

MILLENNIUM

"In Arcadia Ego"

Written by

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Directed by

Thomas Wright

Episode #5C18

Story No. 4966

February 6, 1998 (White)

February 16, 1998 (Blue-Full)

January 16, 1998

"In Arcadia Ego"

CAST LIST

Frank Black
Peter Watts

Janette
Sonny
Guard One
Second Guard
Warden Kellard
Captain Stephens
Chris Taylor

(X)

Ernie Shiffer
Assistant
Sniper
John Bayton
Jennifer Bayton
Doctor Lee
Nurse

(X)

(X)

January 16, 1998

"In Arcadia Ego"

SET LIST

EXTERIORS:

IDAHO	/	DIRT ROAD BLUFF
	/	COUNTRYSIDE
	/	ROAD

"THE HOUSE"

N.D. MOTEL

TRAINYARD	/	FREIGHT TRAIN
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INTERIORS:

GARRISON'S WOMEN PRISON	/	SECURITY BOOTH
	/	CELLBLOCK HALLWAY
	/	HALLWAY
	/	WARROOM
MOTEL ROOM	/	BATHROOM
	/	BEDROOM
MEDICAL CLINIC	/	RECEPTION
	/	EXAM ROOM

BOXCAR

HOSPITAL	/	MATERNITY WARD
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TEASER

1 CLOSE - A WATCHMAN TELEVISION MONITOR

1

Classic women-behind-bars entertainment: SWEET SUGAR plays for a few softcore seconds before static intrudes on the frame and we HEAR a disappointed male voice.

MALE VOICE

Damn...

The picture breaks up further and the monitor is whisked out of frame. REVEAL we're...

2 INT. GARRISON WOMENS' PRISON - SECURITY BOOTH - NIGHT

2

A UNIFORMED PRISON GUARD wafts the Watchman around, adjusts the antenna, desperate for a clear picture as a LEGEND establishes GARRISON LEVEL 4 WOMENS' PRISON, GREAT FALLS IDAHO. A WALL CLOCK shows 2:12 A.M.

His movement takes us past the bank of SECURITY MONITORS he's ignoring--all quiet there.

FIRST GUARD

C'mon baby. Come back to me.

He's pleading with his micro-TV as CAMERA FINDS movement after all, PUSHING on...

ONE OF THE SECURITY MONITORS

A HIGH ANGLE of a SECOND GUARD, patrolling a cellblock hallway. CAMERA continues to PUSH and we MATCH TO...

3 INT. GARRISON WOMENS' PRISON - CELLBLOCK HALLWAY - NIGHT

3

The SECOND GUARD patrols with muted pleasure. He drags his NIGHTSTICK across a few bars of one cell. A few moaned REACTIONS to the din--"We're trying to sleep." The SECOND GUARD keeps moving, then pauses, smiles.

SECOND GUARD

My my. You finally ready for something special tonight?

He pulls out a TEN DOLLAR BILL. Waves it at...

JANETTE "JANNIE" VITI

a pretty twenty-four year old in baggy prison garb SITS on the lower bunk of the next cell. She smiles back.

(CONTINUED)

3 CONTINUED:

3

SECOND GUARD
Something real special, fatbelly
Sonny here don't have.

ON THE TOP BUNK - JULIET "SONNY" PALMER

a butch woman in her thirties, heavy, man's haircut, shifts
position, turning away. Grimacing.

FAVORING JANETTE

in front of the Guard, who stuffs the bill through the bars into (X)
her shirt. The SOUND of a ZIPPER heading south. Janette and the (X)
guard face to face as... (X)

SECOND GUARD
Now see? That's what a woman
wants.

JANETTE
Oh yeah... mmmm...

The Second Guard grins at her BREATHY HOOKER TALK, that changes
now as she starts to move... (X)

JANETTE
(all business)
Just what I want.

His smile disappears. But it's too late as...

SONNY'S HAND

flashes through the bars, grabs him by the neck, YANKS his face
against the bars.

INCLUDE SONNY as she slides off the top bunk, face to face with
him now, a NASTY LOOKING SHIV in her other hand, nine inches of
metal honed on one side to a crude blade.

CUT TO:

4 INT. GARRISON WOMENS' PRISON - SECURITY BOOTH - NIGHT

4

The First Guard has made peace with his Watchman, holding it
awkwardly overhead. He looks up at a CLANKING SOUND on a monitor
and puts down the TV a second, watching...

(CONTINUED)

4 CONTINUED:

4

ONE OF THE MONITORS

The SECOND GUARD (or so it appears) escorts JANETTE off the cellblock. A barred door CLICKS shut behind them as they appear on...

THE NEXT MONITOR

heading toward the security booth. The Second Guard pushes Janette roughly, her hands CUFFED behind her.

THE FIRST GUARD

looks up as Janette appears outside the door to his booth, obscuring the Guard escorting her.

The First Guard presses a large BUTTON and BZZZT, the door to the booth opens. He smiles broadly.

GUARD ONE
Well whadda ya know.

He follows Janette, rotating his chair as she circles around him, away from the door.

GUARD ONE
Sooner or later they all see the light.

Behind him... FLASH!

SONNY

dressed in the Second Guard's uniform whips the SHIV into position against the Guard.

(X)

JANETTE
Jenkins is fine. You keep your head, you will be, too. Keys. Your car keys.

He glances almost involuntarily toward some KEYS, next to a NIGHTSTICK on the desk. Janette flips off the cuffs, picks up the keys.

JANETTE
Your clothes. Take 'em off.

SECOND GUARD
(beat, evenly)
You two are doing something very stupid here...

(CONTINUED)

4 CONTINUED: (2)

4

SONNY
(angry, volatile)
Get 'em off!

He s-l-o-w-l-y starts to take off his jacket. Janette steps in, whips it off. Then his shirt, buttons popping.

SONNY
Pants! Now!

The Guard UNBUCKLES his heavy belt with restrained intensity. His pants drop to the floor.

LOW ANGLE - FAVORING THE GUARD

idiotic in his underwear. He bends down awkwardly with Sonny to deal with his shoes and the pants gathered around his ankles. We catch a glimpse of a SMALL PISTOL hidden in an ANKLE HOLSTER. He looks up at...

JANETTE

changing into the guard's shirt and jacket.

SONNY
C'mon, c'mon...

THE GUARD

fussing with his pants, slips the PISTOL from the holster and with no large movement pulls the trigger. BAM.

JANETTE

blows back. Drops to the floor.

SONNY

With an anguished MOAN she takes a panicked step toward Janette. Allowing...

THE GUARD

squirms out of the shiv-hold, the shiv CLATTERS to the floor as the Guard draws a bead on...

SONNY

in one movement grabs the NIGHTSTICK off the desk and BATS the gun from the Guard's hand. Then she SMASHES the Guard's head with a second hit. BLOOD flies and the Guard goes down. She takes in Janette, apparently dead on the floor and...

(CONTINUED)

4 CONTINUED: (3)

4

LOW ANGLE - SONNY GOES JUNGLE

raising the club high overhead and WHOP WHOP beating the guard's (X)
head with a couple of huge deliberate blows. (X)

INCLUDE JANETTE

rising to a sitting position on the floor behind this scene.

JANETTE

Sonny.

Sonny stops pounding the guard, trades a wild uncomprehending
look with Janette, both BAFFLED. Janette looks down at the
SHIELD on her uniform.

JANETTE

Omigod, Sonny. Oh my God.

Janette peels something off the shield with her finger...

THE FLATTENED SPENT BULLET

Held just so, the spent slug looks like a SILHOUETTE of A FACE. (X)

RESUME

Janette's head close to Sonny's. Staring at the slug.

JANETTE

This bullet shoulda killed me.
Now you believe?

Sonny nods, in wonderment. The Guard MOANS VERY FAINTLY, still
alive. Barely. The women get a move on.

Sonny helps Janette to her feet, grabs the keys, and the women
exit, WIPING PAST...

TWO BLOODSPATTERED SCREENS

The WATCHMAN, where sex-starved prisoners beg for guards'
attentions in "Sugar Land," oblique to a SECURITY MONITOR where
Sonny and Janette move down the hallway and escape to freedom.

END OF TEASER

ACT ONE

5 INT. GARRISON WOMENS' PRISON - HALLWAY - DAY

5

Security measures have been tightened after the fact, the GUARDS ethnically mixed. WARDEN KELLARD escorts FRANK BLACK up the hallway toward the security booth.

WARDEN KELLARD

Even for here, Sonny's a special case. Beat her stepfather to death with a metal pipe. Used an andiron on her husband. Clubbed my guard to death. If she was a man, and she's damn close, they'd call her what she is-- serial killer.

They reach a plexiglass reception booth. BAM BAM. The Warden hits the glass and a GUARD on the other side passes a CASE FILE through a security slit. The Warden hands it to Frank.

FRANK

(re: case file)

Juliet Elizabeth Marie Palmer.

WARDEN KELLARD

Stick with "Sonny." You never know what will set her off.

BZZZZ. The door opens. They pass through a BARRED ENTRANCE.

FRANK

What about the other one?
Janette.

WARDEN KELLARD

Along for the ride. Sonny's your man. So to speak.

They arrive at...

6 INT. GARRISON WOMENS' PRISON - SECURITY BOOTH - NIGHT

6

The guard's body has been removed, but not the BLOODY RESIDUE spattered on the floor, the desk, the walls. They pause...

WARDEN KELLARD

I guess you see this all the time.

(CONTINUED)

6 CONTINUED:

6

FRANK
No. Not from women.

WARDEN KELLARD
Male. Female. This is barely
human.

Frank nods, then enters and...

7 FRANK'S INTERNAL POV

7

A MUZZLE FLASHES straight at us. A GUNBLAST echoes. Then FROM
OVERHEAD, Janette blows back, ANAMORPHIC, the image distorted
like a funhouse mirror.

8 RESUME

8

Frank a little jarred by this.

FRANK
Shots fired.

WARDEN KELLARD
(beat, cautious)
One. Possibly.

Frank crouches down, finds a POWDER BURN on the blood spattered
floor.

FRANK
Powder burn.

WARDEN KELLARD
We think Frazier was carrying an
unauthorized weapon. Twenty two
auto according to his friend. I
didn't put it in the report,
it'd muddy his record. There's
death benefits. Other
considerations.

Frank nods, looks up. Trying to gauge where the shot went.

WARDEN KELLARD
We never found a slug.

FRANK
So they're armed.

(CONTINUED)

8 CONTINUED:

8

WARDEN KELLARD
Given a choice, Sonny'll beat a
guy to death.

Frank shifts slightly, looking now at...

AN ODD SQUARE

on the floor near where the Guard's head was lying. The blood is
smeared.

RESUME

FRANK
There was something here. At his
head.

WARDEN KELLARD
It's in the conference room,
with the rest of his stuff.

Frank looks at the floor. Considers.

CUT TO:

9 INT. GARRISON WOMENS' PRISON - WARROOM - DAY

9

CLOSE on the Guard's WHITE T-SHIRT as Frank removes it from an
evidence bag. He holds it up and we see by the way Frank REFOLDS
it, following the pattern of STAINS, that it was folded in a
rectangle maybe 10x12.

WARDEN KELLARD (OS)
Mr. Black.

Frank turns away from camera and we ADJUST TO REVEAL the
Warroom, a conference room set up for the hunt.

WARDEN KELLARD
We got two dozen state troopers
standing by. Whenever you're
ready.

Frank looks at the T-shirt, puts it aside, then moves to...

A LARGE TOPO MAP OF THE PRISON AND SURROUNDINGS
covering much of a wall.

FRANK

looks at it, runs his hands over a few area roads, while...

(CONTINUED)

9 CONTINUED:

9

FRANK

Sonny Palmer grew up in Great Falls, thirty miles away. She probably knows the area well.

(X)

(looking at map)

They'd ditch the car off a back road. Someplace with cover. They're not car thieves, they'll hitchhike, not steal a random vehicle.

WARDEN KELLARD

Some poor guy picks them up.

FRANK

Middle of the night, they'd need to get to a main road.

WARDEN KELLARD

There's a secluded place kids go near highway fifty-two. Lovers lane kind of thing. Here.

(X)

Kellard points at a spot on the map near a RAVINE.

CUT TO:

10 EXT. IDAHO - DIRT ROAD BLUFF - DAY

10

A WINCH whines, delivering a WRECKED CAMARO the last few feet out of a RAVINE off the side of the road as CAMERA ARCS finding Frank and the Warden on a dirt road, a good vantage point to see the dozen STATE COPS spread out below.

WARDEN KELLARD

Good guess.

Frank distracted. Still holding the case file.

WARDEN KELLARD

Ten years running that place I never even had an escape attempt.

FRANK

You think about that? Why these two?

WARDEN KELLARD

To tell the truth they're the last ones I would have picked. They seemed content. Together. Disgusting as that sounds.

(CONTINUED)

10 CONTINUED:

10

FRANK

(re: case file)

Sonny was eligible for parole in four months.

WARDEN KELLARD

Lot of us would have fought it.

FRANK

Still. Odd time to escape.

They both turn as...

A STATE POLICE CAR

pulls up. Discharges a few STATE TROOPERS, plus CAPTAIN STEPHENS, whom the Warden greets.

WARDEN KELLARD

Frank. This is Ben Stephens.
Coordinating the search effort.

FRANK

Yes. We spoke on the phone.

CAPTAIN STEPHENS

Kellard said you've been helpful.

FRANK

So far all we've got is an abandoned car.

As Frank and Stephens shake hands...

THE TROOPERS

grab serious ARMAMENTS and BODY ARMOR from the open trunk, suiting up as if for Armageddon. As SHOTGUNS KA-CHUNK...

FAVORING FRANK

not liking the shoot-to-kill vibe.

FRANK

(carefully)

I'm expecting to debrief the two women when we recover them.

The Warden and Stephens exchange a look.

(CONTINUED)

10 CONTINUED: (2) 10

CAPTAIN STEPHENS
That may happen. But just so you
know... those women beat a guard
to death. I'm not taking chances. (X)

BAM! A gunshot echoes through the valley. Almost immediately,
Stephens HANDHELD RADIO CRACKLES.

CAPTAIN STEPHENS
We got 'em.

They strain to see, far below...

11 EXT. IDAHO COUNTRYSIDE - LIGHT WOODS - DAY 11

CLOSE on two sets of legs flashing by in GUARD UNIFORMS as BAM!
The Ground explodes as a round narrowly misses.

TWO HEAVILY ARMED SEARCHERS
flash by in hot pursuit as...

THE TWO FUGITIVES
set a brisk pace. BAM! Tree bark explodes near their heads.
Another near miss.

12 EXT. IDAHO - DIRT ROAD BLUFF - DAY - SAME TIME 12

BAM! Frank grimaces at the sound. As the Echo dissipates...

13 FRANK'S INTERNAL POV (ANAMORPHIC) 13

Overhead, omniscient. Two people running through light woods.
The image undulating, hyperclear in places.

14 RESUME 14

FRANK
Tell them to hold their fire.

No response from Stephens. Frank grabs a RADIO off the Cruiser.
Keys it...

FRANK
(into radio)
Hold your fire! Do not fire!

(CONTINUED)

14 CONTINUED:

14

CAPTAIN STEPHENS
(into his own radio)
This is Stephens. Proceed.
(then to Frank)
We'll take it from here, Mr.
Black.

A long taut look before Frank acquiesces, placing the radio he's (X)
holding back on the car.

15 EXT. IDAHO COUNTRYSIDE - LIGHT WOODS - DAY - SAME TIME

15

The Searchers are gaining on the two Uniforms, getting off
another round. BAM! Narrowly missing the two fugitives as they
leap over a fallen LOG. Roll. And don't get up.

WITH THE SEARCHERS

silently signalling each other--proceed. They approach the
fallen log. Ultra-tense. Rifles levelled.

A TRIGGER FINGER

at the ready, starting to squeeze as...

OVER THE LOG, THE SEARCHERS

rise into frame, and... slowly unshoulder their rifles.

SEARCHERS' POV, ON THE GROUND, TWO TWELVE YEAR OLDS

a terrorized BOY with short hair and a GIRL with long, roll over
and look up. Wearing the uniforms.

One Searcher takes a Radio from his belt, keys it and...

16 EXT. IDAHO - DIRT ROAD BLUFF - DAY - SAME TIME

16

A RADIO CRACKLES as the Captain completes a conversation, turns
toward Frank and Kellard.

CAPTAIN STEPHENS
Couple of kids. Say they found
the uniforms.
(to Frank)
How'd you know?

FRANK
They made it to the highway.
Someone picked them up.

(CONTINUED)

16 CONTINUED:

16

Off Frank...

CUT TO:

17 EXT. "THE HOUSE" - DAY

(X)17

CLOSE on DRESS SHOES then knee high SOCKS, HAIRY LEGS and white BRIEFS as CAMERA MOVES CLOSE over the body of CHRIS TAYLOR bound with DUCT TAPE, stashed undressed on the rear floor of his BUICK SEDAN. He looks frightened. DING DONG.

NEW ANGLE

Taylor and the truck are parked in front of a tidy, remote house. Sonny and Janette stand at the front door, nervous. Waiting for someone to answer the doorbell.

JANETTE

Sonny. I look ok?

Sonny gives her the once over. They've split up Taylor's wardrobe. Janette in a large Man's coat.

SONNY

Beautiful. All lit up like a Christmas tree.

JANETTE

(smiles, then)

Guess they didn't hear.

DING DONG. Janette rings the doorbell again, fusses with her coat. Sonny moves to the end of the porch. Peruses the driveway.

SONNY

Jannie. There's no car here.

NEW ANGLE - WIDE

as the two women retreat. Something has definitely gone wrong.

SONNY

Maybe it's not the right address.

JANETTE

Oh yeah it is.

SONNY

Well where are they?

JANETTE

They should be here.

(CONTINUED)

17 CONTINUED:

17

They arrive at the passenger side. Sonny opens the door for Janette, helps her into the seat.

SONNY

Jannie. You ever met these people?

(no response)

Ever talk to them?

JANETTE

They'll be here for us. I know it.

Sonny nods as she closes the door for Janette, then peers sternly into the back. Off Taylor, bound and gagged, wide-eyed...

CUT TO:

18 INT. GARRISON WOMENS' PRISON - SONNY AND JANETTE'S CELL - NIGHT (X)18

CLOSE on the remains of two prison lives. A couple Harlequin romances, a BIBLE, a pressed rose, some cheap makeup. A PHOTO, Sonny's arm proprietarily over Janette's shoulder. REVEAL Frank, looking at the photo, the BLOODY T-SHIRT in an evidence bag next to him on the lower bunk. He puts it down, picks up... (X) (X) (X)

A CHEAP LEATHER BOOKMARK

The words "FOLLOW THE PATH" with a Logo embossed in the leather.

FRANK

holding the bookmark as...

WATTS (OS)

I saw the guard station.

Frank looks up, not especially happy to see Watts. (X)

WATTS

Pretty brutal.

FRANK

I didn't call for help. (X)

WATTS

We got word there was some friction out there today. (X)

(CONTINUED)

18 CONTINUED:

18

FRANK

I'm not comfortable with assassins. Especially in government uniforms.

WATTS

You want out?

Frank grabs the T-shirt, removes it from the evidence bag. Watts holds up the shirt, sees the stained pattern.

FRANK

Sonny placed that under the dead guard's head, even after he took a shot at them.

(X)

(as Watts looks)

Folded like a pillow.

(X)

WATTS

I've never seen this in a prison situation. It happens when, I don't know, a mother kills her own child.

FRANK

Exactly. A love relationship.

WATTS

You think she had a thing with the guard?

FRANK

No. By all accounts the two women are completely devoted to each other.

WATTS

Remorse?

FRANK

I don't think we're seeing her clearly. Look...

Frank hands Watts a case folder marked "Juliet Palmer."

FRANK

The stepfather she killed was abusing her younger sister.

(CONTINUED)

18 CONTINUED: (2)

18

WATTS

Sonny said. The sister wouldn't corroborate.

FRANK

Look at the second murder. She miscarried the same night.

(then)

Her husband was undoubtedly responsible. Look at the domestic violence report ten months earlier.

(X)

(X)

Watts flips to...

IN THE FOLDER

A photo of a badly battered Sonny clipped to a Domestic Violence Report.

RESUME

WATTS

A neighbor had to phone it in.

(X)

FRANK

When it's just about her, Sonny suffers in silence. She crosses into violence only to protect someone else. A sister. A child. This woman has had a deeply unhappy life. Beaten down almost from the day she was born. Whatever love, whatever joy she's found was right here, with Janette. And yet with four months to parole she risked it all. Why?

WATTS

Parole would have split them up. Maybe it's a crazy way of staying together.

FRANK

I don't think so. I think she's protecting something.

Off Frank, wondering what that might be...

CUT TO:

19 INT. MOTEL ROOM - BATHROOM - NIGHT

19

VOYEURISTIC POV, through an opening in WHITE SHOWER CURTAINS. An ODD BULGE in fabric, that comes and goes. CAMERA RISES to see Janette in front of the mirror, looking at her own SWOLLEN BELLY, reflected, revealed as she pulls a long T-SHIRT tight across herself. We didn't see it in the baggy prison garb, but she's PREGNANT. The shirt pops again as the baby kicks. She smiles, then turns toward us.

CAMERA SETTLES back as Janette approaches, looking down at us through the opening in the curtains.

JANETTE

Night night.

OVER JANETTE - TAYLOR IN THE BATHTUB

still tied up. Janette gives the SHOWER CURTAIN a yank, covering him completely before turning out the light as she exits into...

20 INT. MOTEL ROOM - BEDROOM - NIGHT - CONTINUOUS

20

Janette enters, moves to the bed where Sonny sits under the covers, looking at the Face Slug. Sonny nestles her hand against (X) Janette's midriff, Janette adjusts it, finding the right spot, then holds out her arms. Sensing... something.

JANETTE

There. I can feel it. With us right now. Can you feel it?

Sonny nods, trying to sense... whatever it is.

SONNY

Yeah. I think so.

Janette smiles, beaming. Sonny slides over as Janette climbs in.

JANETTE

I love you, Sonny.

SONNY

Love you more.

Janette nestles in, small and happy, cradled in Sonny's arm.

21 EXT. N.D. MOTEL - NIGHT

21

The last room light goes out leaving us, like them, in peace.

END OF ACT ONE

ACT TWO

22 EXT. N.D MOTEL - DAY

22

The sound of a VACUUM CLEANER takes us...

23 INT. MOTEL ROOM - BEDROOM - DAY

23

A MAID runs a vacuum cleaner back and forth near the closed bathroom door. She stops, turns off the machine and opens the door. It only opens a little. She jerks it, then notices...

THROUGH THE DOOR OPENING - A STRING

strung between the door handle and... something else.

THE MAID

pushes herself through the narrow opening, prying the door open more, her eyes following...

HER POV - FOLLOWING THE STRING

runs from the door handle over the shower rod, then down to the bathtub and Taylor's (obscured) midsection. Judging from the underwear around his ankles, the string is yanking a certain scepter. Off Taylor, still gagged, EYES WILD...

CUT TO:

24 INT. GARRISON PRISON - WARROOM - DAY

24

Taylor sits chastened at a table. Kellard incredulous.

WARDEN KELLARD

How could she be pregnant?

TAYLOR

I don't know how. She just was.

FRANK

High school girls give birth at the prom and no one knows.

WARDEN KELLARD

C'mon. We got group showers here.

Frank sees Watts, arriving in the doorway. Taylor and the Warden
CONTINUE UNDER as Frank joins Watts...

(CONTINUED)

24 CONTINUED:

24

IN THE HALLWAY

WATTS

You were right. Protecting.

FRANK

He says he was taken to some other location. Before the motel.

WATTS

The baby's father?

FRANK

No. This was someone the women had never met before. In any case, they weren't home.

WATTS

How far from the motel?

FRANK

He estimated twenty minutes.

WATTS

Doesn't sound like they're on the run.

FRANK

Something is holding them here. Maybe that house.

(then)

Their actions so far have been directed toward that baby. Janette's hidden her pregnancy all these months, I'd expect now she'd try to see a doctor.

(X)

(X)

(X)

WATTS

I'll get a canvas going on area clinics.

FRANK

Peter... I don't want to see them hurt.

Watts nods, starts off down the hallway and Frank tunes Taylor and the Warden back in. He enters...

IN THE WARROOM

Frank watches Taylor a moment. Still meek.

(CONTINUED)

24 CONTINUED: (2)

24

TAYLOR

All I did was offer two people
in need a ride, and it turns
into this... nightmare.

FRANK

Nightmare's over, Mr. Taylor.
You can leave.

(as he does)

Tough being a good Samaritan.

Taylor nods uneasily. As he passes out of earshot...

WARDEN KELLARD

Surprised he lived to tell.

FRANK

Tied up all night and he was
mainly afraid his wife would
find out. Thought he might get
lucky.

(X)

(X)

The Warden doesn't really agree, but... he gets up.

WARDEN KELLARD

I'll get the inmates ready.
One's gotta know about this
pregnancy thing.

FRANK

Not the inmates. The guards.

(off Kellard)

One of them is the father.

(X)

Off the Warden, not liking the idea...

CUT TO:

25 INT. MEDICAL CLINIC - RECEPTION - DAY

25

Sonny holds the door for Janette as they enter. Janette is
glowing, pretty. Sonny has a nice trucker vibe going. They stop,
reality setting in...

THEIR POV

other people waiting, including some MOTHERS with KIDS are
looking at them like they're aliens. A kid titters before his
mom pulls him close.

(CONTINUED)

25 CONTINUED:

25

JANETTE AND SONNY

Janette gives Sonny a confident smile, goes to the counter to register with the RECEPTIONIST, while... (X)
(X)

SONNY

takes a seat, reaches distractedly for...

A NEWSPAPER

on the next seat. The front page has an article headlined "Guard Killed during Prison Break" but...

SONNY

isn't really looking at the paper as she picks it up, one eye on Janette. Finally, to avoid everyones' stare, she snaps the paper open, never seeing the article.

CUT TO:

26 INT. GARRISON WOMENS PRISON - HALLWAY - DAY

26

A CACOPHONY of voices, as more than a DOZEN MALE GUARDS mill around down the hall. The Warden approaches, past camera, entering...

27 INT. GARRISON WOMENS PRISON - HALLWAY - DAY

27

Watts and Frank look up as the Warden enters.

WARDEN KELLARD

Just so we understand. Even if one of my men was involved...

FRANK

One was.

WARDEN KELLARD

... that means forty seven weren't. I won't have my guys treated like cons.

(CONTINUED)

27 CONTINUED:

27

WATTS
(to the warden)
Maybe you and I should conduct
the interviews.

Frank and Watts exchange a glance, like they have a plan.

WATTS
(to warden)
I'll follow your lead.

Watts and the Warden exit and Frank shifts his attention to...

THE MAP

the few known locations marked. Car Abandoned, Uniforms
Discarded, Picked up Hitchhiking, Motel.

WITH FRANK

as he considers this, then walks to the doorway and STOPS.

HIS POV - THE GUARDS

as the Warden and Watts move with Jenkins, the Second Guard, (X)
into an interview room off the hallway. The others huddle, crack
jokes, speculate about what's going on. Not aware...

FRANK IN THE DOORWAY

watches the guards carefully.

FRANK'S POV - SCANNING

SETTLES finally on ERNIE SHIFFER, dark AFRICAN AMERICAN. He's
nervous, even when he smiles at another guard.

FRANK

walks down the hallway, goes straight for Ernie.

FRANK
I'm Frank Black.

Frank checks out the nameplate on Ernie's uniform.

THE NAMEPLATE

"Shiffer."

(CONTINUED)

27 CONTINUED: (2)

27

RESUME

FRANK

Why don't we talk in the next room up there.

ERNIE

No problem.

Ernie heads off, enters the warroom. Frank THUMPS the glass to the interview room where Watts and the Warden are grilling the First Guard. The Warden comes to the door at Frank's gesture.

WARDEN KELLARD

Keep your pants on. We're just getting into it.

FRANK

What can you tell me about a guard named Shiffer?

The Warden's face changes. He shakes his head slowly. Damn.

WARDEN KELLARD

He may have had some problems on his last job.

Off the Warden, who knows Frank's found his man...

CUT TO:

28 INT. GARRISON WOMENS PRISON - WARROOM - DAY

28

A file folder SLAPS down on the table, cowing Ernie, who sits across from where Frank's standing. Watts sits in the back, ready to play good cop.

FRANK

I'm looking at your personnel file here, Ernie.

ERNIE

Yeah.

FRANK

And I'm wondering why you were dismissed at the Correctional Facility in Montana.

ERNIE

Doesn't it say?

(CONTINUED)

28 CONTINUED:

28

FRANK

I want you to tell me.

ERNIE

I left my post.

FRANK

Don't insult me here.

ERNIE

Well what's it say? Disciplinary proceedings under section seven two, Paragraph 5...

(X)

(X)

FRANK

You raped a female inmate.

ERNIE

The board said I left my post.

FRANK

You raped Janette, too. Didn't you?

Ernie SCOFFS at this, but none too convincingly.

FRANK

Did you threaten her, if she told? Or her baby? Is that what happened?

(no response)

What did you do that they had to get away from here?

ERNIE

You got this all wrong. I want my union rep.

Something about the way Ernie says the last part suggests that it, anyway, is true. Watts gives Frank a look.

WATTS

(making this up)

We have biological samples from her cell, Ernie, that will prove who the father is. Beyond any doubt. Now we can wait until the test results come in, but if they're going to point to you, you've got an opportunity to help yourself out here.

(more)

(CONTINUED)

28 CONTINUED: (2)

28

WATTS (cont'd)
(no response, then)
Two sides to every story, Ernie.
We'd love to hear yours.

ERNIE
I didn't do it.

Frank starts for the door. Watts gives Ernie a disappointed glance, then starts to leave.

ERNIE
Not like you said.

Watts sits back down. Frank stops near the door.

ERNIE
I didn't threaten anybody. She
doesn't even know it was me.

Frank and Watts react, not getting it.

ERNIE
I did her in the infirmary. She
was out cold, post-op from some
wisdom tooth thing. (X)
(expecting (X)
understanding)
She's a dyke, man. It was
supposed to be a joke.

Off Frank, who flinches at this...

CUT TO:

29 INT. MEDICAL CLINIC - RECEPTION - DAY

29

CLOSE on a fullpage NEWSPRINT AD featuring a new house, two
parents, a kid--"Live the Dream." An 800 number at the bottom of
the page tells where first time buyers should call for a loan.

ON SONNY

mesmerized, staring at the picture. She kind of shakes herself
out of it, spots something else in the paper...

THE "GUARD KILLED" ARTICLE

on the facing page. "Continued from Page 1."

(CONTINUED)

29 CONTINUED:

29

SONNY

flips back to the front page with growing horror. She gets up, shaky, taking the paper as she moves off down the hall past the receptionist, who's not looking...

CUT TO:

30 INT. MEDICAL CLINIC - EXAM ROOM - DAY

30

A NURSE PRACTITIONER floats a SONOGRAM PADDLE over Janette's belly with a concentration that crosses over into concern.

JANETTE

Boy or girl?

NURSE

The legs are hiding that right now. Do you know your conception date?

JANETTE

Not exactly.

(no response)

Gonna take after its father I hope.

NURSE

Have you been feeling alright?
Any bleeding, contractions?

The Nurse is definitely bothered by something, but conceals. They both look up as Sonny enters, newspaper in hand.

JANETTE

Never felt better. Huh, Sonny?

(sincerely)

This is the happiest time of my life.

NURSE

You're Janette's partner? Why don't you wait here with her. I'd like Doctor Lee to take a look at this.

The NURSE EXITS past Sonny, who turns to Janette, shows her the paper.

SONNY

The Guard died, Jannie.

(X)

(CONTINUED)

MILLENNIUM "In Arcadia Ego" 5C18 2/16/98 (Blue-Full) 26A(X

30 CONTINUED:

30

JANETTE
No, he couldn't have.

(X)
(X)

(CONTINUED)

30 CONTINUED: (2)

30

Janette's face falls. Utter disbelief. Off Sonny, pained...

CUT TO:

31 INT. GARRISON WOMENS PRISON - WARROOM - DAY

31

MOVING OVERHEAD of various ASSISTANTS working phones at a long table. Reaching...

ASSISTANT
(into phone)
Could you hold on one second?
(then, calls out)
Mr. Watts. I may have something.

ACROSS THE ROOM

Watts is talking with Frank and the Warden. He moves off toward the assistant leaving...

FRANK
Two women are being hunted like
animals because of a rape.

WARDEN KELLARD
They killed a guard.

FRANK
None of this would have happened
if Janette hadn't suddenly found
herself pregnant.

WARDEN KELLARD
They were crazy to begin with.

WATTS (OS)
(calling to them)
Great Falls Women's Clinic. They
were just there.

They turn toward Watts, on the phone.

WATTS
Ten seventy Speedway Drive.

WARDEN KELLARD
I'll notify highway patrol.

The Warden starts off and Frank practically grabs him.

(CONTINUED)

31 CONTINUED:

31

FRANK

I want some assurance about
their safety.

The Warden moves off without comment, leaving Frank at the map.
He picks up a round STICKER.

ON THE MAP

Frank's HAND traces Speedway Drive, places the sticker at 1070.

RESUME

Frank staring at the map as he's joined by Watts.

WATTS

Janette's pregnant alright. The
clinic's guessing eight months
which coincides with Ernie's
visit to the infirmary.

Frank shakes his head. What a nightmare.

WATTS

There's more. The nurse spotted
a Total Placenta Previa on the
ultrasound, blocking the birth
canal. Doctor confirmed. She'll
bleed out in about three minutes
if she delivers outside a
hospital.

FRANK

How'd she react to that? How'd
Sonny react?

WATTS

They ran out before the doctor
could tell them.

Frank shifts, uncomfortable.

FRANK

I've been thinking about the
house.

WATTS

The place they went before the
motel.

(CONTINUED)

31 CONTINUED: (2)

31

FRANK

No one was home. Maybe they've
been circling around, checking
back.

Frank points...

ON THE MAP

The marked locations--Car Abandoned, Uniforms Discarded, Picked
up Hitchhiking, Motel. The Clinic changes the pattern, shifts it
northward. He points to "Motel" and the new sticker on Speedway
Drive.

RESUME

FRANK

Only one major road between the
Motel and the Clinic.

WATTS

You think the house is on it?

FRANK

Twenty minutes from the motel
would be somewhere in here...

CUT TO:

32 EXT. IDAHO ROAD - DUSK

(X) 32

A STATE CRUISER barrels down the road, LIGHTS FLASHING. It
strokes by and CAMERA FINDS...

AT THE SIDE OF THE ROAD - A RENTAL CAR

stopped by a CLUSTER of MAILBOXES, maybe twenty in all. In
varying states of decay. Frank gets out.

WITH FRANK

as he looks at the mailboxes. Where to begin? He opens one.
Nothing. Another. Nothing. Stops. He's drawn to...

ONE OF THE MAILBOXES, IN GOOD REPAIR

has a name and address, plus a MEDALLION that says "FOLLOW THE
PATH." Just like the bookmark.

CUT TO:

33 EXT. "THE HOUSE" - NIGHT

33

CLOSE on a DOORBELL as a finger presses it and... DING DONG.
REVEAL FRANK on the front porch. Looking around, alert. When no one answers he peers...

THROUGH THE WINDOW

No sign of life inside. An EASEL to one side of the room.
Whatever's on it, not visible.

FRANK

moves, trying to see what's on the easel and...

34 FRANK'S INTERNAL POV - ANAMORPHIC (STOCK, PROCESS)

34

Overhead. A remote house, like this one. The frame beating,
distorted, compressed first in one direction then the other.

35 FRANK

35

gauges this, starts to press the doorbell again when OS, a
STARTER WHINES and a CAR ENGINE ROARS.

WITH FRANK

as he runs down the steps toward the side of the house, where an
early 70's CADILLAC DEVILLE rockets out from behind the house.

BEHIND FRANK

as he moves into the path of the car.

IN THE CADILLAC

Janette screaming as Sonny pilots the car right at...

THEIR POV - THROUGH THE WINDSHIELD

Frank, waving his arms, yelling for them to stop.

BEHIND FRANK

the careening car SWERVES around him at the last possible second
and ROARS past camera.

IN THE CADILLAC

Janette is hysterical. Sonny tries to calm her as they bounce
down the driveway at breakneck speed.

(CONTINUED)

35 CONTINUED:

35

SONNY

It's ok, it's ok...

JANETTE

It's not ok! We nearly killed
him too!

Janette convulses in pain, looks up from the floor in wide-eyed
terror.

SONNY

What, what...?

JANETTE

A contraction. Sonny, the
baby...

The whole car SHUDDERS now as...

36 EXT. IDAHO ROAD - NIGHT

36

The big Cadillac fishtails off the dirt onto the paved road and
blasts off down the road into the night.

END OF ACT TWO

ACT THREE

37 INT. GARRISON WOMEN'S PRISON - WARROOM - DAY

37

CLOSE on a MARKER added to the map. And a label--"Bayton Residence."

WATTS (OS)

County records show the house was purchased approximately eight months ago by its current owners--John and Jennifer Bayton--who moved here from California.

ADJUST to INCLUDE WATTS, who has placed the marker on the map. A couple of PHOTOS appear on the wall behind him--one of the house, one of the mailboxes. The "Follow the Path" Box circled in grease pencil. Frank, Kellard and Stephens listen.

WATTS

As far as we can determine, they've had no involvement in either woman's life.

WARDEN KELLARD

What's "Follow the Path?" Some kind of cult?

WATTS

Not one we've encountered.

CAPTAIN STEPHENS

What I want to know is why we weren't told about this house.

This is intended for Frank, who looks up from a DISTINCTIVE GREEN FILE FOLDER he's studying.

FRANK

We didn't know. I was working a hunch.

CAPTAIN STEPHENS

Your hunches aren't exactly longshots is what I've noticed.

(off Frank)

Hey, I'm not griping about chain of command. That house, whatever it was to them, is blown. That means they're twice as volatile, twice as dangerous. And I've got men to protect.

(CONTINUED)

37 CONTINUED:

37

FRANK

My error. I didn't know the
women would be there.

WARDEN KELLARD

(beat, constructively)

I'll get my guys checking the
logs of prison correspondence.
Maybe there's something to or
from that address.

Frank picks up the "FOLLOW THE PATH" bookmark as Kellard passes,
taps it against an open palm.

CAPTAIN STEPHENS

Let's all stay in the loop from
here on in.

Stephens and Kellard exit. After they're gone...

FRANK

He's right about one thing.
Their plan is shot to pieces. If
that house was their reason for
staying, they'll bolt now.

WATTS

State troopers have the roads
sealed. They'd know that.

Frank flips the Green Folder around for Watts to see.

FRANK

Sonny worked more than a year
loading freight at a trainyard
in Great Falls.

WATTS

Hop a train?

FRANK

Will you cover things here?

Meaning "I want to go on my own." Watts nods. Frank closes the
notebook, leaving the FOLLOW THE PATH BOOKMARK in it. HOLD on
Watts, as Frank heads off, leaving the notebook behind.

CUT TO:

38 EXT. TRAINYARD - DAY

38

AS WIDE AS POSSIBLE, revealing the extent of this rustbelt switchyard. Freight trains only, no passengers. In fact, no one in sight except somewhere in this panorama...

FRANK

checks WORK SCHEDULES posted on the side of the control tower.

THE WORK SCHEDULES

dozens of trains coming through today. All with U.S destinations except... Frank's finger finds a line item: "XBF305 Calgary Alberta Canada 3:05PM Trk23"

FRANK

Checks his watch. It's 1:55PM. Looks again...

THE WORK SCHEDULES

Frank's finger finds the assigned track for this train: 23.

CUT TO:

39 EXT. TRAINYARD - FREIGHT TRAIN - DAY

39

CLOSE on a Track Marker--"23"--in the dusty earth. ADJUST to INCLUDE FRANK, walking alongside the train, alert. He bends down, looking under the train and beyond. Nothing.

NEW ANGLE - FRANK

spots something. Curious. He approaches, reaches down to...

A WATER FAUCET

Judging from the puddle under it, recently used.

FRANK

moves to the nearest BOXCAR, several cars away, where he leans his head against the side, eavesdropping on...

40 INT. BOXCAR - DAY

40

JANETTE is panting slightly, sitting on a makeshift bed on the floor. She wipes her forehead. Sweating. Sonny raises an old PLASTIC MILKJUG now filled with WATER to Janette's lips.

SONNY

That better?

(CONTINUED)

40 CONTINUED:

40

JANETTE

Yeah.

Sonny listens up, like she's heard something outside.

JANETTE

What is it?

41 EXT. TRAINYARD - FREIGHT TRAIN - INTERCUT WITH PREVIOUS

41

Frank goes on alert, easing away from the boxcar, then settling back in to hear...

SONNY (OS)

Just hoping you're not in too much pain, that's all.

JANETTE (OS)

Nope. Not yet anyway.

(odd pause, then)

But I wonder how these contractions feel from in there. Oh... I thought of a good name, Sonny, you'll like this.

IN THE BOXCAR

Janette is ALONE NOW, talking to herself.

JANETTE

Sonny Janette. What do you think?

As Janette keeps up the charade...

OUTSIDE THE BOXCAR

Frank listening in.

JANETTE (OS)

I mean doesn't it make sense?

SURPRISE! Sonny pops up from under the car, behind Frank, holds the PISTOL to him. Off Frank, not moving...

CUT TO:

42 INT. GARRISON WOMEN'S PRISON - WARROOM - DAY

42

Warden Kellard ponders the map, running his finger from location to location. He shakes his head, not getting it, but trying to think his way through this. Apparently by himself.

(CONTINUED)

42 CONTINUED:

42

WARDEN KELLARD
Getting into the so called minds
of two crazyass freaks, that's
gotta hurt.

(X)

INCLUDE the Assistant, nearby, on the phone.

ASSISTANT
(holds phone away
from head)
Excuse me sir?

WARDEN KELLARD
Nothing.

The Warden is drawn now to something on the desk near the
Assistant--the GREEN FILE FOLDER Watts and Frank read earlier.
He flips it open to the page with the "Follow the Path" bookmark.

THE GREEN FILE FOLDER - OPEN PAGE

Sonny's work history, the page Frank and Watts examined earlier.
The Warden's finger finds the Trainyard entry.

THE WARDEN

reacts. Got it. He looks up as Watts enters.

WARDEN KELLARD
Where's Black?

WATTS
Isn't he with Stephens?

WARDEN KELLARD
You two've been jerking me
around.

The Warden throws the Green Folder down on the table.

CUT TO:

43 EXT. TRAINYARD - DAY

43

Sonny marches Frank away from the Boxcar, hands on his head, out
of sight behind a CONCRETE WALL.

FRANK
I'm not armed.

She pats him down like she knows what she's doing.

(CONTINUED)

43 CONTINUED:

43

FRANK

Sonny... I know this isn't your fault.

SONNY

Shut up! Hands on the wall.

Sonny finds A CELLPHONE in his jacket pocket, which she transfers to her own.

FRANK

I know who raped Janette.

Sonny stops what she's doing. Comes around to face Frank. Reeling. Staring right at him as he continues.

FRANK

Ernie Shiffer confessed. He did the same thing to an inmate in Montana.

Sonny picks a two feet piece of REBAR off the ground and WHAM! SMASHES Frank in the head. Blood flies. He goes down and she wrestles her own conscience a second before...

LOW ANGLE - (LIKE THE TEASER) - SONNY GOES JUNGLE

raising the rebar overhead and striking downward with huge strokes matched by GRUNTS. CAMERA ADJUSTS to REVEAL...

Frank lies still, transfixed, as WHOP WHOP WHOP. Sonny punishes the ground beside him before HURLING the rebar away. It glances off a boxcar, CLATTERS to the ground.

ANGLE ON SONNY

as she staggers to her feet. Her world shattered. She takes something out of her pocket, looks at...

HER CLENCHED FIST

opens. The Slug with the Face exposed, then covered as she clenches her fist again.

(X)

RESUME

Frank continues. Cautious as can be.

(X)

FRANK

There's something else. Janette has a serious medical condition.

(X)

(X)

(CONTINUED)

43 CONTINUED: (2)

43

SONNY

No.

FRANK

She'll bleed to death giving
birth if you don't get her to a
hospital. The baby will, too.

Sonny stares at him, regaining her senses. Not trusting. She (X)
snaps her hand open, looks at the Face Slug. Resolves... (X)

SONNY

You lie. All of you.

(X)

(X)

FRANK

Call the clinic. Ask them.

(X)

SONNY

That's God's child. Our miracle
baby. The signs are all there.

(X)

(X)

(X)

Something in her tone--she's not saying we're all God's (X)
children. Frank leans in, dumbstruck as... (X)

SONNY

You say anything to Janette and
so help me I will beat you to
death. Now get up!

(X)

(X)

(X)

Sonny holds the gun on Frank as he rises and we PRE-LAP short,
shallow breathes tinged with panic.

CUT TO:

44 INT. BOXCAR - DAY

44

ON JANETTE grimacing through the pains of contractions while...

SONNY

rips DUCT TAPE off a roll, wrapping Frank's hands around a
LADDER (or pipe) bolted to one wall.

SONNY

Hold on honey.

Janette fairly SCREAMS from the pain. Panting wildly.

JANETTE

That was a bad one.

(CONTINUED)

44 CONTINUED:

44

FRANK

When were the last contractions?

SONNY

Didn't I say shut-up?

(X)

FRANK

I've been through this with my wife. When were the last contractions?

Janette convulses again.

JANETTE

Now!

FRANK

The baby's coming.

Janette lies back almost as if passed out. An odd look on her face. Frightened as the contraction passes.

JANETTE

I'm bleeding... I'm bleeding all over, aren't I?

(X)

(X)

Sonny crosses to Janette, burdened with a doubt she can't share. And alarmed at the BLOOD seeping into the makeshift bedclothes as she crouches down...

SONNY

A little blood, that's normal.

JANETTE

Not before the baby, Sonny.

Janette convulses again. The Blood pooling now. Sonny trades a look with Frank, then back to Janette.

SONNY

I'm taking you to the hospital.

JANETTE

No, they'll get us.

(X)

SONNY

I know a clinic. We'll slip in, have the baby, slip out. Everything will be alright.

JANETTE

I don't think I can walk.

(CONTINUED)

44 CONTINUED: (2)

44

SONNY

I'll carry you to the car.

Janette holds her hands out, sensing...

JANETTE

Sonny. I can feel it. With us
right now. Don't you feel it?

Sonny gives Janette a tortured nod, trying without success to
hide the fact that she's lost her faith.

(X)

(X)

JANETTE

I love you, Sonny.

SONNY

(beat, beautifully)

Love you more.

Sonny gets up...

WITH SONNY

starting to slide the big door open when KA-CHUNK. Sonny JUMPS
back reflexively at the sound of a SHOTGUN SLIDE. Then looks
cautiously out the door.

HER POV - SCANNING

A few SWATS duck and cover, converging on the boxcar. In the
distance, the Warden stands by his car with Captain Stephens.
They point right at...

SONNY

turns back toward Frank.

SONNY

You brought them here.

FRANK

No.

She turns, yells out the door.

SONNY

Get away from this car! I'll
kill him! I'll blow his brains
out.

(CONTINUED)

44 CONTINUED: (3)

44

She pulls the door shut with a SLAM and whirls toward camera,
raising her gun...

END OF ACT THREE

ACT FOUR

45 EXT. TRAINYARD - DAY

45

LONG LENS blooms on POLICE CRUISERS screaming toward us, layers of lights FLASHING while...

SWATS move in fits and starts, car by car, taking cover. SNIPERS assemble their weapons and scopes, check their ammo.

ONE OF THE CRUISERS

pulls to a quick stop at an existing CLUSTER of cruisers and plainwraps. Watts steps out, controlled as he joins Stephens and Kellard by the vehicles.

WATTS

I found an FBI hostage specialist in Great Falls. He's on his way.

CAPTAIN STEPHENS

No need. We expect them to give themselves up shortly.

WATTS

Based on what? Sonny's panicked right now. She kills when she's panicked.

(then)

I want ninety percent of this personnel gone. We'll establish contact, let the train move out on schedule. Whatever they want. We can pick them up rolling, after everything's cooled down.

CAPTAIN STEPHENS

(beat, evenly)

They're not going anywhere.

Watts whips out a cell phone, punches in Frank's number.

CUT TO:

46 INT. BOXCAR - DAY

46

Sonny holds her gun on Frank, much as we left her. Takes a look at Janette, doubled up in contraction. RING RING. Sonny takes Frank's phone out of her pocket. Clueless.

(CONTINUED)

46 CONTINUED:

46

FRANK
Push "Send."

Sonny finds the "Send" button. Pushes it. And says nothing.

47 EXT. TRAINYARD - VEHICLE CLUSTER - INTERCUT WITH PREVIOUS

47

Watts is on the other end of the line.

WATTS
Hello? This is Peter Watts. Is
anyone there?

He gestures to Kellard and Stephens to join him.

IN THE BOXCAR

Sonny's getting frantic, looking at Janette who's pretty wiped out, the bedclothes beneath her a bloody mess. Panicked by the blood and her great difficulty talking to anyone but Jannie.

SONNY
We need a doctor.

WATTS
(beat, worried)
Who needs a doctor, Sonny?

(X)

SONNY
Janette.

AT THE VEHICLE CLUSTER

Watts reacts, grateful it's not for Frank, then calls out to the (X)
ASSISTANT.

WATTS
(covers phone)
Get the Great Falls Clinic on
the line!

SONNY
Not a phone doctor. I want one
here.

WATTS
Is she in labor?

SONNY
I said I want one now. And an
ambulance.

(CONTINUED)

47 CONTINUED:

47

WATTS
We're working on that. We're
getting the clinic on the phone
until the ambulance gets here.

AT THE VEHICLE CLUSTER

The Assistant signals "got them" to Watts.

WATTS
(to assistant)
Patch them through.

48 INT. MEDICAL CLINIC - EXAM ROOM - INTERCUT WITH PREVIOUS 48

The Nurse Practitioner stands by a SPEAKERPHONE as DOCTOR LEE (X)
rushes in holding the Ultrasound hard copy and a MEDICAL FOLDER.
He puts the Ultrasound up on a Lightbox.

NURSE
Sonny? This is Judy Tynan. I'm
the nurse who did Janette's
ultrasound.

SONNY
I said a doctor!

NURSE
Doctor Lee is here with me. He'd
like to talk to Jannie.
(beat, then)
We're worried about bleeding.

IN THE BOXCAR

They said the magic word.

SONNY
(covers phone)
Honey? There's a doctor here
says he can help.

Janette nods weakly. Sonny hands her the phone.

JANETTE
Hello?

NURSE
Jannie, this is Judy. From the
clinic.

(X)

(CONTINUED)

48 CONTINUED:

48

JANETTE

Oh yeah. Sorry we ran out.

DOCTOR LEE

How are you feeling?

Janette leans back. Unsure of this new voice.

IN THE CLINIC

Silence stretches. The Nurse leaps back in.

NURSE

That was Doctor Lee. I know this is awkward, but we need you to tell us exactly what's going on.

(compassionately)

You can talk to us, Janette.

We're on your side. We know the whole story, how that guard did this to you.

AT THE VEHICLE CLUSTER

Watts on edge. Frantic to the assistant.

WATTS

(covers phone)

What's she doing? Cut her off now!

IN THE BOXCAR

Janette's on edge now. Sonny leans in, wondering.

JANETTE

What are you talking about?

NURSE

The guard who raped you. They got him.

(X)

JANETTE

You're wrong. This is God's child.

AT THE VEHICLE CLUSTER

Watts reacts to "God's child."

IN THE BOXCAR

Sonny snatches the phone from Janette.

(CONTINUED)

48 CONTINUED: (2)

48

JANETTE
(to Sonny)
They're saying that guard Ernie
did this to me?

SONNY
(into phone)
There's five hundred people out
there! One's gotta be a
paramedic!

JANETTE
(voice rising)
That's not true.

IN THE BOXCAR

JANETTE SCREAMS as blood pours from her now and Sonny rushes
over, horrified.

(X)

SONNY
(into phone)
I want help! Now!

Sonny slams the phone shut. Kneels by Janette who's shaking now,
like she's bleeding out.

CUT TO:

49 EXT. TRAINYARD - VEHICLE CLUSTER - DAY

49

OFF a CLOSED FLIPPHONE, PAN UP to Watts, bewildered.

CAPTAIN STEPHENS
What? What did they say?

WATTS
Why they broke out in the first
place. She's pregnant. With no
apparent father.

CAPTAIN STEPHENS
They think it's theirs?

WATTS
They think it's God's. They
think it's a virgin birth.

A beat of silence. No one laughs, realizing it's true.

(CONTINUED)

49 CONTINUED:

49

WARDEN KELLARD

It's gonna hit the fan when she
pops out Ernie's mulatto.

WATTS

It already has. She just found
out.

WARDEN KELLARD

We gotta get your friend out of
there.

CAPTAIN STEPHENS

Dudek, Johnson. Get paramedic
gear on. You're going in.

Watts nods at Stephens. Then moves off, leaning through the open
window of the cruiser that brought him. He picks up...

AN OUROBORUS FOLDER

off the front seat.

WATTS

opens it, looks.

CAPTAIN STEPHENS

Virgin birth. They're crazier
than I thought.

Watts puts his hand to his head. Confused. As we PRE-LAP the
anguished sound of Janette in labor.

50 INT. BOXCAR - DAY

50

Between the Shiffer revelation and the pain of childbirth,
Janette looks crazed, out of control.

FRANK

Breathe deeply. It will help with
the pain.

SONNY

Shut up!

FRANK

Breathe. One two three...

SONNY

Shut up!

(CONTINUED)

50 CONTINUED:

50

Sonny raises her gun to hit Frank, then everything relaxes as the contraction passes and Janette exhales. RING RING. The cell phone starts up. Then...

JANETTE

Sonny. Look at me.

Sonny doesn't. Not really. The Phone continues its RINGING.

JANETTE

It's not true. I mean... if this was Shiffer's baby I'd know. I'd know.

(then)

It's important, Sonny. You gotta believe.

The RINGING of the phone marks the silence, then Janette closes her eyes, exhausted. Raises her hands covered in blood. Sonny flips the RINGING phone open.

SONNY

(into phone)

What?

51 EXT. TRAINYARD - VEHICLE CLUSTER - INTERCUT WITH PREVIOUS

51

Watts on the cellphone.

WATTS

(into phone)

Two paramedics are on their way in. Let's work together here. One step at a time.

IN THE BOXCAR

Sonny moves to the door, which she starts to open slightly...

HER POV - THE "PARAMEDICS"

approach the boxcar, each holding a medical kit in one hand, holding the other hand aloft. No weapons.

SNIPER SCOPE POV - SONNY

more visible now as she prepares to receive the Paramedics.

SNIPER (OS)

I've got a clean frontal coming in. She's holding the weapon.

(CONTINUED)

51 CONTINUED:

51

CAPTAIN STEPHENS (OS)
Let's get this over.

CLOSE

a trigger finger squeezing.

SNIPER SCOPE POV - SONNY

turns back inside.

SNIPER (OS)
Lost her.

IN THE BOXCAR - SONNY

has turned toward Frank, who's talking to her.

FRANK
Stay away from the door. If they
get a shot they'll take it.

She flips the phone shut.

AT THE VEHICLE CLUSTER

Watts holds the phone away from his ear.

WATTS
(to himself)
Frank.
(then to others)
They hung up.

CAPTAIN STEPHENS
Get those men back.

WARDEN KELLARD
Too late.

Watts squints, concerned, imagining what Frank's up to.

IN THE BOXCAR

Frank speaks softly to Sonny as the Paramedics approach from outside.

FRANK
Check the medical kits. Don't
let anyone in til you do.

He moves back to Janette as the "Paramedics" arrive.

(CONTINUED)

51 CONTINUED: (2)

51

SNIPER SCOPE POV - THE BOXCAR

the Paramedics slide their Kits into the boxcar, then take a couple steps backward, hands over their heads.

SNIPER (OS)
We've got a problem here.

IN THE BOXCAR

Sonny tears one MEDICAL KIT apart. Clean. Then checks out an IGLOO COOLER marked "Human Blood." Under the ICE she finds a BARETTA .45 AUTO. RING. The phone. Sonny SCATTERS the ICE.

RING. Sonny HURLS the CELLPHONE across the Boxcar. Betrayed. It SMASHES on the wall. She reaches for the door.

SNIPER SCOPE POV - THE BOXCAR

door slams shut. The two "Paramedics" bolt for cover.

52 INT. BOXCAR - DAY

52

Silent now. Sonny crosses toward Frank, her head rocking with contained fury. She pulls the SHIV from her pocket, and...

CLOSE - THE SHIV

flashes. Rips through the DUCT TAPE binding Frank's hands.

RESUME - FAVORING FRANK

his hands free.

SONNY
Help her. Please.

Frank moves to Janette, who's on the floor, as if in shock. Sonny stands guard, barely able to face Janette, as Frank checks out the med stuff. Damn. Nothing of use.

FRANK
How are you making out?

JANETTE
You believe in miracles?

SONNY
Just rest, Jannie.

Janette smiles at Frank. Panting, between contractions.

(CONTINUED)

52 CONTINUED:

52

JANETTE

I'll tell you a miracle.

(then)

At my trial, they called me
battered woman syndrome. Crazy
basically. And I musta been.

(X)

Cause in prison I didn't open my
mouth for five months. Not one
word. Sonny pulled me out of
that. Didn't you?

(X)

(X)

Sonny looks at her now. Connecting. Remembering.

JANETTE

(to Sonny, mostly)

And she fixed me so... complete,
that right now, crazy as all
this is, I know it's not me.
It's them out there.

Janette CONTINUES OVER as...

53 EXT. TRAINYARD - VEHICLE CLUSTER - DAY

53

FAVORING WATTS with the Ouroboros folder. He looks up at the
frightening forces surrounding him, trained on the boxcar.

JANETTE (VO)

They don't believe God would
waste his time making a miracle
for two people like Sonny and
me, but he did. This baby.
Conceived by a miracle. And
saved from a bullet. Another
miracle.

SNIPERS

Adjust their earpieces. Load cartridges.

JANETTE (VO)

Cause he loves us, and I believe
in that love just as sure as I
believe in the love between
Sonny and me.

SNIPER SCOPE POV

brings us back to the BOXCAR DOOR. No clear shot. Not yet.

54 INT. BOXCAR - DAY

54

The eye of the storm.

JANETTE

And even though right now I'm
struggling to understand...

(X)

(to Sonny again)

I can't believe God brought us
this far to abandon us now.

The two women lock eyes as Sonny bends down with Frank near
Janette, setting down the GUN, which Frank glances at briefly.

JANETTE

(gasping, to Frank)

Somehow, somehow, you're part of
his plan, and you gotta promise
you'll get our baby to a good
place. Never let them have him.

(X)

(X)

A contraction hits and she bears down. The good soldier.

FRANK

I can see the head.

JANETTE

You found the house. Do you
promise...?

(X)

FRANK

I promise.

Janette fights unimaginable pain as she bears down, Frank
reaches in and somehow latches onto the baby's head.

FRANK

I got it, I got it.

Janette lets out a final cry and falls back, as Frank lifts the
screaming baby into frame. A beat of triumph then wonder, as
Frank and Sonny exchange a look of disbelief.

THE BABY

a perfect little girl, covered in blood which Frank wipes off
revealing flawless pale skin.

THE SHIV

passes from Sonny's to Frank. He CUTS the UMBILICAL CORD.

JANETTE

holds out limp arms. The blanket beneath her matted with gore. (X)

(CONTINUED)

54 CONTINUED:

54

SONNY
It's a girl, honey. (X)
(then, realizing) (X)
A beautiful girl. (X)

Janette's sublime, as she takes the baby from Frank with her last breaths. CLUTCHES her one time, this vindication of faith. Sonny almost in tears.

JANETTE
I can feel it right now. Like
they're right here with us.

Sonny nods, feeling it too. A moment of peace, then Janette gasps, a death rattle, as BLOOD POURS out of her.

JANETTE
I love you Sonny.

Janette DIES.

Sonny tries to speak, but can't through her SOBBING. Frank takes the baby, wrapping it in blankets, then lays a comforting hand across Sonny's heaving shoulders. Off this tableau...

CUT TO:

55 EXT. TRAINYARD - DAY

55

CLOSE A SAFETY released. A trigger finger moves into position.

THE BOXCAR

Door opens. A long moment later, Sonny jumps down. Looking tough again.

SNIPER SCOPE - POV

Sonny in the crosshairs. Her right hand in her pocket.

AT THE VEHICLE CLUSTER

Captain Stephens on a bullhorn now.

CAPTAIN STEPHENS
(bullhorn, filter)
Move your hands slowly away from
your body! Over your head!

Stephens continues to BARK COMMANDS but it's way background now as the DIN SUBSIDES, replaced by a kind of clarity.

(CONTINUED)

55 CONTINUED:

55

ON SONNY

MUMBLING to herself. We can't tell exactly what she's saying, but it includes the word "Janette." CAMERA PUSHES on her as she stops, looks around.

HER POV

grim men armed to the teeth, all focussed on her like she's a threat to world peace.

ON SONNY

a look of peace at long last.

SONNY
Love you more.

She pulls her hand from her pocket, like drawing a gun.

SONNY'S POV - THE FACE SLUG

(X)

rises into frame in her own outstretched hand. BAM! An echo-y GUNBLAST. A pause. Then the slug disappears and her hand jerks out of frame. BAM!

THE SNIPERS

cartridges eject from all of their weapons as they move their bolts in unison. Another round. BAM!

(X)

(X)

ON WATTS AT THE VEHICLE CLUSTER

turning away. The horror. BAM!

IN THE BOXCAR

Frank holding the crying baby. Sonny's gun in foreground, still on the floor. BAM!

ON SONNY

against all odds still standing, chest spattered RED as she staggers, drops to her knees like a wounded elephant, head nodding forward.

WIDER - SONNY

slumped on her knees. Head bowed. Like she's PRAYING in death. CAMERA BOOMS UP as the hunters converge and PICTURE DISTORTS to match Frank's visions. Sonny's soul joining Janette's.

DISSOLVE TO:

56 INT. HOSPITAL - MATERNITY WARD - DAY

56

CLOSE on a VIAL filling with BLOOD. Adjust to REVEAL a NURSE taking a sample from the baby girl, in a bassinet labelled "BABY DOE." FIND Frank, watching through a window as Watts joins him.

FRANK

I blew it, Peter.

WATTS

The doctors said you saved that baby's life. It shouldn't have lived.

Frank shakes his head, not believing.

WATTS

Janette's family said "no" to adopting her.

FRANK

Then I guess social services will decide.

WATTS

They've indicated they'd like suggestions.

(then)

We ran paternity tests against an amnio sample from the clinic, looking for a match...

(X)

He hands the Ouroboros Folder to Frank, who opens it.

IN THE OUROBOROS FOLDER, A GENE PATERNITY REPORT

Starting with "Ernie Shiffer" and for each entry after, "Remarks" reads "NO MATCH." Line after line. A few pages worth.

FRANK

No known father.

(X)

RESUME

Frank looks at Watts.

(X)

WATTS

Not among prison personnel we know had contact.

(X)

(then)

(X)

St. Augustine said miracles aren't contrary to nature. Just to what we know about nature. Whatever, I thought you should see that.

(X)

(X)

(CONTINUED)

56 CONTINUED:

56

Frank looks at Baby Doe with new wonder as the Nurse labels the blood sample. Puts it in a tray with others. DING DONG.

CUT TO:

57 EXT. "THE HOUSE" - DAY

57

Frank stands at the door. This time, JOHN AND JENNIFER BAYTON, a middle aged AFRICAN AMERICAN COUPLE are home. Jennifer turns the EASEL slightly as she gets up to answer the door.

FRANK
Hello. I'm Frank Black.

They AD-LIB HELLOS but Jennifer moves past Frank, onto the porch, one eye on the car parked in front of their house. A FIGURE is visible faintly through the windshield.

FRANK
I'm here because of two women,
Juliet Palmer and Janette Viti.

The Baytons exchange a surprised look.

(X)

JOHN BAYTON
Yes.

FRANK
You know them?

JENNIFER BAYTON
We've been praying for them.

(X)

FRANK
They came here. To this house.
Why?

JOHN BAYTON
We pray for all the girls at the
prison. By name, as the Lord
knows and loves us. Forgotten
people who most want God's hand.
But Juliet and Janette... we had
the strongest feeling about them.

(X)

(X)

(X)

(X)

Jennifer almost GASPS, full of emotion, looking at...

THEIR POV - THE CAR

The figure gets out. The nurse, in plainclothes, holding the baby in a blanket.

(CONTINUED)

57 CONTINUED:

57

ON THE PORCH

Jennifer is first down the stairs. Frank starts to follow, then stops, turns back toward the house. He takes the Face Slug out of his pocket, holds it up... (X)

HIS POV - THE EASEL

a LASER ETCHING of Mary. Its outline matches the Face slug in Frank's outstretched hand. Under it: "Follow the Path." (X)

FRANK

reacts, unsure what this means. He clenches the slug in his hand, moves down the steps. (X)

WIDE - IN THE DRIVEWAY

The Nurse hands the infant girl to Mrs. Bayton.

JOHN BAYTON

The Lord works in mysterious ways.

FRANK

Yes he does.

Mrs. Bayton rocks the baby gently, stilling her faint cry.

THE END