

The Coup
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FADE IN:

EXT. MEKONG RIVER - NIGHT

A GLORIOUS WOOD-PANELED YACHT drifts along the Mekong.

Between the armed guards on the deck and the overabundance of flags and stately seals, this yacht obviously caters to a head of state.

EXT. YACHT DECK

A Southeast Asian STEWARD walks along the side of the deck, balancing two mixed drinks atop a silver tray. He approaches an exquisite, brightly lit room.

The Prime Minister's AIDE stands just outside the glass door to the room.

The Steward stops in front of the Aide.

The Steward hands the Aide a cocktail straw.

The Aide dips the straw into the first drink. He takes a quick sip, pulls the straw out and throws it overboard into the water.

The Steward hands him a second cocktail straw and the Aide repeats his motion. The fluidity and lack of thought they bring to this dance shows they've done it a thousand times before.

The Aide nods, and the Steward enters the meeting room.

INT. YACHT MEETING ROOM

The Steward enters the magnificent room. He places one drink beside the PRIME MINISTER. The other he hands to a WESTERN BUSINESSMAN.

The Steward bows and leaves the room.

EXT. YACHT DECK

The Steward walks back out to the deck.

The Aide stands, staring out at the wide river before him. The Steward salutes him as he passes, and the Aide notices the Steward's hand is shaking slightly.

The Aide ponders this for a moment as the Steward leaves.

Inside the meeting room, the Prime Minister rings a bell.

INT. YACHT MEETING ROOM

The Aide enters the meeting room. He bows as the Western Businessman stands.

INT. YACHT KITCHEN

The Aide walks the Western Businessman through the kitchen towards the back of the boat.

A SHOT RINGS OUT. It's gunfire, a couple of rooms away.

Everyone in the kitchen looks to the Aide. They all seem to know something he doesn't.

The Aide turns and runs back through the kitchen, as fast as he can toward the front of the boat, toward the Prime Minister's room.

As he rushes, others run through the room in the opposite direction.

As they collide into him, they see him, step aside, and bow.

INT. YACHT MEETING ROOM

The Aide rushes into the meeting room from the rear door.

The ARMED GUARDS - all wearing RED KRAMA SCARVES loosely knotted around their necks - turn to look at the Aide.

The Aide sees the Prime Minister there, DEAD ON THE FLOOR, shot half a dozen times in the head and chest.

The Armed Guards stand in the shadows, watching the Aide.

Their leader, PRAK, mid 40s, a doughy man to be taken very seriously, motions to his second in command:

SAMNANG, 30s, a deep scar running from his hairline down into his shirt steps into the light.

The Aide is visibly shaken by the sight of Samnang - someone he obviously recognizes.

The Aide glances to a fruit tray next to him.

In silhouette, we see the Aide lift a knife from the tray, spin it around in his hand for better positioning, then draw the blade across his neck, SLITTING HIS OWN THROAT from ear to ear.

He crumbles to the floor. Dead.

Title: The Coup

DISSOLVE TO:

EXT. CLOUDS - SUNSET

Thick, white clouds in late evening light.

Very slowly, a shape takes form beyond the clouds.

As the focus and exposure shift, the clouds are revealed to be a reflection on an airplane window. The last bit of sunlight disappears.

INT. ASIANA AIR FLIGHT 953 - SUNRISE

JACK DWYER, 42, casually handsome in a bookish way, sits behind the window, a distinct sadness to his gaze. Once a rising star of the tech boom, he has now fallen on hard times.

His eyes don't move to survey the cloudscape, but remain fixed, as if he's barely even using them.

Jack comes back to his surroundings, the sounds of the airplane slowly filling in the soundscape.

His gaze shifts to his lap where his eldest daughter, LUCY DWYER, 7, lays her head, sleeping.

Lucy is painfully cute with her dark, curly hair and her bright wide eyes. She's also shockingly smart, and has a kind of innate nervousness about her that makes her somehow more endearing.

Jack gently strokes her curly hair as he wonders how he wound up here.

JACK (PRELAP)

Where?!

INT. CARDIFF OFFICE - DAY

Jack is interviewed by a RECRUITER, a well put together middle-aged man with perfect white teeth and a well-kempt comb-over.

RECRUITER

It's really not as foreign as it sounds. We're giving their waterworks an overhaul and could really use someone like you who knows what they're doing.

Jack hesitates.

JACK

I'm just trying to get my head around the idea of moving my family to Southeast Asia.

RECRUITER

My wife and I spent a month there last year and had the time of our lives.

JACK

Really?

RECRUITER

There's even a world class golf course right there in the city and a spa that rivals anything you've ever seen.

JACK

I wouldn't have guessed that.

RECRUITER

Nobody does. And after a year abroad, you'll be able write your own ticket here at Cardiff. Come back to Texas, or take a post in one of our offices pretty much anywhere in the world.

Jack is actually considering it. The Recruiter takes notice.

RECRUITER (CONT'D)

You're trying to figure out how to sell it to your wife, aren't you?

Jack smiles.

JACK

Yeah. That's going to be tricky.

RECRUITER

Tell her she'd be able to hire a small army of servants to cater to her every whim. And that there are *five* English speaking schools. Tell her you'd be making six figures, plus benefits, plus bonus, plus expenses. Plus a future.

(beat)

Trust me, your wife will love it.

INT. ASIANA AIR FLIGHT 953 - MORNING

Jack is brought back to his present surroundings by a beeping Blackberry. ANNIE DWYER, Jack's wife, sadly turns off the calendar alert.

ANNIE

Catherine's dinner party is starting right now.

Jack gives an apologetic smile.

Annie was the most popular girl in high school. After college, she married a budding tycoon (Jack) right before his fortunes changed. She took a couple years off work to have kids and never quite got around to going back.

BRIEGEL "THE BEEZE" DWYER, 5, crawls around on the floor, looking for something.

The Beeze is always a rumpled, disheveled mess, mouth open, hair everywhere, and yet somehow still girly.

ANNIE (CONT'D)

What are you doing, Beeze?

BEEZE

I dropped Mr. Tubagoo.

She reaches under her seat for her stuffed animal bear-clown combo. She calls him "Mr. Tubagoo." She is NEVER without him. AN ADULT HAND FROM THE SEAT BEHIND HER PICKS IT UP.

The Beeze climbs back up onto her seat, and looks through the crack between her seat and the next.

She sees HAMMOND, 52, a ruggedly handsome Brit who looks like he hasn't slept in three days, nursing a stiff drink, sitting directly behind her. He hands the stuffed animal back to her.

The Beeze stands up and takes it, now looking over her seat at Hammond. She notes the deep scars on his hand and arm.

BEEZE (CONT'D)
What happened to your hand?

Hammond grins.

HAMMOND
I got in a fight with a tiger.

BEEZE
No.

He nods.

HAMMOND
Don't worry. He got it worse than I
did.

Hammond tugs at the leather string around his neck. It's got
a tiger tooth hanging from it. He smiles.

The Beeze is simultaneously fascinated and scared.

Annie peeks between the seats. Hammond has gone back to
reading a magazine.

She pulls the Beeze back to her side.

ANNIE
(to Beeze)
Sit down here and eat your
goldfish.

BEEZE
I don't want goldfish. I want a
milkshake.

Annie turns to Jack, joking.

ANNIE
We almost there yet?

JACK
Let's see.

Jack flips on the little monitor on the back of the seat in
front of him. He looks.

JACK (CONT'D)
According to this, we only have...
ten more soul-crushing hours.

ANNIE
Shit.

Lucy sits up.

LUCY
Oooh! You have to put a dollar in
the swear pot!

JACK
Oh shit, I think we left the swear
pot in Texas.

LUCY
Ooh!

Lucy points at her father, simply scandalized.

ANNIE
Jack.

Annie shakes her head, trying not to be amused.

The Beeze squirms around, frustrated, tired.

ANNIE (CONT'D)
(to the Beeze)
Do you need to pee?

BEEZE
Yeah.

ANNIE
Come on.

Annie takes the Beeze's hand and leads her away.

Lucy can't let it go.

LUCY
You're not supposed to say "s-h-i-
t."

JACK
(playful)
No, you're not supposed to. I can
say it because I'm big and I get to
make all the rules.

Lucy changes the topic.

LUCY
What if we don't like it here?

JACK
I don't know. Hopefully we will.

LUCY
What if *this* company goes belly up
too?

JACK
It won't. This is a much bigger
company than daddy's company was.

LUCY
Then that's better, huh?

JACK
(unconvincing)
Sure.

INT. SOUTHEAST ASIAN AIRPORT - DAY

The sunlight is way too bright for what feels like the middle of the night.

Jack and Annie carry an ungodly amount of bags and children's things through the gaudy Asian airport. The groggy girls do their best to keep up.

The airport's interior, made from prefab bamboo, seems something of an imitation of itself, like the interior of an Asian fast food restaurant in the U.S.

Jack and Annie look around, not seeing what they're looking for.

ANNIE
They did promise us a driver,
right?

JACK
Yeah.

ANNIE
Is there someone we should call?

Jack pulls out his cell phone and tries to make a call.
Nothing.

JACK
This is supposed to be an
international phone.

ANNIE
This is off to a good start.

JACK
Did I mention they have a great spa
here?

Annie is not amused.

JACK (CONT'D)

Too soon?

A TAXI DRIVER in what looks like an official uniform approaches Jack.

TAXI DRIVER

Taxi?

JACK

(to Annie)

Let's just grab this taxi. I don't want to wait.

HAMMOND (O.C.)

Word to the wise...

They turn to find Hammond close behind them.

HAMMOND (CONT'D)

These guys are a bunch of scam artists. They wear uniforms so they look official, but they'll rook you plain as day. There's an official taxi stand outside. I'll show you where if you like.

ANNIE

That would be great. Thanks.

BEEZE

(to Lucy)

He beat up a tiger.

LUCY

People can't beat up tigers.

Hammond leads the Dwyers toward the airport exit.

TAXI DRIVER

I have a nice car. Nice car.

HAMMOND

Whatever, man.

Hammond and the Dwyers walk outside.

EXT. SOUTHEAST ASIAN AIRPORT - CONTINUOUS

Hammond pulls out a cigarette. Jack stares at the pack.

Hammond holds the pack of cigarettes out, offering him one. Jack looks sheepishly to Annie and shakes his head.

LUCY
(to Hammond)
You forgot your bags.

HAMMOND
I like to travel light, kid.

LUCY
Dad look, he doesn't have any bags.

HAMMOND
Where you from?

JACK
Austin.

LUCY
We're gonna live here now.

HAMMOND
Oh, ex-pats. Who do you work for?

JACK
Just starting a job with Cardiff.
I'm helping them modernize the
waterworks.

HAMMOND
Wow, Cardiff. You guys are
everywhere. You staying at the
Intercontinental?

JACK
Yeah. How'd you know that?

HAMMOND
Everyone does. I am too. I can give
you all a lift. I got a guy coming
to pick me up.

JACK
Really? You wouldn't mind?

HAMMOND
It'd be my pleasure.
(extends his hand)
I'm Hammond.

JACK
Jack.

ANNIE
Annie. And this is Lucy...

LUCY

Hi.

ANNIE

And Briegel.

LUCY

But you can call her Beezer.

BEEZE

(to Hammond)

Do you like it here?

HAMMOND

I love it. I've been here fifteen times.

JACK

Wow. Fifteen times.

HAMMOND

Yeah. I just love the women here. They're so...

(searches for the word)

...eager to please, you know?

Annie has had enough of this Hammond character.

ANNIE

I think we have too much luggage for one car. We should probably just get a cab.

HAMMOND

You kidding me? These guys could fit your luggage on a *moped*.

Jack looks to Annie. She hesitantly nods consent.

EXT. SOUTHEAST ASIAN AIRPORT TAXI STAND - DAY

A taxi pulls up in front of Hammond. The windows are open. The Kenny Rogers/Sheena Easton duet "We've Got Tonight" blares from inside.

KENNY, a Southeast Asian man of indeterminate age, with feathered, middle-parted hair and a spotty beard, steps out of the cab wearing a suit from the 1980s.

Kenny asks Jack, as the head of the household, the most important question:

KENNY

Do you like Kenny Rogers?

Finding it an odd question, Jack looks at Hammond. Hammond gives him a serious look and nods.

JACK

Of course.

KENNY

Ha ha! That is me! I am the same as
Kenny Rogers. See?

Kenny whips out a picture of Kenny Rogers. Kenny strikes the same pose. He's wearing the same suit.

Even if this Kenny wasn't Asian, and he is, there would be very little resemblance to Kenny Rogers beyond the haircut and suit.

KENNY (CONT'D)

See? We are just the same. You can
call me Kenny Rogers.

INT. KENNY'S CAB - DAY

There are pictures of Kenny Rogers all over the interior of the cab.

Asian Kenny Rogers' cab careens psychotically through the chaotic streets to the sounds of the real Kenny Rogers', "Ruby, Don't Take Your Love to Town."

Asian Kenny Rogers sings along through a thick accent.

Annie grips the seat in front of her for dear life, terrified that Kenny seems to be paying absolutely no attention to his driving as he sings.

Jack notes his wife's obvious discomfort.

JACK

Hey, Kenny Rogers, would you mind
watching the road a little more?

Jack watches this foreign city roll past outside.

The streets are full of mopeds. Sometimes as many as four people ride one scooter. Many of them wear bandanas over their mouths to filter out the dust and pollution. Many wear conical straw hats.

Jack points out a family of four on a moped, smiles.

The Dwyers are all a bit amused.

They pass a government building. It's flanked with ARMED SOLDIERS BEHIND BARRICADES.

Hammond looks out the windows, disconcerted. Something is wrong here. He feels it.

Hammond asks Kenny something, and Kenny responds. It sounds to Jack like they're speaking an Asian language, but it's hard to tell over the music.

Jack notes Hammond's concern.

BEEZE
I don't like it here. It smells
funny.

INT. INTERCONTINENTAL HOTEL LOBBY - DAY

Jack checks in at the front desk as Annie and the girls sit waiting on couches in the lobby, zombie-like, past exhausted.

Annie watches her husband talking sternly with the CONCIERGE who seems to have screwed up their reservation one way or another.

Annie hears something in the bar. Familiar.

In the distance, an Asian man in a tuxedo sits at a baby grand playing and whistling "New York State of Mind" by Billy Joel.

All other sound fades away as Annie sadly watches the man play and wonders how she could have ended up here.

Then she notices Hammond, perched at a corner table, talking fervently with two shady Asian men from the heart of the city's underbelly.

Hammond looks back to find Annie watching him. He turns his back to her and continues.

Jack approaches Annie.

JACK
Ready?

Annie snaps back to reality.

INT. HOTEL ROOM KITCHEN - NIGHT

Lucy flips a switch. Nothing happens.

LUCY

This light doesn't work either.

Jack tries it too. Nods.

JACK

I'll have them send someone up. No problem. This is going to be a cool adventure. I'm getting pretty excited about this.

Jack sees something in Annie's bag, pulls it out. A rice cooker.

He lifts it up for Annie to see and points at it with a smartass look on his face.

ANNIE

It's my rice cooker.

JACK

We're in Asia. I bet they have ways to cook rice here.

ANNIE

("I dare you to continue")
I like *my* rice cooker.

JACK

Fair enough.

The Beeze straggles in.

BEEZE

I wanna go swimming.

JACK

Beeze, it's a different time here. If you don't sleep now, it will screw up your sleeping schedule.

BEEZE

But I really wanna go swimming.

JACK

How about this deal? If you lay down, you can watch a little TV in the big bed. Okay?

BEEZE

Deal.

Jack finds the bolted down remote, and flips on the TV. Static. Flips channels. Static. All of them.

JACK
TV's not working.

ANNIE
Will you call the front desk?

JACK
Yeah.

Jack gets on the phone, dials the front. Tries again.

JACK (CONT'D)
Phone doesn't seem to be working
either.

Jack hangs up.

ANNIE
That's a drag.

JACK
Welcome to the third world, I
guess.

ANNIE
This is actually considered the
"fourth world."

JACK
Really?

ANNIE
That's what the book said.

JACK
I didn't know that was even
possible. I'll go down and talk to
them.

INT. INTERCONTINENTAL HOTEL LOBBY - NIGHT

Jack talks to the Concierge.

JACK
...no that's what I'm saying.

CONCIERGE
It's the same in the whole city.

JACK
No TV anywhere?

CONCIERGE

Perhaps it is not as important to us as it is to Americans.

JACK

Did Cardiff call back yet?

The Concierge looks, shakes his head.

CONCIERGE

Maybe better luck in the morning.

JACK

Thanks.

A bit of familiar music wafts out of the hotel bar. Sounds like an old Huey Lewis song played live by amateurs.

Jack looks into the bar to find:

A drunk Hammond with his arm slung around a very drunk JAPANESE BUSINESSMAN. The Japanese Businessman's friends howl in laughter watching their friend sing along with Hammond and the live bar band.

Hammond takes the lead in the song, raising the mic for the Businessman to echo him.

HAMMOND

"Two o'clock this mornin'..."

JAPANESE BUSINESSMAN

"Mornin', mornin'"

HAMMOND

"If she should come a callin'"

JAPANESE BUSINESSMAN

"Callin', callin'"

HAMMOND

"I wouldn't dream of turnin' her away."

Jack decides to sit and have a drink.

INT. HOTEL BAR - CONTINUOUS

Jack saunters up to the bar, takes a seat.

JACK

Can I get a beer?

The bartender pours him a beer.

HAMMOND

"If it got hot and hectic."

JAPANESE BUSINESSMAN

"hectic, hectic"

HAMMOND

"I know she'd be electric."

JAPANESE BUSINESSMAN

"lectric", lectric"

INT. HOTEL BAR - SOON AFTER

Hammond and the drunk Japanese Businessman finish their song. Hammond thanks the bar band and hands the mic back to an Asian WOMAN, dressed in a shiny Tina-Turner-like dress. Obviously old friends.

An Asian MAN on a Casio keyboard starts into the next song, "Midnight Train to Georgia." The Woman belts out a soulful, accented version of the song.

Jack sips his beer sadly. This is not the life he signed up for.

HAMMOND (O.C.)

Jet lag?

Jack finds Hammond behind him.

JACK

Little bit, yeah.

Hammond points to the seat next to Jack.

JACK (CONT'D)

Please.

Hammond takes a seat.

HAMMOND

Me too. The adjustment's always a bitch for me.

(to the bartender)

Gin and tonic.

The bartender nods and serves one up. They watch the show for a moment. Jack points to the keyboard player.

JACK

That guy is playing a Casio keyboard on top of a grand piano.

Sure enough, the keyboardist is using a grand piano as a Casio keyboard stand.

HAMMOND
Welcome to Asia.

They both watch the show.

JACK
Funny how life turns out, isn't it?
(beat)
I was a multi-millionaire at twenty-four. I bought myself a big house and a cool car and married a girl way out of my league.
(beat)
Now I'm forty-two and I'm moving my family to the other end of the world for a middle management job.

HAMMOND
How'd you make your money?

JACK
My brother and I started a company together. He invented a water filtration system that I sold to water plants all over the world.

HAMMOND
Hmm.

JACK
I know it doesn't sound very sexy, but it was pretty cool. Our real dream, though, was to create an affordable version for the billions of people that don't have water. We both invested everything we had into developing it. And when we ran out of money, I brought on a big corporate partner.

Jack takes a sip. This is still a fresh wound.

JACK (CONT'D)
For all their talk of how we were going to change the world together, save millions of lives... as soon as they owned the patent, they buried it. And our company along with it. Turns out our way was too cheap and simple to make enough profit.

(MORE)

JACK (CONT'D)

It was better for them to do it the expensive way. Despite the human cost.

Jack looks back to his drink, pensive.

JACK (CONT'D)

I used to be so sure of things back then. Like I just knew how it was all going to turn out. And then I lost everything.

HAMMOND

Not *everything*.

JACK

What's that?

HAMMOND

You ever read "The Best Nest?"

JACK

No. Is it good?

HAMMOND

It's a kid's book. About 2 birds. The husband bird, he thinks his nest is best, but his wife bird, she thinks they could do better, so they try a shoe, and a mailbox and a church bell - and then they lose each other in the rain and both wind up seeking refuge in that old nest they weren't happy with. It's the same place they started, but they now know how good they have it.

JACK

You didn't really strike me as the bedtime story kind of guy.

HAMMOND

We're all full of surprises, aren't we.

Hammond suddenly rises and places a bill down for his drink.

HAMMOND (CONT'D)

And on that note, I think I'll go hit a strip club.

(to self)

But I should probably change into sweatpants first so they know I mean business.

INT. HOTEL ROOM - NIGHT

Everyone in the room sleeps in the master bed -- the two girls wedged between the parents' spots.

Slow track in to Jack's face. Far off in the distance, an explosion. Jack's eyes open. He listens, now awake and alert.

He rises, walks to the window, looks out to the expanse of the city. The streets are empty, quiet.

Jack turns to come back to bed and realizes something troubling: Annie is not in the bed.

He takes a couple steps away from the bed and looks down the short hallway that leads to the bathroom.

Light spreads out from under the bathroom door. Jack gets closer. He hears something. Sniffling.

Jack knocks at the bathroom door and opens it a crack.

INT. HOTEL ROOM BATHROOM - CONTINUOUS

Annie sits on the edge of the tub, crying. She didn't want him to see her.

JACK
What's wrong?

ANNIE
Nothing. Nothing. I think I'm just tired.

Jack hovers awkwardly in the doorway.

JACK
I'm sorry Annie.

ANNIE
No, honey.

JACK
I didn't mean to fool you, you know.
(beat)
I really thought I was... better than this.

ANNIE
I'm sorry Jack, I can't comfort you right now.

JACK
Yeah, you're right. Sorry.

Jack awkwardly rises and leaves the bathroom.

INT. HOTEL ROOM - CONTINUOUS

Jack sits alone on the edge of the bed staring vacantly out the window, listening as his wife weeps quietly in the next room.

EXT. CITY SQUARE - MORNING

Sun rises over the sleeping city.

INT. INTERCONTINENTAL HOTEL LOBBY - DAY

A friendly TRAVEL AGENT hands Jack tickets in the lobby of the hotel.

TRAVEL AGENT
Here are the two adults and two children. You'll catch the bus right outside these doors and to the left under the green sign.

JACK
Great. Thanks.

Jack walks to the elevator. It opens, and he gets in.

INT. ELEVATOR - DAY

Just as the elevator doors are about to close, a hand stops them. It's Hammond. Hammond steps in beside Jack.

HAMMOND
I saw you at the travel desk.

JACK
Yeah. Taking the girls for a little city tour.

HAMMOND
(very serious)
Cancel it.

JACK
I'm sorry?

HAMMOND

Tell your family you're not feeling well, that you'd like to take the day here at the hotel. Go back to the front desk, and cancel your tour. You can reschedule it for tomorrow.

JACK

Why?

HAMMOND

I don't know yet.

It dings, and the doors open. Hammond gets out.

The doors close.

INT. HOTEL ROOM - DAY

Annie and the girls get ready for the day. Jack enters the room, a bit shaken from Hammond's warning. Annie immediately reads it on his face.

ANNIE

What's wrong?

JACK

I'm not feeling very well. How would you all like to maybe spend the day here in the hotel?

(to the girls)

We could go swimming in the pool.

BEEZE

Yeah, swimming!

LUCY

Yeah, swimming!

BEEZE

Tell her to stop copying me.

LUCY

Tell her to stop copying me.

ANNIE

Do you need me to get you anything?

BEEZE

Mommy?

LUCY

Mommy?

ANNIE

Lucy, stop being such a pill.

JACK

No, I'm fine. Just a down day will do the trick.

ANNIE

Did you buy the tickets already?

JACK

Yeah, I just did. I'll go see if I can get them refunded.

ANNIE

Want me to?

JACK

No, I'll do it.

INT. INTERCONTINENTAL HOTEL LOBBY - LATER

Jack talks with the Concierge.

CONCIERGE

Still no TV.

JACK

How about a newspaper?

CONCIERGE

Our delivery didn't come today. We have none.

JACK

Is there somewhere to get papers out there?

CONCIERGE

Yes. Do you know Kampuchea Krom?

JACK

No. I just got in last night.

CONCIERGE

Do you know Boulevard Samdash Prieh?

JACK

No. I just got in last night.

CONCIERGE

Ah, here.

The Concierge slides a complimentary hotel map onto the desk and circles a spot on it.

CONCIERGE (CONT'D)

We are here.

He turns the map sideways to orient it in true direction.

CONCIERGE (CONT'D)

This way to Kampuchea Krom.

(counts the blocks)

One, two. See?

Jack nods.

CONCIERGE (CONT'D)

Turn at Mao Tse Toung. See?

(counts blocks)

Half. Only half. Here they have newspapers.

JACK

Okay. Thank you.

Jack folds the map up.

On the back of the folded map is an ad that reads "Sex with children is a crime." The photo is a wide shot of the back of a middle-aged white man holding hands with an Asian nine-year-old.

Jack can't help but shake his head as he slides the map into a pocket and strolls out to the street.

EXT. BOULEVARD MAO TSE TOUNG - DAY

Jack wanders through town, surveying the sounds and sights of Asia:

On a large blanket sit a group of 5 DISABLED MUSICIANS. Most of them are missing limbs, blind, or both. But they play the most beautiful, soulful, traditional music. A sign in front of them reads, "Victims of land mines."

Jack places a couple American dollars into a gold chalice in front of them. One Disabled Musician places folded hands to his forehead in thanks.

As Jack wanders deeper off the beaten path, there are fewer and fewer people around. He finds it a little unnerving to be alone out here, with no one around.

Jack passes a narrow alleyway in which a bunch of ROUGH LOCALS have placed an old beat up pool table.

Stones under the legs of the table account for the slanted dirt ground. A rusty corrugated steel sheet hangs over them, keeping rain off their table when it comes.

Half a block later, Jack passes a market where people sell unfamiliar wares off rickety tables. This one sells spices. This one some kind of leaf. This one has a shallow bowl full of live eels. There seems to be a strange tension to their interactions. Everything seems a little too quiet. A little too fast.

A small pack of wild dogs runs past. Seems normal here.

He cuts through an alleyway where an Old Man shows a Little Boy how to use a mortar and pestle on the sidewalk. They watch Jack ominously as he passes. Jack smiles to them but gets nothing back.

Jack sees newspapers in a store and stops.

A toothless OLD ASIAN MAN smokes cigarettes in the dark dusty depths of the store. There is no pane of glass, nor a door to separate this store from the street.

JACK
USA Today?

The Old Man squints, not understanding.

JACK (CONT'D)
USA Today?

The Old Man nods, takes a paper, and hands it to Jack.

JACK (CONT'D)
This is three days old.

Jack points to the date.

JACK (CONT'D)
This is three days old.

The Old Man shrugs. That's all he's got.

OLD MAN
No USA Today today.

Jack smiles.

JACK
Fair enough.

Jack pays for the three-day-old paper and hesitates before leaving.

Jack points to a pack of Camels.

The Old Man points, Jack nods. Jack opens the pack, looks around to make sure nobody is watching him.

JACK (CONT'D)
Matches?

The Old Man doesn't understand.

Jack pantomimes lighting his cigarette with matches. The Old Man nods and hands Jack a small box of wooden matches.

Jack nods in thanks, and steps out to the street.

Jack digs in to his pack of smokes, takes one out, smells it.

He puts it in his mouth, savoring each part of this ritual. He takes a small wooden matchstick out of the box and lights the smoke, dragging it deep into his lungs.

He hears something. Pleasant. Jack continues to smoke as he walks closer to one of the storefronts on the street.

The store is full of strange metal wind chimes. The sound they make is beautiful, almost otherworldly.

Jack finds it simply hypnotizing.

All the other sounds of the streets and people fade out, leaving only the beautiful glowing ring of these wind chimes.

Then something else.

At first a low, rumbling sound, void of real form, but then, all at once, it becomes the sound of marching. Troops.

Jack turns slowly, at first just with his eyes, then his neck. He can barely process what he's seeing.

A PLATOON OF SOLDIERS IN FULL RIOT GEAR, GAS MASKS, PLEXIGLAS SHIELDS, MARCHES QUICKLY DOWN THE MIDDLE OF THE STREET TOWARD JACK.

JACK LOOKS IN THE OTHER DIRECTION TO FIND A RABID MOB, ALL CARRYING CLUBS WITH NAILS STICKING OUT OF THEM AND MACHETES.

THE MEN IN THE MOB ALL WEAR RED KRAMA SCARVES TIED LOOSELY AROUND THEIR NECKS -- THE SAME SCARVES AS THE PRIME MINISTER'S ASSASSINS.

Jack looks to the storefronts to find all of the shop owners quickly scrambling to close them up before the conflict erupts.

Jack drops his cigarette. It falls in slow motion.

One of the men in the mob lights the rag of A MOLOTOV COCKTAIL. He cocks his arm back to throw it, but ONE OF THE SOLDIERS SHOTS HIM IN THE NECK.

The gunshot breaks the slow motion.

The man drops the Molotov cocktail on the street behind himself, THE FLAMES EXPLODING IN THE MIDDLE OF THE MOB.

All hell breaks loose.

Jack sprints for the alleyway.

The mob goes after the militia, and the militia opens fire -- spraying people down indiscriminately.

EXT. ALLEYWAY - DAY

Jack covers his head with his arms as he flees from the bullets, sprinting down a dimly lit, mossy alleyway.

From the other end of the alley, more rebels rush past Jack with reinforcements of clubs and rocks. Some even have guns now.

Jack runs out the end of the alley to:

EXT. STREET - DAY

Jack steps out onto another street. One look at it, and it finally sinks in that he's truly in a war zone.

Smoke billows. Riot-gearred militia lie dead, mutilated, their supplies, helmets, shields, guns, now stripped from a skirmish that happened just moments ago.

In the distance, Jack sees a BOY wearing the red krama, no more than fourteen, finishing off a fallen soldier with a club.

The boy yells a slogan, and looks for more living guards.

Jack passes a puffy, white, PANICKED WESTERNER with bloody face and hands. The two men make brief eye contact.

PANICKED WESTERNER
(terrified)
Oh fuck! Oh fuck!

The Panicked Westerner takes off running.

JACK
(whispers)
Jesus.

Through the smoky haze, Jack sees the Intercontinental Hotel off in the distance. He sprints like hell towards it.

At the end of the street, an overturned car billows with smoke.

A pair of monks lie dead and bleeding on the ground.

Jack rips the map out of his pocket, starts scanning it for alternate routes.

SUDDENLY, A THRONG OF MILITIA COME SPRINTING OUT OF THE SMOKE, TOWARD JACK, RUNNING AWAY FROM SOMETHING, TERRIFIED.

Jack turns and runs away, cutting down a throughway and doubling back through the market, which has been trashed in the chaos. Jack slips on something and falls over a table. Eels squirm underneath him.

He jumps back to his feet, accidentally leaving the map behind, and sprints toward the hotel.

He passes the abandoned blanket where the Disabled Musicians had been playing. One of them lies dead from a blow to the head. The others are gone.

EXT. INTERCONTINENTAL HOTEL - DAY

The rebel crowds seem to thicken as Jack nears the Intercontinental Hotel. Hundreds of people mill about, chanting and shouting in the open square in front of the hotel.

Something about the look of this crowd stops Jack in his tracks. Something in his gut tells him not to run to the front door of the hotel.

Through the riled up crowd, Jack sees armed rebels carrying out a terrified WHITE MAN. The panicked Man struggles against them, the people cheering as they go.

Jack watches through the crowd as the rebels carry the Man to the center of the square and drop him to his knees. Everyone quiets down to listen. Jack can hear the Man sobbing, pleading.

MAN
Please! I'm an American! You can't
treat me like this! I'm an
American!

Prak (the leader from the uprising on the Prime Minister's boat), sits atop an army jeep wearing a Fidel Castro hat and red krama scarf around his shoulders. He seems to be in charge.

He jumps down, and swaggers up to the pleading American Man kneeling before him.

PRAK
(in native tongue, to the
crowd)
It is better we die on our feet,
than live on our knees!

He gestures to Samnang, his scarred second in command.

Samnang pulls a revolver from his holster, steps up to the Westerner and - without hesitation - SHOTS THE MAN IN THE BACK OF THE HEAD.

Jack chokes back a scream as cheers erupt all around him. He eyes the rabid crowd.

An Asian man about twenty feet away notices Jack. Jack freezes. The Asian man points at Jack and shouts something.

JACK RUNS FOR THE SIDE OF THE HOTEL AS OTHERS PURSUE HIM.

Jack scans the side of the hotel for another entrance as he runs toward it. He notices a fire escape as he approaches, but it's too high.

Jack clumsily jumps onto the hood of a car, to its roof, across the sidewalk to a dumpster, and up, barely catching the retractable bottom of the fire escape with one hand.

It retracts, dropping Jack to the ground, landing on his back with a thud. But he doesn't release his grip. He gets to his feet and HURTLES HIMSELF UP THE FIRE ESCAPE RUNGS.

Luckily, Jack gets to the first landing of the fire escape before anyone gets to the bottom.

The folding fire escape ladder retracts under the landing, keeping others from following.

Jack looks at his pursuers. One of them shouts something at him in their native tongue.

A rebel looks around on the ground and grabs a rock. He hurls it at Jack, barely missing him. The other men around him follow suit, all launching rocks at Jack. One hits him in the back.

JACK

Aaaah!

Jack picks up one of these rocks and throws it against the window. The rock bounces off.

He takes another rock and throws it with all his force against the window. It breaks.

With his foot, he knocks out other shards of glass that could be a problem, and climbs through.

INT. SECOND FLOOR HOTEL ROOM - DAY

Jack jumps into a service hallway on the second floor. He whips a door open and enters:

INT. SECOND FLOOR CONFERENCE ROOM - DAY

A STAGE in front of a conference hall housing A CHINESE DELEGATION. The Chinese Speaker stops, and looks at Jack, surprised to see someone on stage with him.

JACK

There's something happening out there.

Nothing. The whole room just stares at him, confused. A Man stands and motions for Jack to leave the conference room.

JACK (CONT'D)

There's something happening out there.

No reaction. Jack races out into the hall.

INT. SECOND FLOOR HOTEL HALLWAY - DAY

At the end of the hall is a staircase that leads down to the lobby.

Jack hears shouting and activity emanating from the great lobby.

As he gets nearer, he sees the Concierge coordinating a defense effort.

CONCIERGE

Bring those couches! Move them over here! By the door! Hurry! Hurry!

The hotel staff piles couches, chairs, tables in front of the windows and doors.

The Concierge looks to the terrified hotel guests in the room.

CONCIERGE (CONT'D)
Hotel guests, please go to your rooms. We have everything under control here. Please go to your rooms.

They do as the Concierge says.

CONCIERGE (CONT'D)
Get to your room, sir!

Jack looks to see the nervous Concierge looking right at him. Jack nods and hurries to the elevator.

Jack pushes the button, and waits. And waits. GUNSHOTS SUDDENLY ECHO IN THE LOBBY. PEOPLE SCREAM.

He covers his head and pushes the button again. As the sounds of chaos rise below.

Ding. The elevator doors open.

INT. ELEVATOR - DAY

Jack jumps into the elevator, hits "8."

Nothing happens.

Jack digs through his pockets ferociously, rips out his room key. He slides his key in and out of a slot next to the buttons and slams the button over and over.

The sounds of gunshots and screams get quiet as the elevator ascends.

This minute in the elevator is the longest in Jack's life.

A small videocast plays on a small video screen in the elevator.

VIDEOCAST
Welcome to the Intercontinental Hotel. We hope your stay here is enjoyable.

The videocast repeats the same message in French. Then Japanese. Then German.

JACK
Come on... come on... come on...

Ding.

The doors open.

INT. EIGHTH FLOOR HOTEL HALLWAY - DAY

Nothing. It looks like just another day on the eighth floor. Jack runs to his room, bangs on the door, fumbles for his keys, bangs on the door.

JACK
OPEN THE DOOR ANNIE! OPEN THE DOOR!

Annie opens the door a crack, and Jack rushes into the room.

INT. HOTEL ROOM - DAY

Annie wears a swimsuit. The Beeze, in water wings and a swimsuit, stands behind her. They were just leaving for the pool. Jack locks the door.

ANNIE
What's wrong?

JACK
There's like a war starting out there or something!

ANNIE
What do you mean?

Jack grabs her arm and drags her to the window. Nothing can be seen from this angle.

ANNIE (CONT'D)
Jack, you're scaring me.

Jack pulls her into the bathroom.

INT. HOTEL ROOM BATHROOM - CONTINUOUS

They look out the bathroom's window to the square in front of the hotel.

JACK
LOOK!

Annie looks out the window. She can only see the edge of the chanting masses and some smoke.

JACK (CONT'D)
(whispered so the Beeze
can't hear)
They're killing people out there!

ANNIE
What do you mean?

JACK
(whispered)
Foreigners! They're killing us!

ANNIE
Why?

JACK
I don't know. There were gunshots
in the lobby. I don't know what's
going on.

Jack glances around the room.

JACK (CONT'D)
Where's Lucy?

Annie's eyes dart around the room.

ANNIE
Lucy?

Nothing.

ANNIE (CONT'D)
LUCY?!

JACK
Where is she?!

ANNIE
I don't... she was right...

BEEZE
She left.

ANNIE
What? What did you say?

BEEZE
She left.

ANNIE
What do you mean?! Where?!

BEEZE
To the pool.

ANNIE

Oh God.

JACK

You let her go to the pool by herself?!

ANNIE

Of course not! She's been acting out!

JACK

Fuck!

Jack and Annie stand frozen, processing this.

JACK (CONT'D)

Stay here. Don't let anyone in.

INT. HOTEL ROOM - CONTINUOUS

Jack rips open the door to the hall.

Jack runs out into the hall. Annie calls after him faintly, the panic resonating in her voice.

ANNIE (O.S.)

Fourth floor!

INT. EIGHTH FLOOR HOTEL HALLWAY - CONTINUOUS

Jack pauses for a moment. He looks to the end of the hall at the stairwell.

INT. HOTEL STAIRWELL - DAY

The door bangs open as Jack hits the stairs in full sprint. He takes the stairs, two, three, even four at a time, almost falling in his rush.

He sees the sign for "Floor 4."

INT. FOURTH FLOOR - DAY

Jack looks out into the fourth floor hallway.

This floor stands in a kind of horseshoe design. He is on one side with the fitness room, vending machines, etc. In the middle is a restaurant. And at the far side, encased in glass, is the swimming pool.

Jack rushes toward the pool.

BOOM! BOOM! BOOM! BOOM! GUNFIRE!

Jack ducks back into the stairwell doorway before being seen.

Jack sees TWO TEENAGE REBELS pass, wearing red kramas around their necks, covered in blood, carrying assault rifles.

THESE YOUNG MEN ARE THE FRONT LINES OF A DEATH SQUAD.

More gunfire echoes in the distance. These aren't the only gunmen in the building.

Through the dining room window, Jack sees the swimming pool. From this angle he can't see Lucy, but he has to have faith that she's there.

Jack can't go straight to her because of the rebels between them. He needs to find an alternate route to the pool.

Jack looks at the "Evacuation Plan" placard by the door. He grabs a pen out of his pocket. He digs the pen under the sign, and rips the sign off the wall. He looks it over, plotting his path.

He runs away from the dining room, through a door at the end of the hall.

INT. HOTEL BALLROOM - DAY

Jack runs through a giant, elegant ballroom. The tables are set. Nobody's in it.

He runs through the room to the other end. Opens the door.

INT. HOTEL CONFERENCE ROOM - CONTINUOUS

Jack runs through a conference room. Again, nobody in it. Papers everywhere. Overturned chairs and tables.

A PowerPoint presentation stands frozen in time, projected onto a screen at the front of the room. One geeky white man lies dead on the floor beside it.

Jack refers to his plastic map as he runs through the room.

INT. HOTEL ROOM - DAY

Back in the room, Annie and the Beeze finish getting clothes over their swimsuits.

Boom!

An explosion outside. Annie hurries to the window, looks out.

From this vantage point, she can barely see the conflict. But she can see enough smoke to know that this isn't good.

CRACK!

The sound of a door being broken open. Down the hall somewhere. Annie listens.

BEEZE

Mom?

ANNIE

Sssh.

Annie listens intently. A WOMAN'S SCREAM, MAYBE TWO ROOMS AWAY IS CUT SUDDENLY SHORT BY A THUD.

ANNIE (CONT'D)

(a panicked whisper)

Briegel, get in the bathroom and lock the door!

The Beeze nervously obeys.

Annie rushes to the door, and looks through the peephole.

Angle on her POV:

TWO REBELS, carrying clubs with nails sticking out of them, pass the room. One speaks to the other and points at her room and the one next to her. He gets closer to Annie's door to try to look into the other end of the peephole. Annie jumps back away from the door and freezes.

Crack!

Annie hears the door to the next room broken open.

In the next room, Annie can hear the struggle up close. She can hear the voices of a middle-aged man and woman trying to reason with someone.

They try harder and harder.

Boom! Thud! Glass breaks.

The woman's voice raises to fever pitch.

WOMAN (O.C.)

YOU LEAVE HIM ALONE! YOU LEAVE HIM ALONE! NO! N...

THUD!

Silence. The only sound is Annie's nervous breathing.

INT. SWIMMING POOL - UNDERWATER - SIMULTANEOUS

LUCY SWIMS PEACEFULLY UNDER THE SURFACE OF THE POOL, DOING UNDERWATER SOMERSAULTS, UNAWARE OF EVERYTHING HAPPENING IN THE NEXT ROOM.

She breathes out bubbles and hums as she somersaults. She sees the floor of the pool. Then a wall. As she turns right side up, she sees the figure of a man hovering over the pool.

INT. SWIMMING POOL ROOM - CONTINUOUS

As she crests the surface, the soundscape shifts to chaos. Someone is screaming in the next room. Jack stands over the pool yelling to her.

JACK
Lucy! Lucy!

She looks at her dad, frozen, scared by this sudden shift.

JACK (CONT'D)
Come here.

Jack reaches out towards her.

One of the rebels in the next room notices Jack. The REBEL SHOUTS SOMETHING AND POINTS TO JACK AND LUCY. These rebels, armed only with clubs and machetes, rush the connecting door. Jack does too.

Jack slips on some water and crashes down onto the deck. He quickly jumps back to his feet and keeps running.

As Jack runs toward the glass doors, he rips a lifesaver off the wall.

The metal handles of the two glass doors are C-shaped.

Jack takes the lifesaver and jams it between the handles and the door, forming a makeshift lock, just as the mob gets to the other side of the door.

They all see each other up close, face to face.

One rebel hits the giant pane of glass separating the rooms with a chair, but it doesn't break. They all take a hint from him, and begin doing the same with their clubs and machetes.

THE GIANT PANE OF GLASS CRACKS UNDER THEIR FORCE.

Jack runs to Lucy.

He kneels beside the pool and grabs his daughter as the mob continues to slam chairs and clubs into the glass beside them.

Jack rips Lucy, in a cute little pink swimsuit, out of the water, and runs for the stairwell.

JACK (CONT'D)
(yelling, panicked)
You're not supposed to swim without
us here!

Lucy starts crying.

LUCY
I'm sorry daddy! I'm sorry.

JACK
It's okay. It's okay.

The mob continues to bang on the glass.

INT. HOTEL STAIRWELL - DAY

Jack enters the stairwell holding his dripping wet, barefoot daughter in his arms. Lucy clutches him around his neck, and he runs as fast as he can up the flights of stairs.

GLASS SHATTERS in the distance. The mob is coming.

The door downstairs slams open. A foreign shouting rings out just a few floors beneath them.

Jack has a head start, but he's carrying Lucy.

Jack runs up another flight of stairs. A rebel appears at the lower landing as Jack turns to the next flight.

On the next landing, the rebel is even closer. He's gaining fast.

A door one floor above Jack bangs open. Jack keeps running towards it, having no alternative.

As Jack gets closer, a rebel crashes through the door and raises a bloody machete.

Jack backs away so fast, he almost falls backwards over the railing.

HAMMOND SUDDENLY RUSHES THROUGH FRAME AND SLAMS THE REBEL'S HEAD INTO THE CONCRETE WALL, STUNNING HIM MOMENTARILY.

HAMMOND
(to Jack)
Cover her eyes!

Jack pulls Lucy's face to his chest, shielding her from seeing any of this.

Hammond places the stunned rebel's head in the open doorway and uses the heavy fire door to crush his head over and over.

Hammond was on his way back downstairs when he saw Jack and Lucy.

The rebel below who's been chasing Jack finally catches up.

Hammond kicks the rebel in the face.

HAMMOND (CONT'D)
Get your family to the roof! Go!
Run!

Deeply winded, an overwhelmed Jack grunts his deep thanks to Hammond and runs.

As Jack rounds the next landing, he can see Hammond viciously dispose of two rebels. Hammond throws one over the railing, landing him with a deafening THUD seven floors below.

Jack keeps running.

INT. HOTEL ROOM - DAY

Annie stares at the door that connects the Dwyer's room to the adjacent room where the struggle took place. (Note: there are two doors, one the Dwyers can open, and one the adjacent room can open.)

A foreign voice talks to another in the next room. They sound eerily casual.

The connecting door on the other side of her's opens. The killers in the connecting room are about to try to get into Annie's!

She looks frantically around.

Boom!

They're hitting her door, trying to break through it.

Barely making a sound, Annie desperately pulls the dresser in front of the connecting door.

Boom!

They hit it again. Annie stands against it, pushing with everything she's got.

She hears something behind her and turns to find the Beeze there, scared, needing the comfort of her mother.

ANNIE
(quiet)
GET BACK IN THE BATHROOM!

Annie tries her best to push the Beeze into going.

BEEZE
(whispered)
I'm scared.

ANNIE
(quiet)
GO!

Boom!

The voice on the other side of the door says something to another man in the room in their foreign tongue. The man in the room's voice moves away toward the door.

The neighbor's door to the hall opens and closes.

Are they going to try the main door to the Dwyer's room?

Annie searches quickly around for another heavy object. The couch! She grabs hold of the couch and slides it over to the hallway door as fast as she can. She then props her legs against the closet and bathroom door frames and braces the couch against the door.

Boom!

Annie feels the force of whatever they're using to hit the door reverberate through her body, but she won't let up. She is terrified, but she's a rock.

Boom!

Annie shakes again.

Boom!

Annie listens as two men talk in their foreign tongue just outside the door.

They move on to the next room.

Boom!

Annie hears the door to the room on the other side fly open. Sounds like there's nobody there.

Behind Annie, Beeze's whole body shakes. Annie pulls her close.

ANNIE (CONT'D)
You did good, sweetie.

A key in the slot. THE LOCK CLICKS OPEN.

Oh my God, they're back!

Annie releases her daughter and rushes back to brace the couch again.

JACK (O.C.)
Annie! Annie! Open up!

It's Jack!

Annie frantically drags the couch out of the way.

JACK (CONT'D)
OPEN UP!

ANNIE (O.S.)
I AM!

She gets the door open. Jack bursts in, carrying Lucy in her swimsuit.

JACK
We gotta get to the roof!

ANNIE
They're on this floor! We should stay here.

JACK
No, come on!

ANNIE
We can lock the door, and move some...

JACK
Annie, I know you're scared, but you need to trust me on this! We need to get to the roof!

INT. EIGHTH FLOOR HOTEL HALLWAY - CONTINUOUS

The Dwyers step out into the hall.

REBELS COME AROUND THE BEND at the far end of the hall. They rush toward the family.

JACK

RUN!

The Dwyers run for the stairs at the other end of the hall.

INT. HOTEL STAIRWELL - DAY

The Dwyers sprint up the stairs toward the rooftop.

Suddenly, THE BEEZE LETS OUT A BLOOD-CURDLING SCREAM. Jack stops suddenly and starts looking over her to make sure she hasn't been shot.

JACK

What?! What is it?

BEEZE

MR. TUBBAGOO!!!

JACK

You have to leave him.

Jack starts running up the stairs again. The Beeze struggles against him, trying to free herself to go back.

BEEZE

NO! NO!

JACK

Stop it! STOP IT!

Jack screams this right in her face. It scares the shit out of her, and she stops it, but starts crying.

In the reflected sunlight of this last stretch of stairwell are three dead rebels.

The Dwyers take the last turn toward the roof to find the rooftop door open and a few middle-aged Western men on either side of the door, each holding a golf club, baseball-bat style.

JACK (CONT'D)

Hotel guests! Hotel guests!

The men lower their golf clubs and reach out to help them climb over the bodies and broken golf clubs to the rooftop.

JACK (CONT'D)
(to the men with clubs)
Behind us!

EXT. HOTEL ROOFTOP - CONTINUOUS

The men lift their golf clubs, and as the mob arrives atop the stairs, they swing viciously, taking down anyone who dares come at them.

The mob retreats back into the safety of the hotel.

JACK
Thank you.

The men nod.

MAN 1
(to another man with golf club)
Be careful standing there. If one of them has a gun, they'll have a good shot at you.

The Dwyers look around the rooftop.

Here, sitting on the tar and metal landscape, are about 50 hotel guests, who today look like bedraggled refugees.

Mixed in with them are a dozen terrified and apologetic hotel employees.

The Dwyers cross the windy roof.

They pass a mother and daughter holding each other, anxious.

DAUGHTER
It couldn't have been him.

MOTHER
I don't think he was even wearing a blue shirt, was he? I don't think he was wearing a blue shirt.

Sitting alone, a man stares vacantly into space, absolutely distraught.

A middle-aged female hotel guest kindly tends to a battered bellhop.

Further out onto the roof, Jack sees a WOMAN trying her cell phone as others watch.

WOMAN 1
I can't get a signal.

MAN 3
Nothing?

WOMAN 1
No.

MAN 4
Me neither. Nothing.

Everyone on this roof is terrified, facing a situation none of them had ever considered.

The Dwyers find a little free space on the tar near an outcropping in the metal siding.

Jack steps closer to the edge of the building and looks down to the city below.

It seems the mobs have taken over the city. Smoke, destruction, chaos as far as Jack can see.

JACK
I'm going to try to find out what's going on.

Annie nods. Jack walks to the front of the roof to talk to a small group of people who have gathered to talk.

JACK (CONT'D)
What the hell is happening here?

KRIT, a kind-faced Thai businessman, answers.

KRIT
We don't know.

JACK
Does anyone know we're here?

KRIT
We don't know that either.

SANDRA, a tough executive, tries to make a call on her cell phone as JERRY, a bald, middle-aged ex-Marine in good shape, watches on intently.

SANDRA
(to Jerry)
It's not working.

JERRY
Is it an international phone?

SANDRA
Yeah. But it's not working.

JACK
I have my kids here with me.

SANDRA
A bunch of us have family here.

JERRY
We just gotta hold the roof. We'll
kill any of those fuckers who try
to come up here and hang tight
until the Marines show up.

In the distance, someone uses a megaphone to shout up to them.

They all look down to see Prak shouting to them through a megaphone.

JERRY (CONT'D)
What's he saying?

KRIT
I don't know.

Jack steps back to the roof.

JERRY
(shouts)
Can anyone understand him? Does
anyone speak the language?

FRANCOIS, a middle-aged Belgian man, raises his hand.

FRANCOIS
Je parle, oui, mais je ne parle pas
d'anglais.

SANDRA
He doesn't speak English.

JACK
My wife...
(calls)
Annie?!

Annie comes over, with children in tow.

JACK (CONT'D)
We need a French speaker.

ANNIE
(to Francois)
Je parle un peu de francais.

JACK
Will you ask him what they're
saying down there?

ANNIE
Q'es q'il y a dis?

Francois listens to Prak shouting through his megaphone.

FRANCOIS
Il dit...

Prak keeps talking, impassioned, riling up the crowd around him with the strength of his words.

As Francois listens, he becomes more and more alarmed, looking around, terrified, to the other men.

FRANCOIS (CONT'D)
Il dit, "aucuns prisonniers."

ANNIE
He says, "no prisoners."

FRANCOIS
Ils tuent nous tous. Ne résister
pas. Nous tuerons tous d'entre
vous.

Annie is careful to speak so her girls can't hear her.

ANNIE
They kill us all. "Stop resisting.
We will kill you all anyway."

Everyone lets this sink in for a moment.

Prak shouts some sort of slogan over his megaphone in the distance, and the crowd parrots it back. He says it again, and again, eventually joining the crowd repeating the same thing over and over.

FRANCOIS
Ils disent "le sang pour l'eau. Le
sang pour l'eau. Le sang pour
l'eau." Comme cela.

ANNIE
They're repeating, "Blood for
water. Blood for water."

JACK
What does that mean?

ANNIE
(to Francois)
Savez-vous ce qui ce des moyens?

FRANCOIS
No. Je ne comprends pas.

Jerry points at the battered Bellhop.

JERRY
He'll know.

They walk, en masse to the wounded Bellhop.

JERRY (CONT'D)
What does "blood for water" mean?

The Bellhop looks around nervously. He does not like the attention.

BELLHOP
Americans bought the water company.
They don't like it.

Annie looks to Jack. He shakes his head. He didn't know about this.

JERRY
We just gotta hold this roof until
they come. I'm a Marine. I know.
That's all we need to do. They'll
be coming for us soon.

The Dwyers walk to find seats on the roof.

ANNIE
(privately)
What did you see outside?

JACK
(quiet, to Annie)
I saw them executing hotel guests.

LUCY
Daddy?

JACK
Yeah?

LUCY
Are people trying to kill us?

ANNIE

No sweetie.

JACK

Yeah. They are, Lucy. But we're going to be okay.

ANNIE

You shouldn't tell her that.

LUCY

(to Jack)

Why are people trying to kill us?

JACK

I don't know. They just are.

Then Jack hears something. His face freezes as he listens.

JACK (CONT'D)

Helicopter.

(beat)

I hear a helicopter.

They all listen.

JERRY

Ooo-rah! Our boys in blue, baby! Ha-ha!

Everyone starts gathering in the middle of the roof. It's going to be a struggle to see who goes first.

Annie tries to console the girls, but she is just as scared as either of them.

ANNIE

(to the girls; completely unconvincing)

Don't worry, it's all going to be okay.

Lucy shivers a bit in her bare feet and pink swimsuit.

The Beeze cries quietly to herself.

JACK

Don't be scared honey. It's over now.

BEEZE

You made me leave Mr. Tubbagoo.

JACK

I'm sorry, sweetheart.

BEEZE

I hate you.

Jack tries to lift the Beeze, but she pulls away from him.
Jack tries to hide how much this stings.

BEEZE (CONT'D)

You didn't even say what the deal
is.

Jack kneels beside the Beeze.

JACK

How about this deal? When we get
back to safety, I'll get you a
puppy.

Annie shoots Jack a dirty look.

BEEZE

A bulldog?

JACK

Sure.

BEEZE

A real ugly one?

JACK

The ugliest.

The Beeze nods reluctantly.

BEEZE

Deal.

The helicopter rises over the edge of the building.

ANNIE

Oh, thank God.

A cheer goes up amongst all the Westerners.

Annie kisses Jack's forehead. He smiles.

ANNIE (CONT'D)

You did good.

JACK

You did too.

All the sound suddenly dies away. In slow motion, Jack sees
something that catches his eye: THE PILOT OF THE HELICOPTER
WEARS A RED KRAMA.

JACK (CONT'D)

GET DOWN!

Jack frantically pushes his family toward cover.

THE HELICOPTER OPENS FIRE ON THE ROOF, bullets ripping a line straight across the roof, decimating Jerry, the ex-Marine.

The BULLET LINE COMES RIGHT FOR THE DWYERS. Jack sees it.

He grabs the girls, uses them to push Annie over, and falls on top of them all trying to cover them. He feverishly tucks their heads under his body and holds them there.

The line of fire passes by them, missing them by a matter of feet.

In the mayhem that ensues, the men guarding the stairwell run for cover, and REBELS STORM THE ROOF.

One of the men who had been guarding the stairwell tries to fight, but an armed rebel shoots the man in the face. The man crumbles.

REBELS POUR ONTO THE ROOF.

As bullets spray over another section of the roof, a WOMAN steps back out of the way, not realizing how close she is to the edge of the roof.

Jack watches, aghast, as THE WOMAN DROPS 9 FLOORS TO HER DEATH ON THE PAVEMENT BELOW. Crowds below see her hit the ground and cheer.

The rebels methodically take the roof, clubbing this person, shooting that one.

A gust of wind.

The helicopter is almost level with the people on the roof. Way too low. It's rear propeller dings into a power line hanging over the rooftop.

THE HELICOPTER ARCS SLOWLY OUT OF CONTROL.

It spins in circles, at first so slowly it seems as though it will regain control, but the revolutions grow quicker, spinning the helicopter around and around.

The helicopter's blades slash the roof.

The rebels take cover in the stairwell.

As the helicopter tries to pull free of the power lines, it RIPS A HUGE METAL SIGN FROM ITS FOUNDATION AND HURLS IT SLIDING ACROSS THE ROOF TOWARD THE DWYERS.

Jack grabs his family in both arms and drives them forcefully away from the sign, behind a pillar on the roof.

Crash! The metal sign hits an overhang and stops just shy of crushing the Dwyers.

The helicopter blades decimate chunks of the roof as the HELICOPTER COMES CRASHING TO THE SURFACE.

The hulking metal body of THE HELICOPTER BURSTS INTO FLAMES AND SHOOTS ACROSS THE ROOF DIRECTLY TOWARD THE DWYERS.

Jack and Annie both see it coming. They each grab one of the girls and lunge back around the outcropping.

The helicopter slams into the outcropping, stopping dead against it.

The sudden silence of the helicopter is shocking. A variety of other sounds jump into the fore.

The girls are crying.

People all over the roof are screaming and weeping. Moaning. Dying.

The helicopter lies dead on the roof, blocking the stairwell with the rebels from the Dwyers. It's a temporary hold, but Jack seizes it.

Jack bolts to the edge of the roof and cases it, looking down as he walks along.

ANNIE
Where are you going?

JACK
Just looking.

There is another roof, about ten feet away and ten feet lower, across an alleyway from the hotel.

Jack rushes back to Annie and the girls.

JACK (CONT'D)
Come on.

ANNIE
Where?

JACK

Over here.

Annie grabs the Beeze, still barefoot, still wearing only a pink swimsuit. Jack grabs Lucy.

Jack leads them to the far side of the roof.

The rebels continue trying to climb their way around the helicopter. Jack sees Samnang trying to push his way through.

Jack and Annie walk to the edge of the roof. They look at the roof ten feet out and ten feet down.

JACK (CONT'D)

We need to get to that roof.

Annie looks at it, and then to Jack.

ANNIE

No way.

JACK

Listen Annie, it's only going to take them a few minutes to get through that and then we're dead.

(motions to the opposite roof)

There we at least have a chance.

ANNIE

What if the people over there are like the people here?

JACK

We just need to keep getting ten steps further. Just ten steps further. Honey, I don't know what's going to happen there. But I do know what will happen here. We need to do it.

ANNIE

How?

JACK

You jump first. Then I'll throw the girls to you one at a time, and then I'll go.

Krit, the kind-faced Thai businessman, rushes to their side.

KRIT

It's a good idea.

Annie turns to find Krit, his face bloodied.

ANNIE
What do I do?

JACK
Start there, get a good running
start, and jump it.

Annie moves to the point Jack gestured to. It's about fifteen feet from the edge.

LUCY
Don't do it mommy.

BEEZE
Don't do it.

ANNIE
It's okay.

Annie takes a deep breath.

ANNIE (CONT'D)
Do I jump with one foot or two?

JACK
I don't know.

KRIT
One. Run up to it, and use... which
is your stronger leg?

ANNIE
My left.

KRIT
Then use your left to launch.

ANNIE
Okay.

She takes a few deep breaths. She takes a few running steps, then chokes up at the last second, stopping, the momentum almost carrying her over the edge.

JACK
What are you doing?

ANNIE
It was going to be the wrong leg.

JACK
Don't think so much about it, just
get across.

ANNIE
Stop yelling at me! I'm scared!

LUCY
Don't do it mommy!

BEEZE
Don't do it!

Annie goes back to her first position. She runs, plants her foot, and launches herself up off the edge of the roof.

She runs her legs in midair to get just a little more distance.

Annie lands on the other roof, and rolls over her shoulder.

JACK
Good job Annie!

Annie stands up, turns back towards Jack.

JACK (CONT'D)
I'm going to send the Beeze.

BEEZE
No!

Jack picks the Beeze up.

JACK
Beeze, I need you to close your eyes for a minute okay?

BEEZE
No, don't do it.

JACK
Okay.

BEEZE
I don't want you to throw me over like mommy.

JACK
Okay, I won't. Just close your eyes, okay?

BEEZE
No, daddy.

JACK
What do you want to name your ugly bulldog?

BEEZE

Chow chow.

JACK

Oh, that's a...

JACK SUDDENLY LUNGES FORWARD, THROWING THE BEEZE LIKE A TWO-ARMED SHOT PUT. BEEZE FLIES THROUGH THE AIR IN UTTER PANIC.

Jack watches his daughter hang in the air for a excruciatingly long moment.

CRASH!

Annie grabs the Beeze in the air and breaks her fall. It takes about five seconds before the shock of the flight registers with the Beeze, but the second it does, she starts bawling.

JACK TURNS TO LUCY.

LUCY

No! I don't want to!

JACK

Come here.

Lucy tries to take cover behind Krit, but Krit helps pull her out to Jack.

LUCY

NO! DON'T! I DON'T WANT TO! NO
DADDY! NO!

Jack holds his daughter firm. He holds Lucy's face in front of his and speaks very directly and very candidly with her.

JACK

Listen to me. If I don't get you over to that roof, those bad people are going to hurt you, and I'm not going to let that happen. You need to help me.

LUCY

I don't want to.

JACK

Sweetie, life isn't about doing what you want all the time. Sometimes you have to do things you don't want to.

LUCY

But I don't want to.

JACK
It'll be okay sweetie. I promise.

Jack takes a few steps back.

He takes a short run up to the edge with Lucy, but as he starts to launch her, LUCY PANICS AND GRABS HIM AROUND HIS NECK. The forward momentum is too much to stop.

Jack drops to his knees to try to get his balance, but it's too much.

LUCY DANGLES OVER THE EDGE, her weight pulling Jack forward. Jack's only chance at life is to drop Lucy, but he'd rather die.

Krit dives forward, clutching at Jack's waistband.

KRIT
Pull! Pull!

Krit pulls back with all his might, Jack does the same, and after a long struggle, they manage to pull Lucy back up to the roof.

Jack grabs Lucy's upper arms and shakes her angrily.

JACK
We almost fell! When I tell you to do something, I NEED YOU TO DO IT!!!

Lucy starts to cry.

LUCY
I'm scared!

Jack feels a sudden, deep shame. He pulls his girl close.

JACK
I'm sorry sweetie. I'm scared too.

LUCY
You are?

JACK
Of course I am. But I know we need to get over there, or those bad people are going to kill us.

LUCY
They might not. Maybe they won't.

JACK
They will. I'm telling you, Lucy.

They look to the next roof.

JACK (CONT'D)
Close your eyes.

LUCY
No.

Jack whips his belt off. Before Lucy can process what he's doing, Jack fastens his belt around Lucy's torso, binding Lucy's arms to her sides.

LUCY (CONT'D)
NO!

Jack takes a few steps, and LAUNCHES HIS DAUGHTER OVER THE VOID. The belt falls off mid air.

SLAM! Annie crumbles under Lucy's weight, but manages to break her fall.

KRIT
Nice throw.

JACK
You wanna go next?

KRIT
No thank you. You can.

Krit smiles at Jack.

JACK
(sarcastic)
Thanks.

The rebels have almost forced their way past the burnt helicopter carcass.

Jack backs up to the run up position.

JACK (CONT'D)
Which... *One* leg?

KRIT
Don't think about it so much.

Jack almost smiles.

Jack runs at the edge and launches himself over.

EXT. CITY BUILDING ROOFTOP - CONTINUOUS

Jack lands on the roof and rolls the momentum out over his shoulder.

He jumps to his feet.

On the hotel rooftop, Krit prepares to jump.

Behind him, SAMNANG AND HIS REBELS BREAK THROUGH THE HELICOPTER BARRICADE.

Krit runs up, and just as he's about to leap, Samnang gets a shot off, hitting Krit in the calf. IT CRIPPLES RAK'S LEAP, TUMBLING HIM OVER THE EDGE OF THE ROOF.

JACK

NO!

Jack rushes to the edge to see Krit fall to his death on the street below.

JACK (CONT'D)

Aaaaah!

Jack stares blankly at Annie and the girls. It's too much for him. He can't take any more. Annie looks up over Jack's shoulder.

ANNIE

JACK!

Jack spins to find Samnang charging the edge of the roof, followed by others. Samnang takes aim with a rifle from his shoulder.

JACK

RUN!

Jack, Annie, and the girls run away from the rebels, across this new roof, as Samnang fires on them, barely missing.

Jack and his family duck behind an outcropping on the roof, and take cover.

JACK (CONT'D)

Stay here.

ANNIE

Jack! Don't...

Jack runs to the edge of the roof as Samnang takes a couple shots at him.

Jack looks over the edge, and runs back to his family.

JACK

Okay, we can do this. About a floor down, there's a ledge and some big signs that will shield us from the street. I'll go first, then you drop the girls down to me, one at a time. And then you go, okay?

Annie nods.

JACK (CONT'D)

Just ten more steps.

ANNIE

Ten steps.

JACK

Ten steps.

They run to the edge of this new roof.

EXT. CITY BUILDING LEDGE - CONTINUOUS

Jack slides over the edge to the ledge below, and spins as Annie drops the Beeze to him. He catches her, and places her next to him.

Then Lucy.

Then Annie slides down next to him.

They all catch their breath.

In the distance Samnang berates his men and walks away from the roof's edge.

Jack looks into the windows behind him to find a huge office building. Old wooden desks piled high with stacks of yellow paper. It's a fourth world country's city government building.

Employees frantically gather their things to leave.

None of them notice the Dwyers outside their windows.

JACK

Let's get behind this wall before they see us.

The family scurries past the edge of the windows. They are now safely sandwiched between a large metal sign and a brick wall.

Lucy shivers in her pink swimsuit. Annie rubs Lucy's arms to warm her up.

JACK (CONT'D)
We should be safe here for awhile.

Jack notices Annie's hands are shaking. He takes one and kisses it.

JACK (CONT'D)
We'll get through this Annie, don't worry.

She burrows her head into Jack's chest.

ANNIE
Thank you Jack.

Jack pulls Annie close and holds her scared, shaking body. Annie scoops her girls tight against her.

They all share a moment of feeling each other close.

Annie turns her head slightly towards Jack. She sniffs him.

ANNIE (CONT'D)
You smell like cigarettes.

Jack looks at her for a long moment.

JACK
Seriously?

LUCY
Dad?

ANNIE
I'm just saying.

JACK
There's just... Who cares right now?!

ANNIE
I'm just saying.

JACK
Right now, I'm just hoping I live long enough to die from my five cigarette a week habit.

LUCY
Daddy?

Annie processes this.

ANNIE
You smoke five cigarettes a week?

JACK
No. Maybe.

ANNIE
Can I have one?

LUCY
(incredulous)
What?! You smoke?

ANNIE
No of course not, sweetie. I'm just
going to have one right now.

Jack and Annie both light up a smoke and choke them down like
old pros.

LUCY
Daddy?

JACK
What, sweetie?

LUCY
Will you tell me the story about
when I was born?

JACK
Not right now.

BEEZE
I'm hungry.

LUCY
Me too.

JACK
Nice to meet you hungry, I'm dad.

LUCY
That's not funny.

Jack finds himself funny.

ANNIE
She's right. You're not funny.

JACK
I know I'm not funny. I'm dad.

LUCY
You can say that again.

Despite everything, Annie can't help but find her daughter a little amusing.

Jack does too.

A sound. Like that of a large machine moving something. The tone of the crowd on the ground shifts. They are excited, attentive to this machine. Quiet.

Jack slides his arm out from behind Annie and carefully stands, remaining as hidden as he can be behind the sign.

Through the sign, he sees the machine: A TANK! And IT'S MOVING ITS BARREL TOWARDS THEIR BUILDING.

Jack shouts in shock.

JACK
TANK!

Jack whips his T-shirt off and wraps it around his hand. He rushes to the window of the city office building and smashes it in, using his T-shirt-covered fist.

Everyone in the office building stops frantically gathering their things and looks at Jack, but he doesn't slow a bit.

INT. CITY BUILDING OFFICE - CONTINUOUS

Jack jumps into the city building office. He grabs the Beeze and almost throws her into the room. Then Lucy. Annie jumps in.

Jack shouts a warning to all the employees.

JACK
TANK! RUN! RUN!

The Dwyers run for the opposite wall as everyone in the building watches them, confused.

BOOM!

THE SIDE OF THE BUILDING THE DWYERS HAD BEEN PERCHED ON CRUMBLES UPON ITSELF. Concrete beams fall from the ceiling; glass breaks and litters the floor.

The soundscape is replaced by nothing more than a ringing.

Jack searches for his family in the smoke and dust.

His mouth moves, but his shouts can't be heard over the ringing.

JACK (CONT'D)
Lucy! Beeze! Annie!

There are papers and dust everywhere. People covered in blood emerge from the dusty haze. The Dwyers are all okay.

Everyone in the office runs with the Dwyers towards the side of the building that is still intact.

PEOPLE AT THE UNDAMAGED SIDE OF THE BUILDING RUN BACK IN THE OTHER DIRECTION.

The Dwyers follow suit.

BOOM!

THE OTHER HALF OF THE ROOM NOW COLLAPSES, people screaming and dying under the crushing concrete ceiling.

People cough and scream in pain and fear.

Shafts of sunlight illuminate the thick white dust floating amongst the jagged angles of a decimated building.

Jack asks them all if everyone is okay, but none of them can hear anything beyond their ringing ears. They manage to communicate despite the momentary deafness -- they're all okay.

The sounds slowly fade back in through the ringing -- starting with a megaphone outside -- blaring orders in a sharp, angry tongue.

The voice on the bullhorn calls to the people in the building.

LUCY
What's he saying?

Jack shakes his head.

FOUR SURVIVORS get up out of the rubble, raise their arms in surrender and walk down the stairs to leave.

Jack hears quick footsteps coming up the stairs. He looks around quickly.

Jack sees a small pile of rubble.

He pokes at it with his foot to make sure it's stable. It is. There is a space in the center of this pile of rubble about the size of a refrigerator box.

JACK
Come here.

Jack grabs the Beeze, and lays her down in the bottom of the hole. He then takes Lucy, and lays her down next to her sister.

JACK (CONT'D)
(to Annie)
You and I are going to have to lay
over them.

Annie nods.

JACK (CONT'D)
(to Annie)
Don't let them see what I'm doing.

ANNIE
Okay.

Annie lies down over the girls. Jack hustles away for a minute. Something dragging. Annie sees what he's doing: Jack is dragging an Asian man's corpse back towards them.

Jack lifts the dead man up in front of him, and then falls back into the hole with the girls, leaving this corpse to block the entrance to the hole.

Jack and Annie both lay with their backs to the girls, on top of them. The four of them lay there and wait.

Silence.

BEEZE
Mommy?

ANNIE
Yes, sweetie?

BEEZE
I have to pee.

Long pause.

ANNIE
It's okay sweetie, you can just go
in your pants.

The Beeze is very upset by this idea.

BEEZE
(weepy)
But... I'm a big girl now.

This breaks her parents' hearts.

ANNIE

I know, sweetheart, but we don't
have a choice right now. It's okay
just this once.

The Beeze weeps silently as she does it, deeply ashamed.

Annie's mouth starts to twitch. Her little girl's pain is
almost unbearable to her.

JACK

I hope you all know that I love you
very much.

LUCY

We know.

Annie grips Jack's hand tight in hers.

SHOUTS IN THE ROOM. THE REBELS ARE HERE.

Through a small hole in the rubble, JACK SEES SAMNANG LEADING
THEM.

Crack! Crack!

A shout. Crack!

THE REBELS USE CLUBS WITH NAILS IN THEM TO BLUDGEON THE
SURVIVORS TO DEATH.

Through the spaces between the broken pieces of concrete,
Jack sees Samnang approach.

The rubble beneath Jack creaks as it settles a bit.

Samnang turns towards them, walking closer.

Crack!

Crack!

Samnang hits a corpse near their hiding place with a nailed
club.

Another rebel approaches, and the two talk quietly, no more
than three feet away from the Dwyers.

Jack holds his breath, trying to make no sound at all.

A rat climbs through the rubble onto Jack's shirt. It sniffs
at his face. He can't do anything but lie there.

The rat walks up over his face, across the top of his head, and onto the girls behind him. Jack's face flinches, knowing his girls are about to scream with the rat on them.

But they don't.

The rat crawls across Lucy's chest, but she keeps her cool.

Satisfied, the rebels leave the room.

Jack exhales as if he's just been holding his breath.

LUCY (CONT'D)

(whispers)

Daddy, there's a big mouse on me.

JACK

(whispers)

Don't worry, it won't hurt you.

ANNIE

(whispers)

Jack, nobody even knows we're here. Nobody's going to come to help us, are they?

JACK

No. We're gonna have to get ourselves to the American Embassy.

INT. CITY BUILDING OFFICE - EVENING

Hours later. Evening light. The inside of this office is much calmer, quieter. The dust has settled.

Papers and cut-out photos of pop stars and actors from American stage and screen drift in the breeze.

The corpse covering the Dwyers' hiding spot suddenly lurches forward and falls to the ground revealing Jack and his family lying underneath. Jack listens. Nothing.

Jack emerges slowly.

JACK

I'll be right back.

ANNIE

Where are you going?

JACK

To get clothes. Lucy's cold, and we can't go out dressed like this.

ANNIE

Where are you going to get...

Then, it occurs to her: he's going to get clothes off the dead.

JACK

Don't let them see.

Annie nods.

ANNIE

Come here girls.

Jack walks to the other side of the room, remaining very aware of his surroundings.

He finds a dead Asian woman, face down, her head crushed. He contemplates stealing her clothes for his daughter.

Annie starts going through drawers in the desks, looking for something.

LUCY

Whatcha looking for?

ANNIE

A map.

Lucy points.

LUCY

Look mom.

Annie follows Lucy's finger to find a large, tan, timeworn map laminated in plastic, mounted on the wall.

ANNIE

Good one.

Annie races to the map with the girls in tow.

Jack hears some commotion outside. He looks out a window to find:

The Four Survivors who surrendered, now bound at their elbows, are forced to kneel in the middle of the street at gunpoint.

The distant sound of a truck.

Out of nowhere, A TRUCK SLAMS INTO THE FOUR BOUND MEN, RUNNING THEM OVER AT HIGH SPEED. Jack flinches. He looks back at his family. What kind of brutal world has he brought them to?

Jack takes a deep breath and starts undressing a dead woman so his children can have her clothes.

Annie's frustration mounts as she realizes ALL THE ASIAN LETTERING ON THE MAP IS COMPLETELY UNREADABLE TO A WESTERNER.

ANNIE (CONT'D)

(whispering)

Jack, I can't read it. How are we going to find the embassy?!

LUCY

Mom. Mom. Look! American flag.

Annie looks lower on the map to find a row of small flags of different nationalities. Embassy Row. But where are we?

ANNIE

Jack? Where are we on this map?

Jack hurries back to her side. He scans the map.

JACK

We're.... here.

Jack takes a pin and sticks it into the map.

ANNIE

You sure?

JACK

Yeah.

Annie points to the American Embassy on the map.

ANNIE

The Embassy's only three blocks away.

JACK

We can do that. I'll get us there.

ANNIE

I'll figure out a couple routes, just in case.

Suddenly, through the smoke and dust, Jack makes eye contact with:

A THIEF, about 19 years old, squatting down, stealing from the dead. He has a ripped krama over his face, exposing his eyes and mouth but little else.

THE THIEF POINTS AT JACK AND SCREAMS OUT.

THIEF
(in foreign tongue, not
subtitled)
FOREIGNER! FOREIGNER!

The Thief runs for the door, screaming this alarm. Jack sprints across the room, chasing him down. He tackles the Thief, struggles to wrestle him to the ground and places his forearm across the man's throat.

JACK
Stop. Stop. Stop. Stop. I have my
family here. Look. I have kids.
Please. You can't shout like that.
I have nothing to do with any of
this. We're just a family.

Though they speak different languages, the Thief seems to understand him.

JACK (CONT'D)
Okay?

The Thief seems to nod.

JACK (CONT'D)
Okay?

The Thief nods again.

Slowly, Jack lets him up.

THE THIEF WHIPS AROUND TO RUN.

THIEF
(yelling, in foreign
tongue, not subtitled)
FOREIGN--

Jack swipes a small metal desk lamp off a desk, tackles the thief to the ground, lifts the small metal lamp over his head, and SLAMS IT INTO THE THIEF'S FACE OVER AND OVER, BRUTALLY SMASHING THE THIEF'S HEAD IN.

The Thief is dead. Still.

Jack stands, winded, shocked by what he's just done. He drops the metal lamp, clanging down onto the rubble-covered floor.

Jack looks back toward his family, his face spattered with blood.

Annie holds her girls' heads to her hips, covering their eyes from the violent sight.

JACK
I'm going to get clothes. Don't let
them see.

Annie nods.

ANNIE
You okay?

JACK
I don't want to think about it.

ANNIE
Okay.

JACK
Ten more steps.

Jack crosses the room, and continues undressing the corpse of a small woman.

He finds this task horrible, but it's the only way.

Jack sees a single key on the floor. He picks it up. The key reads "Honda."

Jack looks across the room to the dead thief on the floor. The young man's open eyes and crushed skull are a sight Jack won't soon forget. He continues to undress the corpse.

INT. CITY BUILDING OFFICE - NIGHT

Night has fallen.

Jack wears a traditional native outfit, complete with traditional hat, and a bandana covering his face from the nose down.

His shirt is covered in blood--obviously taken from one of the dead.

EXT. CITY BUILDING ENTRANCE - NIGHT

Jack creeps cautiously out onto the street.

There are many people around, all Asian. The night is lit by distant fires. People seem excited, celebratory, crazed.

He can still see the four dead men that were hit by the truck.

Jack anxiously walks past a small crowd of young men to a section of the wall that has fallen over a bike rack.

Jack figures the mopeds left here must have been owned by those who died in the building blasts.

He tries the Honda key he found in the building on the Honda Cub mopeds he sees before him. One starts. He pulls it out of the rubble.

An ASIAN MAN standing behind Jack says something to Jack. It's hard to tell what the man's intentions are as the inflection of Asian languages are often misleading to western ears.

Without turning around, Jack waves his hand rudely to the man. The Man says something else. Jack repeats his hand gesture.

The Man says something longer, and walks away.

Jack nervously peers over his shoulder as the man leaves.

Jack walks the moped back to the city building entrance. When he's close enough, he gives a quick, shrill whistle.

Annie, Lucy and the Beeze, step out of the shadows dressed like locals, complete with hats and bandanas.

JACK
(very quietly)
Look down at the ground as much as
you can.

Jack climbs on the moped then lifts the Beeze and places her on the handlebars of the moped.

JACK (CONT'D)
(quiet)
Put your hands here.

He shows the Beeze where to grip. He takes Lucy and places her on the seat of the moped.

JACK (CONT'D)
Ready?

Annie nods. Climbs on.

Jack picks up speed with the moped, all four of them perched precariously atop the wobbly bike.

They pass the edge of the building and ride into the Southeast Asian night.

EXT. MAIN STREET - CONTINUOUS

The Dwyers cross out of the contained area beside the city office building, out into the main flow of city traffic.

THE NIGHT IS FILLED WITH SMOKE. IT'S HARD TO MAKE OUT ANYTHING MORE THAN 20 FEET AWAY.

The streets are filled with celebrating rebels tonight. They have defeated the forces of western imperialism, and they are drunk with power.

Rebels shout and dance to blaring music. Jack and his family keep the rims of their conical hats low, avoiding eye contact with everyone.

They see a big crowd of young men loitering by the side of the street, watching the celebration.

Jack thinks better than passing people who are actually paying attention, so he crosses with his family right out into the middle of the street.

Jack hears something: music, voices, rising in the distance.

It's getting louder. And louder.

Jack lifts the rim of his conical hat just enough to see what's breaking through the smoke towards him.

To his horror, he sees A CELEBRATING REBEL MOB FOLLOWING AN ARMY JEEP HEADING DIRECTLY TOWARD THEM.

ANNIE

Oh my God.

Jack looks to see Annie looking at the same thing he is.

JACK

Stay calm. Ten more steps.

Jack continues to drive the moped forward.

A MAN IN CEREMONIAL DRESS, stands atop the army jeep, calling out cues to the crowd, which responds in a kecak-like traditional song and dance, creating an unsettling other-worldly effect. THEY ALL WEAR THE RED KRAMAS OF THE REBELS. AND THEY'RE GETTING CLOSER.

Annie grabs Jack's sleeve. He looks at her to see her also looking ahead to what's coming. He looks to find both of his girls also looking forward.

JACK (CONT'D)
 (whispering)
 Heads down!

Everyone drops their faces to the ground except the Beeze.

JACK (CONT'D)
 Beeze, head down. Look at the
 ground. Don't look up.

The Beeze obeys.

ANNIE
 (whispered panic)
 Jack, we can't go through that!

JACK
 We don't have a choice.
 (to Annie and the girls)
 Hold on tight. Whatever you do,
 don't let go. Keep looking down.

THEY KEEP THEIR HEADS DOWN AS THE REBEL CROWD BEGINS TO ENVELOP THEM. JACK LAYS OFF THE GAS WITH HIS HAND AS HE WALKS THE MOPED FORWARD, STILL STRADDLING IT -- STRAIGHT INTO THE CELEBRATORY CROWD PARADING TOWARD THEM.

Jack stares at the rebels' dancing feet as they pass all around them, banging into them on all sides.

The Beeze turns suddenly towards her father.

BEEZE
 (whispered to Jack)
 I'm slipping!

Jack stops in the middle of the oncoming parade to readjust her.

The sea of rebels continues to pass.

Jack repositions his daughter as fast as he can. He gets her back into position and starts moving again.

One of the rebels jumps around in celebration, accidentally slamming into the side of the moped.

Jack desperately struggles to keep the moped balanced, but it's too much. THE MOPED TOPPLES OVER ONTO ITS SIDE IN THE MIDDLE OF THE CROWD.

Now that they're so low to the ground, the crowd doesn't see them until they're right on top of them.

People slam and collide into them as Jack anxiously fights against the weight of the crowd to stand the moped back up.

A YOUNG REBEL crouches down to help. HE AND JACK MAKE EYE CONTACT, AND THEY BOTH FREEZE.

The parade continues to swarm around them.

Jack's panicked face begs the Young Rebel to keep quiet. The Young Rebel looks to Lucy, the Beeze, Annie, all looking back at him, terrified, their fates in his hands.

The Young Rebel stands and rejoins the crowd.

Jack stands the moped back up nervously peering over his shoulder, watching the Young Rebel who seems to say nothing to those around him.

Jack and Annie make brief eye contact, their eyes saying, "Holy shit, you see that?!"

Jack and Annie place the girls back atop the moped and continue to walk it through the sea of people.

Jack can see Annie's hands trembling wildly.

A second army jeep follows in the middle of the parade. Two VERY OLD COMMANDERS from a previous generation of rebel leaders, very cruel men who are happier at this moment than they've been in 30 years, sit atop the jeep, waving to the people.

There are a lot of people around this jeep. A lot of attention on it.

As they pass, Jack sees why:

THE JEEP IS DRAGGING THE DEAD, PULPY BODIES OF A WESTERN COUPLE behind it.

Young men, singing and dancing behind this jeep continually spit on the corpses, then rotate out so others can spit on them.

The Dwyers pass no more than eight feet away from the bodies.

Annie can't help herself from shielding the girls' eyes from this horror.

They pass through the rear of the parade, then turn at the corner and Jack slowly drives the moped away with his family.

EXT. EMBASSY ROW - NIGHT

Jack cuts the engine on the moped and stops, listening attentively.

The street to the embassy is littered with barricades of bamboo and tires, seemingly thrown together, but effective.

The Dwyers get off the moped and set it down.

JACK

Stay here. I'm going to get a better look.

Before Annie can react, Jack quickly climbs over the first barricade, careful to stay in the shadows. Looks empty.

Jack scans his eyes along the buildings lining the street. He finds what he's looking for, AN AMERICAN FLAG. THE EMBASSY.

He sees a commotion within the embassy. Jack hesitates.

The front door flies open. A GROUP OF REBELS, ALL WITH KRAMAS WRAPPING THEIR FACES, RUN OUT OF THE EMBASSY.

Jack is too close to move without being seen. He takes cover behind a parked car.

The leader unwraps the krama from his face. IT'S SAMNANG, THE SCARRED REBEL.

He issues a command to one of his men and watches the embassy. Something catches Samnang's eye. He suddenly turns his head toward Jack.

THE TWO MEN MAKE EYE CONTACT.

Samnang pulls a handgun out of his waistband and storms toward Jack. Jack backs away from the parked car.

BOOM!

A WALL OF DUST AND SMOKE WASHES OVER SAMNANG AND JACK AS THE EMBASSY IMPLODES.

The smoke and dust is so thick, Jack can hardly see a thing, but he has to get back to his family.

Jack searches through the smoke for his family.

JACK (CONT'D)

Annie?!

Through the smoke, it's much harder to cross over the barricade, but Jack manages.

JACK (CONT'D)

Annie?!

ANNIE (O.C.)

Jack!

Just as Jack gets close. Another sound calls his attention:

Samnang calling out to his cronies. They are right on Jack's heels, but they haven't seen him in the smoke. Jack ducks out of the way, hoping they'll miss his family too.

The Rebels step down off the barricades. Through spotty holes in the smoke, Jack sees the abandoned moped he and his family rode here -- Annie and the girls not in sight.

Jack assesses the situation. Six Rebels. Four with clubs. One with a handgun. One with a rifle.

THE MAN WITH THE RIFLE SETS DOWN HIS WEAPON TO SEARCH THROUGH SOME RUBBLE.

Jack stares at the untended rifle. It's about thirty feet away, but there might be time to grab it and act.

Jack stays very low to the ground as he swiftly stalks the rifle. He watches the rebels intently, moving nimbly every time they look away.

He moves three feet to hide behind a large pile of debris. Then five more feet.

INT. INSIDE THE BARRICADE - SAME

Annie and the girls hide silently inside a small hollow area within the tires and bamboo of the barricades.

Annie watches six pairs of rebel legs from low under the debris as they search the area.

She sees Jack sneaking toward the rifle.

BANG!

A Rebel shoots into the rubble, about 20 feet away from she and the girls. Annie flinches.

Annie whips her attention back to Jack, who is about to leave his place behind a pile of bamboo, but a Rebel is approaching from the other side that Jack can't see. She wants to call to him, but can't risk making a noise.

EXT. EMBASSY ROW - NIGHT

Jack starts to move from behind the bamboo when the Rebel on the other side of it calls out to one of his cronies:

REBEL
(in foreign tongue, not
subtitled)
Someone help me with this.

Without making a sound, Jack rolls himself back into the bamboo, barely escaping detection.

Jack rolls out the other side and silently gets back on his feet. The rifle is now within twenty feet. But the space is all open.

The Rebel unscrews the cap on the moped. Another Rebel helps him lift the moped up, and they pour its gasoline onto the barricade.

Jack sees this with alarm. Is Annie in there?!

INT. INSIDE THE BARRICADE - SAME

Annie feels wetness. Smells it. Gasoline?!

If she and the girls stay here, they will die a horrible death. Annie knows it. She speaks to Lucy and the Beeze so quietly, it's almost silent.

ANNIE
Stay here. No matter what. Stay
quiet and stay here. Okay?

LUCY
Okay.

ANNIE
No matter what.

LUCY
Okay.

Annie jumps quickly out from under the rubble, quickly moving some bamboo sticks into place to hide the girls.

REBEL
(in foreign tongue, not
subtitled)
Here!

EXT. EMBASSY ROW

Jack watches through the smoke as SAMNANG KICKS ANNIE TO THE GROUND BEFORE SHE HAS A CHANCE TO STAND.

The Rebels laugh and cheer, bloodthirsty, their guards down.

Jack takes a couple quick steps toward the rifle as THE REBEL PICKS THE RIFLE BACK UP. Jack again takes cover.

Samnang holsters his gun.

Annie again tries to rise and Samnang kicks her down again.

ANNIE

Jack?!

Samnang does his best mocking impression.

SAMNANG

Jack?!

The other Rebels laugh.

Jack studies the Rebel with the rifle. His guard is down as he watches the others.

Annie tries to rise. Samnang kicks her down again, this time much harder.

ANNIE

Aah!

JACK JUMPS TO HIS FEET, SLAMS A FIST INTO THE REBEL HOLDING THE RIFLE, WHILE GRABBING ONTO THE RIFLE WITH HIS LEFT HAND. THE REBEL GOES DOWN, LEAVING THE RIFLE IN JACK'S GRIP.

Jack spins the rifle around, and takes swift aim at Samnang.

JACK

Hey fuckhead.

Samnang looks up as Jack pulls the trigger.

Click.

JACK (CONT'D)

(to the rebel)

It's not loaded?!

The rebels quickly converge on Jack.

JACK FLIPS THE GUN AROUND AND USES THE BUTT OF IT TO TAKE DOWN TWO OF THE REBELS WITH SAVAGE FORCE.

Boom! A gunshot. Everyone freezes.

Samnang casually points his gun at Annie's head.

He motions for one of his men to take Jack's rifle.

A rebel comes forward and wrenches the rifle from Jack's hands.

The man looks it over, and then suddenly hits Jack in the side of the neck with the butt, sending Jack plummeting to the ground.

LUCY (O.C.)

MOM!

Jack and Annie look in terror to find a rebel pulling the girls out from their hiding spot.

Samnang says something to the Rebel holding the girls and THE REBEL STARTS PULLING THEM AWAY TOWARD A TRUCK, INTENDING TO LEAVE WITH THEM!

This drives Jack crazy. Jack gang-rushes Samnang. Two of the henchmen try to detain him, but he breaks through and keeps coming.

A third rebel slams into Jack and the henchmen catch up and seize him. Jack struggles against them, but it's no use.

LUCY (CONT'D)

Mom!!!

ANNIE

Wait! What are you... wait!

Jack fights against his captors.

JACK

Stop!

ANNIE

WAIT WAIT WAIT! STOP! DON'T TAKE MY GIRLS! STOP!

Annie starts openly weeping from the stress and horror of the moment.

ANNIE (CONT'D)

I'll do anything. Just don't take my girls. I'll do anything!

She weeps as she rubs a hand coldly across Samnang's chest.

JACK

No, Annie.

Samnang calls to the Rebel with the girls to stop.

Annie continues to cry.

ANNIE

Just don't let them see. I'll do anything. Just don't hurt my babies.

JACK

Annie.

Samnang smiles to his cronies. He grabs Annie by the back of the hair and forcefully pulls her head back. He takes a deep smell of her sweaty neck as she bravely tries to contain her sobs. Samnang smiles at Jack sadistically.

Jack looks right into Samnang's eyes.

JACK (CONT'D)

(livid)

I'm going to find a way to kill you, you son of a bitch.

The smirking Samnang says something in his foreign tongue to Jack, then motions for his people to bring Jack closer.

ANNIE

Just don't let them see.

The Rebel with the girls seems to feel bad about this whole situation. He nods and moves the girls away, just out of sight.

Samnang then says something to three of his other men.

They corner Annie. Annie weeps, her hands shaking wildly, terrified.

Jack fights against the rebels but can't break free.

JACK

Annie!

Beyond Annie and Samnang, through a brief gap in the smoke, Jack sees SOMEONE MOVING AROUND. IT'S HAMMOND, AND HE'S WATCHING THEM!

Samnang is just starting to get her pants off when:

Sudden screams through the smoke. The screams get closer. Everyone freezes to listen.

SLAM!

Hammond, blood all over his face, is flung to the ground by an Asian man in a red scarf.

The Asian Man who captured Hammond in speaks to the other rebels.

ASIAN MAN
(in foreign tongue, not
subtitled)
I found him watching!

The Asian Man cocks a gun and points it at Hammond's head.

HAMMOND
Wait. Wait. Wait. I can get you
money. I can get you money. Don't
shoot. Don't shoot!

Hammond looks around the room as he bargains with them.

HAMMOND (CONT'D)
I can get you guns. Guns? Guns?
"Sung?" "Sung?" You like Sung? I
can get you guns!

Then, in a slightly different tone of voice, he turns to the Asian Man standing over him.

HAMMOND (CONT'D)
I got one three and five, you get
two and six.

HAMMOND WHIPS A GUN OUT OF HIS SHIRT, TAKES AIM AT THE REBEL PINNING ANNIE, AND BLOWS HIS HEAD NEARLY IN HALF.

Samnang quickly takes cover behind the workbench and runs for the back of the room.

Hammond then shoots two more rebels in rapid succession.

The Asian Man who has been guarding Hammond turns his gun from Hammond and fires two shots. One drops a man holding Jack, the other one shoots a man near Annie.

In the midst of all the commotion, SAMNANG DUCKS OUT INTO THE SMOKE AND DISAPPEARS.

The one rebel left standing is armed only with a club.

The Asian Man over Hammond takes his red scarf off, and drops it to the floor. He steps into the light, revealing himself to be ASIAN KENNY ROGERS.

HAMMOND (CONT'D)
I said I got one three and five.

KENNY
I thought that guy was three.

HAMMOND
No, that guy's not three. That guy
over there is.

KENNY
No, from your position, look,
that's two.

HAMMOND
No it's not. It's three. Clock is
based on my head, not my feet.

The one last Rebel figures this might be a good time to run
like hell. He takes about three steps, and Kenny, barely even
looking at the man, shoots him dead.

KENNY
Happy now?

HAMMOND
Good enough.
(to the Dwyers)
We should go.

JACK
Thank you! Thank you!

Annie continues to cry as she pulls her pants back on.

Jack rushes to her and the girls. He holds her tight as she
cries.

HAMMOND
I know a place a couple blocks from
here where we'll be safe for the
night.

KENNY
I'll buy you a few minutes.

HAMMOND
Meet us at Kosal's.

Kenny nods and rushes back over the barricades, shouting
something in foreign tongue, still wearing the red krama.

JACK
(to Hammond)
You're hurt.

Hammond freezes, looks himself over quickly.

HAMMOND

Where?

JACK

There's blood all over your face.

HAMMOND

Oh. That's not mine.

Hammond leads them to the edge of the smoke. He looks at the girls.

HAMMOND (CONT'D)

Lucy, you stick with me, okay?

Hammond gets ready to lead them out into an alleyway, where they'll be visible to anyone who happens to be watching. Lucy clings to her hiding spot in the barricade.

LUCY

No. I don't want to go. I want to stay here.

HAMMOND

Lucy, look into my eyes.

She does.

HAMMOND (CONT'D)

I'm going to keep you safe, okay?

She shakes her head.

LUCY

I don't want to go out there. I wanna stay here.

Hammond notes the panic in her eyes. This has been a rough day on these kids.

Hammond kneels down beside her. He calmly reaches into his shirt and pulls out a necklace from which hangs a cheap kid's ring.

HAMMOND

My daughter gave this to me the last time I saw her. She said nothing bad could ever happen to me as long as I wear it. I'd like to give it to you.

He takes off the necklace and puts it around her neck.

HAMMOND (CONT'D)
You're safe now.

LUCY
What about the Beeze?

HAMMOND
It'll work for her too.

She believes him.

LUCY
Okay.

HAMMOND
Ready?

They all nod.

HAMMOND (CONT'D)
Stay quick and quiet.

Hammond leads the Dwyers quickly along the side of the alleyway.

Hammond hears a truck moving in the distance. He raises a hand to stop them all. They all freeze. The sound gets louder as it comes closer.

The headlights now start to brighten the dark alleyway.

Hammond motions for them all to crouch into a shallow door frame. They do.

The truck comes closer.

Lucy grips the necklace Hammond gave her.

Hammond looks to Jack, seriously.

HAMMOND (CONT'D)
You're not going to want them to
see this.

Jack nods. Pushes his daughters closer to Annie who pulls them tight to her legs.

Hammond digs through his back pocket, looking for something. Pulls out a map.

The truck slows to a stop as it gets nears them.

The passenger's side door of the truck opens. The PASSENGER, as feared, wears a red krama around his neck and holds a gun in his lap.

Hammond doesn't give the guy time to think. He holds the map up for the Passenger to see.

HAMMOND (CONT'D)
Excuse me. We're looking for
discotheque. Disco? Dancing? You,
know...

In a flash, Hammond reaches from under the map, grabbing the barrel of the Passenger's gun and uses it to rip the passenger right out of the truck.

The Passenger, hits the ground and tries frantically to get a hand on the trigger. Hammond twists the gun around, easily breaking the Passenger's wrist.

The truck flips into gear and the Driver hits the gas.

HAMMOND (CONT'D)
Shit.

Hammond twists the Passenger's arm around sending him under the back tire of the truck, stopping the truck momentarily. Hammond scrambles under the truck to the driver's side.

The Driver pulls a gun and points it at the Dwyers as Hammond rips open the Driver's door and pulls the driver right out of the cabin of the truck.

The Driver points his gun at Hammond and as he pulls the trigger, Hammond gets a finger in the hammer, keeping it from firing. Hammond then rips the gun out of the Driver's hand.

Hammond drops to his knees and hits the Driver. And again. And again. Hammond hits him over and over with a kind of manic fury.

Jack, still on the other side of the truck with his family, hears the beating continuing. Annie looks at him. Jack nods.

Jack walks around the truck to find Hammond, bloody, mercilessly pummeling the face of the rebel.

JACK
Hammond.

Hammond keeps hitting the rebel.

JACK (CONT'D)
Hammond stop.

Hammond looks back to Jack with an expression we haven't seen on Hammond's face before now - like that of a madman.

JACK (CONT'D)

You okay?

After a moment, Hammond seems to come back to his surroundings. He nods sheepishly. Rises.

Hammond holds down the truck's clutch as he places a rock on the gas pedal. He lets go of the clutch and ducks out of the way, sending the truck driving off into the dark night.

HAMMOND

I know a place we'll be safe for
the night.

Hammond leads them through a dark alleyway, around an ancient, forgotten stupa and into:

INT. RUNDOWN BUILDING - CONTINUOUS

A rundown old building and up the stairs.

As they cross through the foyer of the building, heavysset, scantily clad local women hang out in doorways. Drug addicts come in and out of the shadows. This is a local brothel.

The Beeze looks around -- even at her age, she knows this is a place she shouldn't be.

One heavysset Prostitute stands in a doorway, watching the Dwyers pass. The Beeze makes eye contact with her. The Beeze raises a hand to say "hi." The Prostitute waves back kindly.

INT. OPIUM DEN - CONTINUOUS

Hammond barges into a room on the third floor and leads the family into an opium den.

There are four local men propped against the walls, leaning against pillows, sucking on opium pipes, dreaming.

"Street Guns and Studio Drums," an old Asian hit song, plays from an old cassette player in the background.

KOSAL and PUNTHEA, a kind but creepy, brown-toothed husband and wife, run the place.

HAMMOND

They're going to stay with us for
the night.

KOSAL

Splendid, splendid. Would you care
for some tea?

ANNIE

No thanks.

Punthea, Kosal's sweet wife, pulls a slat off the wall, revealing a hidden trapdoor in the sloped ceiling.

Hammond pulls a small table underneath it, and uses it to climb through.

Punthea smiles at Annie, happy to be near such glamour.

EXT. HAMMOND'S ROOFTOP - NIGHT

Kenny greets them as they arrive on this perfectly situated rooftop.

It doesn't face any taller buildings, so it's invisible to anyone else. And because it's the tallest thing around, it makes it easy to watch the goings on of the city below.

The roof is slightly pitched, but not enough to be genuinely dangerous.

There are sleeping bags, telescopes, even a fire pit with a rotisserie crank on it. This is a very well-worn secret place.

JACK

Wow.

HAMMOND

Hungry?

Everyone is.

HAMMOND (CONT'D)

There should be enough for us all.
You can just help yourself.

Hammond points to a big plate of meat.

The Dwyers and Kenny all dig in.

LUCY

What is it?

HAMMOND

What is it? Do you mean to tell me
you haven't had Canchow chicken
yet?

LUCY

No.

HAMMOND

Oh you're gonna love it. Here, they feed the chickens raisins.

ANNIE

Really?

HAMMOND

They sure do. Makes the chickens taste sweet.

Lucy has a bite.

LUCY

Mmmm.

HAMMOND

See? Now you can tell all your friends you've had Canchow chicken.

Jack has a piece too.

JACK

That is good. They feed them raisins? That's interesting.

LUCY

What do they normally feed chickens?

HAMMOND

In America? Usually other chickens I think.

Lucy laughs.

LUCY

No.

Annie sees a pitcher of water.

ANNIE

Is this okay to drink?

HAMMOND

Yeah.

Annie looks to Hammond, tenderly.

ANNIE

Thank you Hammond.

He nods.

Annie pours water for herself and the girls.

Hammond motions for Jack to join him as he stands and walks to the edge of the roof. Jack joins him.

Hammond points out the landmarks as he talks.

HAMMOND
See that temple?

JACK
Yeah.

HAMMOND
The river is right there.
(beat)
Between here and there is Andong Village, one of the worst ghettos in southeast Asia. I know my way around there pretty well. Shouldn't be too much problem getting through. We'll leave before dawn.

Jack nods.

JACK
So, you're not really here for the women.

Hammond shakes his head. Then thinks. Shrugs. Maybe a little.

JACK (CONT'D)
Are you like British CIA or something like that?

HAMMOND
Something like that.

Jack smiles, amused.

JACK
Does that mean Kenny...?

Hammond shrugs his shoulders, and grins slightly.

Jack laughs.

JACK (CONT'D)
(sardonic)
I know I'll sleep better knowing the first line of defense is an Asian guy who thinks he's Kenny Rogers.

HAMMOND

Don't let him fool you. That cat's got some mad skills that you want to know nothing about.

JACK

Really? Kenny?

HAMMOND

That's all I'm gonna say about any of it.

On the other side of the roof, Kenny talks with Annie.

KENNY

At one time, we were the greatest civilization on earth. We built temples and stone cities that rival anything in the history of mankind.

(beat)

Now look at us.

ANNIE

Were you around... the last time these guys seized power?

KENNY

I was fourteen. They put me in charge of a whole village and pushed me to be ruthless. To choose who lives and dies. And I did.

(beat)

I will spend the rest of my life trying to undo the horrible things I did when I was a kid.

Jack eats another piece of chicken as he and Hammond approach the fire pit.

Jack notices the thing on the rotisserie with chunks of its meat missing looks a lot like a dog. In fact, exactly like a dog. Jack stops eating.

JACK

Is *that* Canchow chicken?

Hammond smiles and pushes Jack's chicken hand back towards his mouth.

HAMMOND

You need your strength. They need your strength too.

Jack takes another bite.

JACK
That's nasty. Now that I know.
Raisins?

Hammond smiles.

HAMMOND
I thought it was a good touch.

Jack shakes his head as he finishes eating.

JACK
Thank you. For everything.

HAMMOND
Don't thank me.

Hammond looks out at the chaos of this night with a heavy heart.

HAMMOND (CONT'D)
I'm the one who started this shit storm.

Jack takes this in for a moment. Hammond doesn't seem to be kidding.

HAMMOND (CONT'D)
Obviously this one got away from us. They don't usually fight back. Usually they don't even realize what we're doing.

JACK
I'm not following.

HAMMOND
Guys like me pave the way for guys like you to wind up here.

Hammond sees Jack still isn't following.

HAMMOND (CONT'D)
See, we have *interests* in the region.

JACK
We?

HAMMOND
Our countries. Our corporations. Have interests here. So I show up all nice offering to help them get a loan to buy our services for a price we know they can't afford.
(MORE)

HAMMOND (CONT'D)
Then we build them freeways. Or
power plants. Or waterworks.
Whatever. And when they can't pay
their debt to us - we own them.

(beat)
The rebel leaders positioned it as
a foreign company trying to enslave
their people by controlling the
water supply. And frankly, they
were right.

Hammond takes a drag of his cigarette.

HAMMOND (CONT'D)
So, don't thank me. I put your
family in harm's way. The least I
can do is try to get you out of it.

Jack watches on as Kenny sings Kenny Rogers' songs to Lucy
and the Beeze.

JACK
I never thought I could enjoy Kenny
Rogers as much as I do tonight.

HAMMOND
The novelty wears thin, I assure
you.

Jack watches as Lucy tries to join in singing with Kenny.

JACK
I killed a man today. Couldn't have
been more than twenty. Beat him to
death with a lamp.

Hammond drags from his cigarette, Jack notices Hammond's hand
is shaky. Hammond notices Jack noticing it. This life has
really taken a toll on Hammond.

Hammond looks at Jack, very seriously.

HAMMOND
You're alive Jack. And your family
is alive. You have to trust any
decision that got you this far.

Hammond glances back to the slums in the distance.

HAMMOND (CONT'D)
There will be more hard decisions
between here and the river.
(MORE)

HAMMOND (CONT'D)

And whatever you do, don't second guess those decisions when you're back home in the comfort of Austin, Texas. Because it's easy to be a pacifist back home. But this is a different world. Here there is no good and no bad. There's just get your family the hell out of this place.

Jack nods, grateful for the understanding.

HAMMOND (CONT'D)

Now get some sleep. We leave in 4 hours.

EXT. HAMMOND'S ROOFTOP - NIGHT

Annie and the girls lay down under sleeping bags. Kenny sits guard.

Jack finally submits to his fatigue, and lies down next to Annie.

ANNIE

In retrospect, I probably didn't need the rice cooker.

Jack smiles. He really appreciates her at this moment.

JACK

Thank you for sticking by me these last couple years. I'm sure it's not the life you wanted.

ANNIE

You know, if everything had turned out the way I wanted it to, I'd be retiring from my life in the ballet right now. I'd probably be in Paris, drinking a glass of wine with friends.

(beat)

But I wouldn't have met you. And I wouldn't know these beautiful girls or what a profound and meaningful thing it is to be their mother. This life has been... *more...* than anything I could have planned. Even if we all die here tomorrow, it was worth it.

Jack pulls her close, kisses her.

JACK
 Nobody's dying tomorrow. I'll get
 us home. Whatever it takes.

They hold each other close, grateful to have each other.

PRELAP SOMEONE SPEAKING ANGRILY IN THE LOCAL TONGUE.

EXT. HAMMOND'S ROOFTOP - NIGHT

Jack opens his eyes. The angry voice comes from inside the
 trapdoor - ten feet away.

He looks to Hammond who is already on his feet, armed, ready
 for something. He looks to Kenny who is also armed and ready.

Jack shakes Annie awake. They gather the girls.

GUNSHOTS, JUST INSIDE THE TRAPDOOR, PIERCE THE SILENCE.

(Note: the trapdoor is on a raised platform on the roof,
 giving it a strategic advantage.)

HAMMOND
 (whispers)
 They're exterminating undesirables.

A rebel opens the trapdoor and sees them. He calls to his
 cronies. Hammond shoots him in the head, dropping him.

HAMMOND (CONT'D)
 Over here!

Hammond and the Dwyers rush down the pitched roof, taking
 cover behind an outcropping.

With the trapdoor blocked by rebels, the fire escape is the
 only other way down. It's at the far end of the roof -
 clearly within the Rebels' range of fire.

AS KENNY TURNS TO JOIN THEM, A REBEL SHOOTS HIM IN THE BACK
 OF THE HEAD, SLAMMING HIM OFF THE OUTCROPPING AND OVER THE
 EDGE OF THE ROOF. BOOM!

HAMMOND (CONT'D)
 Oooh!

Hammond takes a moment, his rage bubbling. He turns to Jack
 with fire in his eyes.

HAMMOND (CONT'D)
 I'm going to draw fire. When I do,
 run like hell for the fire escape.
 Head for the river. I'll catch up.

Jack nods.

HAMMOND (CONT'D)

Ready?

Jack positions the Beeze in his arms. Annie takes Lucy's hand.

ANNIE

(to Lucy)

We're gonna run real fast to the
fire escape, okay?

Lucy nods. Jack takes a deep breath, turns to Hammond.

JACK

Ready.

HAMMOND

Go!

Hammond steps out onto the roof and aggressively fires at the trapdoor, forcing the rebels to duck for cover. Jack and Annie sprint with the girls across the roof.

Annie loses her footing briefly on the pitch of the roof, but catches it without missing much of a step.

Jack sees something the size of a tennis ball fly out of the trapdoor.

All sound drops away except one:

CLANG CLANG CLANG.

As it rolls down the roof, Jack sees what it is:

A GRENADE.

Jack grabs his girls and turns them away from the grenade, forming a human shield.

Hammond sees the grenade. He sprints across the roof toward it.

Crack!

A shot rings out, hitting Hammond in the neck, dropping him mid-stride. He hits the ground too far from the grenade to reach it.

DESPITE HIS NECK WOUND, HAMMOND TAKES HIS RIFLE, AND USES IT LIKE A HOCKEY STICK TO SCOOP THE GRENADE TO HIS HANDS. IN ONE FLUID MOTION, HE ROLLS ONTO HIS BACK AND HURLS IT BACK TO THE TRAPDOOR.

BOOM!

THE BLAST DECIMATES THE SHOOTER.

Hammond cups his hand to his bleeding neck and looks to Jack.

HAMMOND (CONT'D)
Get 'em out, Jack.

HAMMOND TAKES A HIT TO HIS SHOULDER. He fires back, hitting the shooter in the middle of the head, but another shooter appears instantly, as Hammond slumps onto his side.

Hammond does his best to hold the shooter off, but THE SHOOTER HITS HAMMOND IN THE CHEST, KNOCKING HIM OFF BALANCE.

HAMMOND DROPS BACKWARDS OFF THE ROOFTOP. HE LOOKS TO JACK AS HE FALLS, SOMEHOW AT PEACE. THIS IS HOW HE ALWAYS HOPED HE WOULD DIE. AS A HERO.

SLAM!

The sound of HAMMOND'S BODY HITTING A METAL ROOF A COUPLE FLOORS BELOW is deeply upsetting.

Jack rushes down the fire escape with his family as fast as they can move.

Annie can't help but sob at the loss of Hammond - this is all so much to take.

EXT. STREET - NIGHT

Jack hears someone shouting from the roof and peers back to the rooftop to find SAMNANG LOOKING DOWN AT HIM.

The Dwyers run for a narrow alleyway leading into the ghetto as bullets ricochet around them.

EXT. NARROW ALLEYWAY INTO THE GHETTO - CONTINUOUS

The Dwyers take cover against a wall.

ANNIE
Which way is the river?

JACK
This way. Come on.

Jack picks up the Beeze and leads Annie and Lucy into the ghetto.

EXT. ANDONG VILLAGE - NIGHT

The Dwyers race through a maze of twisting footpaths.

The walkways are full of standing water and garbage, surrounded by shanties made of sticks. People creep in and out of the shadows here. It's foreign, dark, eerie.

Jack glances back over his shoulder to see the glare of flashlights in the distance, pursuing them.

THE RIVER IS NOW WITHIN SIGHT.

As Jack turns a corner, he sees A SMALL GROUP OF REBELS CROSSING THEIR PATH.

Jack suddenly stops. Motions for the family to stop too. Jack sets the Beeze down and scans for another way. Nothing. They're cornered.

Jack quickly scans his surroundings, then rips a large rock out of the mud.

TWO TEENAGED REBELS, both carrying guns, cross into view. They casually talk with each other.

The Dwyers are now in plain sight of them, but the Rebels haven't seen them.

Jack raises the rock back over his head, coiled, ready to strike.

The Rebel boys are now crossing right past the Dwyers, now just feet away.

Jack's hand is tense on the rock. He isn't even taking a breath now. He's ready to kill them both.

The Rebel boys walk right past the Dwyers without ever seeing them.

Jack and Annie exhale, relieved.

JACK

Come on.

It starts to rain as they approach the river.

JACK (CONT'D)

Wait here. I'm going to get us a boat. Listen for my whistle.

Annie and the girls hide next to a water drum against a wall.

Jack rushes out to the river.

EXT. RIVER'S EDGE - NIGHT

Jack searches along the river's edge. He sees a small wooden boat. It's chained down. He frantically looks around to find a BOATMAN about 20 feet away.

JACK
Is this yours? I want to buy your
boat. Here.

Jack takes off his watch.

JACK (CONT'D)
Look. Look. Good watch. Good watch.
It cost three hundred dollars
American.

The Boatman looks at it. Takes it. Points to Jack's shoes.

BOATMAN
Shoes.

JACK
My shoes?!

BOATMAN
Shoes.

JACK
Okay.

Jack takes off his shoes, slides them to the Boatman.

The Boatman nods and hands Jack the tether to the boat.

Jack whistles to his family.

EXT. ANDONG VILLAGE - NIGHT

Lucy rises to rush to her dad, but Annie pulls her back and covers her mouth.

SAMNANG PASSES JUST FEET AWAY FROM THE DWYERS WITHOUT SEEING THEM. His gang follows.

EXT. RIVER'S EDGE - NIGHT

As Jack waits for his family, THE BOATMAN SUDDENLY STARTS SCREAMING IN HIS NATIVE TONGUE.

BOATMAN
(in foreign tongue, not
subtitled)
Thief! Thief!

He's acting as if Jack stole the boat. Jack sees Samnang and gang emerging out onto the riverside.

Jack punches the Boatman in the nose, dropping him.

He then kneels one the Boatman's chest as he pulls the boat out of the water by its tether.

JACK FLIPS THE BOAT OVER ON TOP OF THEM, HIDING HE AND THE BOATMAN FROM VIEW UNDER THE OVERTURNED BOAT.

The Boatman tries to scream again, but Jack grabs the man's throat. The sound under the overturned boat echoes, and there's barely a sliver of light from the outside.

Jack can see legs approaching. The Boatman flails around trying to break free. Jack squeezes his throat harder.

THE BOAT SUDDENLY FLIPS OVER.

Samnang stands over Jack, looking down at him.

Without hesitation, Jack jumps up and strikes Samnang in the solar plexus, dropping him to the ground. In a flash, Jack is on top of Samnang, pounding his face with everything he's got.

One of Samnang's cronies tries to grab hold of Jack, but Jack elbows the man in the face and gets a couple more shots in on Samnang before the other cronies overpower him.

Jack fights back against three men, but they're getting the better of him.

EXT. ANDONG VILLAGE

Annie and the girls watch on from the distance as Jack fights like mad.

Behind Jack, a bloody-faced Samnang gets to his feet. HE ANGRILY PULLS A GUN OUT OF HIS HOLSTER AND STORMS UP BEHIND JACK, TAKING AIM AT THE BACK OF JACK'S HEAD.

Lucy, panicked, rushes out of her hiding spot.

Annie tries to stop Lucy, but Lucy breaks through her mother's grip.

ANNIE

Lucy!

EXT. RIVER'S EDGE - NIGHT

Lucy rushes out to the river's edge.

LUCY

LOOK OUT DAD!

Jack turns around right as:

BANG!

JACK TAKES A BULLET IN THE SHOULDER, throwing him off his feet, down onto the muddy ground.

LUCY (CONT'D)

That's my dad!

In a rage, Lucy picks up a rock and hurls it with all her might at Samnang, but it falls well short of him. She picks up another one and throws it. And another. But none of them go far enough. She runs at Samnang and pushes him in anger.

JACK

NO, LUCY!

Samnang, with a badly broken nose, smirks through his battered face as he thinks of a fate worse than death for Jack.

EXT. ANDONG VILLAGE

Annie needs to help, but how?

She scours her hiding spot, looking for anything she could use as a weapon.

ANNIE

Beeze, I need you to hide under
that box and not come out no matter
what you hear, okay?

The Beeze nods and quickly hides herself away.

Annie finds a rusted pipe, about two inches thick and two feet long, connected to the water drum beside her. She needs to dislodge it. She grabs on with both hands and pulls with all her might.

It moves slightly.

EXT. RIVER'S EDGE - NIGHT

Samnang storms toward Lucy.

JACK
NO! LEAVE HER ALONE!

Jack struggles to get to his feet. The bullet seems to have passed through his shoulder. The other rebels hold Jack down, kneeling in the mud, bleeding.

Samnang grabs Lucy and pulls her back toward Jack as the other Rebels constrain him.

Samnang speaks to one of his men. The man hands Samnang his handgun. Samnang smirks as he places the handgun in Lucy's hand, and points that gun at Jack's head.

SAMNANG
Shoot.

LUCY
No.

Lucy lowers her arm. Samnang again forces Lucy's arm into place.

SAMNANG
Shoot!

LUCY
No.

Again Lucy lowers her arm.

Samnang then takes his own gun and places it to the back of Lucy's head. He cocks his gun.

JACK
(to Samnang)
Wait! Wait!
(to Lucy)
We have to do what they say here,
Lucy. You have to do this. Pull the
trigger.

Lucy stands firm.

LUCY
No.

All sounds fade away but the voices of Jack and Lucy.

JACK

Lucy, they're going to kill you if you don't do this. And I couldn't live with myself if I let that happen. Just close your eyes and do it, Lucy. It'll be okay. Pull the trigger. Come on, Lucy.

Lucy's hands shake.

LUCY

No.

She drops her hand to her side.

BOOM!

LUCY ACCIDENTALLY FIRES THE GUN INTO THE MUD. Everyone tenses for a moment, until they all realize where the shot came from.

Samnang and his gang laugh. They're enjoying this.

Jack takes a deep breath.

Lucy clutches at the necklace Hammond gave her.

Samnang again raises Lucy's hands up in front of Jack. She drops her hand back to her side. Samnang points his gun at Lucy.

JACK

(to Samnang)

Wait! Wait! Don't!

SAMNANG

Shoot!

JACK

Lucy, please, honey. I'll make you a deal. You close your eyes and pull the trigger and I'll be with you forever, watching out for you and making sure you're okay. Do it, honey. Please.

Lucy starts to cry.

LUCY

No. I don't want to do it, Daddy.

JACK

This isn't your fault, honey.

Samnang pokes his gun into the back of Lucy's head.

SAMNANG

Shoot!

Lucy flinches at the touch.

LUCY

Daddy...

JACK

You don't have a choice here Lucy.
Pull the...

Samnang has had enough.

SAMNANG

SHOOT!

He's about to pull the trigger when:

Annie suddenly rushes out.

ANNIE

GET YOUR FUCKING HANDS OFF MY
FAMILY!

Samnang spins to find Annie flying at him like a banshee.

SHE WINDS UP AND SWINGS THE PIPE AT SAMNANG'S HEAD, CRACKING
IT AGAINST HIS SKULL. HE FALLS OVER BACKWARDS.

Jack reaches forward and grabs Lucy's gun. He pushes his
daughter to the safe ground as he fires a shot into one of
the men holding him. Then the other.

Jack and Annie embrace and kiss passionately, each deeply
grateful to the other.

JACK

Let's get the fuck out of here.

ANNIE

Yeah.

Annie rushes back to grab the Beeze as Jack picks Lucy up,
pulls her close and kisses her head.

LUCY

I'm sorry Daddy.

JACK

No, don't be sorry! You did great.
I love you, my stubborn little
girl! I'm so proud of you. I'm so
deeply proud of you.

Jack notices SAMNANG HAS MOVED. A couple feet away from Samnang lies a gun dropped by one of his dead cronies. Samnang is going for it.

Jack points his gun at Samnang and pulls the trigger. Click. Shit!

JACK (CONT'D)

Get down!

Jack drops Lucy in the mud and sprints like mad toward the gun Samnang is reaching for - twenty feet away.

Samnang sees him coming and quickens his pace. Jack runs as fast as he can.

At just the last second, SAMNANG GRIPS THE GUN AND SPINS ONTO HIS BACK, RAISING THE GUN TOWARD JACK.

JACK THROWS HIMSELF TO THE GROUND, DROPPING ONE HAND ON SAMNANG'S BICEP. WITH HIS OTHER HAND, JACK GRABS SAMNANG'S WRIST AND PUSHES IT TO THE SIDE OF SAMNANG'S HEAD:

BOOM! SAMNANG'S HEAD SPRAYS ACROSS THE MUD.

Jack stands and glares at the Boatman, who sees the look in Jack's eyes and runs off into the ghetto.

Jack places Lucy in the boat, then helps Annie and the Beeze climb in.

JACK (CONT'D)

Stay low.

Jack slides the boat into the water then jumps in.

EXT. RIVER - NIGHT

Someone shouts orders from the shore as the Dwyers drift through the dark.

A truck starts. Its spotlight illuminates the ghetto, then turns, scanning the river.

ANNIE

They're going to see us.

JACK

Stay down.

ANNIE

They're going to see us!

JACK

Quiet.

THE BEAM OF LIGHT HITS THE DWYERS.

A rebel again shouts orders. The truck shifts into gear and races toward them.

ANNIE (O.S.)

Jack! Jack! Look!

Annie is turned away from the rebels. Jack looks.

There, faintly illuminated in a beam of light, is A HUGE ORANGE SIGN WITH A HAMMER AND A SICKLE ON IT COMING AROUND THE BEND.

IT READS "VIETNAM."

ANNIE (CONT'D)

Vietnam! Right there!

Jack spins toward the rebel army truck, barreling toward them.

JACK

Paddle!

Jack struggles against the pain of his shoulder as he and Annie grab paddles from the bottom of the boat and paddle like mad.

The truck is gaining quickly.

LUCY

Hurry! Dad!

A bullhorn mounted on the truck blares out orders.

BULLHORN

You stop or we shoot you.

Jack and Annie paddle harder.

LUCY

They're getting close!

BOOM.

Security lights, almost blinding, electrify the night from the Vietnamese side.

Vietnamese militia rush out to the river's edge.

The Vietnamese guards yell at Jack and Annie to turn back. They point assault rifles at the boat.

The Rebels arrive. They pile out of the truck and take aim with their rifles too.

JACK
(to the Vietnamese)
AMERICAN! AMERICAN!

Both the Vietnamese and the Rebels are now in position to shoot the Dwyers.

All guns are pointed at them. Everyone is shouting. JACK HOLDS HIS HANDS IN THE AIR, AND STANDS IN FRONT OF HIS FAMILY, FORMING A HUMAN SHIELD, HIS EYES SQUEEZED CLOSED, WAITING FOR SOMEONE TO SHOOT HIM.

Nobody does.

The boat drifts quietly across the line into Vietnamese waters.

The VIETNAMESE COMMANDER barks an order to his troops. They turn their guns away from the Dwyers, and refocus their sights at the Rebels.

The two armies standoff for a moment before the Rebels lower their guns, giving up.

Jack places his hands behind his head as the Vietnamese guards rush toward the boat.

The first rays of sunlight crest over the horizon.

JACK (CONT'D)
It's over. It's over.

Annie grabs Jack and pulls him close. Jack scoops the girls, and the four of them hold each other tight, drifting safely across the water, together.

FADE OUT: