

OLDBOY

by
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Based on the Manga by
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And the Screenplay by
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White Pages: September 20, 2012

1 EXT. CITY STREET - DAY (1993) 1
White collar workers crowd the sidewalk.

SUPERIMPOSE
TITLE:

June 16, 1993, 3:12 PM.

2 EXT. RESTAURANT/BAR - DAY (1993) 2
YOUNG MALE EXECUTIVES in rumpled suits and loosened ties spill out the door. The cocky, glad-handing JOE DOUCETT, 25, gives each Man a high-five and his business card.

3 INT. CONVENIENCE STORE - DAY (1993) 3
Avoiding the eyes of the clerk, Joe buys a fountain SOFT DRINK and half pint of VODKA.

3A EXT CITY STREET - DAY (1993) 3A
Joe walks across a street to a filthy alley.

4 EXT. FILTHY ALLEY - DAY (1993) 4
Joe takes a long, much-needed piss.

5 EXT. FILTHY ALLEY - DAY (1993) 5
Joe makes sure no is around, pours out half the Soda and fills the rest of the cup with Vodka.

6 EXT. OFFICE BUILDING - DAY (1993) 6
Joe enters a building that caters to businesses looking for affordable rents, not glitz.

7 INT. RECEPTION AREA - ADVERTISING AGENCY - DAY (1993) 7
In no way glamorous and hip, this Agency handles campaigns for sleezy Lawyers, corrupt Property Developers and "Fitness Experts" selling worthless equipment. Sipping his seemingly innocuous Soda from a straw, Joe enters and grins at the cute RECEPTIONIST, CAPRI, 20.

CAPRI
You're late.

JOE
Time is relative.

CAPRI
He's been looking for you.

JOE
Mr. Sharkey need look no further.
Or is it farther?

She doesn't know what he's talking about. He takes another sip of his drink, grins, and leans in...

JOE (CONT'D)
How about getting together this weekend? You, me, bottle of Scotch, eight ball of Coke, dirty movies on Skinemax?

She offers message slips and reads the names of callers.

CAPRI
Mr. Hardigan - he's furious. Mr. Blumenthal - he threatened to take his business elsewhere. Some guy named Pat Vinelli says stay away from his Sister - or else. And this one? Donna Hawthorne? She's really pissed. Said she's your Wife.

JOE
Ex-Wife.

CAPRI
Good for her. She wants me to remind you - it's your Daughter's birthday.

Her loathing of him is palpable. Joe plucks the messages from Capri's hand and she turns to a RINGING phone.

An overwhelmed, weary-looking Joe collapses into his chair and adds the message slips to a stack of others. His desk is a mess, the inbox overflowing. Overcome by a flood of worry, he takes a deep swallow of "Soda."

SHARKEY (O.S.)
About time.

When Joe looks up and sees his oily, well-tailored employer, BERNIE SHARKEY, 60, he turns on the charm and offers a smile, as if he didn't have a care in the world.

JOE
Hey, Boss Man!

Sharkey is all business.

SHARKEY

What about Newcombe?

JOE

Dinner tonight. The Pinnacle.

SHARKEY

Oof. Expensive.

JOE

Necessary.

Sharkey thinks, reluctantly nods in agreement.

SHARKEY

Reel him in.

JOE

I always do.

SHARKEY

Joe? If you don't? We're fucked.

No. Let me make this very clear.

If you don't, you're fucked.

JOE

Relax. I've got this, Boss.

Sharkey takes in Joe's slightly disheveled appearance.

SHARKEY

Okay, but clean yourself up, would you? Look pretty. That Chickie of his likes you.

Sharkey exits, Joe's PHONE RINGS and he answers.

JOE

Joe Doucett.

A one-time High School Homecoming Queen, DONNA HAWTHORNE, 25, is now a hard-working single Mom. In the background WE hear TV CARTOONS and a LITTLE GIRL's LAUGHTER.

(INTERCUT WITH JOE IN HIS OFFICE)

DONNA

That was a long lunch.

JOE

I was hungry.

DONNA

I bet you were.

(CONTINUED)

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JOE
What can I do for you, Donna?

DONNA
Do you know what Day this is?

JOE
I believe it is the 16th of June,
the Year of our Lord, 1900 and 93.
Which means I am late with my
Child support. Again. It's the
only reason you ever call.

DONNA
That's not why I'm calling and you
know it. I asked you to come to
Mia's party three weeks ago, and
you never called me back.

JOE
Yeah, well, I can't make it.

DONNA
Why not?

JOE
Client dinner. A big one.

DONNA
Yeah, that's way more important
than your Daughter's birthday.

JOE
She's going to be three years old.
Three. You sincerely believe she
cares if I'm there or not? She
doesn't even know who I am.

DONNA
And whose fault is that?

10 INT. JOE'S OFFICE - ADVERTISING AGENCY - DAY (1993) 10
Joe looks like he could cry.

JOE
Bitch.

DONNA (O.S.)
What did you say?

JOE
You. Are. A. Fuckin'. Bitch.

10 CONTINUED:

Donna hangs up. Joe SLAMS the phone into its cradle, looks up, and realizes that the PEOPLE in the surrounding office area are staring at him (the Women with daggers). Joe pulls the lid off the cup and drains his "Soda."

11 INT. MEN'S ROOM - ADVERTISING AGENCY - DAY (1993) 11

Joe gargles, takes off his shirt, washes his face, and regards himself in the mirror. What he sees is a one-time jock going to pot thanks to alcoholism. The soft belly and puffy face are bad enough, but what disgusts Joe most is the deadness in his own eyes. He turns away, and pulls out a fresh shirt from a package.

12 INT. THE PINNACLE RESTAURANT - NIGHT (1993) 12

Joe sits with a shlubby but very wealthy business owner, DANIEL NEWCOMBE, 50, and his much-younger Girlfriend, JUDY, 23. They've just finished their meal (including Cocktails and Wine) and Joe is completing his pitch...

JOE

We don't make ads for you and me,
for Daniel Newcombe and Joe
Doucett, we make ads for "Joe
Doakes."

NEWCOMBE

Who?

JOE

John Q. Public. John and Jane
Doe. Mr. Everyman. We don't win
awards, we get People off their
asses, ready to buy whatever you
want to sell them. It isn't
pretty, but it works.

NEWCOMBE

Okay young Man, you got a deal.
Talk to my Office first thing
Monday.

He extends a hand and a relieved Joe shakes it.
Newcombe's PAGER beeps and he checks the number.

NEWCOMBE (CONT'D)

Gotta make a quick call. Please
excuse me.

He kisses Judy and heads to a pay phone. Feeling on top of the World, Joe drains his Martini glass and beckons for another, but the WAITER is already on his way to the Bar, where Joe sees seated an extraordinarily beautiful KOREAN WOMAN, HAENG-BOK, which mean "Happy" in Korean, 21, who seems to be watching him.

(CONTINUED)

JUDY (O.S.)
Congratulations.

Joe is forced to turn his attention to Newcombe's date.
And that's not such a bad thing.

JOE
Well, thank you, Judy. I couldn't
have done it without you.
Laughing at all my jokes, telling
him I have such good ideas... I
appreciate it, I do. From one
bullshit artist to another.

He still has some Wine in a glass and raises it in toast.
Joe drinks. She does not.

JOE (CONT'D)
We should get together some time.
Ditch your Old Man and let me
really show my appreciation.

Under the table Joe puts his hand on her thigh. Judy
grabs his wrist and nearly breaks it.

JUDY
Hold on. I'm trying to get this
straight. You think I said those
things because I want to fuck you?
I want to get out of here and away
from you as fast as humanly
possible. Daniel likes you, God
knows why, but Joe, you're a Prick
and I'd rather fuck a corpse.

Judy releases his hand and humbled, Joe leans back.
That's when he realizes NEWCOMBE is standing behind him
and that he must have heard everything she just said.
NEWCOMBE leans in extra close to Joe

NEWCOMBE
You disrespect me, that's all
right, I'm a Big Boy, I can take
it. But you disrespect the Woman
I love? Son, that's just stupid.
Not only can I ruin that shitty
"career" of yours, I can ruin your
life.

Joe begins to offer a pathetic apology, but Newcombe's
Bitch slap shuts him up. A proud Judy rises and kisses
her man.

JUDY
Let's go, baby. He's not worth
the trouble.

13 OMITTED 13

14 EXT. STREETS - VARIOUS - NIGHT (1993) 14

Sipping from a half pint of cheap Vodka, a very drunk Joe wanders through the City...

As if he needed her approval, he approaches a PRETTY YOUNG WOMAN, but terrified of him, she runs away.

As if he were cock of the walk, he belligerently intimidates a SKINNY MAN and his frigid-looking WIFE.

As if he were a coward, he slumps and hangs his head as a gang of YOUNG TOUGHS passes by.

As if everything he ingested tonight were emblematic of his failure, he vomits.

As if it symbolized his pathetic life, he throws the empty bottle against a wall and it shatters.

As if his World were ending, he violently sobs.

As if this were all a big joke, he hysterically laughs.

15 EXT. STREET - CHINATOWN - NIGHT (1993) 15

A severely intoxicated Joe approaches a late-night SOUVENIR VENDOR closing up her cart.

JOE

Way-way-wait!

He hurriedly peruses the Woman's goods and selects a cartoonish PLASTIC TOY LAUGHING BUDDHA.

JOE (CONT'D)

How much?

SOUVENIR VENDOR

Fi Dolla.

Joe Pays her.

JOE

Gonna give thish to my dawder.
Isser birthday.

He holds up three fingers.

JOE (CONT'D)

Sheese three today. Three.

The Vendor nods and gets away as quickly as possible.

16 EXT. CHUCKY'S BAR - NIGHT (1993) 16

It's RAINING and a soaked, absolutely plastered Joe POUNDS on the Dive's door and demands entry.

JOE
Chucky! CHUCKY!

A VOICE from inside tells him:

CHUCKY (O.S.)
Jesus, we're closed!

JOE
Iss Joe!

A shade rises and the face of CHUCKY, 25 - a Teddy Bear of a Man in a vintage Hawaiian shirt - appears. He instantly recognizes Joe and smiles/frowns.

JOE (CONT'D)
One drink, juss one drink.

CHUCKY
Coffee.

JOE
Fuck coffee.

Chucky lowers the shade. Disappointed, Joe pushes away from the door and nearly falls. When he successfully rights himself, he cheers triumphantly, spins... and comes face-to-to face with Haeng-Bok, who's holding a large umbrella with UNUSUALLY PATTERNED FABRIC. Joe drunkenly smiles. What a pleasant surprise.

17 INT. CHUCKY'S BAR - NIGHT (1993) 17

Chucky has a change of heart and unlocks the door.

18 EXT. CHUCKY'S BAR - NIGHT (1993) 18

When he opens it, Joe is gone. Chucky looks up and down the street, but it's empty. He notices an object on the sidewalk and picks it up... A plastic Buddha.

19 INT. MOTEL ROOM - DAY (1993) 19

Joe startles awake - as if from a bad dream - and instantly feels the hellish hangover. Pounding head, nausea, body aching from the poisoning it took. He gently eases his form into an upright position and examines the unfamiliar surroundings.

(CONTINUED)

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19 CONTINUED:

There's a writing desk (with paper and pens), a chair, a television, a bookshelf of old encyclopedias, dresser and night stand, a couple lamps. The wallpaper, carpet, and thick drapes (covering a single window) are cheap and ugly. Old stains remain in the utilitarian carpet and the sight of them causes bile to rise in Joe's throat.

Well, it's not the first shitty Motel room he ever woke up in, not knowing how he got there.

The bed is only a twin and he feels the mattress for the warmth of another person, but it's cold. Naked, he looks for his clothes, then hears a SHOWER in the adjacent BATHROOM and shakily gets to his feet.

20 INT. BATHROOM - MOTEL ROOM - DAY (1993) 20

Joe hesitantly KNOCKS, enters, and addresses the curtained shower.

JOE
I need to, um, relieve myself.

He urinates in the toilet and sees MEN'S TOILETRIES laid out on the sink - toothbrush, toothpaste, comb - but no "girl" stuff at all. Odd. He flushes, the cold water drops, and a burst of hot water fills the shower.

JOE (CONT'D)
Oh, God, I'm sorry! I...

Inside the stall, there's no reaction - no sound, no movement, no cries of, "What the Hell?!" Joe peeks first, then pulls back the curtain... The shower stall is empty. Deeply confused, he shuts off the water.

21 INT. "MOTEL ROOM" - DAY (1993) 21

Joe searches for his clothes, wallet, and watch, but cannot find anything that belongs to him. Instead he discovers in the dresser three pairs of socks, three pairs of boxers and three T-shirts, all white. In a small CLOSET, three shirts and three pairs of pants. All identical. There is one pair of white canvas sneakers. He searches the night table and desk.

JOE
Where's the Goddamn phone?

There isn't one. Joe pulls open the drapes. The PICTURE WINDOW isn't a real window at all, it's a thick sheet of PLEXIGLASS beyond which is a photographic MURAL of a sunny storybook landscape backlit by a fluorescent tube. What the fuck? He dons a pair of pants (a perfect fit) and moves to the folksy wooden DOOR, but there's no knob.

21 CONTINUED:

21

He tries to pry it open with his fingertips, but it won't budge. Just then he hears MOVEMENT on the other side.

JOE (CONT'D)

Hey! HEY!

He BANGS on the door and nearly breaks Joe's hand. A metallic-sounding ECHO reverberates through a vast corridor on the other side, but he gets no answer. He feels something strange and peels away a sheet of wood grain-patterned contact paper and is disturbed to find beneath it a door of SOLID STEEL.

Joe Doucett, WELCOME TO HELL.

21A INT. "UGLY BUILDING TOP FLOOR CORRIDOR" - DAY (1993) 21A

A Man (CORTEZ) with a cart of food trays goes down the long dark corridor.

22 INT. "MOTEL ROOM" - DAY (1993) 22

Joe sits staring at the door, waiting. He hasn't shaved and his beard is a week old. The mural behind the "window" changes to a photo of a nighttime scene and Joe - knowing what's coming next - dashes to the door and sprawls onto the carpet. A PANEL SLIDES OPEN and through it he sees the FEET of a PERSON in shoes polished with military exactness.

JOE

Wait! Please. Mister. I'm sorry!

The Person in the corridor shoves a FOOD TRAY through the slot, hitting Joe in the face.

JOE (CONT'D)

Whoever you are, I'm sorry. I don't know what I did, but I'm sorry, really fucking sorry. Can you let me out now, please? Can't you just let me out? Please

The panel shuts and Joe pounds against the door.

JOE (CONT'D)

FUCK YOU! FUCK YOU! FUCK YOU!

With slot shut and with familiarity he regards what's there - THREE TAKE-OUT CONTAINERS, PLASTIC UTENSILS, a PINT OF VODKA, and a CHOCOLATE AFTER-DINNER MINT. First thing Joe does is take a deep swallow of Vodka. He then spills DUMPLINGS, CHICKEN WITH VEGETABLES, and RICE onto a paper plate and groans with disappointment. Again?! He forces himself to eat, but is soon distracted by a SKITTERING sound...

(CONTINUED)

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11
22 CONTINUED: 22

In the bathroom Joe spies a TRASH BIN overrun with food containers and empty bottles. There is more skittering and he notices MICE scavenging for leftovers. When they realize he's seen them, they retreat into the wall.

Joe eats his dinner, but after a few bites, he angrily hurls the tray at the picture window and greasy smears of food drip down the plexiglass and obscure the "view."

22A OMITTED 22A

23 OMITTED 23

24 INT. "MOTEL ROOM" - DAY (1993) 24

The window mural shifts from Night to Day. The door panel slides open and a tray with CARTONS OF MILK, ORANGE JUICE and small box of CEREAL are shoved into the room. With BREAKFAST comes a packet of VITAMIN D.

25 INT. "MOTEL ROOM" - DAY (1993) 25

The panel slides open and in comes a tray with a microwaved BURRITO and CUP O'NOODLES SOUP. Lunch.

26 INT. "MOTEL ROOM" - NIGHT (1993) 26

The window mural shifts from day to night. Here comes the tray with the Chinese take-out and Vodka. A shaky Joe takes the bottle and leaves the food. DINNER.

Across from the bathroom, on the wall, hangs a 1940s style hand-colored photo PLACARD that shows a BELLHOP asking, "WHAT CAN WE DO TO IMPROVE YOUR STAY?" Beneath it is an INTERCOM. Joe presses the "talk" button.

JOE
Please listen to me this time.
Can I have something else to eat?
Can I? Please.

He takes his finger off the button and waits. The Speaker crackles with static and soon MUSIC plays - Frank Sinatra sings "It Was A Very Good Year."

FRANK SINATRA (V.O.)
*When I was seventeen
It was a very good year
It was a very good year for small
town girls
And soft summer nights
We'd hide from the lights*
(MORE)

(CONTINUED)

12
26 CONTINUED: 26

FRANK SINATRA (V.O.) (CONT'D)

*On the village green
When I was seventeen.
When I was twenty-one
It was a very good year...*

Joe HOWLS with frustration and BANGS his head against the wall. Evidently he gets the same response every time.

27 INT. "MOTEL ROOM" - LATER - NIGHT (1993) 27

Tonight's pint of Vodka is empty. Using the REMOTE, Joe flips between THREE CHANNELS. The first shows NEWS AND SPORTS, the second NETWORK PROGRAMS of the Day ("Cheers," "Murder, She Wrote"), and the third CLASSIC MOVIES, (Brief Encounter, The Count of Monte Cristo, Rebecca).

On the News/Sports Channel, Joe spots a SEXY AEROBICS INSTRUCTOR and two FEMALE ASSISTANTS. He pulls down his boxers, mounts his PILLOW and begins to masturbate. There is no excitement in his eyes - only a pathetic need to feel alive - as he mechanically pumps his hips.

We hear a HISSING SOUND and MOVE IN on a VENTILATION DUCT as GAS is pumped into the room...

28 INT. "MOTEL ROOM" - NIGHT (1993) 28

A barely conscious Joe sees TWO CLEAN-CUT MEN standing over him. All are well-built, conservatively dressed, and wear VENTILATORS and LATEX GLOVES. They act with detached professionalism...

BROWNING (pockmarked skin), collects semen from Joe's pillow, puts it in a vial and deposits it inside the type of container used to transport human organs. CORTEZ (bullishly strong), plucks HAIR from Joe's scalp. Now Browning collects Joe's saliva too and wraps Joe's limp fingers around a CROWBAR. Joe cannot keep his eyes open any longer...

On TV, the Sexy Aerobics Instructor waves good-bye.

29 INT. "MOTEL ROOM" - DAY (1993) 29

A hung-over Joe sits on the edge of the bed, slurping Cup O'Noodles, flipping through the three Channels. A bad Movie, an even worse sitcom rerun, and the LOCAL NEWS...

ANCHORMAN (V.O.)
We have more from our Stephanie
Lee , live at the scene...

ON THE TV SCREEN - Correspondent Stephanie Lee reports from outside an APARTMENT BUILDING...

STEPHANIE LEE

Early this morning, the body of single Mother Donna Hawthorne was discovered in her SOUTH Side apartment.

ON JOE - He freezes when he hears the name Donna Hawthorne.

ON THE TV SCREEN -

STEPHANIE LEE (CONT'D)

Police confirm that she was raped and savagely beaten to death.

She becomes distracted and her Cameraman (our POV) focuses on a SOCIAL SERVICES WORKER carrying a well-bundled SMALL CHILD out of the building, its face hidden.

STEPHANIE LEE (CONT'D)

The victim was the Mother of a three-year-old Girl, who was in the apartment at the time of the killing...

Donna's BODY is wheeled out.

ON THE ROOM - Joe goes pale with shock and confusion. His complexion is bad, there are dark circles under his eyes, empty Vodka bottles litter the floor and the Mice feast on food.

STEPHANIE LEE (V.O.) (CONT'D)

To quote investigators, "the forensic evidence is irrefutable." Prime suspect Joseph Doucett is the victim's former Husband and Father of the surviving Child.

We now see Stephanie Lee outside Joe's office building, ready to interview Sharkey and the Receptionist.

STEPHANIE LEE (CONT'D)

I am now joined by two of the last People to see Doucett - over six weeks ago - are here with me now...

ON THE ROOM - In response to the Reporter's questions, Sharkey and Capri talk about Joe's drinking and temper, but for us, SOUND and IMAGE are DISTORTED... We're in Joe's mind now and it's all just too much...

30 INT. "MOTEL ROOM" - DAY (1993) 30

The toilet flushes. A depressed-looking Joe shuffles out of the bathroom and when he passes the "What can we do to improve your stay?" placard, the Bellhop's eyes follow him. Joe pauses. Glances back. The Bellhop stifles a laugh and looks forward. Joe shoves his nose right up to the placard, but now the Bellhop is absolutely still. Joe does not budge, almost daring the Bellhop to move.

31 INT. "MOTEL ROOM" - NIGHT (1993) 31

Joe draws a FEMALE FACE onto his pillow case with pen ink for her features and his own blood for lips. On the bed he curls up close to his "companion," but his body language is far from sexual. Instead, it resembles that of a frightened infant seeking Mother's protection and affection. He pulls the covers close and shivers.

32 INT. BATHROOM - "MOTEL ROOM" - DAY (1993) 32

Joe lies on the cold tile floor, a trail of CORN FLAKES connecting to a hole in the wall. Soon a PLUMP WHITE MOUSE pokes her head out and his eyes light up. The Mouse nibbles her way to a cluster of flakes in Joe's hand. He gleefully watches her eat, but when she's done and returns to the hole, his heart breaks.

33 INT. "MOTEL ROOM" - DAY (1993) 33

Joe pads out of the bathroom and notices that the Bellhop is no longer in the "What can we do to improve your stay?" placard. Instead he's sitting on the bed, watching TV. The Bellhop. Life-sized, three-dimensional, wearing his 1940s uniform. In the flesh. Hand-tinted flesh. The Bellhop turns to Joe, nods, smiles, and returns to his program. Joe numbly stares. Blinks his eyes. The bed is now empty.

34 INT. BATHROOM - "MOTEL ROOM" - NIGHT (1993) 34

The plump white Mouse GIVES BIRTH to NINE OFFSPRING. As if he were the Father, an ecstatic Joe cries with joy.

35 INT. BATHROOM - "MOTEL ROOM" - DAY (1993) 35

In a nest of rags the little Mice nurse from Mama's teats. Doting Joe makes certain she has plenty of grain.

36 INT. BATHROOM - "MOTEL ROOM" - NIGHT (1993) 36

The nest is empty and judging from the dire expression on Joe's face, it's been empty for a long time.

37 INT. "MOTEL ROOM" - DAY/NIGHT (1993) 37

The photo mural shifts from Day to Night and Joe trudges to the door. He takes a bite of dumpling, but it nauseates him. He hammers the intercom button and barks:

JOE
SOMETHING DIFFERENT! THAT'S ALL I
ASK! THAT'S ALL I EVER ASK!
SOMETHING DIFFERENT TO EAT!

Joe waits. But soon we hear Frank Sinatra singing, "It Was A Very Good Year," and Joe BELLOWS with fury.

38 INT. "MOTEL ROOM" - DAY/NIGHT (1993) 38

Joe is hugging his "Mama" pillow when the photo mural shifts from Day to Night and the tray of food arrives. Like a dour zombie he approaches the door, but when he sees a plate covered by a metal warming top - like Hotel Room Service - he pauses and cocks his head. He kneels and lifts the lid... Only to find on the plate the dead Mother Mouse and her Babies. Cooked.

Joe recoils in horror and soon tears well in his eyes.

JOE
I'm sorry... God forgive me...

In the placard, the Bellhop cruelly mocks him and laughs. Joe's had enough. He BASHES his head against the wall until he splits the skin. Dazed, he looks at himself in the mirror and SHATTERS the glass with his fist. He sees himself in the shards, but his reflected face is far more demented-looking than it really is. He lifts one SLIVER like a precious gem, studies it, and digs its sharp edge into his wrist until blood spills.

39 INT. "MOTEL ROOM" - DAY (1993) 39

A very awake, very much alive Joe sits on the bed, wounds well-sutured. He is clean-shaven and his hair has been clipped to a buzz cut. Finger and toe nails are trim. Clothes are crisp, teeth are brushed. The carpet has been steam-cleaned, the full-length mirror replaced, and the bathroom is spotless. A new Day, a new Dawn.

(CONTINUED)

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39 CONTINUED:

39

Joe examines every inch of the place, every nook and cranny, every crevice - floor, walls, and ceiling - until he discovers A MINIATURE SURVEILLANCE CAMERA (well protected to keep it from harm) watching him.

40 INT. SURVEILLANCE CENTER - NIGHT (1993)

40

The room is filled with State-of-the-Art electronics. CHANEY, the Man in charge, incongruously KNITTING, sits at a desk watching a WALL of surveillance MONITORS. One shows Joe inside his room, but the rest show OTHER GUESTS inside their cells.

41 INT. "MOTEL ROOM" - DAY (2000)

41

An utterly wasted-looking Joe (fatter, bloated, deeply alcoholic) is mesmerized by a specific TV program...

ON TV - DRAMATIC MUSIC emphasizes the lead-in graphic for the show "CRIMES UNSOLVED." The HOST, James Prestley (a clean-cut-but-tough-looking former Cop) steps forward...

JAMES PRESTLEY
Tonight on "Crimes Unsolved."

We now see GRAPHICS and NEWS VAULT VIDEO FOOTAGE that includes JOE, DONNA, and HER GRISLY CRIME SCENE.

JAMES PRESTLEY(V.O.)
July 30, 1993. Donna Hawthorne is brutally raped and beaten to death by her Ex-Husband, Joseph Doucett. It's an open-and-shut case, but there's just one problem... The killer has disappeared.

Back in the Studio, James Prestley addresses the Camera:

JAMES PRESTLEY(V.O.)
For seven years Joe Doucett has eluded justice. Where could this fiend be hiding? I'm James Prestley. Tonight we examine this unsolved crime...

ON THE ROOM - Joe stares at the TV as the words "seven years" DISTORT AND ECHO inside his brain. He sits like this, unmoving, until we pick up the Program LATER...

ON TV - Joe watches clips from "HOME MOVIES" of his Daughter, a beautiful little Girl, MIA, now age 10.

JAMES PRESTLEY(V.O.)
But there is one victim of this crime who has found peace.

(CONTINUED)

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41 CONTINUED:

41

41 A INTERVIEW FOOTAGE. (2000) James Prestley sits in the 41 A
LIVING ROOM of a SUBURBAN HOME, talking to a kind-looking
but Camera-shy Couple, KEN AND SHIRLEY ROOS.

KEN ROOS

We adopted Mia shortly after the
tragedy. Neither her Mother or
this Doucett Murderer had any
living relatives, so we were lucky
enough...

SHIRLEY ROOS

... Blessed...

KEN ROOS

... Yes, blessed, to have this
angel come into our lives.

JAMES PRESTLEY

Does Mia know what happened?

SHIRLEY ROOS

No. I mean... She knows she's
adopted and that her real Mother
is gone, but no more than that.
We're waiting until she's a little
older to tell her the rest.

JAMES PRESTLEY(V.O.)

I wanted to talk to Mia, but
instead, Ken and Shirley Roos let
us watch their Daughter - only ten
years old, remember - do what she
loves best...

41 B In a SCHOOL CLASSROOM (2000), Mia plays an etude on 41 B
her CELLO. It only takes a moment for us to realize that
this Child is very musically gifted, no doubt about it.

ON THE ROOM - Joe is genuinely moved by the beauty of his
Daughter and her playing. Overwhelmed, he beams with
pride and love until tears stream from his eyes.

JOE (V.O.)

Dear Daughter. Dear Mia.

42 INT. "MOTEL ROOM" - DAY/NIGHT (2000)

42

Joe opens a box of writing paper, takes pen in hand, and
begins a letter to his Daughter.

JOE (V.O.) (CONT'D)

Today I vow to change. Today I
promise to become a better Man.

(CONTINUED)

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42 CONTINUED:

42

The Photo mural changes from Day to Night and after the Dinner tray arrives, Joe rises and calmly pours the Vodka into the toilet. He takes a long, hard look at his flabby, Booze-ravaged body in the mirror, gets down on his knees, leans over... And achingly does a push-up.

43 INT. "MOTEL ROOM" - DAY (2000)

43

Joe watches the Sexy Aerobics Instructor on TV, but instead of masturbating, he desperately tries to follow her routine.

44 INT. "MOTEL ROOM" - DAY/NIGHT (2000)

44

Joe has the shakes. You can see it in his eyes - the need for alcohol.

JOE (V.O.) (CONT)
Today I pledge to fight against
the impulses that poison my body
and my Mind and my Soul. I will
fight and I will succeed.

The mural shifts from Day to Night. The tray appears. Joe runs to the bottle of Vodka and opens it, but no, no fucking way, he will not drink. He empties it into the toilet. And tries more push-ups.

45 INT. "MOTEL ROOM" - VARIOUS - MONTAGE

45

Taking advantage of fitness training programs on the Sports and News Channel - aerobics, yoga, old School Calisthenics - Joe zealously exercises.

JOE (V.O.) (CONT)
I do this dear Daughter for you,
in the hopes that one Day you will
see me for not who I was, but who
I am.

He fills empty bottles with water, puts them in pillow cases, and attaches them to the shower rod. With these makeshift weights, he does curls, presses, and squats.

JOE (V.O.) (CONT) (CONT'D)
I know that you hate me, and I
deserve your hate. Not for the
death of your Mother - I did not
kill her. No...

While watching MARTIAL ARTS MOVIES and LIVE BOXING, Joe devotedly imitates the moves of the participants.

(CONTINUED)

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45 CONTINUED:

45

JOE (V.O.) (CONT'D)
I deserve your hate because I was
never a Father to you. Until now.

46 INT. "MOTEL ROOM" - NIGHT (2000)

46

Writing at the desk, Joe regards the ink in the pen. He finds a PIN and heats it to glowing on the RADIATOR. Joe uses the ink and pin to make a crude TATTOO in the flesh of his wrist, just above the attempted suicide scars - SEVEN HASH MARKS for seven years "inside."

47 INT. "MOTEL ROOM" - DAY (2000)

47

At least a DOZEN MORE LETTERS have been written to Mia.

JOE (V.O.) (CONT)
Dear Daughter. Dear Mia. Every
day for the past seven years, I
have asked myself the same
question. Who did this to me?
Who could hate me so much? The
answer is not so easy to find.
Not because I'm a saint, far from
it. It is difficult because there
are so many possibilities.

Joe meticulously, painstakingly writes a LIST OF NAMES. We recognize a few names at the top - DANIEL NEWCOMBE, BERNIE SHARKEY, PATRICK VINELLI - but after that, there are at least a hundred unfamiliar to us.

JOE (V.O.) (CONT'D)
It shames me to admit, especially
to you, dear Daughter, that from a
young age I was not a good person.

48 INT. BATHROOM - NIGHT (2000)

48

Joe digs away DRY WALL until he finds coarse CINDER BLOCK. He shapes his hands into fists and PUNCHES and GRINDS the skin against concrete until it bleeds.

JOE (V.O.) (CONT)
I cheated, I lied, I stole, I
betrayed. I hurt People and never
once thought about the pain I
caused them.

He stares at his red fingers, feeling the agony.

49 INT. "MOTEL ROOM" - NIGHT (2000) 49

Joe receives his nightly meal and examines the remnants of a TAKE-OUT MENU on one of the cartons. A portion of the torn page gives half the name of the Chinese restaurant that supplied the food - "..... DRAGON."

JOE (V.O.) (CONT)
I was a selfish Man. I am no
more.

50 INT. "MOTEL ROOM" - DAY (2000) 50

JOE (V.O.) (CONT)
I live my life for you, my Mia.
For you.

Joe, already looking more fit and healthy, receives his LUNCH TRAY. He unspools his napkin packet, but instead of the usual plastic utensils, he finds STAINLESS STEEL KNIFE, FORK and SPOON and regards them as gifts from God.

51 INT. "MOTEL ROOM" - NIGHT (2000) 51

Under his bed covers, Joe scrunches up blankets and pillows so they resemble his own sleeping form. He then slowly, carefully - out of view of the Surveillance Camera - slinks out of bed and crawls to the bathroom.

52 INT. BATHROOM - "MOTEL ROOM" - NIGHT (2000) 52

At the spot where Joe uncovered the cinder blocks beneath the dry wall, he uses the knife to SCRAPE away MORTAR.

53 INT. "MOTEL ROOM"/BATHROOM - DAY/NIGHT - MONTAGE (2000) 53

Joe examines the list of possible tormentors.

53A ON TV - THE BIRTH OF THE NEW MILLENNIUM IS CELEBRATED 53A
IN TIMES SQUARE (2000).

53B Joe zealously exercises, losing weight and gaining 53B
muscle. (2000)

53C ON TV - THE WORLD TRADE CENTER TOWERS ARE DESTROYED 53C
IN A TERRORIST ATTACK (2001).

53D Joe continues to dig and hides the tunnel with a 53D
camouflage "wall." (2001)

53E ON TV - ALLEGATIONS OF WIDESPREAD CHILD SEXUAL ABUSE 53E
AND COVER-UPS ROCK THE CATHOLIC CHURCH (2002)

(CONTINUED)

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		21
53	CONTINUED:	53
53F	Joe automatically empties each Vodka bottle that arrives (2002).	53F
53G	ON TV - ON AN AIRCRAFT CARRIER, GEORGE BUSH STANDS BEFORE A BANNER READING "MISSION ACCOMPLISHED" (2003).	53G
53H	As Joe finishes his TENTH hash mark tattoo, we notice the skin of his fingers is now well-calloused (2003).	53H
53I	ON TV - THE ABUSE OF PRISONERS IN ABU GHRAIB IS REVEALED. (2004).	53I
53J	Joe expertly mimics Martial Artists (2004).	53J
53K	ON TV - HURRICANE KATRINA DEVASTATES NEW ORLEANS (2005).	53K
53L	Joe removes a <u>third</u> cinder block (2006)	53L
53M	ON TV - SADDAM HUSSEIN IS HANGED TO DEATH (2006).	53M
53N	He viciously boxes an invisible opponent (2007).	53N
53O	ON TV - MORTGAGE CRISIS: HOUSING BUBBLE BURSTS, DEFAULTS ON MORTGAGES, STOCK MARKET DROPS AND GLOBAL ECONOMY TEETERS. (2007).	53O
53P	While unconscious, Joe has his head shaved by his captors, who, upon leaving, glance at the bathroom, but are fooled by the fake wall and exit (2007)	53P
53Q	ON TV - BARACK OBAMA IS SWORN IN AS THE 44TH PRESIDENT OF THE UNITED STATES OF AMERICA (2008).	53Q
53R	The amount of sit-ups Joe executes is mind-boggling (2009)	53R
53S	ON TV - THE NEW YORK YANKEES DEFEAT THE PHILADELPHIA PHILLIES TO WIN THE WORLD SERIES (2009).	53S
53T	The hole in the bathroom wall is now big enough for him to fit through (2009)	53T
53U	ON TV - AN EXPLOSION AT THE DEEPWATER HORIZON OFFSHORE RIG SENDS OIL SPILLING INTO THE GULF OF MEXICO (2010).	53U
53V	Joe clips his nails, brushes his teeth, and takes his vitamins. He looks at himself in the mirror and there is <u>dark purpose</u> in his eyes (2010)	53V
53W	IN THE MIRROR, standing behind him, is the Bellhop smiling. (2011)	53W
53X	ON TV - JAPAN EARTHQUAKE AND TSUNAMI ROCKS JAPAN. (2011)	53X

22
53 CONTINUED: (2) 53
53Y A tranquil Joe watches TV with his pillow companion 53Y
(2012)
53Z ON TV - THE RESULTS OF THE PRESIDENTIAL ELECTION 53Z
(2012).

Joe finishes a letter to his Daughter, lovingly rests it on top of a stack of similar letters and using dental floss, ties them into a bundle. He then places this bundle next to nineteen others.

JOE (V.O.)
Dear Daughter. Dear Mia.

54 INT. BATHROOM - NIGHT (2013) 54
Joe removes the camouflage and crawls through the hole...

55 INT. CRAWLSPACE - NIGHT (2013) 55
There is a three feet wide space between Joe's Cell and the one next to it. It accommodates plumbing, electrical conduit, and ventilation systems. With the skill of a Contortionist, Joe maneuvers past pipes and ducts and slithers to the central VERTICAL VENTILATION SHAFT. He PUNCHES through a metal panel and watches it fall down.

JOE (V.O.)(CONTD)
Today I will leave this place.
This Prison. This Hell.

56 INT. "MOTEL ROOM" - DAY (2013) 56
Joe looks at the recently-tattooed TWENTIETH hash mark on his wrist. It's been twenty years, and when he stands in front of the full-length mirror, we barely recognize him.

JOE (V.O.)(CONTD)
Once I am free, I will get these
letters to you. I will. Somehow.

His close-cropped hair is turning GREY and his face is more wrinkled, but the skin is taught and shows none of the puffiness of the past. This is a forty five year old Man, but Joe actually looks better than he did at 25.

JOE (V.O.)(CONTD) (CONT'D)
All I ask, Mia, is that you read
them before you judge me. I beg
you, please. Your loving Father.

He is incredibly lean and very well-muscled, but there's more here than a body transformed by physical fitness.

56 CONTINUED:

His sad, haunted eyes betray a hint of darkness, as if his physical transformation was designed for a purpose other than reconciliation and redemption. Vengeance?

57 INT. "MOTEL ROOM" - NIGHT (2013) 57

Joe goes back to gather the letters. With care he takes the "Female face" pillow case, deposits the bundles inside and secures the open end. This is all he needs to take from this nightmarish place. He's just about to enter the bathroom when he becomes distracted by AUDIO from the TV.

JAMES PRESTLEY(V.O.)
Over twenty years on the air!
Bringing you tales of Justice and
Injustice! This season we look
back at the greatest Crimes
Unsolved in our History...

Joe is only inches away from escape, but he has to stop and watch the Program...

ON TV - The Host of the Show, James Prestley (much older than when we last saw him) addresses the Camera:

JAMES PRESTLEY
Tonight? The murder of Donna
Hawthorne.

GRAPHICS AND VIDEO of the Murder (including pictures of Joe) fill the screen.

ON THE ROOM - Joe freezes.

MIA (V.O.)
I don't remember my Mother.

Hearing his Daughter's VOICE just kills him.

MIA (V.O.)(CONTD)
But I know I loved her. I know it
in my Heart, my Soul.

The sack of letters falls from his hand. A stunned Joe sits on the edge of the bed and in an almost hypnotic state, watches the program...

57A ON TV (2013)- In her Apartment, Adult MIA, 23, 57A
sensitive, articulate, intelligent, beautiful but humble,
modestly dressed, is interviewed by JAMES PRESTLEY. She
looks just like her Father.

JAMES PRESTLEY(O.S.)
And your Father?

MIA

I don't remember him, either.

JAMES PRESTLEY (O.S.)

I'm sorry, but... That's not what I was asking.

MIA

I hate him for what he did.
No, what I mean a part of me hates him for what he did. But there's another part that wants to try to understand, wants to reach out to him, wants to ask why? How? How could he do this to her? To me?

Her eyes fill with tears.

JAMES PRESTLEY

Your Father has been missing for twenty years. I don't know if you presume that he's dead, but... If I could somehow bring him here, right now... Do you...? Mia, do you think you could forgive him?

She reflexively touches a crucifix necklace and eventually stammers a response.

MIA

I could try.

ON THE ROOM - Joe's emotions are beyond shattered. Tears flood his eyes, but it's as if he is unaware of them. He's so dissociated right now, all he can do is stare dead ahead. At his Daughter.

57B

ON TV - We see a VIDEO CLIP of Mia playing the Cello at Age nine and it DISSOLVES into recent footage of Adult Mia, playing accompanied by a Pianist.(2013) 57B

JAMES PRESTLEY (V.O.)

Mia Roos is a beautiful and very talented young Woman, but what's most impressive about her is her gentle and compassionate spirit. I only hope that one day, she finds some kind of closure.

Mia finishes the piece and, just for a moment, looks longingly into the Camera...

ON THE ROOM - ... For Joe, it's as if she is looking right at him.

JAMES PRESTLEY (V.O.)(CONTD)

This mystery may remain
"unsolved," but --

(CONTINUED)

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57 CONTINUED: (2)

57

Joe uses the clicker to shut off the TV. He sits and stares at his own reflection in the now-blank screen.

He continues to sit, unsettled, and struggles to gain control of his emotions. Finally, he picks up the sack of letters, stands tall, and addresses the TV.

JOE

I'll be with you soon.

He turns toward the Bathroom and escape, but VAPOROUS GAS pours through the vents! A panicked Joe hurries ahead, but the Gas is powerful and he is soon overcome. He falls, but doesn't quit. Crawling, he struggles forward, but to his terror, he succumbs and passes out.

58 INT. BATHROOM - "MOTEL ROOM" - DAY (2013)

58

Joe's pale face looks dead ahead. What can we read in his expression? Shock? Anger? Amusement? Devastation? All of the above. The escape hole has been sealed. The cinder blocks have been replaced and the mortar is solid.

59 INT. "MOTEL ROOM" - DAY/NIGHT (2013)

59

Moving like the living dead, Joe exits the Bathroom to find the Bellhop making his bed. The Photo mural shifts from Day to Night and the door panel slides open. A tray is shoved into the room, but instead of food, it holds a DOZEN PINTS OF VODKA. Without thinking, Joe tears open one of them and pulls it to his lips.

The Bellhop looks up from his duties and waits. Joe hesitates. He carries the tray into the bathroom and with great calm, methodically empties each pint into the toilet. The Bellhop goes on about his business and with precision tucks the sheets under the mattress.

60 INT. SURVEILLANCE CENTER - NIGHT (2013)

60

Every screen is filled with Joe's image.

61 INT. "MOTEL ROOM" - NIGHT (2013)

61

Joe presses the intercom button.

JOE

You think you can stop me, but you can't. I will get out, and whoever you are, wherever you are, I will find you. This I promise. So help me God.

(CONTINUED)

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In response, "It Was A Very Good Year" plays over the speaker, but Joe is unperturbed and undeterred. He darkly smiles, laughs, and SINGS along.

VAPOROUS GAS pumps into the room and Joe drops like a Marionette with severed strings.

CUT TO BLACK.

OVER BLACK we hear slow, laboured BREATHING, but soon the intonation of breath becomes so intense it borders on hyperventilation... There are WHIMPERS of PANIC and we hear the sound of fingers SCRAPING a surface...

A large, vintage LOUIS VUITTON STEAMER TRUNK sits in a field of green grass. The lid is OPENED from the inside and Joe, desperate for air, climbs out... Surrounding him are Trees and Rocks and the Sky above.

Nervous, excited, disoriented, he looks all around, spinning his body until he becomes dizzy. He tries to control his breathing, and with difficulty steadies himself and takes a deep breath. It's true. He is free.

Elated, he lifts from the Steamer Trunk the pillow case and is greatly relieved to find within the letters to his Daughter. He searches the Trunk for any "clues," but finds nothing. Not even a speck of dust.

He sees that he has been dressed in an impeccably-tailored elegant black SUIT. Everything he has on - socks, shoes, shirt, wristwatch - is a luxury item. Inside one coat pocket he discovers an envelope filled with FIVE THOUSAND DOLLARS in hundred dollar bills.

In the other pocket he finds a brand new IPHONE (and charger) and after some fumbling, he inadvertently switches it on, the screen brightening with time and date - 9:32, Monday, July 6. The wallpaper image in the background is not standard, it's a photograph of Mia, his Daughter. Upon seeing it a chill runs down Joe's spine.

He touches the "Slide To Unlock" option and the phone switches to an application running a COUNTDOWN CLOCK. It begins at 96:00:00:00 (hours, minutes, seconds, tenths of seconds) and starts to tick down.

Not knowing what it means, but worried nonetheless, Joe looks around... And sees in the distance Haeng-Bok. The one he saw the night he was kidnapped! She's twenty years older, but it is her, and - even though it's not raining - she's holding the same umbrella of unusually-patterned fabric.

(CONTINUED)

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62 CONTINUED:

62

Joe shuts his eyes, but when he opens them, he knows this is no hallucination. She's still there. She's real. The Korean Woman turns and disappears into the Woods and an enraged Joe CHASES after her...

63 EXT. WOODS - DAY (2013)

63

Joe pushes forward, his eyes on the umbrella...

64 EXT. LARGE CITY PARK - DAY (2013)

64

Joe emerges from the Woods and sees all around, beyond the Tree line, SKYSCRAPERS. This "Forest" is really a large PUBLIC PARK in the heart of a big City. Instantly stunned, he wanders onto a PATH and searches for the Korean Woman, but only finds OTHER PEOPLE, and when he does, the presence of them is overwhelming! Anxiety building, Joe searches the area until he locates, in the distance, the umbrella, and he races toward it.

65 EXT. LARGE CITY PARK - NEAR SOFTBALL FIELDS - DAY (2013)

65

The bright sun stuns, confuses Joe and shaking...

ANTHONY (O.S.)

There a problem, asshole?

Joe turns to see SIX steroid-fueled, aggressive-looking JOCKS and their GIRLFRIENDS, drinking Beer. They LAUGH at Joe and their leader - ANTHONY- focuses on the pillowcase and taunts him...

ANTHONY (CONT'D)

What do you got there, Cocksucker?

Joe stands and tries to speak, but cannot.

ANTHONY (CONT'D)

Something the matter? Cat got your tongue?

His Jock Buddies find this hilarious. For a moment, we think Joe will panic and withdraw, but when Anthony reaches for the sack of letters, something peculiar happens. For Joe, the rest of the World - even the Korean Woman - fades away. All that matters is Anthony. Joe drops the sack, darkly grins...

JOE

You tell me.

What follows happens fast. The other Jocks drop their beers and swarm toward Joe. Anthony spits out the gunk and throws a powerful fist...

(CONTINUED)

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Joe dodges it and retaliates with powerful PUNCHES. JOCK ONE STRIKES! Joe takes a hit, but it barely fazes him and he knocks this Guy out with a solid jab to the jaw. JOCKS TWO AND THREE pounce, but Joe's KICKS send them sprawling. JOCK FOUR is chunky and slow and goes down easy. JOCK FIVE has some experience and he and Joe spar a bit. Joe enjoys it and that unnerves and angers Jock Five. He loses control and Joe takes advantage of the moment. He lands a vicious strike to Five's throat and the Man collapses, gasping for breath. Anthony breaks a BOTTLE and attacks... Joe side-steps, takes hold of Anthony's wrist and SNAPS it like a twig. Anthony SCREAMS and falls. In an eerie "controlled rage," Joe does not let up. He brutally batters Anthony's face, takes the broken bottle, touches it to the Man's neck and cruelly grins.

GIRLS (O.S.)

STOP! PLEASE!

Joe pauses. He turns and sees the GIRLS looking at him like he's some kind of Monster, begging...

GIRLS (CONT'D)

Don't Mister, please don't.

Joe is suddenly appalled by his actions. He stands, drops the bottle, grabs the sack of letters, and looks everywhere for the Korean Woman... Has he lost her?! Across the field he glimpses the umbrella and RUNS...

66 EXT. CITY STREETS - DAY (2013)

66

Joe pursues the Korean Woman, but frustratingly, she's always too far ahead.

67 EXT. CITY CENTER - DAY (2013)

67

Here Joe's experience become surreal. Sounds, sights and smells are unsettling - and thrilling. His eyes remain fixed on the Korean Woman, getting closer with every step. But he loses sight of the umbrella for a moment, but then he spots it heading South and runs to catch up to it.

68 EXT. STREET - LOW INCOME AREA - DAY (2013)

68

Parked here is a trailer-like VEHICLE, emblazoned with the words HOLY SISTERS FOR THE PROTECTION OF THE DESTITUTE- MOBILE OUTREACH PROGRAM. There are many HOMELESS PEOPLE in the area and about twenty stand in a queue at the rear of the trailer.

69 EXT. MOBILE HOSPITAL VEHICLE - LOW INCOME AREA - DAY 69
(2013)

They're waiting to see DR. TOM MELBY, earnest-looking, early 30s. He's not perfect, but he's dedicated, and to his Homeless patients, that's what matters.

Assisting him is volunteer MARIE SEBASTIAN, early 20s. She's young, but tough, older than her years. She keeps her hair short and wears no make-up, but there's no denying (especially to Tom) that she's attractive.

Right now, Tom and Marie are dealing with a paranoid woman, GRACE (40s), who's also high on Drugs.

TOM
Grace, I just want check your
vitals.

GRACE
You want to take me away.

TOM
It's me, Dr. Tom. You come here
all the time. I'm your Friend.

Grace remains scared and won't budge. Marie takes her hand and it has a calming effect.

MARIE
Gracie? Did you take something
today? You can tell me.

Grace nods. Guilty.

GRACE
Cheese.

Tom is blank. Marie explains.

MARIE
Heroin and cold medicine. Mix it.
Snort it.

TOM
Cheese.

Grace notices a TATTOO on Marie's arm and smiles.

GRACE
Pretty.

Marie pulls down her sleeve to hide the tat and without comment readies a blood pressure cuff.

MARIE
How about we let Dr. Tom do his
thing, Grace? Okay?

(CONTINUED)

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69 CONTINUED:

69

A relaxed Grace nods and they begin to check her vitals.

70 EXT. STREET NEAR MOBILE UNIT - LOW INCOME AREA - DAY 70
(2013)

Joe comes running from an adjacent Avenue, searches the area and spots the umbrella. The Korean Woman (her back to Joe, face hidden) is standing at the end of the queue! He runs up to her and violently spins her around... Only to find the umbrella in the hands of a dishevelled, disturbed schizophrenic man, JOHNNY. Joe is surprised, but anger dominates and he grabs the Man by the collar.

JOE

Where is she?

JOHNNY

Don't hurt me don't hurt me don't
hurt me don't hurt me...!

JOE

WHERE IS SHE?

71 EXT. MOBILE HOSPITAL VEHICLE - LOW INCOME AREA - DAY 71
(2013)

As Tom continues with Grace, Marie sees what's happening at the end of the queue, rises, and moves toward Joe...

MARIE

Hey, Let him go!

Joe looks like he could kill Johnny, but when he sees Marie approaching, he freezes.

MARIE(CONT'D)

I said, let him go.

She's trying to be tough, but she betrays the same pleading expression as the Girls in the Park, as if she too feared he might be some kind of Monster, and instantly mortified, Joe releases Johnny.

MARIE(CONT'D)

Johnny, are you okay?

Johnny nods and clutches the umbrella to his chest. Marie lays down the law to Joe...

MARIE(CONT'D)

There's no fighting here. If you want to see the Doctor, you have to follow the rules and show respect - to everyone.

(CONTINUED)

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Joe is in a dazed and agitated state, but this Woman impacts him. She is both gentle and strong, sensitive and tough, but more than that, she has a truly kind face.

JOE

Sorry. I'm sorry.

Marie didn't expect an apology, and when Joe looks at her with sad, bewildered eyes, she is effected by his palpable emotional pain and confusion.

JOE (CONT'D)

I thought... I thought he was someone else.

Her eyes linger on his face and see a Man in a state of utter despair and desperation.

ON THE SIDEWALK, Marie's curiosity about Joe grows and she now notices his expensive shoes, the well-tailored suit, the pricey watch, etc.

MARIE

You're not in line, are you?

Joe shakes his head "no." Embarrassed, Marie offers a sweet, apologetic smile. Unexpectedly, tears well in Joe's eyes. Marie is surprised by this response and wants to ask him a question, but...

Tom Melby joins them and looks at the schizophrenic.

TOM

That's a nice umbrella, Johnny. It's yours, isn't it, sir? Please don't be upset, okay? Johnny has a tendency to take things that belong to other People, but he means no harm.

Tom offers his hand...

TOM (CONT'D)

Tom Melby.

... Joe does not shake it.

JOE

Joe... Joe Doakes.

Tom's insulted by the 'slight,' but lets it go, and turns to Johnny, who still clutches the umbrella.

TOM

We have to give Mr. Doakes his umbrella, okay Johnny?

(CONTINUED)

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71 CONTINUED: (2)

71

Johnny shakes his head "no" and pulls the umbrella close to his chest. Joe lets it go and tells him...

JOE

Keep it.

Joe grabs his sack (of which Marie takes note) and begins to cross the street.

She hesitates. Watches him. Makes a choice. And hurries to catch up...

MARI

Mister? Joe?

Joe should keep walking, but he stops and turns. Marie pulls out a BUSINESS CARD and writes down her name.

MARI (CONT'D)

If you think you need medical help, or... if you just need to talk to somebody, call this number, okay? My name is MARIE SEBASTIAN, ask for me.

She hands it to him and he looks at it - HOLY SISTERS FOR THE PROTECTION OF THE DESTITUTE- MOBILE OUTREACH PROGRAM. 1-800-FOR-HELP. Joe tries to hand it back to her, but she won't take it.

MARI (CONT'D)

Take it, okay? Please?

Joe takes the business card and leaves.

72 EXT. DESERTED STREET - DAY (2013)

72

Joe gazes at the photo of his Daughter on the iPhone. He investigates the device, but only succeeds in shutting it off. Unable to turn it on, he whimpers with frustration, but then - armed with an idea - walks South.

73 EXT. CHUCKY'S BAR - NIGHT (2013)

73

Chucky's place is still in the same location and it's still a Dive. Some things never change. Joe's been here awhile, working up the guts to... KNOCK. When he gets no answer, he KNOCKS LOUDER.

CHUCKY (O.S.)

We're closed!

Joe POUNDS. The shade rises and Chucky - twenty years older, fatter, rounder, still in a "trademark" vintage Hawaiian shirt - appears in the window.

(CONTINUED)

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JOE

Chucky.

Chucky doesn't recognize him.

CHUCKY

'the fuck you know my name?

Joe says nothing. And after a moment, Chucky sees something familiar in this man's intense eyes.

CHUCKY (CONT'D)

Joe?

Excited? Afraid? Chucky hurriedly opens the door...

An unsettled Chucky observes laid out on the bar the letters to Mia, the envelope of cash, and the iPhone. He looks up and sees that Joe - holding the plastic Buddha he dropped outside the door on that fateful night - is watching him with cold, ruthless scrutiny.

CHUCKY

... Twenty years in the same room?
God, I woulda gone crazy, Joe.
Why...? Why would someone do
that? What the fuck did you do?

Joe is silent. Chucky pours him a hefty SCOTCH.

CHUCKY (CONT'D)

I bet you could use this.

Joe nods at the cup of COFFEE he's drinking.

JOE

I'm fine.

Chucky swallows the Booze himself and pours another.

CHUCKY

You know what I would do, Joe?
I'd go to the Cops. I'd tell them
exactly what you told me and show
them all this stuff.

JOE

And what would they do? Believe
me?

CHUCKY

Why wouldn't they? I do.

JOE

Do you, Chucky? Really?

(CONTINUED)

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CHUCKY

Of course I do!

JOE

Why?

Chucky gulps. Much to his relief, the IPHONE RINGS. This is no "normal" RINGTONE - it's a unique melody. We don't recognize it, nor do Joe and Chucky, but they - and we - won't forget it. Linked to the ringtone, the screen fills with a picture of Claude Rains as THE INVISIBLE MAN. Not knowing how to answer, Joe just stares at the device, so Chucky takes it from him and picks up.

CHUCKY

Uh, hello?

THE STRANGER (O.S.)

Give the phone to your Friend.

Chucky hands the iPhone to Joe, who doesn't say a word, but THE STRANGER can hear him breathing.

THE STRANGER (O.S.) (CONT'D)

Hello, Joe. How's your first night of freedom? Good, I hope. Do you like the suit? I felt you deserved something nice.

JOE

Who is this?

THE STRANGER (O.S.)

Look at your phone, please.

Joe does and the screen switches to the COUNTDOWN CLOCK, now reading 92:47:23:02.

THE STRANGER (O.S.) (CONT'D)

You have a little more than three and three-quarters Days to answer that very question.

JOE

Or what?

THE STRANGER (O.S.)

We'll get to that. For now, listen carefully. I quote, "I believe that we are solely responsible for our choices, and we have to accept the consequences of every deed, word, and thought throughout our lifetime." That was written by Elizabeth Kubler-Ross, Joe.

(MORE)

(CONTINUED)

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THE STRANGER (O.S.) (CONT'D)

And now you must look at every deed, word and thought in the course of your existence and see if you can figure out why. Why you deserved everything that happened to you.

JOE

No one deserves that.

For a moment, silence. And then, deliberately not commenting on Joe's statement, the Stranger continues.

THE STRANGER (O.S.)

There's more coming, a formal proposal, so to speak, but for now, I will tell you that if you are successful, I think you will find peace. I believe you will find happiness. Perhaps with that lovely Daughter of yours. Mia.

Mia's name on this Man's lips boils Joe's blood.

JOE

She's got nothing to do with this.

THE STRANGER (O.S.)

Doesn't she? All for now. I'll be in touch.

CLICK! An unnerved Joe stares at the phone. Chucky takes it from his Friend's hand and tries to identify the caller, but the number comes up BLOCKED.

CHUCKY

That was him?

Chucky takes Joe's stunned silence as a "yes."

CHUCKY (CONT'D)

That's fucked up.

Joe pulls out the LIST of possible suspects he compiled.

JOE

Chucky, I need your help.

Chucky sits at a desk littered with bills and receipts and calls up the GOOGLE website on his LAPTOP computer. Like a serious student, Joe watches over his Friend's shoulder as Chucky types the first name on the list - Daniel Newcombe - into the SEARCH window.

(CONTINUED)

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CHUCKY

There's going to be a lot of
Daniel Newcombes.

JOE

He owned a bunch of Car
Dealerships - Newcombe's Fine
Motor Cars.

Chucky adds NEWCOMBE'S FINE MOTOR CARS to the search. He
selects and opens a specific article with a PHOTO of
NEWCOMBE and JUDY (both older).

JOE (CONT'D)

That's him.

The headline reads "LOCAL BUSINESSMAN KILLED IN MID-AIR
COLLISION." A quick scan of the piece tells us NEWCOMBE
and (then Wife) Judy died in a small plane crash over
five years ago. Joe crosses off Newcombe's name. Chucky
gestures at his laptop, then at the iPhone.

CHUCKY

Okay. Everything I just did with
this? You can do with that.

JOE

Show me.

Chucky accesses Google on the iPhone and types in the
second name from the list - Bernie Sharkey.

CHUCKY

That's all there is to it.

He hands the phone over and Joe nods thanks.

CHUCKY (CONT'D)

Hope you don't mind me saying,
Joe, but... that's a long list.

JOE

I know.

The look of remorse on Joe's face is so powerful, Chucky
chooses to say nothing more about it.

A small, claustrophobic space lined with crates of Booze
and painting supplies from a recent renovation. Joe sits
on a stool, immersed in the iPhone and his list. Chucky
lays blankets and a pillow on a cot.

CHUCKY

There's room upstairs, you sure
you don't want the couch?

(CONTINUED)

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JOE
Good-night, Chucky.

Chucky nods and exits. Joe makes sure the door stays propped open. He removes his jacket and Marie's business card falls to the floor. He almost throws it in the trash, but instead places it on his pillow case. Getting back to the list and his iPhone, he enters SHARKEY ADVERTISING into a Google search.

JOE (V.O.) (CONT'D)
Dear Daughter. Dear Mia. As much
as I want to see you, to be with
you, I cannot.

After a little digging, he zeroes in on a page for the "NEVER SAY DIE" SENIOR CITIZENS CLUB. It shows a photo of Joe's old Boss, Sharkey, on a Caribbean cruise with other lively elderly Folk. It mentions that those pictured are residents of the SUNRISE RETIREMENT HOME.

JOE (V.O.) (CONT'D)
There are things I must do.
Things of an unpleasant nature.
You see, I must find the person
who did this to me. No matter my
past misdeeds, their torture of me
cannot go unpunished.

Onto the third name on the list - Patrick Vinelli. Joe checks a little "cheat" card given to him by Chucky listing various People search sites - Google, Facebook, Bing, 123People, Spock, Pipl - and gets to work.

IN A SERIES OF DISSOLVES... Joe works into the night, crossing off names, circling others, adding question marks, making notes, writing down addresses, etc.

JOE (V.O.) (CONT'D)
I cannot forego vengeance.

In the leftover renovation supplies, Joe finds a PAINT SCRAPER, the kind that uses a RAZOR BLADE.

... THE "DISSOLVE" MONTAGE CONCLUDES. MORNING SUNLIGHT filters through grimy blinds on grimy windows. Joe stares at the list long and hard.

JOE (V.O.) (CONT'D)
I must find him. And I must kill
him.

Joe shuts his eyes.

KNOCK-KNOCK! Chucky pushes inside...

CHUCKY
You up Joe? You want coffee?

Joe is sprawled on the floor, his body trembling.

CHUCKY (CONT'D)
Joe?

Chucky kneels and sees that Joe's pale face is covered in perspiration, drool is pooling at his mouth, and his eyes - not entirely closed - are glassy.

CHUCKY (CONT'D)
Joe. Wake up.

He tries to rouse him, but cannot. He feels Joe's pulse, flips open his own cell phone and dials...

OPERATOR (O.S.)
911 operator. What's your emergency?

Chucky hangs up when he sees something clutched in Joe's hand - the business card with Marie's name on the back.

Joe is on the cot, unconscious. A worried Chucky observes as Marie adjusts the INTRAVENOUS FLUIDS flowing into a needle in Joe's hand.

CHUCKY
Is he gonna be all right?

MARIE
Yeah.

She returns a stethoscope to a backpack MEDICAL KIT and examines the suicide attempt scars on Joe's wrists.

MARIE (CONT'D)
When did this happen?

CHUCKY
I have no idea. He showed up last Night, out of the blue... I hadn't seen him in twenty years, didn't even recognize him. Then he tells me this crazy story...

MARIE
...what story?

A wary Chucky has a moment of caution.

CHUCKY
How do you know Joe?

(CONTINUED)

MARIE

I don't. I don't know him at all.
What story?

Seeing nothing but honesty and empathy in her, Chucky chooses to show her the pillow case.

CHUCKY

It's all in here...

He reluctantly pulls a bundle of letters from it.

CHUCKY (CONT'D)

He wrote all of these...

MARIE

Let me see them.

CHUCKY

I don't know... I don't know if I should...

MARIE

Please.

Chucky shrugs, chooses to give her the letters and curiosity hooks Marie the moment she reads the first one.

CHUCKY

You may not believe it, I almost didn't believe it myself. I honestly don't know what to do. See, he's in a lot of trouble.

Chucky shows her the iPhone picture of Mia and continues to talk, but his audio drops out and we focus on Marie's reaction to the words on the page...

INT. CHUCKY'S BAR - STORAGE ROOM - LATER - DAY (2013) 79

Chucky is no longer here, but Marie remains, mesmerized by the letters. She's already read half of them and is absolutely captivated.

Joe stirs and she moves to check on him. He's still unconscious, but clearly uncomfortable - breath heavy, skin dotted with perspiration. She checks his pulse and pupil dilation, then wipes his face with a cool cloth. For awhile she watches him sleep - innocent-looking, vulnerable - and then, exhausted, she too shuts her eyes.

INT. CHUCKY'S BAR - STORAGE ROOM - LATER - DAY (2013) 80

Joe's eyes flutter open and it takes him a moment to fully comprehend his surroundings. He sits up and is startled to find Marie dozing in a nearby chair.

(CONTINUED)

He freaks out when he sees the I.V. in his hand and when he frantically tries to remove it, Marie stirs awake...

MARIE

Don't! Let me do that...

He doesn't wait. He PULLS the needle from his hand and regards her with suspicion. She grabs some stuff from her kit and moves to bandage the now-bleeding injection site, but Joe - betraying his fear of touch - takes the gauze from her and presses it to his now-bleeding hand.

JOE

What are you doing here?

Marie shows him the business card.

MARIE

Your Friend Chucky called me. You were in pretty bad shape.

JOE

Yeah, well, I'm all right now, so you can go.

MARIE

You are far from all right.

JOE

I'm fine.

MARIE

Like Hell you are.

JOE

I'm fine.

MARIE

Really, Joe? When you feel cold, but you break out in a sweat for no reason? When every smell makes you sick to your stomach?

The words are so accurate, Joe goes silent.

MARIE(CONT'D)

When you're angry, scared, and stressed - all the time? When you see things that aren't there? When you think you're being watched? That's "fine?"

For a stunned Joe, it's as if she has been watching him.

JOE

Who the fuck are you?

(CONTINUED)

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MARIE

Nobody special. I just know what isolation does to People.

Joe is suddenly flush with worry.

JOE

What did Chucky tell you?

Before she can respond, he notices the opened letters and anxiety turns to anger.

JOE (CONT'D)

You read them?!

He hurriedly gathers them and chastises her.

JOE (CONT'D)

You had no right.

Treating the letters as if they were the most precious things on the Planet, he returns them to the pillow case. His anger diminishes, replaced by a deep hurt, as if his heart were exposed, raw.

JOE (CONT'D)

You had no right.

Marie is moved by the Man's pain, but does her best to remain aloof, professional.

MARIE

I'm sorry. I felt I had to.

Joe laughs at her attempt to be "Adult." He studies her. Hard. Realizes something.

JOE

You didn't call the Police.

MARIE

No. I didn't.

JOE

Why?

Perhaps not really aware of her true answer, she hesitates. And then offers...

MARIE

I believe you.

JOE

You believe me?

MARIE

I believe you've been locked up for a long time.

(MORE)

(CONTINUED)

MARIE (CONT'D)

I believe you want to be a Father
to your Daughter, and that you
love her and want to prove that to
her.

Joe moves close to her and darkly suggests...

JOE

What if you're wrong? What if I
spent the last twenty years in
some Third World shithole I went
to after I killed my Wife? What
if those letters are lies? What
if I made it all up?

If Marie is unnerved or worried, she doesn't show it.

JOE (CONT'D)

What if I thought you knew too
much and that I needed to kill
you, right here, right now?

MARIE

Then I suppose I'd be dead.

Liking her mettle, Joe betrays a faint smile.

MARIE (CONT'D)

But my gut tells me the person who
wrote those letters isn't a
Killer.

JOE

Oh, you're wrong there. Just wait
'til I find the Son of a Bitch who
did this to me.

Marie doesn't give up... She holds up the letter he wrote
last night...

MARIE

Oh yeah, that's right, you've got
to kill him to protect Mia.

He snatches the letter from her hand and puts it with
others.

MARIE (CONT'D)

That's the biggest bunch of
bullshit I ever heard. You want to
kill him because you want to kill
him.

Joe looks at her with both guilt and anger.

(CONTINUED)

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MARIE (CONT'D)

Look, if you're trying to find your Daughter and clear your name...? I could help. Or take you to People who can. Social Workers, Legal Aid... Even some Cops I trust...

JOE

... No. I don't need help.

PING! Joe searches for the iPhone and sees that he's received a TEXT MESSAGE: **HAVE YOU BEEN LOOKING?**

81 EXT. CHUCKY'S BAR - DAY (2013)

81

With great determination Joe powers out of the Bar and Marie hurries to catch up to him.

MARIE

Where are you going?

JOE

Shopping.

He hails a TAXI and as he waits for it to arrive he checks the iPhone's countdown clock. Time is ticking away. The screen shifts to show the photo of Mia and Joe loses all sense of "cool." In this moment, he looks terrified and Marie sees it, sees his fear and desperation. The Cab arrives and Joe climbs in. Marie hesitates. And makes a decision...

82 INT. TAXI - DAY (2013)

82

Before Joe can shut the door, she joins him.

CAPTAIN LIONEL

Where to?

Joe wants to, but he does not protest MARIE's presence and instead checks the list.

JOE

25 West Dale Street.

Marie just looks ahead. Joe too. They ride in silence.

83 EXT. CHUCKY'S BAR - DAY (2013)

83

The Taxi takes off.

84 EXT. RETIREMENT HOME - DAY (2013) 84

A better-than-average facility, but it's no Palace. The Taxi stops in front and Marie and Joe climb out.

85 INT. RETIREMENT HOME - DAY (2013) 85

Joe and Marie stand at the RECEPTION AREA talking to a friendly middle-aged Volunteer, VERA.

VERA

... He's upstairs, Sweetheart.
It's nice of you've come. He
doesn't get too many Visitors.

Joe and Marie put on their VISITOR BADGES and walk upstairs toward the room. On his way upstairs, his hand reaches into his jacket and he "palms" the razor scraper.

86 INT. PRIVATE ROOM - RETIREMENT HOME - DAY (2013) 86

Joe stands over the bed, but the patient he sees is not what he expected. It's his old Boss, Sharkey, all right, but the poor man, now 80, is in severely ill health and is not conscious of his surroundings.

JOE

I'm sorry, Boss

87 INT. HARDWARE STORE - DAY (2013) 87

A fat, bald, incredibly happy ITALIAN-AMERICAN MAN, 50, is visited by his DAUGHTER who proudly displays the Man's INFANT GRANDCHILD. Simple People, simple joy.

88 EXT. HARDWARE STORE - DAY (2013) 88

Watching them through the window, Joe crosses the name PATRICK VINELLI off the list.

89 OMITTED 89

90 OMITTED 90

91 OMITTED 91

92 INT. ITALIAN RESTAURANT - DAY (2013) 92

The humble, gentle-looking OWNER of the place celebrates his 70th birthday with friends, family, and staff. He is showered with love and respect. Observing the happy occasion from the reception area are Joe and Marie. As if he knows he's being watched, the Man looks at the door... But Joe and Marie are gone.

93 EXT. ITALIAN RESTAURANT - DAY (2013) 93

An anxious Joe sits on the curb and crosses the name EDWARD HARDIGAN off the list. So many names remain! With worry he checks the countdown clock on the iPhone and a concerned Marie sits next to him.

MARIE

How do you know it's not him?

JOE

He's happy. Like the others. The one who called me? He doesn't know what happy means.

A DELIVERY PERSON exits the restaurant with a take-out order. Joe zeroes in on the Styrofoam boxes and paper cartons... FLASH! Back in the "motel room," Joe finds the scrap of a menu reading "..... DRAGON." FLASH! Joe rises and frantically looks up and down the street.

MARIE

What is it? What's wrong?

JOE

I need a Yellow Pages... Where are the pay phones...?!

Marie stands and gestures for him to calm down.

MARIE

Joe? Joe? Give me that. We will Google it.

He realizes she's pointing at his iPhone. He hands it to her and within seconds she accesses a GOOGLE site.

MARIE(CONT'D)

What are you looking for?

JOE

A Restaurant.

MARIE

What's the name?

JOE

"Dragon" something.

(CONTINUED)

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93 CONTINUED:

93

MARIE
What kind of food?

JOE
Chinese.

She types in information and shows to him a LIST OF 26 RESTAURANTS in the area resulting from her search - CHINA DRAGON, DOUBLE DRAGON, DRAGON HOUSE, etc. Joe beams.

94 INT. KING DRAGON RESTAURANT - DAY (2013) 94

Joe and Marie wait for a table. It's a Chinese Restaurant that specializes in seafood and there are GLASS TANKS filled with swimming Fish, Lobsters, etc. In one of them is a SMALL OCTOPUS, but Joe regards it with distaste and follows Marie when the HOST waves them over.

95 INT. KING DRAGON RESTAURANT - LATER - DAY (2013) 95

Marie and an impatient Joe wait at a table. The WAITER arrives and delivers DUMPLINGS, CHICKEN AND VEGETABLES, and RICE. Joe grabs a dumpling and slowly chews it, concentrating on the taste. He SPITS it out, tosses some CASH onto the table and exits. Marie hurries after him.

96 INT. FLYING DRAGON RESTAURANT - DAY (2013) 96

Marie observes as Joe takes one taste of dumpling and pushes aside the plate.

MARIE
You sure you'll know?

JOE
I'll know.

97 INT. DOUBLE DRAGON RESTAURANT - DAY (2013) 97

A frustrated Joe shoves this plate onto the floor. Marie gestures an apology to the OWNER on their way out.

98 EXT. DRAGON EMPEROR RESTAURANT - DAY (2013) 98

Joe and Marie are about to enter, but she stops when an ALARM ALERT on her phone signals. She checks the time.

MARIE
I have a shift tonight. I can't just not show up, I can't do that to them. I'm sorry, Joe, I have to go.

(CONTINUED)

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98 CONTINUED: 98

Joe tries not to look disappointed. She pauses. Thinks.

MARIE(CONT'D)
I'm free all Day tomorrow.

She takes the iPhone, inputs data, and returns it to him.

MARIE(CONT'D)
Call me. Just find my name and
hit this number. If I don't
answer, call this number - that's
my House.

He nods. Still worried about him, she reluctantly waves
good-bye. He calls to her...

JOE
Marie?

She stops. Turns.

JOE (CONT'D)
Thank you.

Uncomfortable with waiting for a response from her, he
enters the restaurant. Marie almost follows him inside,
but instead hurries off to work.

99 INT. DRAGON EMPEROR RESTAURANT - DAY (2013) 99

Joe scowls. These dumplings taste like shit.

100 EXT. DRAGON EMPEROR RESTAURANT - DAY (2013) 100

Joe spills out of the place and vomits in the street.

101 EXT. JADE DRAGON RESTAURANT - DAY (2013) 101

A cruddy-looking joint in the heart of Chinatown.

102 INT. JADE DRAGON RESTAURANT - DAY (2013) 102

Joe takes one bite of this dumpling and thousands of
taste memories come flooding back! He eats another. And
another. Now the chicken and vegetables. The rice.
Each bite is scrutinized and savored. The WAITERS
converse in Mandarin and look at him like he's crazy.

103 INT. JADE DRAGON RESTAURANT - DAY (2013) 103

The table has been cleared and the bill's been paid, but Joe has not moved (much to the consternation of the waiters). He is much too interested in the MASSIVE TAKE-OUT ORDER being readied in the kitchen.

Joe watches the setting sun disappear behind a tall building and we briefly FLASH to the photo mural changing from Day to Night in the "Motel Room." Joe focuses on the here and now just as...

A BURLY MAN enters. Muscular, serious, close-cropped hair. All business, he signs for the order and carries it out the door.

Joe watches - through the restaurant window - as the Burly Man places the food in the back seat of a double-parked BLACK SUV, then moves toward the Driver's door.

As the OWNER angrily encourages Joe to leave, Joe spies a DELIVERY BOY - a teenage Asian Punk - carrying another order to a rear exit and follows him...

104 EXT. JADE DRAGON RESTAURANT - REAR - DAY (2013) 104

BAM-BAM-BAM! A MATRONLY CHINESE WOMAN uses a HAMMER to hang a "NO PARKING" sign near a dumpster. Just as the Delivery Boy is about to fit the (other) order into a crate on the rear fender of his DELIVERY BIKE, Joe appears, shoves the Punk out of the way, pulls the hammer from the old Lady's hand, climbs onto the bike, and furiously pedals toward the street. The Punk and Woman loudly berate him in Mandarin, but Joe is already gone.

105 EXT. CHINATOWN STREETS - VARIOUS - DAY (2013) 105

On the Delivery Bike, Joe pursues the Burly Man's SUV.

106 EXT. UGLY BUILDING - DAY (2013) 106

A desolate part of the City, warehouses mostly. Among them is an hideous concrete structure, seven stories high. Something straight out of an old Soviet Bloc architectural catalogue.

The ground level doors have been sealed with metal shutters and every window is boarded. If you were passing by, you'd think the place empty, perhaps the victim of a real estate dispute. More to the point, you wouldn't think about it at all.

The Black SUV descends a RAMP, the Burly Man punches in a code, then looks up at a SECURITY CAMERA.

(CONTINUED)

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106 CONTINUED:

106

After a moment, a METAL GATE rises and the SUV proceeds into an UNDERGROUND PARKING GARAGE.

Joe has only seconds. He jumps off the Delivery Bike, keeps out of view of the camera, slips down the ramp and slides under the now-descending door before it closes.

107 INT. UNDERGROUND PARKING GARAGE - UGLY BUILDING - DAY 107
(2013)

The Burly Man gathers the food and approaches a DESK, beyond which is an ELEVATOR. At the desk is a similarly-attired fellow - THE CHECKPOINT. Recognizing the Burly Man, the Checkpoint nods, and the Burly Man proceeds.

108 INT. ELEVATOR - UGLY BUILDING - DAY (2013) 108

The Burly Man enters the Elevator Car. He hears what sounds like a MUFFLED GROAN back in the garage and curious, waits, but when no further sounds come, he presses the buttons for floors 6 and 7 simultaneously. That's when he realizes Joe is now in the elevator with him. Joe smiles.

109 INT. TOP FLOOR - UGLY BUILDING - DAY (2013) 109

Hearing a BUZZER, pockmarked BROWNING (twenty years older) turns away from a TELEVISION broadcasting "Wheel Of Fortune" and looks at a bank of SURVEILLANCE MONITORS, one of which shows a Man inside the elevator car, face obscured by the bags of food. Bored, Browning presses a BUTTON and returns his focus to the TV Show.

110 INT. UNDERGROUND PARKING GARAGE - UGLY BUILDING - DAY 110
(2013)

Checkpoint and Burly Man lie motionless on the floor.

111 INT. ELEVATOR - UGLY BUILDING - DAY (2013) 111

Joe patiently waits for the Car to ascend to floor 6/7.

112 INT. TOP FLOOR - UGLY BUILDING - CORRIDOR - DAY (2013) 112

Browning remains engrossed in "Wheel Of Fortune." A METAL DETECTOR sits between him and the elevator, and there's a SIGN that reads "NO FIREARMS ON THIS FLOOR!" DING! The elevator door opens, but Browning barely glimpses the Guy carrying the big bags of food.

(CONTINUED)

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112 CONTINUED:

112

BROWNING

You know the drill. Leave it on the table.

He studies the "literature" word puzzle hard - TH_ C__N_
_F M__NT_ C__T_.

BROWNING (CONT'D)

Buy a vowel.

BEEP-BEEP-BEEP! The metal detector's going crazy!
Browning turns and is stunned to see Joe standing before him - with the HAMMER held high in hand.

JOE

The Count Of Monte Cristo.

Browning MOVES to press an ALARM, but Joe's hammer comes CRASHING down on the guy's skull first!

113 INT. UGLY BUILDING - CHANEY'S OFFICE - DAY (2013)

113

Chaney - whose black hair is now grey - knits and smoothly talks to a prospective client on the phone...

CHANEY

... I'm sorry, Ma'am, but you've been misinformed. We never, ever terminate a Guest, only their stay. I like to think we offer a sentence worse than death. Death is quick, death is easy. But the torment we provide is everlasting.

He listens to her for a bit, then smiles.

CHANEY (CONT'D)

Excellent. Let me put you in touch with one of our account representatives...

He transfers the call, then studies his surveillance monitors showing the interiors of the "Motel Room" cells. Chaney sees PHOTO MURALS shift from Day to Night and "Guests" hurrying to their doors, but no trays come. Curious, he glances at another monitor showing the area near the elevator on the top floor.

ON THE MONITOR, with his back to the Camera, Browning sits, legs up, arms folded behind his head. The bags of Chinese food are on the table.

Chaney presses an INTERCOM button.

CHANEY (CONT'D)

Hel-lo? Time to feed the Pets.

(CONTINUED)

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113 CONTINUED:

113

On the monitor, Browning doesn't budge and Chaney becomes annoyed as all Hell.

CHANNEY (CONT'D)

What the fuck?

114 EXT. TOP FLOOR - UGLY BUILDING - CORRIDOR - DAY (2013) 114

Chaney steps out of his office and just when he spies a POOL OF BLOOD under Browning's chair, Joe emerges from the shadows and PUNCHES Chaney smack dab in the face!

115 INT. UGLY BUILDING - CHANEY'S OFFICE - DAY (2013) 115

Chaney opens his eyes and instantly knows he's in deep shit. He's splayed on top of his desk, body held down by yard upon yard of YARN, spread-eagle arms and legs tied to KNITTING NEEDLE "stakes" pounded into the floor. His shirt has been torn open, exposing his neck, and his head, hanging over the desk, is immobilized by a cat's cradle of even more yarn. As if "magically" appearing in Chaney's field of vision, Joe leans in...

JOE

Hold still.

Using a SHARPIE, he draws a DOTTED LINE (-----) around Chaney's neck.

CHANNEY

You want to think about what you're doing.

Joe positions a waste paper BASKET under his captive's head and readies the RAZOR.

JOE

I've been thinking about it for twenty years. Hold still, my Man.

Joe steadily and precisely CUTS a thin piece of FLESH from Chaney's neck and drops it in the bucket. His captive winces and sweats, but feigns bravado.

CHANNEY

Stop now and you may get out of here alive.

Joe laughs.

JOE

You're to funny.

Following the dotted line, Joe cuts another piece of flesh from the Man's neck.

(CONTINUED)

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JOE (CONT'D)
I'm going to keep going until I
can pull your head off with my
bare hands.

Chaney sees it in Joe's eyes - he means it. Worry
building, Chaney offers an excuse...

CHANEY
I only run this place. I was
hired to keep you here.

JOE
Who hired you?

CHANEY
Those that tell don't know,
and those that know won't tell.

JOE
Then do me a favor and shut the
fuck up.

Joe spies crates of Cup O'Noodles, Corn Flakes, and bags
of soy sauce, napkins, salt and pepper. The darkest part
of his inner soul takes over as he grabs a fistful of
NAPKINS and shoves them into Chaney's maw. Chaney's eyes
go wide with fear as Joe flicks blood off the razor and
targets the next section of flesh.

116 INT. TOP FLOOR - UGLY BUILDING - CORRIDOR - DAY (2013) 116

A TOILET FLUSHES. CORTEZ steps out of a BATHROOM, sees
(dead) Browning's bashed-open skull, and freezes. He
hears MUFFLED SCREAMS in Chaney's office and tries to
open the door, but it's locked. Cortez hits the (silent)
ALARM and RED LIGHTS FLASH along the corridor. He moves
to an INTERCOM near the elevator and presses a button...

CORTEZ
Get your Asses up here now.

117 INT. UGLY BUILDING - CHANEY'S OFFICE - LATER - DAY 117
(2013)

The last chunk of flesh (from the dotted line) hits the
trash basket with a dull, squishy sound. Chaney's
fragile neckline is oozing blood and it looks like one
good tug could sever head from body. Joe wipes clean the
blade, pulls the wad of napkins from Chaney's mouth and
wipes sweat from the Man's brow.

JOE
Who hired you?

(CONTINUED)

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Chaney does not answer. Disappointed, Joe shakes his head. Chaney spies EMPTY PACKETS on the floor and in Joe's hand a MOUND OF SALT. Oh God, no! When Joe tosses the stuff into the raw flesh of Chaney's throat, the Man SCREAMS BLOODY MURDER. The pain is so intense Chaney's body goes into a seizure. Only when Joe RINSES the wound with bottled water does the pain subside.

JOE (CONT'D)

Who hired you?

CHANEY

I don't know his name.

Joe readies another handful of salt.

CHANEY (CONT'D)

It's the truth. No names. I never ask, they never tell.

"Teasing," Joe sprinkles a few grains into the gash.

JOE

You must know something about him.

Chaney's terror grows... Until he remembers...

CHANEY

The Tapes. In there...

He looks at a METAL CABINET. Inside it Joe finds catalogued voice recordings going back years. REEL-TO-REEL SPOOLS, CASSETTES, CDS, FLASH DRIVES. Joe locates "1993," pulls out a tray marked "DOUCETT, J," moves to a sophisticated Audio system and plays CASSETTE ONE...

CHANEY (O.S.) (CONT'D)

Sir, for a very long time we have served a very elite clientele. I surmise that you recently had contact with one such individual, because it's the only way you would have been given this number.

THE STRANGER (O.S.)

Correct.

Joe instantly recognizes the Voice of the Stranger.

CHANEY (O.S.)

Yet you wonder, mightn't it be safer to supervise the incarceration yourself.

THE STRANGER (O.S.)

Correct.

(CONTINUED)

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CHANEY (O.S.)

Sir, this business has existed long before my tenure and it will continue to thrive long after. Never has a released Guest made its existence known to the outside World. Some have tried, but they did not succeed.

THE STRANGER (O.S.)

All right. You've convinced me.

CHANEY (O.S.)

I'm delighted to hear that. How long will we have the pleasure of entertaining Mr. Doucett as a "Guest?"

THE STRANGER (O.S.)

Twenty years.

CHANEY (O.S.)

(stunned)

I'm sorry, did I hear that correctly?

THE STRANGER (O.S.)

You will be well-compensated for any additional considerations, but it must be twenty years.

CHANEY (O.S.)

Of course. It will be our pleasure to serve you.

THE STRANGER (O.S.)

My Assistant will contact you with all pertinent information.

CHANEY (O.S.)

Sir? I confess I am curious... This Doucett. What did he do?

THE STRANGER (O.S.)

Oh, let's just say Joe has a very big mouth.

BAM! Someone (Cortez) is using a BATTERING RAM on the door to Chaney's office. Joe shuts off the tape, ejects the cassette and slips it and the others into his jacket. BAM! The hinges are about to pop. Joe coolly presses the INTERCOM and addresses those in the corridor...

JOE

Don't even try it.

He tosses salt and we hear Chaney's SCREAMS echo through the intercom. The ram's battering ceases.

(CONTINUED)

White Pages: 9/20/2012

117 CONTINUED: (3)

117

JOE (CONT'D)
 (to Chaney)
 You get to live. For now.

118 INT. TOP FLOOR - UGLY BUILDING - CORRIDOR - DAY (2013) 118

The door to the office opens and Joe - holding up Chaney (and the hammer) in one hand and the razor to the Man's throat with the other - steps into the corridor.

Waiting for him are Cortez and THREE BRUTES. Crew cuts, muscular builds, khakis and tight polo shirts. They reek of being ex-military. Humorless. Obedient. Lethal.

JOE
 Out of my way.

Seeing absolute panic in Chaney's bulging eyes, Cortez gestures for the three to back off and Joe - with Chaney - advances to the elevator. He presses the call button and hears the elevator car rise. After awhile... DING! The elevator door opens. Joe drops Chaney, pockets the razor, and moves to enter, but stops when he sees inside FOUR MORE BRUTES. Joe freezes. Joe flings open the FIRE DOOR and ducks inside...

119 INT. FIRE STAIRWELL - UGLY BUILDING - DAY (2013) 119

(*Note - The action in the following sequence proceeds vertically, upward in a narrow shaft, and could, if possible, be filmed in one long take.)

Joe BOUNDS down the stairs with Cortez and the seven brutes after him! He hurtles to the next landing... Only to be met by SIX BRUTES ascending! Everyone pauses for a moment and that's all the time Joe needs. He LASHES OUT with the hammer and bashes BRUTE ONE's skull. BRUTE TWO attacks with a MEAT CLEAVER, but Joe dodges the strike and SLAMS Two head-first into a wall! BRUTES THREE and FOUR - with LEAD PIPES - flank Joe and pummel him. The hammer slips from Joe's hand and he slumps, but when he sees Cortez and the brutes moving in, he surges with energy, PUSHES AWAY Three and Four, picks up the fallen meat cleaver and WHACK-WHACK-WHACK-WHACK wounds Two, Three, Four, and Five with quick, powerful strikes.

That's when Cortez drives a KNIFE into Joe's back! Joe spins and flails, then DROPS face-first and slides down the stairs to the next landing. Cortez and the others pounce and fiercely kick Joe until all are convinced he's dead. Cortez SPITS on Joe and turns upstairs, but Joe - still alive - GRABS his ankle and PULLS! Cortez drops and Joe athletically SPRINGS to his feet and POUNDS the man's face into the step.

(CONTINUED)

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Joe rises, tries to pull the knife from his own back, but (almost comically) cannot reach it. Stunned, the other brutes regroup and attack! Joe grabs the fallen hammer and descends...

At the third floor landing he is met by a PHALANX OF BRUTES coming from the lower floors! Joe does not stop. With weird manic glee, he wages war on them, swinging the hammer with vicious power, and they can't help but fall back. Step by step, Joe lays waste to his foes and bodies pile up to his left and right...

Quite suddenly, the sea of brutes before him parts and makes way for a CRAZY BRUTE carrying a MACHINE GUN.

Joe stops. Behind him, the brutes from the seventh floor see their armed comrade and back away.

Displaying a mouth of gold teeth, the Crazy Brute grins and readies his gun...

Lightning-fast, Joe THROWS the hammer and it hits the Crazy Brute so hard in the forehead it sticks there. Before the remaining brutes can register what happened, Joe yanks the machine gun from dumbfounded Crazy's hands.

120 INT. UNDERGROUND PARKING GARAGE - DAY (2013)

120

Just regaining consciousness, the dazed-but-still-alive Checkpoint lifts his head off the floor, slowly stands, and reacts to the SOUND OF MACHINE GUN FIRE inside the fire stairwell. Jesus Christ, it sounds like World War Two in there. The shooting stops and all becomes eerily quiet.

Slowly the door opens and Joe steps out of the gunsmoke-filled stairwell. Only Joe. Battered, bruised and bloody, he sees Checkpoint and points the gun at him, but absolutely terrified, Checkpoint raises his arms in surrender. Joe calmly approaches and gestures at the knife still stuck in his back. Hands trembling, Checkpoint PULLS it out and drops it to the floor. Joe nods thanks and SMACKS the Guy in the head with the butt of his weapon. Checkpoint folds, Joe drops the machine gun, and stumbles to the exit gate.

121 EXT. UGLY BUILDING - DAY (2013)

121

Joe forces himself to move, but he's weak from loss of blood. A racing Maybach pulls up next to him. MR. HELPFUL - rushes to Joe's aid just as he's about to collapse.

MR. HELPFUL

Oh my God! Are you okay?!

(CONTINUED)

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121 CONTINUED: 121

Mr. Helpful - wearing a wide-brimmed hat and sunglasses.

122 INT./EXT. MERCEDES MAYBACH - DAY (2013) 122

Mr. Helpful opens the rear passenger door, lays Joe on the back seat, and pulls the iPhone from his pocket.

MR. HELPFUL
It's all right, Joe, I know who to call. You can't die now. We've only just started.

He cannot see the Man's face, but Joe knows - this is his tormenter! Joe desperately tries to get up and fight, but he's just too fucking debilitated. The Stranger nods to the DRIVER (whose features are obscured) and the Car speeds away... just as Joe passes out.

123 INT. CHUCKY'S BAR - REAR AREA - DAY (2013) 123

HONK-HONK-HONK-HONK! Chucky hurries to a BACK DOOR...

CHUCKY
Jesus, what the hell...?

124 EXT. ALLEY BEHIND CHUCKY'S BAR - DAY (2013) 124

When Chucky exits, he finds Joe dumped outside the door. The (unseen) driver speeds down the Alley.

125 EXT. MARIE'S HOUSE - DAY (2013) 125

The kind of place a Blue Collar Worker would call Home.

126 INT. MARIE'S HOUSE - DAY (2013) 126

Marie sits at a DESKTOP COMPUTER and reads articles about the murder of Donna Hawthorne. We glimpse headlines - "BRUTAL MURDER SHOCKS NEIGHBORHOOD," "POLICE SEEK EX-HUSBAND FOR QUESTIONING," "MURDER SUSPECT VANISHES" - and she finds herself drawn to a PHOTOGRAPH of a then 25 year old Joe. She glances at the clock - she's late - and when she changes from street clothes into her volunteer "uniform," we notice TATTOOS on her body, some professionally done, others crudely and poorly executed. Her MOBILE PHONE RINGS and she answers...

MARIE
Hello?

127 INT. CHUCKY'S BAR - STORAGE ROOM - LATER - NIGHT 127
(2013)

Joe opens his eyes and painfully sits up. His body is bruised, but most agonizing is the knife wound to his shoulder - now expertly repaired and bandaged. On a nearby table is evidence of on-site surgery - used latex gloves, bloody gauze, and an empty transfusion bag. Joe hears MUFFLED VOICES in the hall and slowly, quietly, achingly makes his way to the door and listens...

TOM (O.S.)
... He lost a fair amount of
blood, but he'll be all right. An
inch closer to the lung and it'd
be a different story.

Joe stealthily peeks through a crack in the door and sees Marie and Tom Melby talking in the outer hallway...

128 INT. CHUCKY'S BAR - OUTER HALLWAY - NIGHT (2013) 128

MARIE(O.S.)
Thank you, Tom.

... Marie kisses him. Not exactly a friendly kiss, not exactly a romantic one. Somewhere in between. Unaware that Joe is watching, they continue...

TOM
I'm going to say it one more time.
I should take him to the Hospital.

MARIE
You can't.

TOM
And you won't tell me why.

No, she won't.

TOM (CONT'D)
Somebody nearly killed him, Marie.
We're supposed to notify the Cops.

MARIE
Please Don't.

He won't. He likes her too much.

TOM
Look, I don't know what happened
between you two, or why you're
doing this, but my guess is, you
don't either. Not really.

Marie's eyes betray that he hit the nail on the head.

(CONTINUED)

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TOM (CONT'D)
Sometimes People we just meet can
get us to engage in old thinking.
Something about them triggers old
behavior, old patterns... They
bring us back to the past.

Realizing something, a hurt, angry Marie lifts her head.

MARIE
You think I'm using again? Is
that what you think?

Tom is silent.

MARIE (CONT'D)
Fuck you.

She pushes past him and exits through a door to the
Alley. Tom silently chastises himself and turns...

129 INT. CHUCKY'S BAR - STORAGE ROOM - NIGHT (2013) 129

Joe sees him coming and retreats to the cot just as Tom
(surprised to see Joe alert) enters.

130 EXT. CHUCKY'S BAR - NIGHT (2013) 130

Upset, Marie lights a cigarette and pulls hard on the
smoke. Is she going to cry? No, no way. She sees a
YOUNG GIRL - high, stumbling down across the street.
Marie makes eye contact... and sees herself.

131 INT. CHUCKY'S BAR - STORAGE ROOM - NIGHT (2013) 131

Tom finishes applying a fresh bandage to Joe's wound.

TOM
I knew a guy growing up, got
stabbed twenty-seven times and
lived to tell the tale. Loved to
show the scars.

He finishes dressing the wound.

TOM (CONT'D)
You need to stay down for at least
a week. Keep movement to a
minimum or those sutures might
open. I gave Marie antibiotics.
Make sure you take 'em.

Tom's hoping for at least a "thanks," but Joe says
nothing. Not a word. So Tom lays it on the line...

TOM (CONT'D)

Look. I'm not a tough guy and I never will be. The last fight I was in? I was in Seventh grade and I got the shit kicked out of me. I can't tell you what to do, and I sure as hell can't tell Marie, but I will tell you this... If you do anything to hurt her - or allow any harm to come to her - I will make you pay. Tough guy or not, Joe? I will make you pay. You feel me?

A lot of it's an attempt at bravado, but it's sincere, and Joe appreciates that, so he nods. That was rough for Tom, so he stands and turns away from Joe, to the door... Where he sees a just-arriving Marie. Did she hear any of that? Tom doesn't wait to find out. He gathers his stuff and half-glances at Marie.

TOM (CONT'D)

If you're not going to make your shifts, let us know.

With that, Tom exits. Part of Marie wants to say something, or to go after him, but she does nothing.

JOE

He loves you.

MARIE

What?

JOE

Tom loves you.

She starts to say something, but uncomfortable with the topic, instead looks at the used latex gloves, bloody gauze, etc., from Tom's work on Joe's shoulder.

MARIE

What a mess.

She cleans up and Joe chooses to say no more about Tom. He switches on the iPhone, checks the countdown clock, looks at the picture of Mia, and makes a decision. He reaches for his shirt (washed, but with a hole in the back), and starts to put it on, but every move is agony.

MARIE (CONT'D)

What are you doing?!

He somehow manages to get the shirt on, then reaches for the jacket, but Marie takes it from him.

MARIE (CONT'D)

You're not going anywhere.

(CONTINUED)

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JOE
Yes I am.

MARIE
You can't.

JOE
I have to.

There will be no stopping him, so she helps him into the jacket, but the physical intimacy of the moment catches them both by surprise. For a moment, they again pause. If we hadn't felt it before, we do now. There is sexual chemistry between them that both thrills and unnerves.

JOE (CONT'D)
You should go.

MARIE
No, I can stay... I got someone to cover for me...

JOE
... No. You have to go. Go and don't come back.

MARIE
What?

JOE
Leave me alone. Get out.

At first she is confused and hurt, then furious, so she packs up her kit and exits. A conflicted Joe thinks about going after her, but when he hears the door to the Alley slam shut, he re-focuses and gets dressed.

132 OMITTED

132

133 INT. CHUCKY'S BAR - LATER - NIGHT (2013)

133

It's late. Chucky's behind the bar, tending to EIGHT CUSTOMERS - THREE BOHEMIAN ARTISTS, TWO OLD TIMERS, a CONSTRUCTION WORKER, and in a corner booth a boring-looking BUSINESSMAN and a WOMAN (whom we do not see clearly). Chucky checks the clock.

CHUCKY
Ladies and Gentlemen, last call.

An unsettled Joe enters, joins Chucky behind the bar, pours himself a shot of WHISKY and... stares at it.

That's when his iPhone rings, playing the UNUSUAL RINGTONE of the Stranger. Joe picks up the call, but the moment he does, the Stranger hangs up.

(CONTINUED)

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Joe now sees that instead of "BLOCKED," a NUMBER appears and he hits "CALL BACK." From somewhere inside the bar Joe hears a RINGTONE that brings back unpleasant memories...

FRANK SINATRA (SINGS)

When I was seventeen...

It's coming from the corner booth... Where the Businessman puts his phone to his ear and very deliberately looks right at Joe.

THE STRANGER

Hello?

Even though he wears an expensive, well-tailored suit, he's a dull-looking fellow, but his eyes, his eyes are reptilian - cold, calculating, lifeless. Not quite comprehending that this is his nemesis, Joe is frozen. The Stranger hangs up, stands and offers a faint smile.

THE STRANGER (CONT'D)

I thought it was time we met.

Joe snaps. He spots a PARING KNIFE on a cutting board near the sink, grabs it, and springs from behind the bar, ready to cut the Stranger's throat...! But the Korean Woman - a graceful master of Martial Arts - blocks his path, disarms him and sends him back with a kick.

Chucky reaches for a BASEBALL BAT under the bar, but the "Construction Worker" grabs his arm. The look in the Man's eyes suggests awful violence and Chucky backs off.

Joe coolly retrieves the paring knife and steps toward his enemy. The Korean Woman adopts a defensive stance and the "Bohemian Artists" draw guns and point them at Joe, but the Stranger gestures for them to refrain from action, so Joe advances...

THE STRANGER (CONT'D)

Kill me now and die seconds later,
never knowing why.

Joe readies the paring knife... But cannot strike.

The place is dark. We hear a key turn and Marie enters. She moves to switch on a light, but is GRABBED from behind by a big Man - Cortez! Marie FIGHTS BACK, smashing her foot into his knee and hammering her elbow into his solar plexus. When Cortez doubles over, she moves for a kitchen knife, but the big Man grabs her by the hair and TACKLES her to the floor.

135 INT. CHUCKY'S BAR - NIGHT (2013)

135

The Stranger serenely approaches Joe.

THE STRANGER
I hope we can continue without
violence.

Joe lowers the paring knife and heeding a gesture/order from their Boss, the Bohemians holster their guns.

THE STRANGER (CONT'D)
Of course you have to know why.
How could you not?

The Stranger gestures at the two "Old Timers" - almost forgot about them - and they rise. One flips the OPEN sign to CLOSED, shuts off exterior lights, and locks the door. The other draws blinds and covers the rear exit.

THE STRANGER (CONT'D)
I won't take too much of your
time, Joe - time is such a
precious commodity.

The Stranger comes closer. There is something of the "cultured British" about the Man, in accent, style, and mannerism, but in other ways, he's distinctly American.

THE STRANGER (CONT'D)
I misspoke earlier, when I said it
was time we met. I should have
said it was time we met again.

Joe studies the Stranger's face hard, but nothing comes.

THE STRANGER (CONT'D)
You don't remember me.

Joe most certainly does not.

THE STRANGER (CONT'D)
It has been awhile. May I...?

He pulls from Joe's pocket the list, peruses the names, shakes his head, and with an elegant CIGARETTE LIGHTER burns it. Joe's instinct is to stop him, to grab it, but he does not, and the Stranger continues.

THE STRANGER (CONT'D)
It's of no use to you. Trust me.

Joe watches it turn to ash.

JOE
What do you want?

(CONTINUED)

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135 CONTINUED:

135

THE STRANGER

I have a proposition for you, Joe.
If you should accept - and succeed
- you will be greatly rewarded.

From a pocket he pulls a Hi8 tape.

THE STRANGER (CONT'D)

First, with a videotape recording
of the rape and murder of Donna
Hawthorne.

135A The Korean Woman holds up an IPAD displaying 135A
horrific VIDEO of the Stranger brutalizing Donna in 1993.

THE STRANGER (CONT'D)

That is a digital copy.

A disturbed Joe seethes.

JOE

Shut it off.

The Stranger nods and the Korean Woman stops the
playback. He now pulls a LETTER from his inside pocket.

THE STRANGER

Second, my handwritten confession
to that crime and to your
kidnapping and imprisonment.

He gestures and the Korean Woman returns to the booth and
retrieves a BRIEFCASE. She opens it on the bar. Inside
are TWENTY VELVET DRAWSTRING POUCHES. He picks one up
and pours out magnificent glimmering DIAMONDS.

THE STRANGER (CONT'D)

Third, twenty million dollars in
diamonds.

The Korean Woman opens and displays a few more pouches,
just to prove they are all filled with gems.

THE STRANGER (CONT'D)

Legal and certified. The world's
most perfect currency.

Chucky's eyes go wide, but Joe is nonplussed.

THE STRANGER (CONT'D)

Finally - again, if you should
succeed - I will put a bullet
through my brain and you can
watch. I am sure you would like
to pull the trigger, Joe, but if I
do it, then there is no crime and
the Police cannot charge you.
What do you say?

(CONTINUED)

White Pages: 9/20/2012

He waits for a response, but realizes...

THE STRANGER (CONT'D)

How on Earth can you give me an answer? You haven't heard the proposal yet. Joseph Doucett, answer two questions. One - Who am I? Two - Why did I imprison you for twenty years?

The Stranger shows his iPhone to Joe and it displays a COUNTDOWN CLOCK. Joe pulls the iPhone from his pocket, checks the screen, and sees his countdown clock is in sync with the Stranger's.

THE STRANGER (CONT'D)

If you provide satisfactory answers to both questions by this Saturday at 9:32 PM, a little more than forty-three hours from now, you win. Refusal of the challenge brings the same result as failure in the challenge. You stay a fugitive from justice, you get no reward, no closure... And I kill your Daughter.

Joe instantly attacks with the paring knife, but the Korean Woman is fast and she efficiently immobilizes him.

THE STRANGER (CONT'D)

Please Joe, remain calm.

The Korean woman digs her thumb into Joe's wounded shoulder and she drives him to his knees.

THE STRANGER (CONT'D)

If you should kill me now, if you or anyone you know should go to the Police or try to warn Mia, the consequences will be severe. Especially for her. Do not think that for one moment you can outwit me or hide something from me. That's not arrogance on my part, Joe, it's just good advice.

He gestures and the Korean Woman releases Joe.

THE STRANGER (CONT'D)

The offer is valid. I am a Man of my word. If you doubt the extent of my reach or the strength of my will, I suggest you look in on your Friend Marie ...

(CONTINUED)

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135 CONTINUED: (3)

135

135B Haeng-Bok adjusts the iPad and the video screen shows 135B
Marie, bound and gagged by Cortez. Instantly Joe is
 horrified (2013)

THE STRANGER (CONT'D)

This is a live Broadcast. My
 proposition. Yes or no?

JOE

Yes.

THE STRANGER

Good. You had better hurry. That
 Lad looks hungry.

Joe is out the door in a flash! Haeng-Bok secures the
 diamonds. The Stranger puts the confession and
 videocassette inside the briefcase, snaps it shut and
 carries it with him out the door. The Haeng-Bok follows
 and soon the Artists, Construction Workers, and old
 timers exit. A shaken Chucky pours himself a stiff one.

136 INT. TAXI - MOVING - NIGHT (2013)

136

A frantic Joe finds Marie's home number on his iPhone,
 then locates an address on a "White Pages" site.

JOE

The West Side. 6625 Cooper.

He tosses a fistful of CASH onto the front seat.

JOE (CONT'D)

Faster.

137 OMITTED

137

138 EXT. MARIE'S HOUSE - NIGHT (2013)

138

The Taxi takes off and Joe races up the porch.

139 INT. LIVING/DINING ROOM - MARIE'S HOUSE - NIGHT (2013) 139

He enters and finds a disturbing tableau...

Moments from rape, a gagged Marie is face-down on a
 couch, bound by duct tape, pants around her ankles,
 buttocks exposed. Cortez is undoing his zipper...

(CONTINUED)

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And is surprised, Joe lunges at the Big Man, but the stock of a shotgun SMACKS him in the side of the head and he drops to the floor. He turns and sees SIX BRUTES - all with weapons...

Chaney steps out of the shadows, his neck bandaged.

CHANEY

I was going to let him have some fun with her, but now that you're here, the Bitch can wait.

He KICKS Joe in the head. Chaney gestures and with military-like efficiency, the Brutes ready duct tape, salt, and waste basket. Realizing what's about to happen, Joe desperately struggles, but the Brutes force him onto the dining table and bind his legs and arms.

Chaney produces a pristine RAZOR BLADE.

CHANEY (CONT'D)

The last time someone got the better of me? I tracked her down and tortured her for sixteen and a half Days. She was begging to die in the first five and a half minutes.

Chaney touches the razor to Joe's neck.

CHANEY (CONT'D)

I am someone you do not humiliate.

Just when the tip of the razor draws blood, his PHONE RINGS. Chaney thinks about ignoring it, but when he recognizes the number, he answers.

CHANEY (CONT'D)

Yes...? I'm afraid I can't do that. Restitution must be made... Indeed, it was you who gave me this address, Sir, and I appreciate that, but... I'm sorry, there is no amount of money that can --

KNOCK-KNOCK! Some of the Brutes point guns at the door, but Chaney gestures "back off." Listening to instructions via phone, Chaney opens the door and finds a SATCHEL on the porch. He looks around, but whoever left it is gone. He carries it into the house and when he opens it, he finds within a staggering amount of CASH.

CHANEY (CONT'D)

How much? I... I suppose I could, yes... That's very generous of you, Sir.

(MORE)

(CONTINUED)

139 CONTINUED: (2)

139

CHANEY (CONT'D)

Thank you for appreciating my
sacrifice. Good-bye.

He hangs up. Angry and frustrated, he seethes at Joe.

CHANEY (CONT'D)

This is your lucky fucking Day.

He KICKS Joe one more time and turns to the Brutes.

CHANEY (CONT'D)

Let's get the fuck outta here.

They look at him like he's nuts.

CHANEY (CONT'D)

Fuck, I say?

Cortez and the thwarted brutes exit. Chaney picks up the razor, cuts free Marie's legs and one wrist, leaves the razor blade within her reach, follows the others, and shuts the door behind him. Marie grabs the blade, cuts the tape on her other wrist, and pulls up her pants. Shaken, she rises and cuts Joe from his bonds.

The moment he is free, he looks at her with guilt and sympathy and reaches out... A furious, frightened Marie SLAPS Joe hard. Knowing he deserves it, that he's responsible for what almost happened, Joe takes it. Unsuccessfully fighting back tears, she hits him again and again... Joe patiently waits until her energy is spent and then he again reaches out... This time, Marie lets him hold her.

JOE

I'm sorry. I'm so sorry.

Both desperately in need of Human contact, they dissolve into a beautifully innocent, comforting, significant embrace. Neither wants to let go.

140 OMITTED

140

141 INT. ADRIAN'S PENTHOUSE - NIGHT (2013)

141

A PRIVATE ELEVATOR opens and the Stranger and Haeng-Bok step into a magnificent, beautifully furnished full-floor loft. Figurative paintings (worth millions) by Lucien Freud hang on the walls. The Stranger grabs a REMOTE and switches on a LARGE FLAT SCREEN MONITOR showing a (muted) FINANCIAL CHANNEL with stock information ticking below.

- 142 INT. LIVING/DINING ROOM - MARIE'S HOUSE - NIGHT (2013) 142
BAPP-BAPP-BAPP-BAPP! An annoying ALARM CLOCK in the BEDROOM sounds and Marie - abruptly ending the embrace - hurries to shut it off.
- 143 INT. BEDROOM - MARIE'S HOUSE - NIGHT (2013) 143
After stopping the alarm, Marie catches her reflection in a mirror - cheeks streaked with tears, eyes red from crying. Unnerved by her appearance, she shuts the door and hurries to the BATHROOM.
- 144 INT. LIVING/DINING ROOM - MARIE'S HOUSE - NIGHT (2013) 144
Joe hears the door CLICK, and soon after, the sound of a SHOWER. Wanting to give Marie privacy, he turns away.
- 145 INT. ADRIAN'S PENTHOUSE - NIGHT (2013) 145
The Stranger turns off his stero and puts on a vinly LP on his turntable which is Opera (TBD, the piece of music).
- 146 INT. BATHROOM - MARIE'S HOUSE - NIGHT (2013) 146
As if they still had the stink of Cortez on them, Marie removes her clothes.
- 147 INT. ADRIAN'S PENTHOUSE - NIGHT (2013) 147
Without a hint of self-consciousness, the Stranger takes off his clothes and stands naked; his thin, fit body revealing TERRIBLE SCARS on both chest and back. God only knows what caused them. Haeng-Bok slips him into a ROBE, and prepares his bed.
- 148 INT. LIVING/DINING ROOM/KITCHEN - MARIE'S HOUSE - NIGHT (2013) 148
Ever the vigilant protector, Joe moves to the front door, LOCKS and BOLTS it, does the same with the back door, and moves to check the windows. He finds a pair of cooking sheers and tucks it into his jacket, just in case.

149 INT. SHOWER - MARIE'S HOUSE - NIGHT (2013) 149

After she has thoroughly scrubbed her body, Marie crouches down, and kneeling like a primitive Woman in a primordial forest during a rainstorm, she lifts her head and basks in the spray of water, getting clean.

150 INT. LIVING/DINING ROOM - MARIE'S HOUSE - NIGHT (2013) 150

Joe patrols the floor and his eyes linger on objects...

TEXTBOOKS on NURSING, MEDICINE, PSYCHOLOGY, SOCIAL WORK, a UNIVERSITY STUDENT I.D., a SCHEDULE of Narcotics Anonymous meetings, and on shelves, PHOTOGRAPHS of Marie (as a CHILD) and her PARENTS...

There are a few with both, none with Marie and her Mother alone, but many with Marie and her Father, a gentle-looking Man with sad eyes. In one he's showing off his brand new Chevrolet Suburban, and little Girl Marie couldn't be more proud of her beloved Dad.

151 INT. BATHROOM - MARIE'S HOUSE - NIGHT (2013) 151

Post-shower, Marie looks hard into the vanity mirror. She will not let what (almost) happened destroy her. No. She is stronger than that.

152 INT. ADRIAN'S PENTHOUSE - NIGHT (2013) 152

The Stranger switches on a THIRD MONITOR that shows multi-image VIDEO from various hidden Cameras inside and outside Marie's house. We see two different views of Marie in the bathroom, and at least three of Joe roaming the living/dining room...

153 INT. LIVING/DINING ROOM - MARIE'S HOUSE - NIGHT (2013) 153

Joe lifts the framed photo of Marie and her Dad and when he does, he finds tucked in a corner of the shelf a buried picture, one of a very "Punk" Marie (at age 19), probably high on drugs or drink, adopting a tough, attitude-filled pose, having fun with Friends.

Joe betrays a hint of a smile. He likes this Marie. He puts it back, along with the other picture, and notices HIGH SCHOOL YEARBOOKS on the shelf. He lifts one and sees an embossed motto on the cover, both in Latin and English - "Magna est Veritas et Praevalet/Great is the Truth and it Prevails." When he hears the bedroom door open, he replaces the yearbook and turns...

(CONTINUED)

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In fresh, clean clothes, carrying a backpack, Marie enters. With a clear purpose in mind, she gathers her laptop and other items and informs Joe...

MARIE

I can't stay here now. I don't
feel safe. I have a Friend
Downtown... I can stay with her.

JOE

No.

For a moment, Joe looks like he's going to plead with her to stay with him... And for a moment Marie looks like that is exactly what she wants... But Joe reconsiders. He pulls cash from his wallet and offers...

JOE (CONT'D)

Get out of the City for a few
days. Go someplace where People
don't know you. Take it.

MARIE

I don't want your money. I don't
want his money.

She fits the last of her stuff into the backpack, grabs a set of CAR KEYS from a hook, and heads for the door... JOE'S PHONE RINGS. The same unusual ringtone that we've heard before. Marie finds herself stopping and lingering while Joe answers the call.

JOE

What?

The Stranger sighs/exhales and hangs up. A half second later, the phone rings again, with the same ringtone. Joe answers, but before he can say a word, the Stranger hangs up. At first Joe is annoyed, but then he realizes something and turns to Marie ...

JOE (CONT'D)

When he calls me, music plays.
The same music, every time. How
do I...? How do I...?

Feeling pity for him, she takes the phone, accesses SETTINGS and locates a CUSTOM RINGTONE labeled "SEMPER VIRIDIS." She selects it and MUSIC PLAYS. Joe listens with intensity, we see in him "recognition," and he whispers/recites along with the tune...

JOE (CONT'D)

"Though time may pass and dear
Friends seldom seen. In our
hearts there is a lasting bond,
for we are ever, Evergreen."

(CONTINUED)

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153 CONTINUED: (2) 153

Joe appears haunted and troubled. This is clearly a clue, but to what? In one sense, he is thrilled, but mostly he feels lost. Marie knows she should keep moving, that she should leave, but she doesn't.

154 INT. ADRIAN'S PENTHOUSE - NIGHT (2013) 154

The Stranger turns off the monitors and yet, still listens to the Opera as he prepares for bed.

155 INT. MARIE'S HOUSE - LATER - NIGHT (2013) 155

Marie is at her laptop, Joe looking over her shoulder, iPhone pressed to his ear. She types the words "EVERGREEN ACADEMY FAIRVIEW" into the Google search window, goes to the top rated site and finds a HOME PAGE featuring a photograph of a PRIVATE BOARDING SCHOOL and the words "PAGE UNDER CONSTRUCTION."

JOE
Chuckky?

156 INT. CHUCKY'S BAR - NIGHT (2013) 156

Chuckky is at his computer, looking at a screen with the same results, iPhone in hand.

CHUCKY
Hang on.

He tries more suggested pages and gets similar results - PAGE NOT FOUND, SITE UNDER CONSTRUCTION, ETC.

CHUCKY (CONT'D)
I can't find anything. That's really weird.

157 INT. MARIE'S HOUSE - NIGHT (2013) 157

Marie continues her search using the key words EVERGREEN ACADEMY ALUMNI, but is similarly thwarted.

JOE
What about yearbooks? Do you have yearbooks from back then?

CHUCKY (O.S.)
Fuck no. I hated that place. Hated everything about it - except you.

Joe appreciates that. Almost smiles.

158 INT. CHUCKY'S BAR - NIGHT (2013) 158

Chucky takes a sip of Beer and continues searching.

JOE V.O.
How about your Friends?

CHUCKY
I haven't seen any of those
Assholes since I got kicked out.
I doubt they'd talk to me. I'm
sorry, Joe.

159 INT. MARIE'S HOUSE - NIGHT (2013) 159

Understanding, Joe nods.

JOE
Nothing to be sorry about. I'll
call you later.

Joe hangs up just as Marie locates a WEBSITE.

MARIE
Here's something... Who's Edwina
Burke?

Upon hearing the name, Joe turns to look at the screen
and reads a headline - REVERED EDUCATOR DECRIES DECISION
BY ACADEMY BOARD - then looks at a photograph of an
attractive, wise-looking OLDER WOMAN. Joe looks like he
just got hit by a psychic Mack truck.

160 EXT. GARAGE - MARIE'S HOUSE - NIGHT (2013) 160

An old CHEVY SUBURBAN (that's seen better days) pulls out
and tears down the street.

161 INT. SUBURBAN - MOVING - NIGHT (2013) 161

Marie is at the wheel, following directions on a
dashboard-mounted GPS system. For a moment we think she
is alone, on her way someplace safe... But then we
reveal Joe in the passenger seat. They drive in silence
for awhile, Marie deep in thought.

162 EXT. STREET/HIGHWAY RAMP - NIGHT (2013) 162

The Suburban turns away from the City and speeds down the
ramp toward the INTERSTATE HIGHWAY.

163 INT. SUBURBAN - MOVING - NIGHT (2013) 163

Joe is not pleased about this...

JOE
What are you doing?

MARIE
Taking you where you need to go.

JOE
You're taking me to the train
station.

MARIE
You told me to get out of town,
where no one knows me. That's
what I'm doing.

JOE
Turn around, Marie.

Marie accelerates. More than anything, Joe is impressed.
Joe begins to protest, but stops himself. The look of
determination on Marie's face tells him that nothing he
says will change her mind.

164 INT. ADRIAN'S PENTHOUSE - NIGHT (2013) 164

The Stranger watches a FOURTH MONITOR mirroring the
GPS system in Marie 's Suburban.

165 EXT. GLASS-AND-STEEL TOWER - NIGHT (2013) 165

From outside, we can barely make out the Stranger through
the black reflective glass of his Penthouse. We PULL
BACK, see the stark building in full, and cannot help but
think of it as some kind of Modernist Castle, a high
tower holding a lonely Prince.

166 EXT. INTERSTATE HIGHWAY - LATER - NIGHT (2013) 166

The Suburban continues North.

167 INT. SUBURBAN - MOVING - NIGHT (2013) 167

Marie reacts to something on the radio... She fumbles for
another Station and glances at Joe...

MARIE
What kind of music do you like?

JOE

I don't remember.

She chooses to shut it off. They travel in silence for awhile, and then Marie makes a conscious choice to share.

MARIE

I've been clean and sober for one year, three months, and six Days. Tonight was the first time I wanted to use again.

Silence. But after awhile...

MARIE (CONT'D)

Did you do drugs back then, or just drink?

Joe takes a moment. Admits.

JOE

I drank. That was enough. I'd down half a pint of Vodka before I even went to work. But no one could tell, not really. There were Days I had half a liquor store in me and to the rest of the world, I was fine. I was better than fine, I was on. Hell, I kept getting promoted.

He realizes something and confesses...

JOE (CONT'D)

If what happened to me didn't happen? I'd have been dead a long time ago.

Silence. After awhile...

MARIE

I did both. Booze. Drugs. I did a lot of both. I did a lot of bad things, too. Stupid things.

JOE

We all do. You've got nothing to apologize for, Marie, not you. You're the best person I ever met in my whole life.

Marie appreciates that. Then cracks a smile.

MARIE

Yeah, well, you've been locked up for twenty years, so...

(CONTINUED)

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167 CONTINUED: (2)

167

Joe laughs! And Marie finds herself laughing, too. For Joe, it feels so good to laugh! So much so, he wants to cry... He finds himself looking at Marie with real warmth and tenderness... And she does the same to him. Both appreciate the moment. The relief, the comfort.

Both turn their focus to the road ahead, but each steals a glance at the other when they can. And then, after awhile... Very quietly, very calmly... Marie reaches over and takes Joe's hand. Neither says a word.

168 EXT. NEAR A SMALL TOWN - DAY (2013)

168

The Suburban cruises into a landscape of rolling hills.

169 INT. SUBURBAN - DAY (2013)

169

Joe is asleep, but Marie still holds his hand. She's forced to release it, though, when the GPS tells her to take the next exit (so she can make the turn). When she lets go, Joe's eyes flutter awake.

170 EXT. INTERSTATE HIGHWAY - DAY (2013)

170

The Suburban takes the EXIT.

171 INT. SUBURBAN - DAY (2013)

171

Gazing out the window, a just-stirring Joe is instantly struck by long-forgotten sites from years ago... the town hall, a public library... Oblivious to the GPS, he provides Marie directions...

JOE

Turn left here, down this street .

172 EXT. MAIN GATE - EVERGREEN ACADEMY - DAY (2013)

172

The Suburban pulls over and parks. Joe and Marie exit, only to find the gate to the Campus CHAINED, PADLOCKED and bearing a sign that warns NO TRESPASSING - GROUNDS PATROLLED BY BRIGHTON SECURITY. Parked outside a central structure (beyond the gates) is a PRIVATE PATROL CAR in which a SECURITY GUARD enjoys his morning coffee.

MARIE

Why would they close a place like this?

(CONTINUED)

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172 CONTINUED: 172

Joe has no answer. Not yet. He notices an IRON PLAQUE mounted by the gate - EVERGREEN ACADEMY, ESTABLISHED 1934 BY EDWARD ROGERS BURKE, HEADMASTER. SEMPER VIRIDUS. - and lingers on the name Burke.

173 EXT. SMALL TOWN - DAY (2013) 173

The Suburban cruises through the picturesque village.

174 EXT. EDWINA BURKE'S HOUSE - DAY (2013) 174

A beautiful old stone house on at least an acre of land. The Suburban pulls into the long driveway and stops a good distance from the house.

175 INT. LIVING ROOM - EDWINA BURKE'S HOUSE - DAY (2013) 175

The formal yet welcoming space is filled with tasteful antiques. Portraits of ancestors hang on walls and shelves are lined with books. There is a KNOCK and a distinguished-looking Woman in her early 60s, EDWINA BURKE, answers the door... When she opens it, a smiling (but nervous) Marie - and only Marie - is waiting there.

MARIE

Miss Burke? Edwina Burke, from
Evergreen Academy?

EDWINA

Yes?

MARIE

I was wondering if I could talk to
you about a former student? Joe
Doucett.

Curiosity at once piqued, Edwina opens the door further.

176 INT. SUBURBAN - DAY (2013) 176

Keeping hidden, Joe slumps down in the front seat and steals a glimpse of Marie entering the house.

177 INT. LIVING ROOM - EDWINA BURKE'S HOUSE - VERMONT - DAY (2013) 177

Edwina is tough, smart, and very much a lady, but a lonely one.

MARIE

I hope I'm not disturbing you.

177 CONTINUED:

177

EDWINA

Not at all. I don't get many
visitors, not anymore.

She directs Marie to a couch.

EDWINA (CONT'D)

I was just going to make some tea.

Edwina smiles and retreats to the KITCHEN in the rear of the house, but Marie can see her fill a KETTLE with water and put it on the gas stove. Edwina returns and takes a chair opposite the couch and Marie.

EDWINA (CONT'D)

Joseph Doucett.

MARIE

Do you remember him?

EDWINA

Of course. I've had many students
gain notoriety, but he is my only
Murderer. Thank God.

178 INT. SUBURBAN - DAY (2013)

178

Joe's having a tough time just sitting inside the vehicle, watching seconds tick away on the iPhone's countdown clock. Claustrophobia, frustration, and (especially) curiosity building, he opens the door...

179 EXT. EDWINA BURKE'S HOUSE - DAY (2013)

179

Joe exits the vehicle, quietly shuts the door, and follows a path through adjacent WOODS to the house.

180 INT. LIVING ROOM - EDWINA BURKE'S HOUSE - DAY (2013)

180

Marie leans in.

MARIE

What if I told you that Joe
Doucett is innocent and another
Man killed his Wife? Someone he
knew at Evergreen?

EDWINA

Why don't you tell me who you are?

181 EXT. SIDE YARD - EDWINA BURKE'S HOUSE - DAY (2013) 181

Emerging from the Woods like a shadow, Joe approaches the house and carefully peers through a window.

JOE'S POV - Marie sits with Miss Burke.

182 INT. LIVING ROOM - EDWINA BURKE'S HOUSE - DAY (2013) 182

Marie presents her university identification.

MARIE

My name's Marie Sebastian. You've heard of the Innocence Project?

EDWINA

The Innocence Project works with convicted felons. Joseph disappeared twenty years ago.

Like the soberest judge in the world, Edwina Burke studies Marie's face.

183 INT. KITCHEN - EDWINA BURKE'S HOUSE - DAY (2013) 183

Joe silently enters through the back door and hears Marie and Edwina talking in the living room. WHEEEEEEEEEEEEE!!! On the stove the tea kettle WHISTLES!

184 INT. LIVING ROOM - EDWINA BURKE'S HOUSE - DAY (2013) 184

Much to Marie's (temporary) relief, Edwina rises and hurries to the kitchen...

185 INT. KITCHEN - EDWINA BURKE'S HOUSE - DAY (2013) 185

... Joe sees her coming and DUCKS into a STUDY just off the living room...

... Edwina arrives, shuts off the gas, and pours boiling water into a waiting pot.

186 INT. STUDY - EDWINA BURKE'S HOUSE - DAY (2013) 186

Edwina's office is a shrine to Evergreen Academy, its walls filled with class pictures and award plaques. Joe hides in the shadows and stays as quiet as a mouse.

187 INT. LIVING ROOM - EDWINA BURKE'S HOUSE - DAY (2013) 187

Although anxious, Marie puts on a big smile as Edwina returns with a TRAY (teapot, cups, biscuits, etc.) and rests it on a coffee table.

EDWINA

You really think he didn't do it?

MARIE

There's evidence that suggests he was framed.

EDWINA

That comes as some relief. Joseph had his demons, but I never thought he would kill someone. Especially Donna.

MARIE

You knew her?

EDWINA

My dear, for their time, Joseph and Donna were the King and Queen of the Academy. He was a very handsome boy... Terrible student, but... handsome. And charming. Donna adored him, but he never appreciated that - or her.

188 INT. STUDY - EDWINA BURKE'S HOUSE - DAY (2013) 188

Just one thin wall separates Joe from the living room and he finds himself hanging on her every word...

EDWINA (O.S.)

He was the kind of boy who thought very highly of himself and no one else. In fact, he could be quite cruel to the others... Always with a grin, as if it were a joke.

189 INT. LIVING ROOM - EDWINA BURKE'S HOUSE - DAY (2013) 189

MARIE

You didn't like him very much.

EDWINA

Oh, no, I wouldn't say that... I always felt he was a bit of a "Lost Soul." He could have done anything, been anything, but he never tried.

190 INT. STUDY - EDWINA BURKE'S HOUSE - DAY (2013) 190

Her comments hit Joe hard.

EDWINA
To waste one's life is the
greatest tragedy of all.

He hangs his head. That's when he notices the YEARBOOKS on the lower book shelves, one for every year of the Academy's existence. Joe finds the volume for his Senior year and scans the PHOTOGRAPHS of all MALE UPPERCLASSMEN.

191 INT. LIVING ROOM - EDWINA BURKE'S HOUSE - DAY (2013) 191

Edwina remembers something...

EDWINA
You said you thought it might be
another Student?

MARIE
I'm assuming Joe had enemies?

192 INT. STUDY - EDWINA BURKE'S HOUSE - DAY (2013) 192

A frustrated Joe has gone through every picture and is about to chuck the yearbook, but he hesitates. And pores over pictures of MALE UNDERCLASSMEN.

EDWINA (O.S.)
Many. But for one to do something
so horrible...? That would
require a very deep level of
hatred.

193 INT. LIVING ROOM - EDWINA BURKE'S HOUSE - DAY (2013) 193

Marie now gets to the purpose of her visit.

MARIE
Was there someone? Anyone like
that?

EDWINA
I honestly don't remember.

194 INT. STUDY - EDWINA BURKE'S HOUSE - DAY (2013) 194

Joe turns a page and... There he is in the SOPHOMORE CLASS! The Stranger. Only fifteen years old, but it is him. There's his name - ADRIAN DOYLE PRYCE.

(CONTINUED)

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194 CONTINUED:

194

A thrilled Joe shuts the book and moves to the door, but he fails to notice a CORD in his path and trips... Reacting quickly, he saves a LAMP from falling, but the yearbook slips from his fingers and hits the floor with a DULL THUD.

195 INT. LIVING ROOM - EDWINA BURKE'S HOUSE - DAY (2013) 195

It's not much, but both Edwina and Marie hear it and Miss Burke rises to investigate...

196 INT. KITCHEN - EDWINA BURKE'S HOUSE - DAY (2013) 196

Joe silently slips out the back door...

... Just as Miss Burke comes from the living room and enters her study...

197 INT. STUDY - EDWINA BURKE'S HOUSE - DAY (2013) 197

Edwina finds everything in order and exits, but we linger on a single empty space in her yearbook collection.

198 INT. LIVING ROOM - EDWINA BURKE'S HOUSE - DAY (2013) 198

Through a window a stunned Marie sees an excited Joe pass by on his way back to the Suburban. When Edwina returns, Marie stands and blocks the view of the driveway.

EDWINA

Would you like some more tea? I can make a fresh pot.

MARIE

No... I'm sorry, I should go, I've taken enough of your time...

EDWINA

Miss, time I have in abundance.

Nevertheless, Marie gathers her things.

MARIE

I... I drove by the Academy this morning. What happened?

EDWINA

They took it from me. My Father built it brick by brick, I devoted my entire life to it, and they took it.

(MORE)

(CONTINUED)

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198 CONTINUED:

EDWINA (CONT'D)
The Board of Directors sold it to
some faceless Corporation, and the
gates have been locked ever since.
It's all still there... books,
files, records, the entire history
of the School, just abandoned.

MARIE
Why would they do that?

EDWINA
If I knew the answer, I might be
able to sleep at Night.

Marie extends her hand and Edwina shakes it.

EDWINA (CONT'D)
I wish I could have helped.

MARIE
You did.

Edwina opens the door.

199 EXT. EDWINA BURKE'S HOUSE - DAY (2013) 199

Marie exits and Edwina escorts her onto the porch.

EDWINA
Marie? When you first arrived,
you said you believe Joe is
innocent. Not was. I assumed he
was dead.

Caught off-guard, Marie says nothing. A moment between
them. Edwina nods, smiles, and waves good-bye.

200 INT. SUBURBAN - MOVING -DAY (2013) 200

Marie drives and an exhilarated Joe checks the iPhone's
COUNTDOWN CLOCK. About 35 hours remain.

201 OMITTED 201

202 INT. SUBURBAN - DAY (2013) 202

Marie drive as Joe's eyes are fixed on the School
buildings far beyond the gate. His eagerness to enter
now is palpable.

JOE
The answer's in there. I know it.

202 CONTINUED:

202

Marie focuses on the Security Guard.

MARIE

We have to wait. Joe?

Knowing she's right, he nods, and relaxes.

JOE

Tonight.

203 EXT. RURAL HIGHWAY - DAY (2013)

203

The Suburban pulls into a Cabin.

204 EXT. CABIN - DAY (2013)

204

There's an OFFICE, a BUILDING with many rooms, and a few CABINS in the back. Outside one of them is the Suburban.

205 INT. CABIN - DAY (2013)

205

In a KITCHENETTE, Marie unpacks a few groceries while Joe loads BATTERIES into heavy duty FLASHLIGHTS. Marie opens the yearbook and uses the CAMERA function on the iPhone to take a picture of Adrian's Sophomore photo.

206 INT. CHUCKY'S BAR- BACK OFFICE - DAY (2013)

206

Chucky's on the phone, at his laptop, looking at the recently emailed yearbook picture.

CHUCKY

I didn't know him back then Joe.
I don't even recognize the name.
Let me see what I can find out.

He hangs up and types the name ADRIAN DOYLE PRYCE into a search engine website.

207 INT. CABIN - DAY (2013)

207

We hear Marie in the bathtub as Joe ends the call and stares at fifteen year old Adrian's picture in the yearbook. A plain, dull-looking Boy with eerily dead eyes. Joe tries to access the Internet on the iPhone, but is unable to connect.

We hear the bathtub draining and shortly after, Marie, wrapped in a towel, exits. Perhaps for the first time we realize just how beautiful she is (in an honest, simple way).

(CONTINUED)

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207 CONTINUED:

207

With her wet hair and glistening skin, she projects a vulnerable-yet-sexy glow and it has a clear impact on Joe. To him, she looks like an Angel.

Marie senses a change in him, but she's not afraid of it. She grabs her medical kit and approaches.

MARIE

Let me change your bandage.

Joe removes his jacket and Marie's eyes linger on his muscular, trim build. He sits on the edge of the bed, she removes the old bandage, and applies a fresh dressing. All the while Joe is keenly aware of her touch. When she's done, she begins to step away, but Joe takes her hand. She sits next to him and they look into each other's eyes. Unafraid, he cups her face and deeply kisses her. Marie pulls him closer and the kisses grow more passionate. Joe buries his face in her neck and drinks in her scent. Marie allows her towel to fall open and his hands slip inside... They pause.

208 INT. CABIN - MOMENTS LATER - DAY (2013)

208

Joe and Marie are naked and he makes love to her with vigor and joy, tenderness and care... It's as if his very existence is affirmed by this moment... She needs him just as badly and the shared intensity grows.

Joe's iphone is on the bedside table. We MOVE IN on the device...

208A INT. ADRIAN'S PENTHOUSE - DAY (2013)

208A

Adrian watches a video monitor. From the audio, we know it is watching live surveillance footage (sent from the iphone) of Joe and Marie, but we do not see the images, only his seemingly cold reaction to them. (208A)??

209 OMITTED

209

210 INT. CHANEY'S BAR - BACK OFFICE - DAY (2013)

210

Chucky's at his LAPTOP. He's located articles about INTERNATIONAL COMMODITIES CORPORATION that mention Adrian Doyle Pryce as the business's CEO, but there's not much more. One of the articles even has a headline reading, "The Billion Dollar Company Nobody Knows."

Chucky decides on a new tack and types into the Google search field - Adrian Doyle Pryce 1985. We do not see the laptop, but from the look on Chucky's face, we know he's discovered something significant.

211 INT. CABIN - DAY (2013)

211

Post coitus, Marie and Joe lie next to each other in bed. There's the suggestion of peace in Joe's face, but Marie is distracted and fights back tears.

JOE

What is it?

MARIE

I need you to know something.
What almost happened to me last
Night did happen once before.

This is difficult for her, but...

MARIE(CONT'D)

I never told anyone about it... I
just pretended it didn't happen.
But that never works, does it?

She cautiously, gently touches the attempted suicide scars on his wrist.

MARIE(CONT'D)

I know what it's like. To feel
you have no other choice, to feel
so alone you can't help but...

Joe pulls her into his arms and she welcomes his embrace.

JOE

... It's all right, I'm here now.

She kisses him, rests her head, and shuts her eyes. Joe watches Marie sleep. With affection, he brushes the hair out of her eyes, pulls up a blanket around her and not wanting her to be disturbed, shuts off his phone.

212 INT. CHANEY'S OFFICE - BACK OFFICE - DAY (2013)

212

Upset, Chucky calls Joe, but gets voice mail.

VOICE MAIL OPERATOR (V.O.)

The party you have called is not
available. Please leave a
message.

CHUCKY

Joe? It's Chucky. Call me as
soon as you get this. It's not
about him, it's about her - "The
Whore." Remember? Jesus, Joe...
Call me.

213 EXT. CITY STREET - DAY (2013) 213

The Mercedes Maybach heads South.

214 INT. MERCEDES MAYBACH - MOVING - DAY (2013) 214

In the back, Adrian presses a button on his iPhone and the car's speakers replay part of Chucky's message...

CHUCKY (O.S.)
It's not about him, it's about her
- "The Whore." Remember? Jesus,
Joe... Call me.

Adrian switches programs and his iPhone screen mirrors the functions of Joe's. From VOICEMAIL, he deletes Chucky's message and from EMAIL, he removes a number of LINKS sent to Joe by Chucky. With great calm, he dons a pair of GLOVES and pulls from a compartment an exquisitely handcrafted GAROTTE.

215 INT. CABIN - DAY (2013) 215

Marie slumbers, but Joe is very much awake. He's being vigilant, yes, but there's so much energy coursing through him right now, it's impossible to sleep. He sits, back against the headboard, staring out the window, waiting for the sun to fade and the moon to rise.

216 INT. CHUCKY'S BAR - BACK OFFICE - DAY (2013) 216

CRASH! That sounded like glass breaking in the bar... Chucky rises, sticks his head out of the office... And finds Adrian standing in front of him.

ADRIAN
You called her a Whore.

A frightened Chucky turns to retreat, but Adrian unspools the garotte and wraps it around Chucky's throat.

ADRIAN (CONT'D)
You.

He pulls tight the wire and Chucky's tongue nearly explodes from his throat. Chucky writhes and flails, but with great strength, patience and cold efficiency, Adrian waits until Chucky's "Dance of Death" is over. Adrian releases the garotte and Chucky drops to the floor like a ton of bricks. Adrian focuses on the dead man's tongue, lolling out of his mouth in an almost comically exaggerated fashion, and pulls out a hunting knife from Chucky's desk.

- 217 EXT. CHUCKY'S BAR - DAY (2013) 217
Carrying something wrapped in Chucky's Hawaiian shirt, Adrian sees Haeng-Bok standing by the Maybach.
- 218 EXT. CABIN - DUSK (2013) 218
In the distance, the sun sets over green hills.
- 219 INT. CABIN - DUSK (2013) 219
Marie stirs and finds Joe (who's been awake the whole time) getting dressed. Already in his pants, he pulls a new black HOODED SWEATSHIRT from the same bag as the flashlights and (achingly) dons it. Over this he wears his jacket. He looks at Marie and she smiles, but Joe does not return it. His mind is elsewhere, on Evergreen Academy. This is a Man on a mission.
- 220 EXT. EVERGREEN ACADEMY - NIGHT (2013) 220
The Security Guard padlocks the gate, climbs into his Patrol Car, and takes off.

REVEAL the Suburban, hidden about a quarter of a mile away on a side road. Joe and Marie climb out, make their way to the Campus, and walk the perimeter.
- 221 EXT. FAR WALL - EVERGREEN ACADEMY - NIGHT (2013) 221
Joe with Marie following approaches the gate. He first helps Marie over it then quickly follows.
- 222 EXT. GROUNDS - EVERGREEN ACADEMY - NIGHT (2013) 222
Joe drops to the ground, together they move across a field toward fine-looking buildings, now empty and devoid of life - a prep School Ghost Town. It's as if Joe is walking into a dream, or more precisely, a memory.
- 223 EXT. ADMINISTRATION BUILDING - EVERGREEN ACADEMY - NIGHT (2013) 223
A beautiful, proud structure. Joe and Marie climb the steps and try to enter through majestic doors which are locked. They both go around to the side of the building where he kicks in the side door.

224 INT. ADMINISTRATION BUILDING - EVERGREEN ACADEMY - 224
NIGHT (2013)

Joe and Marie switch on the flashlights. The BEAMS cut through the blackness and they are struck by the eerie, "frozen" quality to the place, as if time had stopped, People vanished, and everything they had was left behind. For a moment, Joe is too stunned to move - the impact of being back at Evergreen is profound - but he regains composure and leads the way to the RECORDS OFFICE.

225 INT. RECORDS OFFICE - EVERGREEN ACADEMY - NIGHT 225
(2013)

Joe and Marie search STUDENT FILES for his years of study - 1981-1985 - and soon discover a folder labelled PRYCE, ADRIAN DOYLE. Joe cannot open it fast enough...

Paper clipped to the interior of the front cover is a PHOTOGRAPH of young Adrian and inside the dossier, Joe notes a few pieces of information...

Straight A's in every class, every semester, every year... Perfect test scores... A stunningly high IQ... A counselor's concerns regarding social skills... A Doctor's excuse from Physical Education... A note from Edward Burke (Edwina's Father) about the importance of ARTHUR PRYCE, ADRIAN's Father, an Alumnus providing major financial contributions to the Academy... And finally, a simple note mentioning a Sister of Adrian attending Evergreen - a freshman, AMANDA.

Joe pauses. Adrian is no longer important. As if acting on instinct, he frantically searches for her file...

MARIE

What is it?

When Joe finds it, some fearful part of him hesitates to open it... But another part, the curious part, wins out and he spreads open the dossier...

All he needs to see is the PHOTOGRAPH clipped to the inside cover... The portrait of a pretty, yet shy and awkward-looking girl - AMANDA PRYCE.

Suddenly feeling sick, Joe drops the folder and exits. Concerned, Marie grabs both the Pryce children's files, and hurries after him.

226 EXT. ADMINISTRATION BUILDING - EVERGREEN ACADEMY - 226
NIGHT (2013)

An ashen, confused-looking Joe pushes out the rear doors and finds himself struggling for breath. Not far behind, Marie finds him and approaches...

(CONTINUED)

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226 CONTINUED:

226

MARIE

Joe? What's wrong? Talk to me.

Not far away is a RESIDENCE HALL and he must go to it...

227 INT. RESIDENCE HALL - EVERGREEN ACADEMY - NIGHT (2013) 227

A weirdly determined Joe enters the dormitory and Marie, saying nothing, just observing, is right on his heels. Bypassing the stairways to the students' dorms, he instead MOVES to a rear MAINTENANCE AREA and shines his light on a staircase leading to a BASEMENT...

228 INT. BASEMENT - RESIDENCE HALL - NIGHT (2013) 228

The beam from Joe's flashlight cuts through Pitch black... He sees a DOOR up ahead and as he approaches, we hear VOICES... TEENAGE BOYS AND GIRLS LAUGHING... Joe's hand turns the knob and he pushes through...

229 INT. LAUNDRY ROOM - RESIDENCE HALL - DAY (1985) 229

FLASHBACK: In a breach of School conduct, a half dozen STUDENTS are drinking, smoking pot, and playing "Make Out" games. Clearly the degenerate "Ringmaster," a drunk YOUNG JOE DOUCETT, 17, pours Booze into Red plastic cups. He gives a generous pour to his Pal YOUNG CHUCKY and sits next to the most beautiful Girl here, YOUNG DONNA.

REVEAL that ADULT JOE AND Marie are here too, watching. Of course, they're not really "here" - the Kids don't react to them - but for Adult Joe, it's very real, and Marie studies his reactions closely. Joe is able to see the past, but Marie can't. She only sees the reactions on Joe's face.

The door opens... For a moment everyone freezes, but when they see it's just an awkward-looking Freshman Girl with a laundry basket, AMANDA PRYCE, 14, they relax and breathe a huge sigh of relief. The shy, nervous Girl tries to retreat, but Young Joe jumps to his feet and shuts the door, trapping her.

YOUNG JOE

Hold on. "Fresh-Women" should be in their dorms. This is a very serious infraction, young Lady.

The other Kids laugh, but Young Donna sees terror in Amanda's eyes. Adult Joe sees it too.

YOUNG DONNA

Joe, leave her alone. If she wants to go, let her go.

(CONTINUED)

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229

CONTINUED:

229

Undeterred, Young Joe takes a pair of dull OVERSIZED BLOOMERS from Amanda's laundry basket and displays them to the crowd.

YOUNG JOE

What do we have here? Sex-y!

He throws them at Young Chucky, who then throws them at a Girl, who then throws them at a Boy, and so on... When Young Donna gets them she tries to return them to Amanda, but she is so effected by humiliation that she is absolutely frozen. Pale and trembling, tears fall from her eyes and she cannot speak. It's sad and unnerving.

Adult Joe is clearly upset. Amanda flings open the door and rushes out.

YOUNG CHUCKY

What a freak.

Everyone LAUGHS. Except Young Donna. Ashamed, Adult Joe leaves the room and Marie follows.

230

OMITTED

230

231

EXT. RESIDENCE HALL - EVERGREEN ACADEMY - NIGHT (2013) 231

In a strange, "dissociated" head space, Joe pushes out a back door and surveys the grounds. A concerned Marie stays with him, still assessing his reactions.

232

EXT. GREENHOUSE- EVERGREEN ACADEMY - NIGHT (1985)

232

FLASHBACK: This is an overgrown, remote part of the Campus, on its very outskirts. Looking haunted and drained, Joe pushes through tall grass until he finds what he's looking for - a TREE STUMP. He slips his finger into a KNOT HOLE and lifts the "top" of the stump...

... Young Joe reaches into a hollowed-out space in the stump and pulls out a hidden VODKA BOTTLE.

We're back in 1985 now, and Adult Joe with Marie watches his 17 year old self take a healthy swig. Even now we sense that alcohol is a need. Young Joe sits on the stump and hears VOICES, those of a MAN and YOUNG WOMAN. He hides the bottle and thinks of running, but curious, finds an abandoned GREENHOUSE. Adult Joe wants to reach out to stop him, but of course he cannot... And Young Joe moves closer until he can see through a BROKEN WINDOW...

- 233 INT. GREENHOUSE - EVERGREEN ACADEMY - NIGHT (1985) 233
FLASHBACK: On the floor is a well-dressed, HANDSOME MAN in his early 40s. Straddling his lap, her back to Young Joe, is a PETITE YOUNG WOMAN. Her blouse is open and the Man's hands are inside it, caressing her breasts. She squirms with pleasure and reaches for his pants zipper.
- 234 EXT. GREENHOUSE - EVERGREEN ACADEMY - NIGHT (1985) 234
FLASHBACK: Young Joe cannot believe what he's seeing and with voyeuristic fascination, he continues to watch. Adult Joe's shame grows.
- 235 INT. GREENHOUSE - EVERGREEN ACADEMY - NIGHT (1985) 235
FLASHBACK: The Couple have quick, intense, almost violent sex and at the moment of climax, the young Woman throws back her head... It's Amanda.
- 236 EXT. GREENHOUSE - EVERGREEN ACADEMY - NIGHT (1985) 236
FLASHBACK: Young Joe cannot believe his eyes. Adult Joe freezes.
- 237 INT. GREENHOUSE - EVERGREEN ACADEMY - NIGHT (1985) 237
FLASHBACK: The Man pulls out from under Amanda, zips up, and searches for his jacket. Almost as an afterthought, he hands her some CASH and leaves the Greenhouse. Still in an excited state, it takes Amanda longer to "come down." She stands, buttons her blouse, and turns toward a window, where she sees looking right at her...
- 238 EXT. GREENHOUSE - EVERGREEN ACADEMY - NIGHT (1985) 238
FLASHBACK: ... Young Joe. Guilt-riddled, shocked, and mortified, he is frozen in place, his eyes locked on hers. To Adult Joe, it seems like she's looking right at him.
- 239 INT. GREENHOUSE - EVERGREEN ACADEMY - NIGHT (1985) 239
FLASHBACK: Amanda says nothing. There is no surprise in her expression, no discomposure; just a kind of resignation. Eyes fixed on Young Joe, she seemingly dares him to do something, to interrupt, to protest... To save her?

240 EXT. GREENHOUSE - EVERGREEN ACADEMY - NIGHT (1985) 240

FLASHBACK: Chilled by the moment, Young Joe runs away. But Adult Joe remains, traumatized by what he has just seen/remembered. A concerned Marie approaches.

In the distance, back near the Administration Building, from an EVENTS HALL, we now hear a BAND playing a Top Ten song.

Adult Joe looks in the direction of the Music, but when he hears an EMPTY VODKA BOTTLE break, he turns back and sees ...

Young Joe (having thrown it). He's here with Young Chucky. They're in TUXEDOS (for a formal dance) and they're both drunk - Joe very much so. He's just told a story and Chucky is flabbergasted.

YOUNG CHUCKY

Her?

YOUNG JOE

Little Miss Virgin.

He points at the GREENHOUSE.

Marie notices Adult Joe's shame is now intensifying.

YOUNG JOE (CONT'D)

Right in there.

YOUNG CHUCKY

Holy Fuck! The whore!

YOUNG JOE

That's just what Donna said! She couldn't believe it either

Joe opens ANOTHER VODKA PINT and takes a long pull. He offers it to Chucky, but Chucky's had enough. So Joe drinks more.

YOUNG CHUCKY

What the Hell are you doing?!

YOUNG JOE

A toast to my Kingdom.

Joe drunkenly-but-enthusiastically raises the Vodka bottle to the Night.

YOUNG JOE (CONT'D)

Bow down, Students of Evergreen Academy! Bow down on your knees to your King!

Joe downs the bottle and drunkenly falls out.

(CONTINUED)

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240 CONTINUED:

240

Adult Joe watches his young, now unconscious self with a mixture of disgust, embarrassment, and intense empathy. It's too much to bear, so he shuts his eyes.

241 EXT. CAMPUS - EVERGREEN ACADEMY - NIGHT (2013)

241

Adult Joe opens his eyes and stares at the spot upon which he fell. He is silent. Marie is silent. The whole World is silent. And then...

JOE

I never went back, never knew what happened. I got expelled for drinking.

Joe observes the first rays of Morning Sun.

In Amanda Pryce's Student file, Marie focuses on a note dated May 26, 1985, signed by Miss Burke, mentioning "rumors of an Older Man." She then looks at a REQUEST FOR TRANSCRIPTS from a private School in LUXEMBOURG dated June 2, 1985. Marie turns to show them to Joe, but in a strange daze, he hangs his head in shame. Marie follows. And takes his hand.

MARIE

We say and do awful things when we're that age, we all do. It's not your fault.

She kisses his hand and looks at him with pure love. Joe is moved, but his dour mood is unchanged.

JOE

It is. He knows it is.

In the distance, the Main Gate SWINGS OPEN and the Security Guard's Patrol Car enters the grounds, so they gather the files and begin their retreat.

242 EXT. RURAL ROAD/EVERGREEN ACADEMY - NIGHT (2013)

242

Now outside the walls, Joe - on the iPhone - and Marie hurry to the Suburban.

JOE

Chucky? Where are you? Call me.

Marie reaches the vehicle and opens her door, but she freezes with fear and a worried Joe rushes to her.

On the front seat is a SMALL BOX, beautifully gift-wrapped in paper with the same unique pattern as Haeng-Bok's umbrella. With caution and trepidation, Joe rests the box on the hood of the Suburban and with his razor scraper carefully cuts open the container...

(CONTINUED)

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242 CONTINUED:

242

Inside, wrapped in fabric cut from a Hawaiian shirt, is Chucky's tongue.

Marie recoils in horror. Joe wraps his arms around her and tries to calm her, but he too is freaked out. The iPhone issues the RINGTONE of the School Song of Evergreen Academy. In a moment of pure fury, Joe throws the device to the ground and SMASHES it with his heel.

243 INT. SUBURBAN - MOVING - MORNING (2013)

243

It's been twenty years since he's been behind the wheel, but Joe's so pumped with adrenaline, he's oblivious to that fact and drives just fine. In the passenger seat, Marie is terrified. Joe wishes he could say something to soothe her, but he can't, so they drive in silence.

The familiar sound of Adrian's RINGTONE fills the Car! Marie jumps and a frazzled Joe pulls to the side of the road. Marie checks her phone, but it's dead. The sound is coming from somewhere inside the Vehicle... Joe opens the center console and finds it. A new IPHONE. Looking defeated, he answers Adrian's call.

ADRIAN (O.S.)

Do not destroy this phone, it's
important we stay in touch. Look
at the screen, please.

243 pt Joe does as instructed and the screen shifts to a 243 pt
LIVE VIDEO FEED showing his Daughter. She's in a barren
room, HANDCUFFED to a PIPE, absolutely scared out of her
wits (2013)

ADRIAN (O.S.) (CONT'D)

I thought you in need of
motivation - time is getting
short.

The countdown clock appears, beneath the live video, like a news ticker - 14:04:23:55. Joe sees that his Daughter's eye is blackened and her nose bloodied.

JOE

What did you do to her?!

ADRIAN (O.S.)

Fourteen hours, Joe.

244 EXT. PUBLIC LIBRARY - DAY (2013)

244

We caught a glimpse of the beautiful Old Building earlier, when Joe and Marie first came to Town.

245 INT. MAIN DESK - PUBLIC LIBRARY - DAY (2013) 245
The LIBRARIAN talks to Joe and Marie .

LIBRARIAN
You're not alone, nobody can get
online - all the Local servers are
down. Everybody's in a tizzy.
Amazing how dependent we've become
on the Internet.

She gestures at a LITTLE ROOM in the corner.

LIBRARIAN (CONT'D)
If you want to go "Old School,"
we still have microfiche. It's a
much better selection of
periodicals.

246 INT. MICROFICHE ROOM - LIBRARY - DAY (2013) 246
Joe and Marie sit huddled at a booth-like MICROFICHE
VIEWER. She FOCUSES on a specific article from the
INTERNATIONAL HERALD TRIBUNE, dated July 6, 1985...

CLOSE ON MICROFICHE ARTICLE AND ACCOMPANYING PHOTO...

FAMILY TRAGEDY IN LUXEMBOURG

LUXEMBOURG - British businessman Arthur Pryce was found dead this
morning in his home...

246A CUT TO: BLACK AND WHITE EUROPEAN TV NEWS FOOTAGE... 246A
We see the Exterior of the APARTMENT and THREE BODIES
being carried out... (1985)

BBC REPORTER (V.O.)
... Discovered in the luxury
apartment were the bodies of
Pryce, his Wife Emily, and
Daughter Amanda. Police will not
comment on cause of death...

246B FLASHBACK: We now see a fourth body carried out of 246B
the Building, this one with an oxygen mask on its face,
and a team of MEDICAL PERSONNEL rushing it to an
AMBULANCE. (1985)

BBC REPORTER(V.O.)(CONTD)
... but the sole survivor,
seventeen year old son, Adrian
Pryce, was taken to Centre
Hospitalier de Luxembourg for
treatment of shotgun wounds and is
in critical condition.
(MORE)

(CONTINUED)

246

CONTINUED:

246

BBC REPORTER(V.O.)(CONTD)

Pryce had moved his Family to
Luxembourg last June...

CLOSE ON Marie and Joe - They are both captivated and
Marie advances a few days, searching, until she finds...

CLOSE ON MICROFICHE ARTICLE AND PHOTOGRAPH

QUESTIONS SURROUND EXECUTIVE'S DEATH

LUXEMBOURG - The deaths five days ago of Arthur Pryce, Emily Price and
Amanda Pryce have been officially ruled homicides by local authorities...

246C WE SEE footage of a Teenage Boy in a Hospital bed, hooked up to a variety of tubes (1985) 246C

BBC REPORTER (V.O.) (CONT'D)

... but no specific details of the
case have been presented, and
rumors of a "murder/suicide"
scenario have been steadfastly
denied by family representatives.
Adrian Pryce survived gunshot
wounds to his chest and abdomen,
but remains in a coma.

CLOSE ON Marie and Joe - Joe is mesmerized by every word
and Marie searches for the next pertinent article...

CLOSE ON MICROFICHE ARTICLE AND PHOTOGRAPH

SON TELLS TALE OF MURDER

LUXEMBOURG - Fully recovered from his injuries...

246D INT. MICROFICHE ROOM- LIBRARY- DAY (1985)

246D

BBC REPORTER(V.O.)(CONTD)
(CONT'D)

... Adrian Pryce has told Police
that the attempt on his life and
the murders of his Father, Mother,
and Sister, were perpetrated by a
deranged Man who broke into their
home.

246E The image shifts to show TV FOOTAGE of a frustrated LUXEMBOURGIAN POLICE CHIEF talking to Reporters (1985) 246E

BBC REPORTER(V.O.)(CONT'D)

Since forensic evidence in this
case has vanished, his account of
the crime is the only one
Prosecutors have deemed viable.

(CONTINUED)

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246 CONTINUED: (2)

246

At the bottom of the article are MORE PHOTOGRAPHS. One shows Young Adrian lighting an "eternal flame" in front of an imposing tomb. The other shows the smiling face of his Father, **ARTHUR DENNIS PRYCE (1939-1985)**.

Joe recognizes him. This is the photo of the Man in the Greenhouse with Amanda Pryce.

JOE

It was him. Her Father.

When Marie comprehends this, she has to look away, but Joe stares hard at the face of Arthur Dennis Pryce.

247 OMITTED

247

248 INT. CABIN - DAY (2013)

248

Joe has come back for the sack of letters. Once he has it in hand, he turns to the door... Only to find Marie blocking his path.

MARIE

No matter what you say, he's going to kill you. Or you're going to kill him. Please... Don't go.

JOE

I have to.

MARIE

What if... What if Mia's already dead? What if he lied?

JOE

What if he didn't?

Tears stream down Marie's face. Joe calmly approaches and gently wipes away her tears. She smiles and knowing this will be the last time they see each other, Joe deeply kisses her.

JOE (CONT'D)

I need you to promise me. Will you promise?

She manages a nod.

249 EXT. CABIN - NIGHT (2013)

249

The Suburban screeches out of the Parking lot.

250 INT. SUBURBAN - MOVING - NIGHT (2013) 250

At the wheel, Joe places a call to Marie .

JOE (O.S.)
Please promise to stay in this
room. Call no one, talk to no
one. Will you stay? Will you
promise?

251 INT. CABIN - NIGHT (2013) 251

In darkness, a forlorn Marie sits on the edge of the bed.

MARIE
I will.

252 EXT. RURAL ROAD - NIGHT (2013) 252

The Suburban approaches the Highway entrance.

253 INT. SUBURBAN - MOVING - NIGHT (2013) 253

Joe looks out at the Highway with fierce determination.

JOE
Marie, I was never a Father to my
Daughter. I have to be now.

254 OMITTED 254

255 INT. SUBURBAN - MOVING - NIGHT (2013) 255

From his pocket Joe removes the business card Marie gave
to him the Night they met.

256 EXT. MOBILE HOSPITAL - NIGHT (2013) 256

Tom's cell phone rings.

TOM
This is Dr. Melby.

JOE (O.S.)
Listen carefully to what I tell
you.

TOM
Who is this?

256 CONTINUED: 100
256

JOE (O.S.)
A tough Guy. Remember?

TOM
Is Marie all right?

257 INT. SUBURBAN - MOVING - NIGHT (2013) 257
Joe nods approvingly. Tom cares.

JOE
Get some paper and a pen. You'll
need directions.

258 OMITTED 258

259 INT. SUBURBAN - NIGHT (2013) 259
The GPS visually informs Joe, "YOU HAVE ARRIVED."

260 INT. ADRIAN'S PENTHOUSE - ELEVATOR - NIGHT (2013) 260
Joe is patient during the ascent.

261 INT. ADRIAN'S PENTHOUSE - NIGHT (2013) 261
Joe exits the elevator, enters the penthouse, and finds a
perfectly-dressed Adrian waiting for him. Joe pulls the
cooking sheers from his jacket...

JOE
Where is Mia?

Haeng-Bok is quick. Springing into action, she swiftly
and easily disarms him. Arrogantly, she tosses the
sheers to the floor and sneers/smiles at Joe. (Fully
expecting this) Joe LASHES OUT, surprising her with the
razor and CUTS her throat. Absolutely stunned - and
offended - she tries to suppress the crimson spilling
from her throat, but it's no use...

Adrian rushes to her side, as she dies in his arms Joe
turns to Adrian and finds him pointing an expensive
HANDGUN at Joe.

ADRIAN
I love you.

JOE
Where is Mia?

Adrian uses the remote to switch on a MONITOR displaying the live feed of a captive Mia in the barren room. The countdown clock ticks away at the bottom of the screen, showing only thirty minutes remaining.

ADRIAN

There.

Joe still has the razor and looks ready to kill.

JOE

Where?

ADRIAN

Here. Quite closeby, really. But you will not see her, will not save her, until I have your answers. Please put that away. She will suffer great pain if you do not.

Joe pockets the razor. Adrian rests his Gun on a table, alongside his handwritten confession, the Video of Donna's murder, and the briefcase filled with diamonds.

ADRIAN (CONT'D)

Your reward. As I said, I am a Man of my word.

The first question.

ADRIAN (CONT'D)

Who am I?

JOE

Adrian Doyle Pryce.

Adrian nods. The second question.

ADRIAN

Why did I imprison you for twenty years?

JOE

You blame me for what happened to your Family.

ADRIAN

Elaborate.

JOE

I saw your Sister with a Man, down at the Greenhouse.

ADRIAN

"They were fucking," isn't that what you told everyone?

(CONTINUED)

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261 CONTINUED: (2)

261

JOE

Yes. I told Donna, I told Chucky,
I told half of Evergreen.

ADRIAN

Gossip spreads like a plague.

262 INT. HALLWAY - EVERGREEN ACADEMY - DAY (1985)

262

FLASHBACK: It's between Classes and the hallway is packed with STUDENTS. When a humiliated, depressed-looking Amanda walks past, all eyes turn to her. As in the previous "flashbacks," Adrian and Adult Joe are "here" too.

ADRIAN

You have no idea what it was like
for Amanda then, the torture she
endured. All because of you.

Young Donna and her elite GIRLFRIENDS whisper, sneer and look at the poor girl as if she were scum. Young Chucky and a few JOCKS wave TWENTY DOLLAR BILLS and make lewd gestures at Amanda.

ADRIAN (O.S.) (CONT'D)

And you didn't even know her name.

Adult Joe hangs his head in shame. Observing from a distance, almost "invisible" to those around him, is Young Adrian, his eyes fixed on his Sister's pained expression. Adult Adrian fights back tears...

263 INT. ADRIAN'S PENTHOUSE - NIGHT (2013)

263

... And looks hard at Joe hanging his head in shame.

ADRIAN

Continue.

Joe looks up.

JOE

I didn't know it was your Father
until today. The Evergreen must
have found out what was going on,
because he got your Family out of
the States as fast as possible.
I'm only guessing, but running
didn't help. He must have been
afraid. Afraid of what was
coming...

(CONTINUED)

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263 CONTINUED:

263

ADRIAN

You know nothing of him. He knew
no Fear. Only Love. Arthur Pryce
is a great Man.

Adrian turns to see...

264 INT. BEDROOM - MANSION - LUXEMBOURG - DAY (1985) 264

FLASHBACK: ...As Arthur enters his daughters bedroom a
depressed Amanda hikes up her nightgown...

Adult Adrian and Adult Joe are "here" too, watching.

Arthur lifts a SHOTGUN and SHOOTS her in the chest.

Adult Joe reacts with shock and repulsion, but Adult
Adrian regards the moment with beatific worship and MOVES
with his Father... Joe follows...

265 INT. HALLWAY - MANSION - LUXEMBOURG - DAY (1985) 265

FLASHBACK: Not sure what she just heard, Emily PRYCE, the
Children's Mother, steps out into the hallway and looks
down the HALL.

Arthur is there with the Shotgun. He SHOOTS his wife
dead.

Adult Joe can barely stomach the sight, but Adult Adrian
somehow views this as he would a Spiritual Miracle.

Arthur and Adult Adrian go down the steps, and Joe
follows...

266 INT. DAYROOM - MANSION - LUXEMBOURG - DAY (1985) 266

FLASHBACK: Young Adrian rises from a chaise lounge and
turns to see his Father, spattered with blood, with the
Shotgun in hand.

Adult Adrian and Joe observe.

ADRIAN

My Father loved my Mother. He
loved my Sister. And he loved me.

Father and Son share a moment. The confused, nervous Boy
obediently, automatically begins to take off his clothes,
but Arthur sadly shakes his head "No." BLAM! The Father
SHOOTS Adrian in the torso and his Son falls. Arthur
then sits in a chair, shoves the barrel into his mouth
and blows the back of his own head off.

(CONTINUED)

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266 CONTINUED:

266

In a state close to Spiritual Ecstasy, Adult Adrian shuts his eyes and exhales...

267 INT. ADRIAN'S PENTHOUSE - NIGHT (2013)

267

... Proud and extremely calm, Adrian opens his eyes and turns to Joe...

ADRIAN (CONTD)

What we had together was beautiful and special and pure. My Father did what he did to honor and preserve that. When I woke up in the Hospital and realized I had survived, I knew I was alive for a reason, that there was purpose to my life.

He presses a button on the remote and monitors show Joe Doucett-related media (Home Movies and Surveillance footage.)

ADRIAN (CONT'D)

I have since devoted my existence to reaching this moment, here with you, now. You see, Joe, my Sister Amanda and I thought that what we had with my Father would last forever, that no one could take it from us. Yet you did. And, yes, that is why I imprisoned you for twenty years.

He puts the Confession letter and Video Cassette in the briefcase with the Diamonds, snaps it shut, and matter-of-factly rests it at Joe's feet.

ADRIAN (CONT'D)

There you are. You've won.

Adrian takes his pistol and points it at his own head.

JOE

NO! Mia. Take me to her. Now.

Adrian lowers the 9MM.

ADRIAN

Forgive me, of course.

JOE

Give me the 9MM.

With no reluctance, Adrian does just that. He then walks to a wall, pushes in a HIDDEN DOOR, and motions for Joe to enter, but Joe gestures with the gun...

(CONTINUED)

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267 CONTINUED:

267

JOE (CONT'D)

You first.

Adrian enters and Joe follows...

268 INT. PASSAGEWAY - NIGHT (2013)

268

It's very dark, and we can barely see the two Men.

ADRIAN

You know what's funny, Joe? You
 never asked a very simple
 question. "Why did I let you go?"

As if responding to a bleak premonition, Joe pauses.
 Adrian reaches a DOOR, pushes it open, and they are met
 with BRIGHT LIGHT... They proceed...

269 INT. TELEVISION STUDIO - ADRIAN'S PENTHOUSE - NIGHT (2013) 269

Adjusting his eyes, Joe realizes he is in a State-of-the-Art Video Production Facility. It's a vast space with Cameras, Lights, Monitors, and Sets. Adrian moves to one and stands at a desk. On the wall behind him is a sign with a familiar logo... for the TV show "Crimes Unsolved." We hold for a moment on a perplexed Joe.

ADRIAN (CONTD)

One of the longest-running shows
 on Television and it had only a
 single viewer. You.

Joe reels and as if on cue, CELLO MUSIC plays. Not recorded, but live, from somewhere here in the Studio! Joe moves to find it... Adrian smiles and follows.

Joe enters ANOTHER SET, a SUBURBAN LIVING ROOM and he pauses. This place looks familiar too. Suddenly recorded AUDIO plays over loudspeakers...

KEN ROOS (V.O.)

We adopted Mia shortly after the
 tragedy. Neither her Mother or
 this Doucett Murderer had any
 living relatives, so we were lucky
 enough...

SHIRLEY ROOS (V.O.)

... Blessed...

KEN ROOS (V.O.)

... Yes, blessed, to have this
 Angel come into our lives.

(CONTINUED)

White Pages: 9/20/2012

Joe sees on the coffee table PHOTOGRAPHS of "Ken" and "Shirley" - the People who adopted Mia but they are Actors' "Head Shots" and their names are different. Upset, filled with weird dread, Joe hurries out of the Living room set, turns a corner...

... And comes face-to-face with Mia.

She's in a BARREN ROOM SET that we recognize from the live Video feed of her "Captivity," but she's no longer handcuffed, she's playing the Cello.

A stunned Joe reaches out to her, but there's an almost invisible THICK GLASS WALL between them. Adrian appears beside Joe.

ADRIAN

It's amazing what People believe
when they see it on TV.

Joe desperately needs her to be real.

JOE

... Mia...?

Adrian presses an INTERCOM and addresses the Woman on the other side of the glass.

ADRIAN

Thank you Ashley, you can go.

The Woman stops playing, wipes the fake blood and make-up bruise from her face with a towel, and looks at Joe with uncaring eyes. Just another day at the office for her. Joe pounds his fists against the thick glass wall.

JOE

MIA!!!

ADRIAN

That is not your Daughter, Joe.
Ashley is a Musician and very well
paid Actress I have had in my
employ since she was ten years
old.

Enraged, Joe SLAMS Adrian against the glass and presses the barrel of the 9MM to his temple.

JOE

NO MORE GAMES. WHERE IS SHE?

ADRIAN

Answer the question you never
asked. "Why did I let you go?"
You know the answer. In your
heart of hearts, Joe you know the
simple truth.

(CONTINUED)

White Pages: 9/20/2012

269 CONTINUED: (2)

269

Joe is both confused and terrified. Adrian still has the remote in his hand. He presses a button and the entire glass wall becomes a VIDEO MONITOR, filled with a "mural" of Photographs and Home Video of a LITTLE GIRL. Joe can't help but be overwhelmed by the display of images. When he recognizes some of these pictures, he unconsciously lowers the 9MM and releases Adrian.

ADRIAN (CONT'D)
It took awhile. To change her name, her records, to find the right parents...

The Girl on screen gets older and more familiar-looking.

ADRIAN (CONT'D)
An insensitive Mother... A loving Father taken from her too soon...

A shaken Joe stares at the monitor. On it is the picture of Marie with her Father at her High School Graduation.

FLASHBACK TO:

270 EXT. LOW INCOME AREA - DAY (2013)

270

Near the Mobile Hospital Unit, Joe confronts Johnny the Homeless Man with the umbrella and is approached by Marie .

ADRIAN (V.O)
It took twenty years, Joe. Twenty years to create her. A sensitive, caring young Woman eager to help those most in need.

271 INT. CHUCKY'S BAR - STORAGE ROOM - DAY (2013)

271

Marie wipes Joe's face with a cool cloth... Touches the scarred flesh of his wrist...

ADRIAN (V.O.)(CONTD)
Because she herself had overcome such a troubled past.

272 INT. CABIN - DAY (2013)

272

Joe and Marie kiss and he drinks in her scent.

ADRIAN (V.O.)(CONTD)
The kind of young Woman who couldn't help but fall in love with a Man like Joe Doucett.

END FLASHBACK
(CONTINUED)

White Pages: 9/20/2012

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272 CONTINUED: 272

272A INT. CABIN - (LATER) NIGHT (2013) 272A

A forlorn Marie sits on the edge of the bed

273 INT. TELEVISION STUDIO - ADRIAN'S PENTHOUSE - NIGHT 273
(2013)

The wall/screen is filled with images of adult Marie .

ADRIAN
Human beings are like putty. An
unseen hand can easily shape them.

Devastated, Soul ripped apart, Joe pathetically tries to point the gun at Adrian, but cannot. Adrian gently takes the 9MM from him, Joe falls to his knees, and gazes at the monitor with horrified eyes.

MARIE IS JOE'S DAUGHTER. HIS OWN FLESH AND BLOOD.

Cruelly, Adrian hits a button on the remote and the screen fills with HIDDEN CAMERA VIDEO (and audio) of Joe and Marie making love in the Cabin. Joe violently sobs and covers his eyes and ears in profound shame. The Video stops and freezes on an image of Joe and Marie in tender bliss. It SLIDES to one side of the monitor and the other half fills with a new image...

One of a 23 year old unsure, scared Joe posing with Donna and their newborn infant Girl. The screen freezes and a graphic box pops up displaying the words "PLAY AGAIN?"

Adrian observes Flesh-and-Blood Joe - in such despair he can barely breathe - as if he were a specimen in a satisfactory Science Experiment. Adrian pulls out his own iPhone and dials a number...

274 INT. CABIN - NIGHT (2013) 274

Marie answers her phone.

MARIE
Joe?

ADRIAN (O.S.)
Look at your phone, please.

Marie does. And the little screen fills with the graphic box reading "PLAY AGAIN?"

275 INT. TELEVISION STUDIO - ADRIAN'S PENTHOUSE - NIGHT 275
(2013)

The giant Monitor fills with Video (via Hidden Camera) of a frightened, angry Marie inside the Cabin.

MARIE

Who is this?

Joe realizes what Adrian is about to do! And throws himself at his nemesis's feet!

JOE

NO! NO!

Adrian calmly hits MUTE on his phone.

276 INT. CABIN - NIGHT (2013) 276

Hearing nothing, Marie yells into her cell phone...

MARIE

Who is this?!

277 INT. TELEVISION STUDIO - ADRIAN'S PENTHOUSE - NIGHT 277
(2013)

Adrian's finger now hovers over the SEND button. Face streaked with tears, Joe crawls on all fours and grovels at Adrian's feet.

JOE

Please. Don't. Oh God, don't do it... You can do whatever you want to me, anything, but don't do this to her. I beg you.

Joe tries to say more, but he just can't. He's in so much psychic agony, it's terrifying. As if he were the Painter, SALVADOR DALI who just realized the completion of a another Masterpiece, Adrian delights in the moment.

ADRIAN

Joe, This is why I let you go, Joe. So I could experience this moment, savor this moment.

He is about to hit SEND... Joe goes pale and tears stream from his eyes... But Adrian hits END CALL. We can see (on the Video Monitor) a frustrated Marie, in the Cabin, trying to call back on the phone (to no avail). A relieved Joe looks at Adrian with thanks, but Adrian is unmoved, and proceeds according to plan.

(CONTINUED)

White Pages: 9/20/2012

		110
277	CONTINUED:	277
	ADRIAN (CONT'D) I want you to know that Marie knows nothing of the truth and never will. Marie is unharmed and will remain unharmed for the rest of her life. This was never about Marie, Joe it has always been about you. A moment between these two Men. A moment of shared pain. Adrian abruptly points the 9MM at his own head. ADRIAN (CONT'D) I am a Man of my word. BLAM! A bullet tears through Adrian's skull and he slumps to the floor. Joe barely reacts. He's too shocked, too disgusted, too saddened, too humiliated. He just sits and stares at the Video of Marie (in the Cabin) on the monitor. His eyes are dead. A broken Man.	
278	OMITTED	278
279	INT. CABIN - NIGHT (2013)	279
	Marie sits in silence, waiting. There is a KNOCK on the door and she turns to it with both hope and fear. TOM (O.S.) Marie? Recognizing the voice, she pauses. Confused? Relieved? Disappointed? No matter what, she rises and opens the door to find Tom Melby there for her. He gives her a comforting hug.	
280	OMITTED	280
281	OMITTED	281
282	OMITTED	282
283	OMITTED	283
284	OMITTED	284
285	OMITTED	285

286 OMITTED 286

287 EXT. FILTHY ALLEY - DAY (2013) 287

Joe digs a small CARDBOARD BOX out of a dumpster.

He places nineteen of the Diamond pouches in the box.
One he keeps.

JOE (V.O.)
Dear Marie. You will never see me
again. Know this to be true and
everlasting. I am gone from your
life forever.

288 OMITTED 288

289 EXT. CITY STREET - DAY (2013) 289

A MESSENGER zips through traffic on a Black Ducati
Monster Motorcycle.

290 EXT. MOBILE HOSPITAL VEHICLE - DAY (2013) 290

Marie and Tom examine Grace, who appears to be in much
better shape than before.

JOE (V.O.CONT'D)
I want you to find happiness. I
want you to be with someone who
will take care of you, watch over
you, bring you joy, not pain. A
good Man, with a good heart. A
Man unlike me.

On the adjacent street, the Motorcycle Messenger stops,
removes her helmet, and approaches the Mobile Unit.

MOTORCYCLE MESSENGER
Marie Sebastian?

Marie nods. The Messenger hands her a funky cardboard
box, gets her signature on an electronic pad, and takes
off. A very curious Marie looks at the label, sees that
the package is from Joe and anxiously opens it...

291 OMITTED 291

292 INT. UGLY BUILDING - CHANEY'S OFFICE - DAY (2013) 292

Flanked by Cortez and the young brutes, Joe stands across from their Boss, Chaney, who remains seated at his desk.

JOE (V.O.)(CONTD)
I have done something terrible,
something unforgiveable and for
it, I must be punished. Punished
forever, until I die.

Chaney opens the velvet pouch and pours a million dollars' worth of Diamonds onto his desk. His jaw drops and he looks up with utter befuddlement. All Joe does is nod.

293 EXT. MOBILE HOSPITAL VEHICLE - DAY (2013) 293

Tom is stunned and amazed by the pouches filled with diamonds, but Marie focuses solely on a handwritten LETTER from Joe.

294 INT. "MOTEL ROOM" - DAY (2013) 294

A tranquil Joe arranges toiletries in the bathroom and checks the drawers and closet. Socks, Boxers, Shirts, Pants, Canvas white sneakers. All where they should be.

JOE (V.O.)(CONTD)
I am beyond redemption, but I am
not afraid, Marie . I have made
the right choice, I have done the
right thing. I know it in my
heart and soul, because of that, I
have found peace.

The Bellhop is back in the placard. No longer an hallucination, just an old photograph.

295 EXT. MOBILE HOSPITAL VEHICLE - DAY (2013) 295

Marie continues to read and tears fill her eyes.

JOE (V.O.)(CONTD)
For a short while I was happy,
because of you, and I will cherish
that happiness forever.

She returns the note to the box and finds something else inside - a little plastic laughing Buddha. Marie doesn't know what to make of it.

296 INT. "MOTEL ROOM" - DAY (2013) 296

Seated at the desk, over a metal waste basket, Joe calmly, methodically burns all his old letters and watches them flake into very fine sheets of charcoal.

297 EXT. INTERSTATE HIGHWAY - DAY (2013) 297

The Chevy Suburban moves away from the City.

298 INT. SUBURBAN - DAY (2013) 298

On the passenger seat is her backpack along with the cardboard box. In the driver's seat, not knowing where she is going, but determined to go, Marie looks at the Highway ahead.

JOE (V.O.CONT'D)
I will love you forever. Good-
bye. Joe.

On the dashboard is the plastic Buddha.

299 INT. "MOTEL ROOM" - DAY/NIGHT (2013) 299

Indeed at peace, a calm, content Joe sits on the edge of the bed and nods toward the Corridor.

The Tray DOOR shuts with a LOUD CLANG.

CLOSE UP: THREE TAKE-OUT CONTAINERS, PLASTIC UTENSILS, NO VODKA, and a CHOCOLATE AFTER-DINNER MINT.

Joe Doucett smiles.

The WINDOW photo mural abruptly shifts from Day to Night.

CUT TO BLACK.

BEGIN END
TITLES.

THE END