION

Anna leaves the trees to find herself alone in a BUDDHIST CEMETERY... weaving in and around ELABORATE HEADSTONES... hurdling over smashed versions and a maze of overgrown brush.

EXT. CRUMBLING CEMETERY - WITH JUSTIN -- CHASE PROGRESSION

JUSTIN enters after Anna, adrenaline charged and tracking her like a crazy man with utter desperation.

EXT. CRUMBLING CEMETERY - WITH ANNA -- CHASE PROGRESSION

Continuing with Anna, through the CEMETERY with delirium until she eventually isolates the sound of a DISTANT RIVER.

CUT TO:

EXT. ROAD TO THE BORDER -- CONTINUOUS

Anna eventually leaves the woods around the CEMETERY and finds the ROAD again. RUNNING hard towards --

THE BRIDGE INTO LAOS -- CONTINUOUS

THE BRIDGE itself is barely visible through the fog, but it appears to traverse a BLACK CANYON plunging HUNDREDS OF FEET.

FOLLOWING ANNA

Out onto the OLD WOOD PLANK BRIDGE that's suicide to cross. With LAOS ahead... Anna RUNS, checking back out of fear when --

THE BRIDGE EVAPORATES BENEATH ANNA'S FEET - COLLAPSES in its middle, and because of the fog Anna didn't see it. Now she's FALLING THROUGH some decimated boards... towards an indefinite drop... and somehow Anna manages to hook up and save herself.

HANGING HUNDREDS OF FEET IN THE AIR - Anna tries to pull herself up but it's a slippery slope.

ANNA

NO!!

SLIPPING and YELLING... failing to get up the impossible incline... looking down into a misty pit of unknown danger when Anna's anchor (A SUPPORT) weakens in a wake of crumbling wood and nails. She's going to fall, and she knows it, when --

JUSTIN APPEARS... REACHES OUT A HELPING HAND.

JUSTIN

ANNA! GRAB MY HAND!

She ERUPTS into tears at the thought.

JUSTIN (CONT'D)

COME ON!

BOARDS BREAKING around Anna as she refuses to reach up.

ANNA

NO! GET AWAY!!!

JUSTIN

ANNA PLEASE!

She'd almost rather die right there.

CUT TO:

THE LAOS SIDE OF THE BRIDGE

Where SEVERAL BORDER GUARDS arrive on the scene. Seeing Anna and Justin's troubles from their vantage, the GUARDS CALL to Anna and Justin, but they won't go out there to get them.

BACK TO:

ANNA AND JUSTIN

Ignoring the Guards. Struggling to help Anna but she resists.

JUSTIN
 TAKE MY HAND!!!
 (still a no)
 DON'T LET GO.

Anna looks up, SOBBING... still refusing to take Justin's hand, and pretty soon her only support is giving way on her.

ANNA
 AHH!!!

The GUARDS are shouting LOUDLY and a JEEP PULLS UP.

JUSTIN
 (reaching)
 ANNA!

Justin can see that she'd rather die than take his help and it breaks him... breaks him to the point of doing more --

JUSTIN (CONT'D)
 HOLD ON!

Justin chooses to go after Anna by climbing over the side of the CRUMBLING BRIDGE and down to where Anna holds on.

ANNA
 PLEASE... JUST STOP!

But Justin keeps coming... he maneuvers beneath Anna and instead of pulling her to safety, Justin BOOSTS ANNA UP.

JUSTIN
 GO! JUST GO! YOU CAN DO IT....

Anna has no choice but to take advantage of Justin's help, and with an extra foot or two of reach, Anna makes it up -- Onto a BRIDGE DECK that's GIVING WAY all around them.

Seeing GUARDS RUSH from the Vietnam side now, equally unwilling to be so foolish.

Anna looks down at Justin who is trying to get back up.

SNAP!!! The SUPPORT STRUCTURE gives way and Justin barely holds on. Anna's instincts suddenly move her to help him, and now she reaches out to him...

But Justin is frozen - he's looking at Anna's hand and there, still on her RING FINGER, is the ENGAGEMENT RING Tommo used to get Anna up there, the ring Justin never got to give her.

They both see it there. And after a long, loaded beat --

ANNA
 JUST TAKE MY HAND... PLEASE.

Eventually Justin does - he takes Anna's hand and they begin working together to pull him up. Then, as he nears the top --

CRACK! Anna BREAKS THROUGH another board and with Justin on the end of her line, it's clear they're both going to fall.

JUSTIN

Looks up at Anna with defiant eyes, never willing to give up --

JUSTIN

Anna...

More boards wanting to break. And then... Justin lets go.

ANNA

NO!!!

WATCHING Justin fall... dreamlike, into the black abyss below. It happens quickly and quietly, and very soon Justin is gone.

A long beat in the sober aftermath before we --

CUT TO:

EXT. BRIDGE INTO LAOS -- CONTINUOUS

Seeing Anna look back at the one BRAVE BORDER GUARDS willing to risk his life to come out there and get her.

As he reaches for her, and Anna willingly goes along --

CUT TO:

EXT. MUDDY ROAD TO THE BORDER -- MORNING

HOOFING IT towards the ABANDONED VEHICLES... soon realizing that we're escaping the madness with a fleeing Tommo.

There aren't any BORDER GUARDS around, but Tommo isn't wasting any time - he heads for the back of his car, and without hesitation, DIGS down in the mud, madly searching for a gun.

SONNY (O.S.)

Looking for this?

Tommo turns around and Sonny is standing right there, holding TOMMO'S BACK PACK FULL OF DRUGS. Judging by the car's TRASHED interior, Sonny must have kicked his way out of there.

TOMMO

Sonny boy. Shit. How'd you find that?

Sonny flashes his cell phone.

SONNY

GPS.

Tommo nods, of course.

SONNY (CONT'D)

This I was lucky to find.

Sonny reveals the weapon Tommo was looking for (Lam's), and before Tommo has taken another breath, BAM!!!

SONNY SHOOTS TOMMO dead.

CUT TO:

EXT. MUDDY ROAD TO THE BORDER -- LATER THAT DAY

INSPECTOR LAM drives through a lifting fog to arrive at the area where the VEHICLES WERE STOPPED and Tommo met his maker.

The area is SWARMED BY PERSONNEL, it's a real CRIME SCENE.

EXT. MUDDY ROAD TO THE BORDER -- MOMENTS LATER

Lam walks over to THREE BODY BAGS. As he stands there with a furrowed brow, a BORDER GUARD directs his attention to --

ANNA is recovering under a blanket in the back of a BORDER PATROL VEHICLE. As Lam thanks the Border Guard, we go:

CLOSE ON ANNA

Unmoved by Lam's approach. Lam stops in front of her... waits to have her attention but she's somewhere else entirely.

Anna is looking at her hands - seeing ten naked fingers, NO RINGS. And as she finally acknowledges a patient Lam --

PRIEST (O.S.)

We are gathered here today to witness
the start of a closer relationship
between two souls.

SOMEWHERE UNDERWATER

PUSHING into the twisted wreckage that is Justin's body at the bottom of a gorge. As a strong current opens his hand --

PRIEST (O.S.)

You are now taking into your care,
the one person you love most.

The RING Anna that had on her finger, the one Justin bought for her and never gave her... rolls out, and drifts away...

EXT. ISLAND BEACH - THAILAND -- WEDDING DAY

Gentle WAVES wash and fall against a golden stretch of sand.

PRIEST (O.S.)

The one you would walk to the ends
of the earth for.

A beat before we --

FADE OUT:

THE END: