

ESCAPE
at
DANNEMORA

Chapter Seven
Part A

Written by
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Directed by
Ben Stiller

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Cast

Chapter Seven

Part A

2nd White Production Draft

12-7-17

RICHARD MATT
JOYCE 'TILLY' MITCHELL
DAVID SWEAT
GENE PALMER
CATHERINE LEAHY SCOTT
LYLE MITCHELL

DENNIS LAMBERT
ALBERT BOYD
GOVERNOR ANDREW CUOMO
ILENE MULVANEY
ANGEL
STEVEN RACETTE
KENNY MITCHELL
DETECTIVE PHIL OSLEY
MAJOR CHARLES GUESS
SPENCER FREEDMAN
GEORGE ARMISTEAD
DR. CLEMENT
LUCILE
ANDREW WYLIE
ANTHONY J ANNUCCI
LINDA FOGLIA
DAVID FAVRO
ERIC LAHR
CO JOHN

DJ (O.S.)

Non-Speaking

Chapter Seven

Part A

2nd Pink Rev. Pages

2-13-18

SC. 4

POLICE

K-9 UNITS

SC. 5

LAW ENFORCEMENT OFFICIALS

SUSAN

SC. 7

GYM PATRONS

SC. 8

NURSES

SC. 10

HOSPITAL STAFF

PATIENTS

SC. 13

CERT OFFICERS

FOREST RANGERS

K-9 UNITS

SC. 14

POLICE OFFICERS

SC. 19

PHOTOGRAPHER

VIDEOGRAPHER

LAW ENFORCEMENT OFFICIALS

SUSAN

SC. B20

ASSISTANTS

PHOTOGRAPHER

VIDEOGRAPHER

LAW ENFORCEMENT OFFICIALS

SC. 20

ASSISTANTS

SC. 21

ASSISTANTS

MALE LOBBY OFFICER

WHITE SHIRT CO

BLUE SHIRT CO

DOCCS OFFICER

SC. 22

PHOTOGRAPHER

VIDEOGRAPHER

LAW ENFORCEMENT OFFICIALS

SC. 23

ASSISTANTS

PHOTOGRAPHER

VIDEOGRAPHER

LAW ENFORCEMENT OFFICIALS

SC. 25

LYLE'S DAUGHTERS

SC. 27

WOMAN

PEOPLE

SC. 34

SHOPPERS

SC. 43,44,45

STENOGRAPHER

SC. 47

POLICE OFFICER

Locations

Chapter Seven

Part A

2nd Blue Rev. Pages

12-7-17

INTERIORS

CLINTON CORRECTIONAL

MATT'S CELL (D)

3RD TIER WALKWAY (D)

FRONT GATE ENTRANCE (D)

OUTSIDE SUPERINTENDENT'S OFFICE (D)

SUPERINTENDENT'S OFFICE (D)

MITCHELL HOME

KITCHEN (D)

FAMILY ROOM (D)

BEDROOM (D)

ADMINISTRATION BUILDING

INTERROGATION (D)

OFFICER (D)

ALICE HYDE MEDICAL CENTER

TILLY'S ROOM (D)

HALLWAY (D)

PRISON DEPTHS

OUTER WALL (D)

PRICE WACKER (D)

BIG DUMMY'S CABIN (D)

WATERTOWN YMCA (D)

JEEP (D)

GENE PALMER'S HOUSE (D)

Locations (CONT'd)

Chapter Seven

Part A

2nd White Production Draft

12-7-17

EXTERIORS

ADIRONDACKS

STEEP HILL (D)
THICK FOREST (D)
MOUNTAIN PEAK (N, D)
GREEN ROCK — LEAN-TO (D)
OVERLOOKING CHAZY LAKE (D)
BIG DUMMY'S CABIN (D)
EMBANKMENT (D)
DEER BLIND 1 (D)
SWAMP (D)

CLINTON CORRECTIONAL

YARD (D)
EMPLOYEE ENTRANCE (D)

DANNEMORA

WOODS (D)
BARKER AND BOUCK (D)

HELICOPTER (D)

MAGGY'S (D)

DOWNTOWN WATERTOWN (D)

ALICE HYDE MEDICAL CENTER (D)

JEEP (D)

ROAD (D)

GENE PALMER'S HOUSE (D)

NORTH COUNTRY GUN SHOP (D)

PRICE WACKER (D)

MITCHELL HOME (D)

FADE IN:

1 EXT. ADIRONDACKS - STEEP HILL - DAY 1

A thin trail leads up a ridge to the top of a medium size mountain in the Adirondack Forest. It is the early hours of the morning and the trail is completely empty.

There are no hikers in either direction, but there is a sound of HEAVY BREATHING in the distance.

We find DAVID SWEAT hiking up the same steep hill, only in the thick, muddy, overgrown, off-trail part of the woods, using a long stick as a cane. He wipes sweat from his forehead.

Out of breath, he stops and looks down the hill at MATT, a couple hundred feet behind him, out of breath, almost wobbling as he goes.

Chyron: Saturday, June 6th

2 EXT. ADIRONDACKS - STEEP HILL - DAY 2

With HELICOPTERS now audible somewhere in the distance, Matt and Sweat fight through a section of thick brush, with increased urgency.

Sweat, once again, is way out in front of Matt, trying his best to whack down the brush with his guitar case.

Matt does his best to follow Sweat's tracks but his body is starting to give out on him. He is in much worse shape than Sweat and it's beginning to show.

Matt suddenly lurches to a stop and looks down, his foot is caught in a tree stump.

MATT

Hey.

Sweat turns around immediately, and holds his finger up to his lips. He sees that Matt is stuck.

Sweat starts running back down the hill to Matt. He begins to help him pry his foot loose.

The sounds of the HELICOPTERS continue but suddenly, one starts coming closer to them.

The helicopter gets louder and louder. They finally get Matt's foot out, leaving the shoe behind, and instinctually take cover under a tree.

(CONTINUED)

Matt picks up a stone as a weapon, looking up, waiting for the helicopter to find them.

Sweat takes notice of this strange reaction.

On the THE HELICOPTER FLYING OVERHEAD we transition to:

EXT. HELICOPTER/DANNEMORA - DAY

We follow an official New York state helicopter as it flies over the Adirondacks until Dannemora appears out of the forest. We see the town, dominated by Clinton Correctional.

EXT. MAGGY'S - VARIOUS SHOTS - DAY

The helicopter flies over Maggy's as the intersection between Maggy's and the prison is being turned into a road block.

K-9 units are already searching the town, going house to house.

EXT. CLINTON CORRECTIONAL - YARD - DAY

The helicopter lands in a prison yard and the door immediately opens. GOVERNOR ANDREW CUOMO is greeted by MAJOR CHARLES GUESS, late 40s, buzz cut, State Police, as well as other LAW ENFORCEMENT OFFICIALS (Department Of Corrections, State Police, FBI, etc.) who we will meet later.

Cuomo shakes Major Guess's hand.

CUOMO
Hey Chuck.

MAJOR GUESS
Governor.

CUOMO
I bet you wish you stayed in aviation.

Major Guess smiles.

CUOMO (CONT'D)
How the fuck did this happen?

MAJOR GUESS
Honestly, at this point, we don't know.

(CONTINUED)

5

CUOMO
Where's the Superintendent?

Major Guess gestures to STEVEN RACETTE (Chapter Five),
staring at his shoes.

MAJOR GUESS
You want to talk to him?

CUOMO
That'd be nice.

Cuomo turns to his aide, SUSAN, 30s, Jewish, holding a legal
pad with a pen at the ready.

CUOMO (CONT'D)
Get me Catherine.

6

EXT. WATERTOWN, NY - DOWNTOWN - DAY

6

A YMCA sits on the corner of an old New York town long past
its glory days, not dissimilar from Plattsburgh.

Catherine's black SUV parks outside the YMCA.

Chyron: Watertown, NY

7

INT. WATERTOWN YMCA - FREE-WEIGHT AREA - DAY

7

CATHERINE LEAHY SCOTT and SPENCER FREEDMAN (Chapter One),
both wearing business suits, approach GEORGE ARMISTEAD, 44,
strong but not fit, in gym clothes, bench pressing.

CATHERINE
George Armistead?

GEORGE
Yeah?

George racks his weight bar, then sits up on the bench.

CATHERINE
A lot of weight for a man who's--
(then, reading from a document)
Quote, "unable to do work or do
most anything except rest and
heal."

GEORGE
Shit.

(CONTINUED)

7

CATHERINE

Worker's compensation fraud impacts
all New Yorkers, you know that?

GEORGE

Fraud?

SPENCER

Thirty-two-hundred dollars worth.
That's grand larceny.

Spencer's phone starts ringing. He takes it.

GEORGE

Am I under arrest?

CATHERINE

You're not under arrest because
we're not cops. Catherine Leahy
Scott, Inspector General.

SPENCER

It's for you. It's the Governor.

Catherine takes the phone.

8

EXT. ALICE HYDE MEDICAL CENTER - MALONE, NY - MORNING

8

It is morning outside the regional medical center. Two
NURSES enter the front door with hot coffees.

Chyron: 7:30AM

9

INT. ALICE HYDE MEDICAL CENTER - TILLY'S ROOM - DAY

9

Tilly sits on the hospital bed, upright, wearing a hospital
gown. DR. CLEMENT, 60s, enters, texting on his phone about
a patient.

DR. CLEMENT

Good Morning, Ms. Mitchell.

TILLY

Mrs. Mitchell.

DR. CLEMENT

Sorry, I'm just uh-- I'm gonna give
you a prescription for stress, the
nurse has it outside, but I don't
see any reason to keep you here any
longer.

(CONTINUED)

TILLY

I don't feel right. I think I
should stay here another day.

Dr. Clement still stares at his phone, still receiving
important information about a patient.

DR. CLEMENT

All your labs are normal. You're a
perfectly healthy fifty-one year
old woman.

TILLY

I want another opinion.

Dr. Clement finally looks up at her.

DR. CLEMENT

You can come back if you have
another episode. But I promise
you, if you take a couple of those
pills, you won't.

The doctor looks back to his phone as he exits the room.

Tilly looks nervous.

INT. ALICE HYDE MEDICAL CENTER - HALLWAY - DAY

Tilly, now wearing her regular clothes, exits her hospital
room. She sees a nurse LUCILE, late 50s, sitting at her
station on her phone.

LUCILE

Okay, lock the doors, honey. ... Do
you remember the code to the gun
safe?

Tilly continues down the hallway as a police SIREN can be
heard somewhere outside the hospital.

LYLE approaches.

LYLE

Hey, I was just coming to see you.
Why are you up?

TILLY

They said I gotta go, so let's go.

LYLE

Did you talk to the doctor?

(CONTINUED)

10

TILLY

Yes, Lyle. Come on.

As Tilly and Lyle continue on, they pass a waiting room where several members of the hospital STAFF stand huddled around a TV watching breaking news of the escape. Tilly shoves Lyle out the sliding doors so he doesn't see the TV.

11

EXT/INT. JEEP - MOVING - MOMENTS LATER

11

Tilly gets into the Jeep where Lyle is already listening to talk radio.

Tilly immediately changes the station to FM 95.5XXX.
"Thinking Out Loud" by Ed Sheeran is on.

Lyle begins tapping the steering wheel in rhythm with the slow paced ballad.

She pulls out her cell phone, turns it on and, as soon as it starts up, the screen explodes with missed calls, text messages, e-mails, and voicemails. She immediately turns it on silent.

As they pull onto the road, a cop car speeds past. A moment later, a helicopter flies overhead, speeding towards Dannemora. It is soon followed by another.

Tilly's phone begins vibrating and she hits the mute button.

LYLE

Wow. Couple of whirlybirds. What do you think, there's a forest fire or something?

Tilly doesn't respond. As Ed Sheeran hits the chorus of his song, Lyle sings along.

LYLE (CONT'D)

"Maybe we found love right where we are."

A sheriff's cruiser speeds past them, SIRENS wailing.

Lyle turns and watches it go.

LYLE (CONT'D)

Wow, I told you, forest fire.

After a moment, the Ed Sheeran song is cut short.

(CONTINUED)

11

DJ (ON RADIO)
Hey yo! Sorry to interrupt my boy
Ed Sheeran, but we got something
crackin' right now on the news
front.

Tilly turns the radio off and again her phone begins to
vibrate. Again, she hits the mute button.

LYLE
Don't you want to hear what that
was all about?

TILLY
Not particularly.

LYLE
It might be connected to the
helicopters. I'm telling you, I
really think there was a fire.

TILLY
I just want to go home and get in
bed.

LYLE
Am I invited?

TILLY
What do you think?

They continue to drive in silence.

12

EXT. ROAD - DAY

12

As Lyle turns the corner off the main road, two COP CARS FLY
BY.

As they approach the house, Lyle notices an unmarked police
cruiser out front. Tilly starts to breathe heavy.

LYLE
Now what's all this?

13

EXT. DANNEMORA - VARIOUS SHOTS - DAY

13

Fifty to sixty CERT OFFICERS, wearing their blue uniforms,
form a long search line, interspersed with eight to ten
FOREST RANGERS, wearing their green uniforms, guiding the
search line and keeping it straight. They slowly and
methodically scour the forested perimeter of Dannemora.

(CONTINUED)

Behind them, K-9 units head off in the direction Matt and Sweat ran into the forest.

EXT. DANNEMORA - BARKER AND BOUCK - DAY

Police tape and POLICE OFFICERS surround the crime scene of the manhole cover.

INT. MITCHELL HOME - KITCHEN - DAY

Tilly and Lyle enter with Detective PHIL OSLEY, 50s.

LYLE

I knew something was going on.
What did I tell ya?

TILLY

You wanna sit down?

DETECTIVE OSLEY

I think we can just do it in here.
I won't keep you too long.

TILLY

Anything to drink?

DETECTIVE OSLEY

No, thank you. Alright, so I'm with Malone PD, and we're running down, like, five hundred leads. You're my lead. We're trying to figure out where these guys might be.

LYLE

Yeah, see I knew it wasn't a forest fire. Too many police cars. So who escaped?

DETECTIVE OSLEY

Their names are Richard Matt and David Sweat.

LYLE

Holy shit. We know those guys. Tilly.

DETECTIVE OSLEY

(to Tilly)

You worked with them in your shop, right?

(CONTINUED)

TILLY

Yeah.

DETECTIVE OSLEY

Right, so did they ever say anything, behave in any way that you might describe as suspicious?

TILLY

No. How they hell did they get out of there, anyway? I never heard of anybody getting out of there.

LYLE

That's what I was thinking, I was thinking how did they escape outta there? And then I thought, I don't know.

DETECTIVE OSLEY

Yeah, well apparently they got out somehow, and they're both pretty dangerous individuals, and right now they're running for their lives. One of them killed a police officer. The other beat a guy to death, cut his body up, and threw him in a river. Whatever you knew them to be while they were in there, they're in a lot different circumstances now.

LYLE

Where the hell do you think they went? Couldn't have gotten too far.

DETECTIVE OSLEY

Neither one of these guys are from the area, which makes it very difficult when you escape, because where do you go? Think there's any chance they know where you live?

LYLE

No way.

DETECTIVE OSLEY

These two are very scared right now. They're on the run. The police are looking for them.

(CONTINUED)

TILLY

They must be scared-- well, they'd
be stupid not to be scared, I
guess.

DETECTIVE OSLEY

Okay, well listen, keep your doors
locked. Might be best to just be
careful if you're going out.

Detective Osley stands up, hands each one of them his card.

LYLE

Oh boy.

TILLY

Alright so, what, do we call you if
we remember anything else?

DETECTIVE OSLEY

Exactly.

16 EXT. GENE PALMER'S HOUSE - DAY 16

Establishing shot of Gene Palmer's house.

17 INT. GENE PALMER'S HOUSE - DAY 17

GENE is tossing, one by one, Matt and Sweat's paintings into
a fire, in his fireplace. When he comes to the painting of
Ruth, he stops.

A beat.

Gene places the painting into the fire.

18 OMITTED 18

19 INT. CLINTON CORRECTIONAL - 3RD TIER WALKWAY - CONTINUOUS 19

Racette and the other DOCCS officials that greeted Cuomo at
the helicopter as well as CO JOHN, a white shirt CO, lead
him down the third tier walkway, Susan by his side. He
stops at one of the cells. ANGEL (Chapter 5) sits inside.

CUOMO

Hi.

Angel looks at the DOCCS brass, who come back to observe the
interchange. A PHOTOGRAPHER and VIDEOGRAPHER both train
their cameras on the two men. An LED, mounted to the video
camera, lights the scene.

(CONTINUED)

19

CUOMO (CONT'D)

It's okay, you can get up.

Angel reluctantly stands, walks over to Cuomo.

ANGEL

Nice to meet you, Governor.

CUOMO

Must have been pretty loud in here.

ANGEL

I didn't hear anything.

CUOMO

Two guys broke out of here last night. Looks like they were sawing through their cells for a while.

ANGEL

I didn't hear anything.

CUOMO

You must sleep pretty soundly.

ANGEL

Like a baby.

CUOMO

Have a good weekend.

ANGEL

Thank you, sir. You have a better one.

Cuomo and the others turn and enter the cell of Richard Matt.

B20

INT. CLINTON CORRECTIONAL - MATT'S CELL - DAY

B20

Cuomo looks around the cell and is immediately drawn to the hole in the wall. He crouches down in front of it, then turns to Racette.

CUOMO

How long do we think they were at it?

RACETTE

We're still collecting evidence at this point. This is still pretty fresh.

(CONTINUED)

B20

B20

CUOMO

We're not talking about one night,
though...

RACETTE

I don't think so, sir.

CUOMO

How many corrections officers?

RACETTE

Nine-hundred-ninety-eight.

CUOMO

On this block, I mean.

Racette turns to CO John.

CO JOHN

Six.

CUOMO

Okay. And what's on the other
side?

RACETTE

Catwalk.

CUOMO

And where did they go from there?
Down?

RACETTE

I think so.

CUOMO

And finally?

RACETTE

They cut a hole in a steam pipe.

CUOMO

Well I'd like to see that.

RACETTE

Too dangerous.

CUOMO

I'll be fine.

(CONTINUED)

B20

CONTINUED: (2)

B20

RACETTE

With all due respect, governor,
that area hasn't been searched yet.
Inmates might still be down there

CUOMO

That's all right.

After a beat, Racette turns to CO John, who gets on his
radio.

CO JOHN

(into radio)

Unit two to unit seven, en route to
your location with governor and
staff. Repeat, governor and staff.

They exit the cell.

A20

OMITTED

A20

20 EXT. CLINTON CORRECTIONAL - EMPLOYEE ENTRANCE - DAY 20

Catherine's SUV pulls up and parks just outside the employee entrance. She gets out of the car with Spencer, and two ASSISTANTS, 30s.

They enter the front gate.

21 INT. CLINTON CORRECTIONAL - FRONT GATE ENTRANCE - 21
CONTINUOUS

Catherine, Spencer, and the assistants enter the employee entrance.

Catherine flashes her badge to a MALE LOBBY OFFICER, behind the counter with another WHITE SHIRT CO and BLUE SHIRT CO.

LUMPY (Chapter Five), sits behind the counter next to the mag.

CATHERINE

Catherine Leahy Scott. Inspector General.

SERGEANT GAGNE

I'm Sergeant Gagne. You can sign in here and I'll take you to the Governor.

LUMPY

I'm gonna need all your cell phones.

As she signs in:

CATHERINE

You just let two guys escape outta here, but you're not going to let the Inspector General of the state of New York bring her cell phone in?

(CONTINUED)

21

LUMPY

Policy.

CATHERINE

Alright, I'll play your little
reindeer games.

Catherine, Spencer, and the two others slide their cell
phones to Lumpy. Catherine goes through the mag and it goes
off.

LUMPY

Danny, can you wand her please?

One of the blue shirt COs grabs a wand and begins searching
Catherine, who puts out her arms for inspection. Lumpy
walks over to Spencer.

LUMPY (CONT'D)

I'm gonna need to look in your bag.

22

INT. PRISON DEPTHS - OUTER WALL - DAY

22

Cuomo and the other men (as many as will fit) descend into
the small outer chamber, lit only by their flashlights.
Cuomo crouches down at the hole in the pipe.

CUOMO

When is the last time this had been
searched?

RACETTE

Supposed to be every day. I
haven't checked the log personally.

CUOMO

I see.

Cuomo goes to Susan, who has just finished descending the
ladder.

CUOMO (CONT'D)

How we doing on Catherine?

Susan goes right back up.

23

INT. CLINTON CORRECTIONAL - OUTSIDE SUPERINTENDENT'S OFFICE 23
- DAY

Catherine, Spencer, and the two assistants sit in the
waiting area outside a door that says **Superintendent Steven
Racette.**

(CONTINUED)

Catherine spots Cuomo and the crew of law enforcement officers, followed by the photographer and videographer, approaching down the hall.

CUOMO

Major.

MAJOR GUESS

How was the tour?

Cuomo gives Major Guess a look like he can't talk about it in front of the DOCCS officials.

CUOMO

We gotta throw a press conference together.

MAJOR GUESS

Sir, I got local, state, and county in the superintendent's office.

Cuomo sees Catherine and walks over to her. The crew continues on into the office.

CUOMO

Catherine.

CATHERINE

Governor.

CUOMO

Did I take you away from anything important?

CATHERINE

Worker's compensation fraud impacts all New Yorkers.

Cuomo smiles.

CUOMO

Ever think you'd set foot in this place?

CATHERINE

Only in my dreams.

CUOMO

I just saw the whole route. Must've taken months. Nobody inspecting anything.

(CONTINUED)

CATHERINE

Think they had help?

Cuomo gives her a look like the answer is self evident.
They go in.

24 INT. CLINTON CORRECTIONAL - SUPERINTENDENT'S OFFICE - 24
CONTINUOUS

Cuomo enters Racette's office with Catherine. Inside are the law enforcement officials who met him at the helicopter. The ones who are sitting stand.

ANDREW WYLIE, 40s, fit, shakes Cuomo's hand.

WYLIE

Sir, Andrew Wylie, I'm the DA here in Clinton County.

CUOMO

Your father was the judge up here, right?

WYLIE

That's right. Second generation. Gotta stick together.

Wylie smiles weirdly. Cuomo looks at him awkwardly, then turns to ANTHONY J ANNUCCI.

ANTHONY J ANNUCCI

Governor, this is Linda Foglia, she handles our Public Relations.

Cuomo shakes the hand of LINDA FOGLIA, 40s.

CUOMO

So you've got the easy job.

She smiles.

(CONTINUED)

Cuomo notes Racette by his desk with his arms folded and head down. Next to him, on a shelf, is a picture of Racette in a cheap plastic gold crown, holding some sort of royal staff, a large smile on his face.

CUOMO (CONT'D)

What is this?

RACETTE

It's the carnival we do at Saranac Lake. I was Winter King.

CUOMO

Heavy lies the head that wears the crown.

RACETTE

Yes, sir.

A beat.

CUOMO

Gentlemen, everyone.

(beat)

I need to say something that's very important to me. Nine years ago, before I was Governor, some of you might have been working in law enforcement at the time, a minor thief by the name of Bucky Philips escaped from Erie County Jail, spent five and a half months on the run, and ended up shooting three police officers, one of whom died.

Cuomo turns to Major Guess.

CUOMO (CONT'D)

Chuck was there. Had to be deputized U.S. Marshall so he could cross the border into Pennsylvania. Something tells me these guys aren't headed to Pennsylvania. We didn't commit enough resources to finding Bucky Philips and we paid dearly for it. But we're not making that mistake again. Whatever you guys need to catch these knuckleheads, it's yours.

(MORE)

(CONTINUED)

CUOMO (CONT'D)

And if you're not getting
something, you can call me
personally. Now where are we?

FAVRO

Sir, we're developing a perimeter
through the Adirondack forest--

ERIC LAHR

--with our cooperation, which
extends past the county line--

FAVRO

--and I've also been coordinating
with Vermont and Canada--

ANNUCCI

All due respect, this happened on
our watch and we'd love to take the
lead. Most of our officers are
very familiar with the terrain.

CUOMO

Stop. This is a state prison, it's
a state issue. Major Guess is
incident commander, he'll handle
the manhunt and everyone else will
report to him and his boss Joe
D'Amico.

MAJOR GUESS

Taken care of.

CUOMO

Oh. And this is Catherine Leahy
Scott, she's the state Inspector
General who I appointed personally.
I'm giving her complete authority
to do a bottom up investigation.
That means total access if she
comes to any of you for help.

Everyone nods in understanding.

CUOMO (CONT'D)

That's it.

The officials begin to file out, but Catherine knows to stay
behind. The last one to go is Andrew Wylie, who hangs back.

Cuomo relaxes a bit.

(CONTINUED)

CUOMO (CONT'D)

This is bad, guys. I got the New York Times and CNN texting me on my cell phone. You think Spitzer had to deal with this crap?

CATHERINE

Spitzer?

CUOMO

Good point.

CATHERINE

A lot of times in an institution this old, you end up with a culture of complacency.

WYLIE

For what it's worth, I know a lot of the guys who work in this place and just because there were a few bad apples doesn't mean they're all bad.

CUOMO

Thank you for that. Catherine, find the apples.

Tilly and Lyle sit on the couch watching the press conference about the escape on CNN with a few other family members -- KENNY (Chapter Four), Lyle's two DAUGHTERS, 20s-30s, who share his features. They're all drinking Bud Lights.

LYLE

You never know what the person next to you is thinking or planning. And this proves it. I mean, who would have known those two guys were escaping out of that place? Maybe the two most normal guys in there.

TILLY

They weren't normal.

LYLE

Sure they were. I know those guys, you could talk to them.

TILLY

Uh huh.

We hear the sound of a HARLEY pull up outside the house.

DENNIS LAMBERT (Chapter Four) enters holding a pizza box from Fat Bob's and a styrofoam container of buffalo wings. He puts them on the coffee table and opens the top.

LYLE

Come on girls, get in here.

Lyle's daughters each scoop up a couple pieces of pizza and several wings. They eat throughout the rest of the scene.

CUOMO (ON TV)

We pieced together what they did.
It was elaborate, it was
sophisticated.

(**See Appendix A** for further dialogue from the press conference playing on the Mitchell TV.)

LAMBERT

You know what the sad fuckin' thing is, you know they're gonna fire Racette, and he was actually cleaning that place up. I heard from Boyd he requested a lockdown yesterday, and they turned it down because of overtime.

TILLY

They don't even have any fuckin' leads.

LAMBERT

You don't know that.

TILLY

They don't know where to look. And knowing them, they won't even have the brains to kill them.

LAMBERT

I think they should keep them alive. Find out what happened.

Lambert looks at Tilly.

TILLY

They'll say anything.

(CONTINUED)

LYLE

When's the last time you took one of those pills? You sound a little-
- holy mackerel, that's Fat Mike on TV. Holy crap, honey, do you see this? That's Fat Mike!

TILLY

Yeah, so?

LAMBERT

It sure is. That's Fat Mike. He looks fatter on TV.

TILLY

They're filming the prison. You're gonna see people that work in the prison, aren't you?

LYLE

How do we record this?

Lyle starts fumbling for the remote.

TILLY

We cancelled the DVR, remember?

LYLE

We did?

TILLY

Yeah, it was ten bucks a month. You said we were being raped by the cable company.

LYLE

That was before this happened. I wouldn't have done that if I knew this was gonna happen. Give me the phone. I want to film it. Ah, shit. Never mind, there's a commercial now.

Lyle sits back down. He opens the styrofoam top to the buffalo wings but sees only bones inside.

LYLE (CONT'D)

Jesus, girls you got that Mitchell appetite. I knew we shoulda got forty.

Lyle opens the pizza box and takes a slice.

(CONTINUED)

25

LYLE (CONT'D)

Tilly can I see you in the kitchen
for a second?

26

INT. MITCHELL HOME - KITCHEN - MOMENTS LATER

26

Lyle closes the door to the family room and turns to Tilly
standing in the kitchen.

LYLE

You know, was thinking, you should
probably tell the cops about that
painting you got. The one Matt
gave you.

TILLY

Why the hell would I do that?

LYLE

It has his fingerprints on it.

TILLY

So?

LYLE

So fingerprints are the number one
way they find people.

TILLY

They're prisoners Lyle, their
fingerprints are on file. And what
the fuck are they gonna do with
them anyway?

LYLE

They could find a fingerprint on a
tree and then when they match it,
they'll know which way they're
going.

TILLY

They're not in the trees. They're
probably already on the beach in
Mexico.

LYLE

Why would they go to Mexico?

TILLY

I don't know. Maybe because it
doesn't suck ass to live in Mexico.
Why would you stay up here if you
didn't have to?

(MORE)

(CONTINUED)

26

TILLY (CONT'D)

Only an idiot would stay here if
they had a chance to leave.

Tilly begins to cry.

LYLE

You never told me you want to move.

He scarfs down rest of his pizza, then goes to comfort her,
but she shoves him away.

LYLE (CONT'D)

(mouth full)

Are you mad at me?

TILLY

You take me for granted, you know
that?

Lyle just stands there chewing with a dumb look on his face.

After a beat, Tilly walks off towards the bedroom and slams
the door behind her.

27

EXT. NORTH COUNTRY - GUN SHOP - DAY

27

A line of PEOPLE stretches outside a local gun shop. An
older WOMAN exits with a deer rifle over her shoulder.

A HELICOPTER flies overhead.

28

EXT. ADIRONDACKS - THICK FOREST - DAY

28

Matt and Sweat continue their way up the mountain through
the thick forest, off trail.

MATT

That fucking bitch.

SWEAT

Come on.

29

OMITTED

29

30

EXT. ADIRONDACKS - MOUNTAIN PEAK - EVENING

30

Already dark, Matt and Sweat continue to push towards the
peak of the mountain.

They are exhausted and thirsty. They finally make it to the
top.

(CONTINUED)

They look west towards the lake which is barely visible under the light of the moon. A few houses around the lake have turned on their lights.

Also visible to the north is Clinton Correctional Facility whose flood lights glow brighter than anything else.

SWEAT
That's Clinton.

MATT
That motherfucker is bright, I never realized.

Sweat drops his guitar case. Sweat points towards the lake.

SWEAT
So I'm pretty sure that's Chazy Lake, which is west. That means the Canadian border is about twenty-five miles that way.

Matt puts on his eyeglass lights, then reaches into his pack and pulls out a stick of pepperoni and immediately starts eating it.

MATT
I think we gotta cut that bitch up into little pieces like cubed ham.

Sweat doesn't respond.

MATT (CONT'D)
How far do you think her house is from here?

SWEAT
We're not going there.

Matt takes off the eyeglass lights.

MATT
Who said anything about going there?
(beat)
Well if we did, there's some work I'd like to do on her, bro.

Sweat just stares at something a thousand miles away.

Matt reclines, shuts his eyes.

FADE OUT.

(CONTINUED)

FADE IN.

Chyron: Sunday, June 7th

31 EXT. ADIRONDACKS - GREEN ROCK - LEAN-TO - RAINING - 31
MORNING

We find Matt and Sweat underneath a fairly well built lean-to. The forest floor is muddy from the rain.

Matt is still asleep, snoring, but Sweat sits up popping and cauterizing the blisters on his feet with some tweezers, which he stops to sterilize with a Bic lighter.

Matt wakes up slowly, on his own. He looks at Sweat's feet.

MATT

What the fuck are you doing?

SWEAT

Can't run with blisters.

Sweat looks at him then goes to his backpack and pulls out two burritos. He tosses one to Matt.

MATT

What the fuck? Who brings Burritos to a breakout.

Sweat smiles.

SWEAT

I do!

Matt opens it up and starts devouring it.

MATT

Breakout Burritos!

They both laugh...

32 INT. MITCHELL HOME - BEDROOM - DAY 32

Tilly and Lyle lie in bed, watching CNN on their bedroom TV. A shotgun lies across Lyle's stomach and the bed is littered with empty chips bags, spent Bud Light cans, and a couple of empty cereal bowls sit on the night stand.

Tilly gets up.

LYLE

Where are you going?

(CONTINUED)

TILLY
We need groceries.

LYLE
I'll grab my thirty-eight.

33 EXT. PRICE WACKER - DAY 33

Establishing shot of the grocery store in Malone, NY.

34 INT. PRICE WACKER - DAY 34

Tilly pushes the grocery cart down the frozen food aisle.
Lyle fills his arms with three-for-one Lean Cuisines,
dumping them into the grocery cart.

LYLE
I wouldn't mind some of those pot
pies.

TILLY
Yeah, those are pretty good.

Lyle grabs a couple of pot pies.

Tilly looks down the aisle and sees Detective Phil Osley
holding a grocery basket.

LYLE
Something wrong?

TILLY
I'll be right back. Get some
DiGiorno's.

Tilly walks over to Detective Osley.

TILLY (CONT'D)
Detective.

He looks up at her.

DETECTIVE OSLEY
What's up?

TILLY
I'm Joyce Mitchell, you came to the
house yesterday.

DETECTIVE OSLEY
Ah. Yeah.

(CONTINUED)

TILLY

Okay, first of all, don't get
really really upset with me, okay?

DETECTIVE OSLEY

I'm not upset with you.

TILLY

You might be. Yesterday I was
scared shitless of losing my job
and I think I might be in trouble.

The detective realizes he's got something here. He puts
down his grocery basket and pulls out a notebook and pen.

TILLY (CONT'D)

All I wanted to tell you is--

DETECTIVE OSLEY

I'm gonna stop you right there.
Don't freak out, but I don't want
to put you in any danger, so here's
what I'm going to do, I gotta read
you your rights.

TILLY

What?

DETECTIVE OSLEY

Look, it doesn't mean anything.

TILLY

Oh. Right here?

DETECTIVE OSLEY

While it's fresh in your mind.

Lyle walks up to Tilly and Detective Osley with a frozen
DiGiorno's pizza in each hand.

LYLE

You want pepperoni or supreme?
What's going on here?

TILLY

Supreme, Lyle, just keep shopping.

Lyle walks off.

Detective Osley takes a beat.

(CONTINUED)

DETECTIVE OSLEY

Yeah. So, anyway, I'm sure you've seen the TV shows, "Law & Order" and all that shit. You probably know 'em by heart anyway.

TILLY

Let's put it this way. My husband is always saying how can you watch that stuff, cuz my shows are "CSI: Miami."

DETECTIVE OSLEY

I like that one.

TILLY

"NCIS: Los Angeles."

DETECTIVE OSLEY

Right. So you have the right to remain silent. Anything you say can and will be used against you in a court of law. You have the right to talk to a lawyer, and have them with you while you're being questioned. If you cannot afford to hire a lawyer, one will be appointed to represent you free of charge, before questioning, if you wish. You may decide to exercise these rights at anytime and not answer questions. Do you understand these rights as I have explained them to you?

TILLY

Yes.

DETECTIVE OSLEY

Okay. What did you want to tell me?

Tilly notices a couple SHOPPERS staring at her. They continue on when she looks up.

TILLY

I gave him a picture to do a painting for my husband, it was supposed to be for our anniversary.

DETECTIVE OSLEY

This is Richard Matt we're talking about?

(CONTINUED)

Tilly nods.

DETECTIVE OSLEY (CONT'D)
Did you give him anything in
return?

TILLY
No.

35 INT. MITCHELL HOME - BEDROOM - DAY 35

Tilly closes and locks the door to her bedroom, then goes to her closet and pulls out an old suitcase buried underneath a pile of clothes. She throws it onto the bed, then unzips it.

She opens the top to reveal that it is packed for a long trip to Mexico: A stack of maps, a lonely planet guide to Mexico, flip flops, sunscreen, and summer clothes.

She shoves everything into a big black trash bag. She then removes the one piece bathing suit with a brightly colored strip and cuts it into pieces with a pair of scissors. She shoves the pieces into the trash bag, then removes the final item from the suitcase, a white envelope filled with cash. She puts the cash into her pockets and shoves the envelope into the trash bag.

36 EXT. MITCHELL HOME - DAY 36

Tilly exits the house with the trash bag. She walks quickly to the garbage bin, opens the top, removes two big trash bags from inside, and puts the one with her Mexico items at the bottom.

She puts the other trash bags on top and closes the lid, then hurries back inside.

37 EXT. ADIRONDACKS - OVERLOOKING CHAZY LAKE - DAY 37

The lake is shrouded in morning mist. Matt and Sweat walk into frame, covered in mud.

MATT
Bet you haven't seen some shit like
that in about twenty years.

SWEAT
We should go through it.
Kill the scent.

(CONTINUED)

Matt looks at it him.

CUT TO:

38 EXT. ADIRONDACKS - SWAMP - LATER 38

Matt and Sweat trudge through the swamp, water up to their waists...

39 EXT. ADIRONDACKS - BIG DUMMY'S CABIN - LATER 39

Matt and Sweat make their way up a muddy hill, later, their clothes mostly dry. They hug the edge of a Jeep trail.

Matt stops when he sees a rustic cabin.

There's no sign of anybody, no cars or other vehicles and the shades are drawn.

SWEAT
Bad fucking idea.

Matt ignores this and heads towards the cabin. He peers in the window, then walks back to Sweat.

MATT
It's fucking empty. Come on.
Hunter's cabin. Might be some
guns.

Sweat relents, walks over to the cabin with Matt.

Sweat carefully slides the screen from the outside of the window, then slides the lock aside. He climbs in the window as Matt walks around and directly in the front door.

40 INT. BIG DUMMY'S CABIN - DAY 40

Matt enters the simple, makeshift living room of the cabin, which is really just a crash pad for hunters, and watches Sweat pick himself up awkwardly after coming in the window.

SWEAT
Don't get fuckin' mud everywhere.

Matt goes over and collapses on a bed.

Sweat walks over to a couple of framed photographs on a table, and crouches down to inspect them.

SWEAT (CONT'D)
Holy shit, look.

(CONTINUED)

Sweat walks the photo over to Matt. Matt looks at the photo of three guys in camouflage standing over a dead deer. One of them is BIG DUMMY (Chapter Five).

SWEAT (CONT'D)
That's Big Dummy. And that's Al
Boyd. A fucking CO's cabin, I
don't believe it.

Matt still lies on the bed, while Sweat looks through the cabinets.

SWEAT (CONT'D)
Look at all this shit.

Sweat finds a pair of binoculars, which he puts into his guitar case, along with a compass, several cans of chili and other beans. He finds some clothes, too. He puts some in his bag, and throws a couple of shirts to Matt.

Sweat opens another cabinet in the kitchen and sees a few bottles of liquor. He quickly closes the cabinet door.

MATT
What's that?

Matt gets up and walks past Sweat and opens the cabinet with the booze.

MATT (CONT'D)
Always the Boy Scout, right?

SWEAT
One bottle.

Matt takes a few bottles and begins carefully wrapping them up in the shirts.

A41 EXT. ADIRONDACKS - BIG DUMMY'S CABIN - LATER A41

Matt opens the door for Sweat, both now wearing different outfits. Sweat sprinkles some pepper on the doorway before he walks out. Matt follows and shuts the door behind him.

41 EXT. ADIRONDACKS - EMBANKMENT - DAY 41

Matt and Sweat traverse their way down an embankment.

CUT TO:

42 EXT. DEER BLIND 1 - DUSK 42

Matt and Sweat are both stopped, peeing against separate trees.

Matt looks up and notices a deer blind with a little roof on it.

MATT

Hey.

Matt points to the deer blind, up in a tree.

SWEAT

We gotta keep moving.

MATT

Fuck that, I'm done for the day.

SWEAT

We gotta keep going west.

Matt then begins to climb the ladder which consists of two-by-fours nailed into the tree.

SWEAT (CONT'D)

Come on bro, you can't be drinking while we're on the move.

MATT

Dude, does it look like I'm moving?

Matt pulls himself into the deer blind, opens his backpack and pulls out a bottle of Vodka. He takes a long pull.

SWEAT

This is really fucking stupid.

Sweat looks up at the deer blind, where he can see Matt's leg hanging off, then looks into the woods, wondering if he should go it alone.

43 INT. CLINTON CORRECTIONAL - ADMINISTRATION BUILDING - DAY 43

Catherine sits across from ALBERT BOYD (Chapter Five), the night guard from Honor Block. Between them sits a single count slip, from the night of the escape. Catherine's STENOGRAPHER (Chapter One) takes notes on her machine.

CATHERINE

Is that your signature?

(CONTINUED)

BOYD

No.

CATHERINE

But that's your name, right?

BOYD

Yeah, but I don't think I'm the one who wrote it.

CATHERINE

So this is a forged signature?

BOYD

Could be.

CATHERINE

How many other officers do you work with on a night shift?

BOYD

It's usually just me and one other guy.

CATHERINE

Do you remember who that other guy would be, who could have forged your name here?

BOYD

I didn't say that.

CATHERINE

Would anyone else have filled out this count slip, other than you and the other guy who was working that night?

Boyd stares at her.

BOYD

You ever been on company?

CATHERINE

What?

BOYD

You ever worked on a cell block? In one eight hour shift, I interact with more rapists and murders than a plain clothes police officer will in his entire career.

(CONTINUED)

CATHERINE

Okay.

BOYD

You want to give me shit for skipping a bed check? How about you do the bed checks? You're not allowed to use a flashlight because the prisoners grieve you for disturbing their sleep, so to make sure they're actually in there you gotta put your face right up to the bars, guys who are doing life for murder and rape with piss and shit and shivs and god knows what else just waiting for you.

A long beat.

BOYD (CONT'D)

I work two jobs, you know that? And you know why? To feed my family. You know how many times we asked Albany for more COs? Racette did and you know what's gonna happen with him. Is that going in your report?

CATHERINE

Do you ever fraternize with the inmates?

BOYD

What do you think?

INT. CLINTON CORRECTIONAL - ADMINISTRATION BUILDING- DAY 44

As before, but Catherine now sits across from Gene.

CATHERINE

Mr. Palmer, you've been sworn in, is that right?

GENE

Yes.

CATHERINE

Okay. We'll start with a little bit of background information.

GENE

Sure.

(CONTINUED)

CATHERINE

When did you first commence
employment at Clinton Correctional?

GENE

August 24, 1987.

CATHERINE

And what title did you hold?

GENE

I had several jobs over that time
frame. North yard, I worked in the
mess hall, then I worked the 9:30
shift. I worked in the school, and
then I was tailor shop escort.

CATHERINE

And how many years at escort?

GENE

Eight years.

CATHERINE

Generally, can you describe the
duties and responsibilities as an
escort officer to the tailor shops?

GENE

I patrol the industry, go from all
the shops. I patrol the school.
If an inmate needs an escort,
whether it be the hospital or back
to the block, that's when I would
perform that task.

CATHERINE

I'd like to discuss the
circumstances surrounding-- I heard
there was an occasion where you
made a delivery of meat to Matt.
Do you recall that?

GENE

Yes.

CATHERINE

So how did this happen?

GENE

She told me there's meat in the
shop freezer for Matt.

(CONTINUED)

CATHERINE
Who is she?

GENE
Joyce Mitchell.

CATHERINE
Joyce Mitchell.

Catherine writes the name down.

CATHERINE (CONT'D)
And you're certain that Joyce
approached you first rather than
Matt?

GENE
Yes.

CATHERINE
Okay, so continue.

GENE
So I took it out the freezer and
gave it to Matt.

CATHERINE
Did she say why she was giving Matt
meat?

GENE
No.

CATHERINE
Did you ask her why she was giving
Matt meat?

GENE
No.

CATHERINE
Did this seem unusual to you?

GENE
I knew we were in a gray area with
the meat.

CATHERINE
Okay, but she didn't tell you the
reason why she was giving Matt a
big chunk of meat?

(CONTINUED)

44

GENE

No.

CATHERINE

And you didn't ask her?

GENE

No. I just told her don't be doing that. What you're doing is wrong. If you need something, go through me. Because that wasn't the protocol for a woman to be doing that.

CATHERINE

Okay, it's okay if you were doing it, but not so much if Joyce is doing it?

GENE

Yes.

CATHERINE

And why is it okay if you're doing it?

GENE

Well, it's not okay.

45

INT. CLINTON CORRECTIONAL - ADMINISTRATION BUILDING - DAY 45

As before, but Catherine now sits across from ILENE MULVANEY (Chapter 4).

CATHERINE

Please state your name.

ILENE

Ilene Mulvaney, and you don't have to ask me any questions because I can just cut right to what you want to know.

(beat)

As soon as I heard they had help I knew who it was. It was obvious, and it was all happening right in front of everyone. Nobody cared, everyone looked the other way, but I had her number from the beginning and if anyone is to blame it's me for not firing her on day one.

(CONTINUED)

45

CATHERINE

And the person you're referring to
is?

ILENE

Joyce Mitchell.

Catherine gets up and exits the room.

46

INT. CLINTON CORRECTIONAL - ADMINISTRATION BUILDING -
OFFICE - DAY

46

Catherine walks over to Spencer, on his phone.

CATHERINE

What are we doing about Joyce
Mitchell?

SPENCER

(into phone)

Let me call you back.

(he hangs up)

You're talking about the lady that
worked with them in the tailor
shop?

CATHERINE

Yeah. Supervisor says she's
certain she's the one who helped
them.

SPENCER

She's given a couple of statements
to the local PD.

CATHERINE

Get them.

LATER:

Catherine sits at a desk, reading Tilly's statements.
Spencer sits in a chair reading over the same ones.

CATHERINE (CONT'D)

(re: statements)

This is unbelievable.

SPENCER

I know.

CATHERINE

Is she in custody?

(CONTINUED)

46

SPENCER
She's about to be.

CATHERINE
How did they get her to make four
different statements?

SPENCER
They said she just keeps coming in.

47

INT. MITCHELL HOME - KITCHEN - DAY

47

Tilly tosses red potatoes in oil in a disposable, foil
roasting pan. She then grabs a chicken and places it on
top.

Lyle enters, the PUGS trailing behind him.

LYLE
Wow. Look at that. My own pioneer
woman.

TILLY
(stressed)
I'm trying to concentrate.

LYLE
It makes me happy when you cook.

Tilly drops a pan, sending a few potatoes across the
linoleum.

TILLY
God dammit, Lyle.

LYLE
Let me help.

TILLY
Just back away.

As Tilly begins throwing the potatoes back into the roasting
pan, Lyle grabs a beer out of the fridge and takes a seat at
the table.

Tilly carefully places the roasting pan into the oven.

Tilly washes her hands in the sink. Lyle walks up behind
her.

LYLE
I'm lucky.

(CONTINUED)

TILLY
I'm lucky.

LYLE
How long do we have on that
chicken?

TILLY
I'm supposed to check it in an
hour.

Lyle kisses her neck. Tilly looks out the window and sees
the unmarked police cruiser pull up outside the house.

Detective Osley gets out with another POLICE OFFICER.

Lyle looks up.

LYLE
I wonder what they want.

Tilly starts to breathe heavy.

LYLE (CONT'D)
Want me to get rid of them? I
think you've told them enough.

TILLY
They're gonna take me away now.

LYLE
What?

There is a KNOCK at the door. The pugs begin YAPPING.

TILLY
They are.

LYLE
No they're not.

TILLY
They're gonna take me away. They
think I did it.

LYLE
Did what?

There is now a POUNDING at the door.

DETECTIVE OSLEY (O.S.)
Mrs. Mitchell, please come to the
door.

(CONTINUED)

LYLE
We're coming!

Lyle turns back to Tilly who has begun to cry.

LYLE (CONT'D)
Let me talk to them, cupcake.
Whatever it is, they got the wrong
guy.

TILLY
(sobbing)
You're supposed to take the chicken
out in an hour and prick it with a
fork. If the juices are clear,
it's done. If they're still pink,
you're supposed to leave it in
another fifteen minutes.

Lyle tries to put his arms around Tilly but she walks to the
door and opens it to find Detective Osley and the other
officer.

LYLE
You gotta have a warrant to come in
here.

DETECTIVE OSLEY
(ignoring Lyle)
Good evening Joyce, you're under
arrest.

TILLY
I know.

He turns her around and puts handcuffs on her wrists.

Off Lyle.

FADE OUT:

END OF SHOW

APPENDIX A - ADDITIONAL DIALOGUE FOR PRESS CONFERENCE

25

INT. MITCHELL HOME - LIVING ROOM - DAY

25

Additional dialogue for press conference.

ANTHONY J ANNUCCI

Good afternoon. Today here at Clinton Correctional facility, which was opened in 1865, we had two inmates escape. This is the first escape from the maximum security portion of this facility. The last escape from a maximum security facility took place in 2003 at Elmira. Both inmates are serving time for murder. One has a sentence of life without parole, the other is serving 25 to life for murder in the 2nd degree. The one who is serving life without parole is named David Sweat. He's a male, he was born in June of 1980, five foot eleven, one hundred sixty-five pounds. The second individual, Richard Matt, was born June 25th 1966, he is six foot and weighs two hundred ten pounds. This morning we noticed during the standing count at 5:30am at this facility the two cells which were adjoining each other, were empty. A search revealed there was a hole in the back of the cell from which these inmates escaped. They went on to a catwalk, which is about six stories high. We estimated they climbed down and had power tools and were able to get out through this facility through tunnels, cutting away at several spots. I appreciate very much that the governor is here today. He actually walked through the cells to see first hand the holes that were drilled in the back of the cells. He went to the catwalks to see their route of escape. He went down to the portions where they were able to cut through a steam pipe at both ends, and finally, he ended up on the street in the manhole cover.

(MORE)

(CONTINUED)

ANTHONY J ANNUCCI (CONT'D)

This was a very elaborate plan but we are only at the very preliminary stages of determining exactly what happened. Security is our utmost priority, keeping the inmates safe, keeping staff safe, and keeping all of the general public safe. The governor has instructed me to leave no stone unturned in determining the investigation and what corrective action needs to be undertaken. We have a very cooperative relationship with local law enforcement. We are working hand in glove with the state police and other enforcement entities and I would ask at this point for Major Guess to take over and explain all the activities that we're doing at this time.

MAJOR GUESS (ON TV)

Thank You commissioner. My name is Major Charles Guess, I'm the troop commander of Troop B, the New York State Police. The New York State Police, Department of Correctional Services, and all of our state, local, and federal partners are conducting a full investigation into the escape of these two inmates. Currently we have over two hundred law enforcement officers in the area with a variety of specialized units and equipment at their disposal. No stone is being left unturned. We have the department of correctional services, New York State Troopers, U.S. Marshals, FBI, New York State Forest Rangers, Clinton County Sheriff, Franklin County Sheriff, Clinton County District Attorney, a variety of tactical units like SWAT units, a number of K-9 to include blood hounds, even three aerial support aircraft, two state police helicopters, and one from homeland security have been in the air since this event occurred this morning.

(MORE)

(CONTINUED)

MAJOR GUESS (ON TV) (CONT'D)

As you can imagine, this is an ongoing investigation, although I can assure you that no stone will be left unturned, I can not comment on the tactics, techniques, and procedures that our investigators are currently employing. We are putting on a full court press and of chief concern is the safety of the community and the citizens of the state of New York. At this time, I'd like to turn it over to Governor Cuomo.

CUOMO (ON TV)

Thank you very much. As you've heard there was two people who escaped from Clinton Correctional Facility. This is a first time in this institution's history that anyone has escaped from the maximum security portion of this facility. This facility was built in 1865 so this is quite an unusual occurrence. As you heard from the commissioner it was an elaborate plot, we went back and uh, pieced together what they did. It was elaborate, it was sophisticated, it encompassed drilling through steel walls and steel pipes. So this was not easily accomplished. The commissioner of corrections is going to undertake a full investigation, we wanna find out exactly how it happened. Suggestion that they needed power tools to accomplish this. How did they get the power tools? From who? How? So we'll undertake a full investigation to make sure this was the first and last time anyone escaped from this facility. The state police, Major Guess, outlined the operation that they're going through to find the escapees. They've don an extraordinary job coordinating resources.

(MORE)

(CONTINUED)

CUOMO (ON TV) (CONT'D)

The state police are here and I want to thank local law enforcement that has been great in their partnership working with the state police as well as the department of corrections which has deployed extraordinary troops and extraordinary resources to be part of this collective effort. First order of business is to find the two individuals and return them to prison. That's the first order of business. And we're working on that and we're asking for the help of the people across the state. These are two dangerous individuals, one was incarcerated for killing a sheriff, so these are dangerous people and they're nothing to be trifled with and we want the help of the public, we want New Yorkers exercising that spirit of community that makes New York so special. We have pictures being posted of these two individuals, if you see them, if you know anything, if you hear anything, please contact the state police or your local police as soon as possible. It's very important that we locate these individuals, they are dangerous and we want to make sure that they don't inflict anymore pain or anymore harm on any New Yorkers. So we're asking the help of New Yorkers. I again commend the state police and the local police agencies that are together coordinating in this hunt to return the escapees and I thank the commissioner of corrections for his diligence. They're just at the beginning of the investigation, we have more questions than we have answers, but I'm sure in the coming days we'll have more.

(beat)

Questions for myself, the commissioner, or the major?

ADR APPENDIX

40 INT. BIG DUMMY'S CABIN - DAY 40

Matt enters the simple, makeshift living room of the cabin, which is really just a crash pad for hunters, and watches Sweat pick himself up awkwardly after coming in the window.

(RECORDED 06-08-18)

MATT

All good in the hood wood.

SWEAT (ADR)

Don't get too comfortable. We're
leaving in twenty minutes.

*
*
*

11 EXT/INT. JEEP - MOVING - MOMENTS LATER 11

After a moment, the Ed Sheeran song is cut short.

DJ (ON RADIO)(ADR)

Hey yo! Sorry to interrupt my boy
Ed Sheeran, but we got something
crackin' right now on the news
front. This is coming out of the
town of Dannemora where we got --
for the first time in a hundred and
fifty years, we got a couple of
criminals (who found they way out
of Clinton Correctional Facility.)

*
*
*
*
*
*
*
*
*

Tilly turns the radio off and again her phone begins to vibrate. Again, she hits the mute button.

ESCAPE
at
DANNEMORA

Chapter Seven
Part B

Written by
Brett Johnson and Michael Tolkin

Directed by
Ben Stiller

White Production Draft 8-10-17
Blue Rev. Pages 8-16-17
Pink Production Draft 9-1-17
Yellow Rev. Pages 9-7-17
Green Rev. Pages 9-11-17
Goldenrod Production Draft 9-27-17
2nd White Rev. Pages 9-28-17
2nd Blue Rev. Pages 10-3-17
2nd Pink Rev. Pages 2-28-18
2nd Yellow Rev. Pages 3-9-18
2nd Green Rev. Pages 3-12-18
2nd Goldenrod Rev. Pages 6-28-18

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Cast

Chapter Seven
Part B
Goldenrod Production Draft
9-27-17

RICHARD MATT
JOYCE 'TILLY' MITCHELL
DAVID SWEAT
GENE PALMER
CATHERINE LEAHY SCOTT
LYLE MITCHELL

KENNY MITCHELL
SPENCER FREEDMAN
JAKE TAPPER
JOHN MULLIGAN
JAY COOK
CHRISTOPHER VOSS
JOHN
DIANE
CLARK
DAN
STATE TROOPER
SERGEANT
KRISTIN KELLY
POINT MAN
NEWSPEOPLE
REPORTERS

ALEX DUNBAR (V.O.)
DAVE ANDREWS (V.O.)

Non-Speaking

Chapter Seven

Part B

2nd Green Rev. Pages
3-12-18

SC. 8

CORRECTIONS OFFICERS
FEMALE CORRECTIONS OFFICER
PRESS PEOPLE

SC. 9

CORRECTIONS OFFICERS

SC. 10

FEMALE CORRECTIONS OFFICER

SC.12

REPORTERS

SC. 21

FEMALE COUNTY CORRECTIONS OFFICER
MALE COUNTY CORRECTIONS OFFICER

SC. 22

INMATES
VISITORS
COUNTY CORRECTIONS OFFICERS

SC. 34

MAN

SC. 37

LOCAL POLICE
STATE POLICE
BORTAC AGENTS

SC. 39

STATE POLICE

SC. 40

BORTAC AGENTS

SC. 44

TEENAGE BOY WITH BEARD

SC. 47

CERT OFFICERS

SC.49

COUNTY CORRECTIONS OFFICER

SC. 50

INMATES
VISITORS
COUNTY CORRECTIONS OFFICERS

SC. 52

LAWYER

SC. 53

CORRECTIONS OFFICERS

Locations

Chapter Seven

Part B

Goldenrod Production Draft

9-27-17

INTERIORS

TWISTED HORN CABIN (D, N)

BATHROOM (N)

MITCHELL HOME

FAMILY ROOM (D)

ABANDONED TRAILER (N, D)

INSPECTOR GENERAL'S OFFICE (N)

ALBANY MEDICAL CENTER

SWEAT'S ROOM (N)

CLINTON COUNTY JAIL

CORRIDOR (D)

VISITATION (D)

TILLY'S CELL (D, N)

FIVE POINTS CORRECTIONAL (D)

SHABBY APARTMENT (D)

CLINTON CORRECTIONAL ADMINISTRATION BUILDING (D)

INTERROGATION (D)

OFFICE (D)

EXTERIORS

ADIRONDACKS

ROCKY STREAM (D)

STREAM BEHIND CABIN (N, D)

THICK FOREST (D)

RAIL-BED (D)

STEEP TRAIL (D)

OPEN POND (D)

FOREST BY ROUTE 30 (N)

ABANDONED TRAILER (N, D)

ROUTE 30 (D)

RAVINE (D)

CLINTON CORRECTIONAL ADMINISTRATION BUILDING (D)

TWISTED HORN CABIN (D, N)

MITCHELL HOME (D)

HOB0 CABINS (D)

CLINTON COUNTY JAIL (N, D)

DEER BLIND 2 (N, D)

COVEYTOWN ROAD (D)

LAKE TITIUS (D)

INTERSTATE 87 (N)

COURTHOUSE (D)

CLEARING (D)

FADE IN:

Chyron: Tuesday, June 16th

1

EXT. ADIRONDACKS - ROCKY STREAM - DAY

1

We find Matt and Sweat emaciated, now ten days into their escape. They're covered in bug bites with scratches all over their arms and faces, and beards that have grown in.

They approach a little stream and Matt immediately drops his bag.

SWEAT

Let me check it.

Sweat crouches down and smells the water.

SWEAT (CONT'D)

No good.

MATT

You can't tell.

Matt begins to drink the water.

SWEAT

You're gonna get fucking sick.

Matt keeps drinking from the stream. Sweat pulls out his electric beard trimmer and begins shaving everything but the mustache.

MATT

What are you supposed to be,
Freddie Mercury?

SWEAT

They're gonna expect us to look
like you or shaved all the way.

MATT

I see. So, the cops discover us
out here, looking like the two guys
who escaped from prison, who we
are, but because you got a mustache
they're gonna let us go.

CUT TO:

2 EXT. TWISTED HORN CABIN - LATER 2

Matt follows Sweat, holding his stomach in pain. Sweat sees a small cabin through the woods. He immediately drops to the ground. They listen but don't hear anything.

Matt is desperate to take a shit, and quickly walks up to the cabin.

MATT
Anybody home?

Sweat watches as Matt breaks a window and climbs in.

Sweat stays put, ready to leave at any moment.

After a beat, Sweat hears a toilet FLUSH from inside.

Sweat gets up and walks to the front door.

3 INT. TWISTED HORN CABIN - CONTINUOUS 3

Sweat enters to find Matt fucking with a couple of remote controls, trying to get the TV to work in the small cabin.

Inside, there is an American flag pinned to the front door and another one on the wall inside, underneath the head of a buck. Several sets of antlers are mounted on the walls. There is a couch and a La-Z-Boy and a medium-sized table with three mismatched leather office chairs around it.

At the back is a doorless room filled with bunk beds.

SWEAT
You broke the fucking window.

MATT
They got a TV!

SWEAT
You better put a branch in there.
Make it look like an accident.

Matt ignores him, still trying to get the TV to turn on. He starts messing with the satellite receiver.

SWEAT (CONT'D)
We should wait for night.

MATT
Fuck that. I haven't heard a
helicopter in four days.

(CONTINUED)

Matt turns on the TV and changes the channel to CNN. It's "The Lead with JAKE TAPPER" who has breaking news.

JAKE TAPPER (ON TV)
-- And David Sweat to the forest of Vermont. Again this is breaking news, authorities now believe the two men who escaped Clinton Correctional facility almost two weeks ago are not headed to Mexico as previously reported, but instead are likely hiding somewhere in the forests of Vermont.

Matt erupts in laughter.

MATT
See that? We can relax.

(See Appendix B for additional Jake Tapper dialogue)

Matt drags the La-Z-Boy over to the TV while Sweat continues going through the cabinets of the cabin.

JAKE TAPPER (ON TV)
And now we take you to a CNN exclusive, Joyce Mitchell's son, Kenny Mitchell--

MATT
Check it out, Tilly's hillbilly kid.

JAKE TAPPER (ON TV)
--still standing by his mother after her arrest for helping the two men escape.

MATT
You hear that? They fucking got her. Good.

Sweat stops to watch.

KENNY (ON TV)
My mom definitely wouldn't have had an affair against my father. And it definitely wouldn't be with an inmate, there's just no truth to that.

(CONTINUED)

MATT

I'll give you this, Kenny, she
didn't fuck just one inmate.

JAKE TAPPER (ON TV)

Coming up next we take you to GOP
front runner, Jeb Bush, and his
comments on the Greek Government
debt crisis. Stay with us.

Sweat finds a small radio in one of the cabinets.

He turns it on, excited.

SWEAT

It works.

MATT

Why would we want a
(Spanish accent)
Radio when we have a TV?

SWEAT

Because we can't stay here, bro.

MATT

Why not? Jake Tapper said they're
looking in Vermont.

SWEAT

And when they don't find us they're
gonna keep looking.

MATT

The first people to come will be
hunters. We ditch them, take the
guns, then find a car.

SWEAT

The TV goes off at dark. It's
gonna give off too much light.

Matt walks out and into the bedroom, then returns with a
sheet. He places a couple of chairs a few feet away from
the TV, then drapes the sheet over the three corners to form
a tent.

MATT

You know what, you got anxiety
problems.

CUT TO:

4 OMITTED 4

5 OMITTED 5

A6 OMITTED A6

B6 EXT. TWISTED HORN CABIN - NIGHT B6

No light comes from the cabin, now dark and silent at night.

6 INT. TWISTED HORN CABIN - NIGHT 6

Matt finishes preparing their dinner of spaghetti in the kitchen -- he squirts some ketchup into the bowls and adds a scoop of Country Crock margarine. From under the blanket, we can hear the sound of TV news and see the soft flicker from the screen.

ALEX DUNBAR (V.O. ON TV)
Just a few years ago, Matt sent
Mulligan a portrait of his sister.
It shows his sister as she looked
shortly before she died of cancer.

MULLIGAN (ON TV)
It certainly provokes sentiment,
that's for sure.

Matt walks the two bowls of pasta over to the TV area and gets underneath the tent, joining Sweat.

CNYCentral is broadcasting their story focusing on Richard Matt's talents as an artist, featuring ex-convict JOHN MULLIGAN who shows off some of Matt's paintings in his home. On screen is a painting of a pretty lady with a pink flower in her hair.

ALEX DUNBAR (V.O. ON TV)
Court documents also allege that
Matt gave some of his artworks to
prison guard Gene Palmer in return
for tools.

MATT
You're famous, Gene!

ALEX DUNBAR (V.O. ON TV)
CNYCentral has obtained these
photos of the paintings.

(CONTINUED)

On screen the camera pans over a photograph of a few paintings -- the landscape Sweat gave Gene (Chapter Two), a bald eagle, a flowerpot of red roses -- lying on the leave-covered ground outside of Gene's house.

SWEAT
What the fuck! Those are my
paintings, bro!

MATT
I like that one of the rose.

SWEAT
You can see my fucking name in the
corner. I don't believe this shit.

MATT
That's not my fucking fault.

SWEAT
Who is this guy?

MATT
Jamo. We were in the can twice
together. Still sends me money.

Matt begins flipping through the channels. He lands on WCAX reporter KRISTIN KELLY, finishing her story on the manhunt, David Sweat's mugshot in the corner of the screen--

KRISTIN KELLY (ON TV)
Richard Matt's partner in the
daring escape is David Sweat, the
man who shot and killed a Broome
County Sheriff's Deputy in 2002.

(See Appendix C for additional Kristin Kelly dialogue)

MATT
There you are, bro.

SWEAT
I didn't kill that fucking cop.

MATT
I know.

Matt stares at him a long beat.

MATT (CONT'D)
I didn't chop that old man up,
either. It was this guy Vick.
(MORE)

(CONTINUED)

MATT (CONT'D)

Fucking crackhead made a deal with
the cops.

KRISTIN KELLY (ON TV)

--an interesting piece of irony,
One of my producers just told me
it's one of the inmate's birthdays
today. David Sweat is thirty-five
years old. Kristin Kelly, Channel
Three news.

Matt turns to Sweat.

MATT

Sorry I didn't get you anything.

SWEAT

We gotta leave before it gets light
out.

Sweat gets out from under the TV tent and walks to the
bathroom.

He opens the door and catches a whiff.

SWEAT (CONT'D)

Ah.

Matt sticks his head out from the tent.

MATT

What?

SWEAT

You killed it in there.

MATT

What do you want, I'm sick.

SWEAT

I told you not to drink that
fuckin' water. You gotta clean
that up. That's evidence, that's
DNA.

MATT

I'm not cleaning that up, it's
gross. If you want to clean it up,
clean it up, I made dinner.

SWEAT

I'm not cleaning up your fucking
shit.

(CONTINUED)

MATT

Then I guess it's not getting
cleaned up.

Sweat again goes into the bathroom.

INT. TWISTED HORN - BATHROOM - CONTINUOUS

Sweat slams the door of the small, outhouse-like bathroom shut, covers his nose with his shirt, then begins peeing into the toilet.

In the background, we can hear on the news Donald Trump announcing his candidacy for President of the United States.

As Sweat pees, he turns to the left and notices a hunting jacket hanging from the back of the door.

He thinks he sees the butt of a gun sticking up from the pocket. He reaches over and pulls out a Colt .45.

He checks to see if it's loaded. The clip is full of bullets.

He stares at the gun a long beat. This is the first time he's held a gun since he killed Kevin Tarsia.

Sweat zips up his pants, putting the gun in his waistband. He carefully hides the gun with his shirt, then opens the door.

REVEAL MATT, standing there, staring at him. A beat.

MATT

I want to make a toast.

Sweat notices he's holding two shot glasses with booze.

SWEAT

I'm good.

MATT

Fuck that. Grab your drink.

Matt hands Sweat his drink. He takes it.

MATT (CONT'D)

To little Davey Sweat, on his
thirty-fifth birthday.

There's a moment between them and they drink.

8 EXT. CLINTON CORRECTIONAL - ADMINISTRATION BUILDING - DAY 8

A squad car drives down Cook Street and approaches the Clinton Correctional Administration building, which has turned into the informal hub for the manhunt.

Tilly, wearing prison strips and handcuffs, is let out of the squad car by a female CLINTON COUNTY CORRECTIONS OFFICER, and is perp-walked towards the building as a throng of PRESS, held back by several CLINTON COUNTY CORRECTIONS OFFICERS, scream questions and take pictures of her.

REPORTERS

Mrs. Mitchell is it true you had
sex with both men? / Mrs. Mitchell
did you confess to your husband? /
Mrs. Mitchell do you have any idea
where these two men are?

Tilly doesn't respond or even look up and is taken inside.

9 INT. CLINTON CORRECTIONAL - ADMINISTRATION BUILDING - 9
LOBBY - CONTINUOUS

Tilly enters the lobby of the administration building, trying to ignore the glances from the CLINTON COUNTY CORRECTIONS OFFICERS inside.

10 INT. CLINTON CORRECTIONAL - ADMINISTRATION BUILDING - 10
OFFICE - LATER

Tilly stands in an office with the Clinton County Corrections Officer who drove her.

From inside another office she can overhear Catherine talking to Spencer.

CATHERINE (O.S.)

When are you going back to Albany?

SPENCER (O.S.)

I was gonna try and get back for
the weekend. Kid's birthday.

CATHERINE (O.S.)

Can you be back by Sunday
afternoon? I'm gonna be working
all weekend, so.

SPENCER (O.S.)

Sure.

(CONTINUED)

10

CATHERINE (O.S.)
We got a lot of material to go
over.

Spencer enters the office and Tilly looks down, pretending
like she wasn't listening.

SPENCER
Hi. Joyce?

TILLY
Yes. Hello.

SPENCER
I'm Spencer Freedman, I'm the
Executive Deputy Inspector General.
I'm gonna bring you into a private
room. Is there anything I can get
for you, coffee, water?

TILLY
Oh, I don't need anything.

Spencer turns to the Clinton County Corrections Officer that
escorted Tilly.

SPENCER
Thank you. You can go.

11

INT. CLINTON CORRECTIONAL - ADMINISTRATION BUILDING - 11
INTERROGATION - DAY

Spencer leads Tilly into the interrogation room (Chapter
One).

She takes her seat.

SPENCER
You sure I can't get you anything?

Tilly shakes her head, "no," and Spencer leaves.

After a beat, Catherine enters, reading a file, and sits
across from Tilly.

CATHERINE
So Joyce, I'm Catherine Leahy Scott-
-

TILLY
Joyce is my mother's name. Nobody
ever called me Joyce, they call me
Tilly.

(MORE)

(CONTINUED)

11

CONTINUED:

11

TILLY (CONT'D)

So when you call me Joyce I feel
like you're talking to my mother.

12

EXT. MITCHELL HOME - DAY

12

Lyle Mitchell walks the dogs towards his house.

REVERSE ON LYLE TO REVEAL:

A parade of news trucks and news REPORTERS following him
very slowly. The news anchors call out to him, trying to
bait him into an interview.

NEWSPEOPLE

Lyle, did you know about the
escape? / Lyle, do you know which
of the inmates your wife was having
an affair with? / Lyle, do you plan
on leaving her?

Lyle silently enters his house and locks the door. He pulls
the curtains shut as the cameras keep rolling.

13

INT. MITCHELL HOME - FAMILY ROOM - CONTINUOUS

13

Lyle enters to find Kenny sitting on the couch. Newspapers
are all over the coffee table.

LYLE

It's mayhem out there.

KENNY

Don't I know it.

Lyle sits down with Kenny.

KENNY (CONT'D)

So, she says she didn't do nothing.

LYLE

That's what she tells me.

KENNY

But nobody believes her.

LYLE

Cuz they're looking for an escape
goat. You know, somebody to pin
the blame on, and wouldn't you
know, all those men, they pick a
woman.

(CONTINUED)

Lyle sees the New York Post on the coffee table with the headline: **SHAWSKANK: Ex-Husband of Woman Suspected of Helping 2 Prisoners Escape Says She was Unfaithful.**

KENNY

You see this?

Kenny picks up the Daily News and reads.

KENNY (CONT'D)

She was a home-wrecker before she was the alleged accomplice to a pair of jail breakers. Joyce Mitchell, who police suspect of supplying two killers with the power tools they used to break out of Clinton Correctional Facility, was a serial cheater, her ex-husband told the Daily News on Wednesday. "I loved her, she was my wife, and then all of a sudden she cheated," Kenny Barille said. "She screwed up everything. We had a son. We had a nice house and everything." Asked if it was possible if the woman he knew as Tilly could have fallen, as police suspect, for convicted killer Richard Matt, Barille quickly agreed. "Well, of course," he said outside his home in Massena, N.Y. "If you look at the pattern. She's 51. I thought maybe her sex drive would be gone and she wouldn't do that."

LYLE

He's your blood father and I won't speak ill of him to your face but she wasn't cheating with me. I'm not that kind of person. And if it was cheating, well, the marriage was already not working, so is that cheating? Maybe? But we've been together a lot longer than she was with your other father. I'm pretty sure that's true. And you lived with us, that's the truth too. The press is all lies.

(CONTINUED)

KENNY

The COs aren't gonna take the fall.
They got Gene Palmer already on the
hook, and he wasn't like the rest
of them, he was a musician too, you
know, so they're saying he thought
he was better than everyone.

LYLE

I know him.

KENNY

And Mom, she was just doing her
job. Why would she risk it?
Doesn't make any sense.

LYLE

That's right.
(beat)
If they do put it on her, we can't
afford a lawyer like that.

KENNY

But she didn't do nothing so how
could they?

LYLE

She was friendly with them two
guys. Someone might make a
connection to that. Look at the
news.

KENNY

But the press is all lies, you said
that.

Lyle looks at Kenny, then realizes he has to be strong for
him.

LYLE

The town will stand behind her.
She's a popular person in Malone.

KENNY

I hope you're right. Seeing her in
handcuffs isn't easy.

Lyle gives Kenny a hug.

LYLE

We're gonna get through this, son.
Just remember, don't talk to the
reporters.

(CONTINUED)

KENNY
I already did.

LYLE
Who?

KENNY
Just CNN, NBC, FOX, Wall-Street
Journal, and The New York Times.

LYLE
Okay. Well, don't do it again.

14 EXT. TWISTED HORN CABIN - DAY 14

The cabin is silent in the morning light.

15 INT. TWISTED HORN CABIN - DAY 15

We find Matt, sitting awake on the bottom bunk of one of the bunk beds. He looks down and sees that one of his feet is missing its sock.

He looks around the bed for the sock.

MATT
Hey. You seen my sock?

After no response, he hops onto the floor and looks under the bed. He sees it jammed against the wall, then gets up and moves the bed out of the way.

Behind the bed he sees a shotgun, attached to the side of the bed with a homemade gun mount.

IN THE KITCHEN:

Sweat wipes off the dishes with a damp rag, replacing each one where it went. He begins wiping down the items that they have touched.

He hears a SHOTGUN loading from behind him.

He turns to the bedroom, then slowly enters to find Matt holding the shotgun.

MATT (CONT'D)
Look what I found.

Sweat lifts up his shirt revealing the pistol.

A long tense beat. Then, Matt smiles.

(CONTINUED)

15

MATT (CONT'D)

How long have you had that?

SWEAT

It was in the shitter.

MATT

See, now we got ourselves a plan.
Find a road, stop a car... We'll
be in Canada in an hour.

SWEAT

That's a terrible plan.

MATT

Mustaches, that was a terrible
plan. This is a good plan.

SWEAT

Really, bro? You wanna just go
kill some people and leave bodies
in the middle of the road?

MATT

Yes.

SWEAT

Seriously, bro?

Matt gives him a look. He's serious.

Matt hears something.

MATT

Shh.

Just then they both hear a dog BARKING.

16

EXT. TWISTED HORN CABIN - CONTINUOUS

16

DOLLY, a seven year old Labrador Retriever, arrives and
begins BARKING a few feet from the cabin. A moment later
JOHN, 40s, goatee, arrives on a loud, blue 4-WHEELER.

He comes to a halt and immediately pulls a pistol and points
it at the window of the cabin, where he can see figures
moving inside.

JOHN

Who are you? Who the fuck are you?

Dolly heads towards the front door.

(CONTINUED)

JOHN (CONT'D)
Dolly, stay! Stay!

Dolly enters the cabin, and John follows her, gun drawn. He enters the door.

A17 INT. TWISTED HORN CABIN - CONTINUOUS A17

John enters the cabin, his gun ready to shoot -- empty bottles of booze are strewn around the room. John clears the bedroom, then walks to the bathroom. He opens the door, and takes a step back when the smell hits him.

CUT TO:

17 EXT. ADIRONDACKS - STREAM BEHIND CABIN - CONTINUOUS 17

Matt and Sweat slide down the hill towards the rocky stream, bottles CLINKING loudly in Matt's bag, which he didn't completely shut.

FADE TO BLACK:

Chyron: Wednesday, June 24th

FADE IN:

18 EXT. HOBO CABINS - DAY 18

Matt stumbles through some abandoned, half demolished cabins, drinking heavily, Sweat ahead of him.

Matt finishes the bottle of vodka, throws it on the ground. Sweat doubles back and picks it up, putting the empty bottle in his bag.

MATT
I knew she wasn't gonna show up.

SWEAT
Come on. It's Thursday.

MATT
You know how I knew?

SWEAT
No, but I guess you're gonna fuckin' tell me.

MATT
Micro expressions. She had things she was doing with her face that day in the shop.
(MORE)

(CONTINUED)

MATT (CONT'D)

You can smile with your mouth but not the rest of your face. She did that. When someone's irritated, they don't always act that way.

SWEAT

People start going out to their cabins on Thursdays so shut the fuck up.

MATT

How do you know it's Thursday?

SWEAT

(Spanish accent)

Radio.

Matt sits down, looks through his pack for another bottle of booze. He holds up a bottle of grape flavored Seagram's gin to Sweat, who is as angry as we've ever seen him.

MATT

Grape flavored gin, how do you like that? You gotta be drunk before you start drinking this one.

SWEAT

Get the fuck up.

(beat)

I said get the fuck up!

MATT

You repress your rage, you know that? That's how people get the cancer.

SWEAT

I'm not gonna fuckin' die out here because you got drunk.

Matt just looks at him. Sweat gets in his face, grabs him by the shirt.

SWEAT (CONT'D)

I'm not gonna fucking die out here with you, man!

MATT

I'm not the reason you're gonna die, it's that bitch. And you haven't said one bad thing about her and I find that pretty confusing.

(CONTINUED)

18 CONTINUED: (2)

18

SWEAT

It's not her, bro, it's you.

Matt pulls another bottle out of his bag, takes a drink.

SWEAT (CONT'D)

Why are you doing this? Why the
fuck are you doing this?

MATT

I can't help it.

Sweat starts off. Matt gets up and follows him, still
drinking.

19 OMITTED

19

20 OMITTED

20

(CONTINUED)

Chyron: Thursday, June 25th

A21 EXT. CLINTON COUNTY SHERIFF'S OFFICE AND JAIL - DAY A21

The Clinton County Jail is a modern contrast to Clinton Correctional Facility.

21 INT. CLINTON COUNTY SHERIFF'S OFFICE AND JAIL - DAY 21

We track the female Clinton County Corrections Officer, DIANE, 40s, who comes up the stairs of the jail and down the top row. She comes to an individual cell where Tilly sits on her bed, still wearing her prison stripes.

DIANE
You got a visitor.

Tilly stands up.

22 INT. CLINTON COUNTY JAIL - VISITATION - DAY 22

Kenny sits at a table in the small visitation area of the Clinton County Jail. A CLINTON COUNTY CORRECTIONS OFFICER sits by the door.

The door buzzes and opens. Tilly enters led by Diane.

Tilly goes over to Kenny and they embrace. They sit down.

TILLY
Thanks for coming.

KENNY
Of course.

TILLY
My sweet boy.

KENNY
We couldn't make bail, mom.

TILLY
Why not?

KENNY
Ten grand is a lot of money.

TILLY
Nobody wanted to help you, did they?

(CONTINUED)

KENNY

Some did. It just wasn't enough.

TILLY

That's fine. I'll just stay in
here where I belong.

Tilly's eyes well up.

KENNY

I'm sorry. I tried, I even put up
my boat as collateral.

TILLY

I really don't need a guilt trip
from you right now. You know how
hard I am on myself.

KENNY

Okay.

A long silence.

KENNY (CONT'D)

Do you want to know how Dad's
doing?

TILLY

Yes.

KENNY

Well he doesn't believe any of the
stories that are out there.

TILLY

Which ones?

KENNY

You know. But don't worry, he's
standing by you.

TILLY

You say it like it's a bad thing.

KENNY

Well are they true?

TILLY

How can you ask me that? Your own
mother.

(CONTINUED)

KENNY

I don't care, okay? Whatever it is, is done. I only care about one thing. And that's that you two stay together.

TILLY

Well isn't that what we're doing?

KENNY

Well I know how Dad feels.

TILLY

You think I'm gonna leave him?

KENNY

You did it before, with my real dad.

TILLY

Thanks a lot, Kenny. Your father was a shithead. I mean, do you even realize what I'm going through? Do you?

We find Sweat down on his hands and knees, digging with his bare hands, in a heavy fern-covered section of the forest.

23

Matt sits nearby, on a fallen tree, drinking straight from a bottle of tequila. He is already very drunk as we can tell from his slurred speech.

MATT

When I was twelve I ran away from
my foster home on a stolen horse.
I spent a week in the woods, alone,
just me and that horse. The horse
ate even when I didn't.

Finally Sweat finishes and throws his guitar case in the hole, then covers it up.

Sweat pulls his backpack on and starts off.

Matt gets up, grabs his pack and shotgun and follows Sweat through the forest.

24

EXT. ADIRONDACKS - RAIL-BED - DAY

24

Matt and Sweat walk through the tall grass, on the shoulder below the rail-bed that runs underneath some power lines. Hills in each direction keep them safe from the authorities.

Sweat is about fifteen yards ahead of Matt, who stops when he sees a patch of wild strawberries growing by the road.

MATT

Dave, strawberries!

SWEAT

Shh. Shut up.

Suddenly, they hear a VEHICLE approaching and they stop. Matt catches up to Sweat and they lean down against the embankment.

The vehicle approaches, driving up on the rail-bed, and stops just above them. From their vantage you can just see the side of a STATE POLICE SUV.

Matt readies his shotgun, pointing it up towards the car, ready to shoot.

One of the car doors OPENS and we can hear someone get out. We can hear their FOOTSTEPS.

SWEAT (CONT'D)

(whispers)

What are you doing?

(CONTINUED)

24

Matt doesn't seem to hear him. He just stares up at the vehicle, shotgun at the ready. Sweat puts his hand on his shoulder to stop him.

SWEAT (CONT'D)
(whispers)
We shoot a cop, they'll kill us.

Matt just stares at him.

SWEAT (CONT'D)
What are you doing?

Matt cocks his gun and starts moving towards the cop and Sweat gets up and takes off running in the opposite direction. He runs at full sprint, not looking back.

Matt watches him go, then puts down his shotgun.

After a beat, the unseen officer gets back into his vehicle and drives away.

25 EXT. ADIRONDACKS - STEEP TRAIL - DAY 25

We find Sweat as he runs up a steep trail, running faster than he ever has. He throws the gun into the forest.

26 EXT. ADIRONDACKS - OPEN POND - DAY 26

Matt, with his shotgun in one hand, the half-empty bottle of tequila and bag in the other, stumbles down a heavy section of forest. He comes upon a brackish stream and walks to the water's edge.

He settles against a moss-covered log and looks into the water.

In the shallow, murky water he sees a strange fish trapped in an inlet.

27 EXT. CLEARING - DUSK 27

No longer slowed by Matt, Sweat runs fast through a clearing, on his way to Canada.

28 EXT. ADIRONDACKS - FOREST BY ROUTE 30 - NIGHT 28

Now night, Matt stumbles through the forest. In the distance, a car can be seen heading down a road.

Matt starts to jog towards it, loading his shotgun as he goes.

(CONTINUED)

28

Matt comes out of the clearing and raises his shotgun, but the taillights of the car are too far in the distance to get off a shot, and they disappear around a bend.

Matt walks across the street and into the forest.

29

EXT. ADIRONDACKS - ABANDONED TRAILER - NIGHT

29

Matt walks through the forest, looking for a place to sleep for the night. He looks up and sees an abandoned trailer just sitting there in a clearing.

He approaches it and kicks the door open, gun pointed inside.

30

INT. ABANDONED TRAILER - CONTINUOUS

30

Matt points his shotgun into the abandoned trailer, but it's empty.

The inside of the trailer is filthy. Nobody has been here in months, maybe years.

Matt takes a long swig of tequila, finishing the bottle.

He tosses the tequila bottle onto the floor, then reaches into his bag: the last bottle left is the grape flavored gin.

Matt smiles and unscrews the top.

31

INT. ABANDONED TRAILER - NIGHT

31

A cigarette lighter illuminates the interior of the trailer, and we find Matt crouched over, intensely rubbing or scratching at the metal wall with something.

We come to find he is sketching on the wall of the trailer, making large arcing scratches with a piece of burnt wood or charcoal.

It's hard to make out at first, but soon we can see the outlines of a running horse. It looks completely different in style than his other paintings -- impressionistic, like the first artwork on the walls at the Lascaux cave in France.

Underneath he draws onto the metal **6-25-66**.

Suddenly he is finished. He lets the lighter go out, then sits back.

(CONTINUED)

He looks at the horse, then takes a large gulp of gin and crawls into his makeshift bed.

He flicks the lighter on again and stares into the quivering flame.

After a moment, he blows it out like a birthday candle.

Chyron: Friday, June 26th

32 INT. ABANDONED TRAILER - DAY 32

We find Matt asleep under a stain-covered wool blanket. A couple of mosquitos have gotten into the trailer and buzz around inside.

Matt stirs awake.

LATER:

Matt sits on the bed staring at the drawing of the horse. He hears the faintest sounds of a CAR in the distance. He struggles to stand, grabs his shotgun, and stumbles out of the trailer.

33 EXT. ADIRONDACKS - ABANDONED TRAILER - DAY 33

Matt, still shoeless, hobbles away from the trailer and towards the sound of the car.

34 EXT. ADIRONDACKS - ROUTE 30 - CONTINUOUS 34

Matt sits at the edge of the woods, perched on a log with his shotgun, in shooting position, about 30 yards from Route 30. He watches a car driving past in the distance, then aims his shotgun and FIRES at the car, but it continues on.

He waits for another car. Soon he hears a VEHICLE. He raises aims the shotgun and waits as the noise gets LOUDER. Finally an RV passes. He leads it with his shotgun, and then FIRES.

The RV comes to a stop and a MAN gets out. The man walks back to his tire, thinking he has a flat.

The man sees the bullet holes in the back of his vehicle, then immediately takes cover inside his RV and drives away.

Matt takes another shot, but there is nothing. He's out of ammo.

Matt watches the RV as it disappears around a bend.

35 INT. ABANDONED TRAILER - LATER 35

The SOUNDS OF CARS PARKING, DOORS SHUTTING, and POLICE SHOUTING ORDERS as Matt quickly puts on his shoes. He grabs the bottle of gin from the floor and lifts it up.

He drains the remainder of the gin, his last drink, then throws the bottle on the ground and exits the trailer with his shotgun.

36 EXT. ABANDONED TRAILER - CONTINUOUS 36

Matt makes his way south from the trailer through the thick forest. The SOUND OF THE HELICOPTER gets louder and louder as it lands close by.

37 EXT. ADIRONDACKS - ROUTE 30 - MOMENTS LATER 37

About 50 POLICE, STATE AND LOCAL, WITH CRUISERS AND SUPPORT VEHICLES and A BORTAC HELICOPTER WITH TACTICAL UNITS HAVE FORMED A PERIMETER.

CHRISTOPHER VOSS, 30s, a handsome Texan, exits the chopper first, followed by 7 BORTAC AGENTS, all wearing tactical gear.

THE BORTAC TEAM CONFER WITH THE WATCH COMMANDER AND HEAD TOWARD THE TRAILER...

38 EXT. ADIRONDACKS - RAVINE - DAY - CONTINUOUS 38

Matt clambers down into the ravine at his own slow pace, almost as if in his own world...

WE HEAR more SIRENS approaching. More cops.

Matt finds a spot amongst a couple of fallen trees and lies down on his stomach, the shotgun in front of him. He settles in, looking out into the dark woods.

39 EXT. ADIRONDACKS - ROUTE 30 - CONTINUOUS 39

We see a STATE TROOPER walking along the tree line. He stops when he hears A COUGH. He turns to the sound... and then A SECOND COUGH...

STATE TROOPER
Hey I heard something. I heard
something. I think I heard a
cough.

A SERGEANT ABOUT 20 FEET AWAY NODS AND GETS ON HIS RADIO.

(CONTINUED)

39

SERGEANT
(into his radio)
Major Guess we got trooper
reporting hearing a cough from the
tree-line.

20 YARDS AWAY WE SEE MAJOR GUESS at his car command post.

GUESS
(into radio)
Roger that. B one to all units
clear the airspace of helicopters
they are impeding our effort right
now. We have sound on the ground.
I need quiet, now! Everyone quiet!
(to radio)
Hey Bortac you still in there? We
got a trooper reporting a cough...

40

EXT. ADIRONDACKS - RAVINE - LATER

40

Matt lays there... silent, almost dead eyed... just the
occasional crackle of a police radio...

Then...

From out of the corner of his eye, below him and to the
right, he sees the BOOTS OF A BORTAC AGENT walking slowly
towards the road, about fifteen feet from him. He watches
as the POINT MAN patrols the area, now about fifteen feet in
front of him, oblivious of Matt for the moment, then A
SECOND AGENT walking in formation behind the first point
man, ten feet behind him... they are now about twenty feet
in front of Matt...

Suddenly the first agent turns toward Matt... leveling his
M4 at him...

POINT MAN
(loud)
Police! Got him. I got a visual
suspect armed.

This all happens very fast now...

The Second Agent, who is VOSS, the closest to Matt, now he
sees him. Voss stops and points his gun directly at Matt's
head.

VOSS
I got him. Show me your hands right
now.

(CONTINUED)

40

Matt just stares at him, the shotgun still leveled, now directly at Voss. The other BORTAC AGENTS now behind him aim their guns in his direction...

VOSS (CONT'D)
Hands, hands, hands.

Matt, almost looking surprised, moves his shotgun and Voss instantly shoots him three times in the head. His head drops down, lifeless.

41

EXT. LAKE TITUS - DAY

41

The SHOTS ring out over nearby Lake Titus. The water is still.

42

EXT. DEER BLIND 2 - NIGHT

42

Sweat, exhausted now, comes to a deer blind and climbs the ladder. When he reaches the top, he finds a single stuffed chair sitting in front of the opening. From his backpack he pulls out the radio and bag of M&Ms.

He turns on the radio and collapses into the chair.

DAVE ANDREWS (ON RADIO)
A dramatic new development tonight
as we've learned that Dannemora
prison escapee Richard Matt has
been shot and killed.

As he takes this in, we see what he sees through the opening.

DAVE ANDREWS (ON RADIO) (CONT'D)
... There is now a foot chase for
David Sweat. The incident occurred
after the pair tried to hijack a
camper by shooting at it. That
brought a massive response from
state police and CERT teams who
descended on the area. Matt was
shot by U.S. Border Patrol agent
after refusing to drop a shotgun he
had pointed at him. U.S. Marshals,
State Police, and all involved are
now chasing David Sweat on foot.
Matt whose birthday was yesterday,
had just turned forty-nine years
old. Stay tuned for updates on
this breaking story.

(See Appendix A for Alt Dave Andrews news)

(CONTINUED)

SWEAT'S POV: The dark treetops and beyond them: FUZZY,
BLINKING RED LIGHTS...

He shuts the radio off as WE PUSH IN on him... silent,
exhausted... numb... as he nods off...

43 EXT. DEER BLIND 2 - DAY 43

Sweat wakes up, remembers where he is, and flips over in the
deer blind. He peeks out from the top.

What he thought were police cars are in fact a field of
windmills -- it's the Jericho Wind Farm.

LATER:

Sweat packs up and heads down the ladder.

44 EXT. COVEYTOWN ROAD - CONSTABLE, NY - DAY 44

CLOSE ON A MAP OF COVEYTOWN ROAD, JUST A HALF INCH FROM THE
CANADIAN BORDER.

CUT WIDE to find Sweat lying prone near the edge of a small
country road. He eats a Lunchables and studies the map,
then checks the ball compass attached to his hoodie.

Sweat looks up and sees a tree line in the distance which
is, in all likelihood, freedom.

He's made it.

Sweat sits, cautiously waiting. He looks to his left, where
the road bends around a shady corner, then back to his
right, where the Mennonite carriage continues on its slow
ride home.

He decides it's time. He stands up and crosses the road.

After crossing the road, Sweat begins to walk along a row of
trees. After a few feet, we see a car, deep in the
distance. It's a State Police cruiser.

Sweat hears the car as it pulls up about fifteen feet behind
him, but doesn't turn around.

State Police Officer JAY COOK, late 30s, fit and handsome,
stops his cruiser.

OFFICER COOK

Hey, you. What are you doing?

Sweat half turns around.

(CONTINUED)

SWEAT

Hey, I'm good bro!

He keeps walking, taking baby steps away from Officer Cook.

OFFICER COOK

Hey, come over here. What are you
doing here?

Sweat stops, puts his hands up to his face, somewhat
aggressively, as if to say, "I'm not who you're looking
for."

Officer Cook opens his car door and unholsters his pistol.
Sweat immediately begins running.

OFFICER COOK (CONT'D)

Oh shit.

Officer Cook jumps the drainage ditch and takes off towards
Sweat at full sprint...

OFFICER COOK (CONT'D)

(into shoulder radio)

B one zero one to any unit, need
assistance foot pursuit Coveytown
Road Town of Constable.

He runs holding his pistol with both hands, never letting
Sweat out of his sights.

OFFICER COOK (CONT'D)

Get over here... Hey!

Sweat holds his hands out.

SWEAT

I don't got a weapon! I don't got
a weapon!

OFFICER COOK

Get on the ground! I said stop!

SWEAT

I'm unarmed!

Officer Cook continues tracking Sweat.

OFFICER COOK

Stop or I'm gonna shoot you!

SWEAT

I don't have a weapon!

(CONTINUED)

OFFICER COOK
I'm telling you, I'm gonna shoot
you if you don't stop!

Sweat drops his backpack and starts veering to the left.

Officer Cook continues running, now nearly a hundred yards into the field and still at a full sprint, still holding his gun with both hands. But Sweat is gaining on him, lighter without the backpack.

As Sweat comes closer and closer to the tree line, Officer Cook passes Sweat's abandoned backpack and stops. He sets his feet, and aims his .45 Glock.

Sweat, in full sprint, hears a SHOT and is struck in the shoulder by the first bullet. He keeps running.

Another SHOT rings out and explodes through Sweat's chest.

Sweat falls, gasping for air. He coughs up blood. He knows one of the bullets went through a lung.

Officer Cook walks over, still training his gun on Sweat as he requests EMT backup into his shoulder radio.

He approaches Sweat, now standing over him.

OFFICER COOK (CONT'D)
Don't fucking move.

SWEAT
I'm gonna die.

OFFICER COOK
Maybe, but don't move.

SWEAT
I just wanted to be free. I just
wanted to disappear.

Sweat stares up at the big, cloudy sky.

Chyron: Monday, June 29th

EXT. INTERSTATE 87 - DUSK

The interstate is mostly empty, as rush hour has long since passed.

We find an ambulance driving towards Albany, whose bright lights can be seen in the not-too-far distance.

(CONTINUED)

The ambulance is flanked in front and back by state police cruisers.

The motorcade continues towards Albany.

46 OMITTED 46

A47 INT. ALBANY MEDICAL CENTER - HALLWAY - NIGHT A47

Catherine walks down the hallway of the Albany Medical Center. Spencer greets her and hands her a document.

SPENCER

This is from first responders and local PD.

CATHERINE

And he's ready to talk?

SPENCER

That's what they're telling me.

CATHERINE

Finally.

They stop outside a door where a CERT OFFICER stands guard. Catherine starts skimming the documents.

CATHERINE (CONT'D)

Can you give me a minute?

Spencer nods and walks off as Catherine flips through the pages of Sweat's prior statements.

PRELAP:

SWEAT (V.O.)

Hi.

CATHERINE (V.O.)

I'm Catherine Leahy Scott, I'm the Inspector General of the State of New York.

SWEAT (V.O.)

Never met one of those.

(CONTINUED)

A47

A47

CATHERINE (V.O.)
I'm with the Department of Justice
and I report directly to the
governor.

47

INT. ALBANY MEDICAL CENTER - SWEAT'S ROOM - NIGHT

47

We find Catherine sitting in a chair next to Sweat's bed,
setting up her microphone on a hospital tray.

Two CERT CORRECTIONS OFFICERS stand guard of the room.

She flips a switch and the red light comes on the tape
recorder.

CATHERINE
You split up with your partner.

SWEAT
Yeah.

CATHERINE
When was that?

SWEAT
Three or four days ago.

CATHERINE
Why'd you split up?
(off silence)
State Police thought he might've
killed you somewhere in the forest.

SWEAT
They said that?

CATHERINE
They got him, and they saw you
weren't with him... He had the
kind of background where you had to
wonder.

Sweat shakes his head.

SWEAT
That fat piece of shit was slowing
me down. That's why we split up.

One of the Corrections Officers, DAN, sitting in a chair in
the corner, looks up from his magazine.

DAN
Watch it.

(CONTINUED)

CATHERINE

I can take a four letter word,
officer.

Dan just turns the page of his magazine.

CATHERINE (CONT'D)

I've been in the tunnels.

SWEAT

Oh yeah?

Catherine nods, impressed.

CATHERINE

That's what I'm focused on. How
you pulled it off. How you came up
with the plan.

(leans in)

The COs aren't thrilled I'm here to
be honest. They'd prefer to
pretend it didn't happen.

Sweat nods, glancing at the COs.

SWEAT

I'm not a bad person. Look at my
track record, it's clean. I was on
Honor Block.

(beat)

In prison I had to pretend to be a
bad person.

CATHERINE

That must be hard.

SWEAT

I'm sure you've read about what I
was convicted for or whatever, and
I don't like to talk about it,
because when I explain what really
happened people just think, of
course this guy is going to say
he's not a bad guy or whatever, you
know?

Catherine nods.

CATHERINE

Can you tell me how you found your
way to the pipe?

(CONTINUED)

SWEAT

I'm good with directions, got a good memory.

CATHERINE

Takes time though.

SWEAT

Couple of weeks.

CATHERINE

Two brick walls?

SWEAT

If you believe you're gonna make it out, those are just obstacles.

CATHERINE

Must've been pretty amazing when that steam shut off on, what was it?

SWEAT

May fifth. But I always knew the steam was gonna shut off. It goes off like that every summer.

Catherine writes this down.

CATHERINE

(as she writes)

That ventilation system you put together impressed a lot of the guys in my office.

SWEAT

Oh yeah?

Catherine nods.

SWEAT (CONT'D)

I had to hot wire the fan, which was a little challenging because I already jury rigged another light I found to the same circuit.

CATHERINE

Wow. So is Matt ever down there with you at any point?

SWEAT

Couple times. Maybe once before we left.

(MORE)

(CONTINUED)

SWEAT (CONT'D)
(laughing to himself)
He didn't like that steam pipe
though.

CATHERINE
So it's your idea, you're the one
doing all the work, right?

SWEAT
More or less.

CATHERINE
In the report it says you went out
the night before.

SWEAT
Dry run.

CATHERINE
Right. So why'd you go back in?

SWEAT
What do you mean?

CATHERINE
You would have made it if you went
alone. You went twenty one miles in
twenty one days with him, then
eighteen miles in two days without
him.

SWEAT
Yeah?

She nods.

SWEAT (CONT'D)
I guess I was moving pretty fast.

CATHERINE
Almost made it to Canada.

Sweat thinks about her question a long beat.

SWEAT
Never even occurred to me to leave
him. I gave him my word. In
prison that's all you got.

CATHERINE
So you were friends.

A beat.

(CONTINUED)

SWEAT

I don't know.

CATHERINE

What about Joyce?

SWEAT

What?

CATHERINE

Joyce Mitchell. She was your ride.
Why do you think she didn't show
up?

SWEAT

I don't know. Probably freaked
out.

CATHERINE

Maybe she didn't want her husband
killed.

SWEAT

You know about that, huh?

CATHERINE

Who was gonna kill Lyle?

SWEAT

I guess Matt was.

CATHERINE

Did Tilly know that was the plan?

SWEAT

I'll put it this way, I feel really
bad for her husband.

There's a KNOCK at the door and Spencer pokes his head in.
Catherine stops her tape, and excuses herself from the room.

Sweat looks over at Dan, the cop, sitting on his phone. Dan
looks up.

DAN

You pretty excited to spend the
rest of your life in solitary?

SWEAT

Solitary suits me just fine -- away
from people. And besides, I'm
going to Five Points.

(CONTINUED)

DAN

It's not the Sheraton, I can assure
you.

SWEAT

I spent eight years trying to get
transferred south of Route Ninety,
just so it wouldn't be so god
damned cold. And Five Points is
well south. Shit, it's practically
fucking Pennsylvania.

CUT TO BLACK:

48 INT. CLINTON COUNTY JAIL - CORRIDOR - DAY 48

Diane leads Tilly down the main corridor of the jail, past a
control room where a CLINTON COUNTY CORRECTIONS OFFICER
monitors each room of the facility on a bank of TVs.

Diane waves at a camera outside a room marked **Visitation** and
the door buzzes.

49 INT. CLINTON COUNTY JAIL - VISITATION - CONTINUOUS 49

Tilly enters to find Lyle sitting at the visitation table.
He's dressed up: a tucked in collared shirt with his nicest
jeans.

LYLE

You look like the Hamburgler.

TILLY

You look skinny.

LYLE

Haven't been hungry.

They sit.

LYLE (CONT'D)

Lawyer says it's gonna be three
years.

TILLY

Three to seven.

(CONTINUED)

LYLE

They said you could get Bedford
Hills. Get out of town like you
wanted.

She takes it.

TILLY

I'm gonna miss you, Lyle.
(beat)
Are you gonna miss me?

LYLE

I knew you were having an affair on
me.

Tilly is embarrassed. Did the people at the next table
hear? Did the guards?

TILLY

Lyle.

LYLE

You know how I knew? It was when
you started ordering off the diet
menu at King's Wok.

Beat.

LYLE (CONT'D)

I know how you can be.

TILLY

I'm sorry.

LYLE

I coulda ended up dead.

(CONTINUED)

49

TILLY
But you didn't. 'Cause I couldn't
go through with it.

LYLE
Yeah, why not?

TILLY
Maybe because I still love you.

A long moment between them.

TILLY (CONT'D)
You gonna wait for me?

LYLE
There's lots of time to talk. I'll
see you at the court.

TILLY
Okay.

Lyle gets up and walks out, but we stay with Tilly. Nothing
happens. She just sits there, looking around.

50

INT. CLINTON COUNTY JAIL - TILLY'S CELL - MOMENTS LATER 50

Clinton County Corrections Officer, CLARK, 40s, fit, walks
Tilly to her cell, and locks her in. But after he turns the
key he just stands there, looking at her.

Tilly sits at the edge of her bed and picks up a yellow
legal pad.

TILLY
Hey.

CLARK
What?

TILLY
Would you do me a favor and tell me
what you think of this? It's for
when I give my statement for the
judge.

Clark checks his watch.

(CONTINUED)

CLARK

Okay.

TILLY

Thank you.

Tilly reads from the pad. It is stilted and almost by rote.

TILLY (CONT'D)

Please allow me to start by saying
how much remorse I have for
everything that has happened with
my part in Matt and Sweat's escape.
I am fifty one years old and this
is by far the worst mistake I have
ever made in my life. I live with
regret every day and will for the
rest of my life. I have never been
so disappointed in myself. I not
only let myself down, but my
family. My husband and my children
are my life and my world. I was
fearful of Mr. Matt threatening to
kill my husband.

(she now begins to cry)

I could not let anything happen to
my husband and family. I love them
all so much, I love them more
than... life itself your honor.
Please understand I acknowledge my
actions and I am still trying to
understand why I made the choices I
did. I hope one day everyone
involved can find it in themselves
to forgive me but most of all I
want to make it home to my family.
I am hoping you understand how
remorseful and sorry I am. None of
this was ever my intentions. I am
not a bad person. I realize I need
to be responsible for my actions
but I am hoping you will have mercy
on me your honor.

Tilly sniffles and wipes her eyes with the sheet of the cot.
She looks up at Clark.

Clark stares at her.

TILLY (CONT'D)

My lawyer says I have to sound
apologetic.

(MORE)

(CONTINUED)

TILLY (CONT'D)

Does that sound apologetic enough
to you? I think it does.

A beat. Clark looks down the corridor, then back at Tilly.

CLARK

Sometimes I like to throw an inmate
a little party the night before she
gets out of here. Is that
something you'd be interested in?

Tilly looks at him, unsure and nervous.

CLARK (CONT'D)

I'll be around. Think about it.

Clark continues on down the corridor, as though he's just on
a normal patrol.

Tilly watches him.

CLOSE ON TILLY, thinking about something.

We see the image from a scene we've seen before, but THE
SOUND IS DROPPED OUT:

It's Tilly, walking down the main drag of Plattsburgh, past
the small pizza parlors and camera shops.

An OLDER GENTLEMAN, 70s, exits a bar with two YOUNGER
LADIES, one 30s, one 40s. They're dressed nice.

We see their mouths move but do not hear the words.

OLDER GENTLEMEN

Who's in the mood for ice cream?

YOUNGER LADIES

Ooh yeah. Oui.

Tilly stops, stands back against the wall, watching them.

The man opens the front door of an old Cadillac coupe parked
out front and both women climb in.

He shuts the door and walks to his side, checking his breath
on the way. When he opens his door he looks up, and catches
Tilly watching him.

"Better Days" by Graham Nash begins to play.

They lock eyes for a second, and then the man gets in his
car and drives off.

(CONTINUED)

Tilly watches it go.

The song continues as we return to Tilly in the small, concrete cell at the local jail.

She closes her eyes as the song continues.

Chyron: The Inspector General's report was published on June 5, 2016, on the one year anniversary of the escape. As a result, the Department of Corrections instituted a myriad of reforms at the facility to make sure an escape never happens again.

51 EXT. COURTHOUSE - DAY 51

Gene Palmer, wearing a suit, walks to court, Ruth behind him and his LAWYER in front of him.

Chyron: Gene Palmer plead guilty to two counts of promoting prison contraband and a felony count of official misconduct. He was released after serving four months of a six month sentence.

52 EXT. CLINTON COUNTY SHERIFF'S OFFICE AND JAIL - DAY 52

Lyle exits the jail wearing a blue polo shirt.

Chyron: Lyle Mitchell still lives in Dickinson Center. He declined to meet with the filmmakers, stating, "The media ruined our lives. I just want her home."

53 INT. FIVE POINTS CORRECTIONAL - SPECIAL HOUSING UNIT - DAY 53

Sweat, head shaved and in shackles is escorted down a prison hallway by two CORRECTIONS OFFICERS, one on either side.

Chyron: David Sweat was transferred to the Five Points "Super Max" Correctional Facility in Romulus, New York. He remains under 24 hour video surveillance in solitary confinement.

54 INT. ALICE HYDE MEDICAL CENTER - MORGUE - DAY 54

Push in on the wall of metal refrigerator doors.

Chyron: Richard Matt's body was claimed by his son Nick Harris. No services were held.

Continue to push in on the metal door--

(CONTINUED)

Chyron: Joyce 'Tilly' Mitchell is currently serving her three-to-seven year sentence at Bedford Hills Correctional Facility in Westchester County after pleading guilty to a felony count of promoting prison contraband. The parole board denied her early release, saying it would be, "incompatible with the welfare of society."

CUT TO BLACK:

END OF SERIES

6

Matt finishes preparing their dinner of spaghetti in the kitchen -- he squirts some ketchup into the bowls and adds a scoop of Country Crock margarine. From under the blanket, we can hear the sound of TV news and see the soft flicker from the screen.

(RECORDED 09-28-17)

ALEX DUNBAR (ADR)

For John mulligan, Richard Matt was not someone to be afraid of, he was a friend. Matt and Mulligan served time together at two upstate New York Prisons. Mulligan says the two, looked out for each other inside. When Mulligan was released, he kept in touch with Matt, sending him food packages and money from time to time. Over the past four years, Matt sent more than 10 paintings to Mulligan, including an oil on canvas portrait of Hillary Clinton. He also sent Mulligan portraits of Marilyn Monroe, Angelina Jolie, and Julia Roberts. While Matt is a convicted murderer, Mulligan says people might be surprised to hear he was a regular Oprah show watcher and wrote quote, "she changed so many lives. Thank you Oprah" on her portrait. On a painting of Barrack Obama and Martin Luther King Jr., Matt Wrote quote, "Dream Fulfilled." Just a few years ago, Matt sent Mulligan a portrait of Mulligan's sister. It shows his sister as she looked shortly before she died of cancer. Mulligan was released and has worked to turn his life around. He says these paintings show a talent that Matt will never be able to fully make use of.

ALEX DUNBAR (V.O. ON TV) (ADR) (CONT'D)

Just a few years ago, Matt sent Mulligan a portrait of his sister. It shows his sister as she looked shortly before she died of cancer.

(CONTINUED)

MULLIGAN (ON TV)
It certainly provokes sentiment,
that's for sure.

Matt walks the two bowls of pasta over to the TV area and
gets underneath the tent, joining Sweat.

CNYCentral is broadcasting their story focusing on Richard
Matt's talents as an artist, featuring ex-convict JOHN
MULLIGAN who shows off some of Matt's paintings in his home.
On screen is a painting of a pretty lady with a pink flower
in her hair.

ALEX DUNBAR (V.O. ON TV) (ADR)
Court documents also allege that
Matt gave some of his artworks to
prison guard Gene Palmer in return
for tools.

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MATT
You're famous, Gene!

ALEX DUNBAR (ADR)
CNYCentral has obtained these
photos of the paintings.

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*
*

ALT LINE:

ALEX DUNBAR (ADR) (CONT'D)
Court documents also allege that
Matt gave some of his artworks to
prison guard Gene Palmer in return
for tools. We have obtained these
photos of the paintings.

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Two cops talking by their SUV on the railbed, TBD.