

TAKEN 2

an original screenplay by

LUC BESSON & ROBERT MARK KAMEN

REVISIONS
8/31/11

4 CONTINUED:

4

Eight grim faced men, sprinkle earth on the coffins as the Imam recites the prayers, a hundred mourners stand behind them; the women weeping, the men in stony silence.

The last man to sprinkle dirt on the coffins is MURAD KRASNIQI, 50. A man who gives orders, not takes them. A man whose eyes say cross me at your own risk. His face a mask of sorrow, anger and death. The prayers finish. Murad turns and faces the mourners.

MURAD

He slaughtered our husbands...

FLASH

Bryan Mills kills half a dozen Albanian thugs in a Paris kitchen.

MURAD

...our brothers...

FLASH

Bryan kills another half a dozen Albanian thugs on the stairs and the hallways of the house.

MURAD

...our sons.

FLASH

Bryan turns a light switch on, electrocutes Marko in a grimy basement.

MURAD

The dead cry out to us for justice!
On their souls I swear to you! The
man who took our loved ones from us,
the man who has brought us such pain
and sorrow! We will find him! We
will bring him here! And as God is
my witness, we will not rest until
this is done. Until this knife...

He holds up a large deadly blade...

MURAD

...is held to his throat. Until his
blood flows into this very ground!
We will have our revenge!

LENORE (CONT'D)

(beat)
She didn't call you?

BRYAN

No.

LENORE

Her music lesson got switched.

BRYAN

The Tuesday one? Or the Friday one?

LENORE

I don't...I don't really know...I
can't believe she didn't call
you...actually I can. You know how
kids are...

*

She sells it, but he is not buying.

BRYAN

Especially ones who are desperate to
pass their driving test on the third
try.

(beat)

Lennie.

(beat)

Where is she? Really.

She pauses, busted for covering.

LENORE

I've never been a good liar, have I?

BRYAN

Not your forte.

Lenore takes a breath. Bryan waits.

LENORE

She's at her boyfriend's.

BRYAN

(stunned)

She has a boyfriend?

LENORE

Would you like to come in for a drink?

Off his somewhat stunned look...

(CONTINUED)

7 CONTINUED: (2)

7

LENORE

Yes, I think you should come in for
a drink.

She steps aside. Bryan, a bit unhinged, enters. The door
closes.

8 INT. LENORE'S HOUSE - DAY

8 *

CLOSE ON *

A generous amount of KAMEN ESTATE Cabernet Sauvignon being
poured into a glass. *

PULL BACK TO *

As Lenore hands Bryan the glass.

BRYAN

Why didn't she tell me she had a
boyfriend?

LENORE

She probably didn't want you running
a full security profile of everything
he has done since kindergarten.

BRYAN

First of all, it wouldn't be a full
profile. And even if it was, so
what? There's nothing wrong with
being a concerned parent.

LENORE

(softly)

Bryan...she's never going to forget
what you did for her. Neither of us
are. But she has to heal. She has
to learn to trust. To move past
what happened.

BRYAN

But you think she's OK, right? *

LENORE *

I think so. *

(beat) *

Take my advice. Give her some space
to learn about life like someone her
age should.

(CONTINUED)

BRYAN

She can have all the space she wants.
I just want to make sure that...the
first time you fall in love...you
know this Lennie...if it's a good
experience, it sets a pattern for
what comes after.

LENORE

I didn't realize you were such an
expert on the subject.

BRYAN

I'm just saying...the first time I
fell in love. It set the standard
for me.

Lenore blushes a bit.

*

LENORE

Me too.

BRYAN

Really?

LENORE

(warmly)
Really.

BRYAN

Then why did you break up with me
then, and disappear for four years.

LENORE

Because I was seventeen Bryan, and I
knew I needed to live life a little.
Like Kim does.

*

(beat)
I came back.

BRYAN

Yes you did.

The warmth of remembrance tints his words.

BRYAN

I was the one who was always leaving
after that.

A tinge of regret.

(CONTINUED)

BRYAN

I know this is none of my business
Lennie, but are you OK?

LENORE

(brittle)
I'm fine.

A pause.

LENORE

Not really. Did Kim tell you?

BRYAN

It used to be my job to notice things,
remember? And the last few times
I've seen you and Stuart together...

He shakes his head.

BRYAN

Things didn't look right.

Lenore closes her eyes, takes a breath.

LENORE

We've separated.

BRYAN

Oh...

Tries to hide his pleasure behind feigned surprise.

BRYAN

When?

LENORE

When? When did we realize it wasn't
working? Or when did we realize the
months of marriage counseling wasn't
working? Or when did he move out?

BRYAN

I'm sorry.

LENORE

Don't be. I'm fine. It's better
this way, really.

BRYAN

Maybe some time apart...

(CONTINUED)

LENORE

It's over between us. We're getting a divorce.

BRYAN

If there's anything I can do.

LENORE

Just be a friend.

BRYAN

Always that Lennie. How's Kim with it?

*
*

LENORE

I asked her not to say anything to you. To anybody. She's OK. A little clingy, but OK.

Takes a deep drink of her wine.

LENORE

This is a little weird. Talking about my current marriage falling apart with my ex husband.

BRYAN

(awkward)
I should...

Motions toward the door.

BRYAN

Thanks for the...

He holds up the wine glass.

LENORE

Bryan.
(cautionary)
Don't.

BRYAN

I don't even know where the kid lives.

LENORE

You found her in a city of twelve million people within seventy two hours. Promise me.

BRYAN

I just told you...

(CONTINUED)

8 CONTINUED: (4)

8

LENORE

Promise me.

BRYAN

I'm going to give her space.

Bryan exits. Lenore closes the door, and takes her cell phone out.

9 INT. JAMIE'S HOUSE - DAY

9 *

CLOSE ON *

An iPhone ringing. The word MOM flashes across the screen along with Lenore's picture. *

PULL BACK *

To the phone sticking out of a pocketbook, ringing, unanswered because... *

PULL BACK MORE TO *

And two people in a big bean bag chair in front of a giant plasma screen TV with music videos playing. Which no one is watching because the two people, KIM, and a very cool, very handsome, clean cut, 20 year old, JAMIE CONRAD, are engaged is some serious lip locking, window steaming making out. *

As Jamie's hand moves down Kim's chest, and starts to unbutton her blouse, one button, two buttons. Her hand stops him. *

JAMIE *

What? *

KIM

It's too soon.

JAMIE *

(pleading)

It's two months.

She sits up, starts to button her blouse.

JAMIE *

I don't understand. I thought you and I were...y'know...

KIM *

We are Jamie. I just need time. I told you that when we first started going out.

(CONTINUED)

9 CONTINUED:

9

JAMIE

But you never told me time for what?
To trust me? I thought by now we
would have gotten over that one.

KIM

I can't go any faster than I am. If
it's not working for you, maybe we
should take a break.

Jamie looks at her for a long moment. He softens, a good
guy at heart.

JAMIE

Come here.

He opens his arms. Kim takes a breath, a moment, and then
snuggles into his arms. He holds her close. Strokes her
hair. Does not push the issue. She lets herself relax,
gives herself over to the sensation of just being held.

When the doorbell ringing, intrudes.

CLOSE ON

The door opening.

JAMIE

Can I help you?

REVERSE ANGLE ON

BRYAN

Is Kim here?

JAMIE

And you are?

BRYAN

Her father.

Bryan's eyes go to Jamie's half untucked shirt. Jamie quickly
tucks his shirt front in, goes all young-man-with-good-
manners. And the biggest ingratiating smile on earth.

JAMIE

Mr. Mills! What a pleasure. I'm
Jamie. Jamie Conrad.

He extends a hand, which Bryan takes, rather hesitantly.

JAMIE

Please. Come in...

(CONTINUED)

9 CONTINUED: (2) 9

Jamie stands aside. Giving Jamie a long look, Bryan enters. *

10 **INT. JAMIE'S HOUSE - DAY** 10 *

Bryan looks around the well appointed home. Taking it all *

in. *

BRYAN *

Are your parents home Jamie? *

JAMIE *

No. They're not. Kim has told me *

so much about you. *

BRYAN

She has?

JAMIE *

Well, not that much actually. But *

she did say how much she admires *

you. *

BRYAN

She did?

JAMIE *

Oh yes. Can I get you anything? *

Something to drink maybe? *

BRYAN

Just my daughter would be fine.

And at that moment...

KIM

Daddy???

BRYAN

Hi.

KIM

(pissed)

What are you doing here?

BRYAN

Well, I know how important passing *

your driving test is and... *

KIM

I don't believe this!

BRYAN

It's just a couple of hours.

(CONTINUED)

10 CONTINUED:

10

KIM

This is so...so...

She can't even find the words, just lets out a grunt.

KIM

Ugh!

She glares at Bryan, and storms out of the house.

JAMIE

It was very nice meeting you Mr.
Mills.

*

Bryan smiles, says nothing, exits.

11 INT. BRYAN'S CAR - DAY

11

Kim is behind the wheel, steaming, in silence, as she drives; taking her anger out on the road, driving way too fast.

BRYAN

Uh, if we could just slow down a
little.

KIM

I can't believe you did that!

BRYAN

Honey, I know how important passing
the test is for you. I didn't want
you to miss a lesson. I only have
today and Saturday before I leave on
that job I took while you're away
with your mom on Spring break. Turn
left here.

As she does...

KIM

How'd you find me?

*

*

BRYAN

Remember to brake before the stop
sign.

KIM

Dad!

BRYAN

I was talking with your mother...

(MORE)

(CONTINUED)

11 CONTINUED:

11

BRYAN (CONT'D)

(beat)

Why didn't you tell me you had a
boyfriend?

Kim stops at the sign.

KIM

Mom doesn't know where Jamie lives.

*

BRYAN

Look both ways...

Kim doesn't move, glares at her father. Bryan realizes she
won't move until he confesses.

BRYAN

OK. I had a GPS system installed.

*

(beat)

In your phone.

KIM

(so pissed)

I can't believe you...I...

...and then the fight goes out of her, because she realizes...

KIM

This because of what happened in
Paris, isn't it?

BRYAN

This is because I love you. And I
would only use it in emergencies.

KIM

You call this an emergency?

BRYAN

You missed a button.

Kim looks down at her shirt, embarrassed.

BRYAN

Make a right.

12 **EXT. STREET - DAY**

12

Bryan's car is lined up for parallel parking in front of
Lenore's house.

*

*

13 INT. BRYAN'S CAR - DAY

13

As Kim prepares to park...

BRYAN

OK. Now line up with the steering wheel of the other car...

As she completes a perfect park...

BRYAN

Perfect.

KIM

Dad, I know where you're coming from...but please. You can trust me. Don't do that again.

BRYAN

I won't.

KIM

And don't go running a background check on him with your friends.

BRYAN

I won't.

She gives him a long doubtful look.

BRYAN

Promise.

(beat)

Your mother told me about her and Stuart.

KIM

I'm sorry I didn't tell you.

BRYAN

She asked you not to. I respect that.

KIM

And you'll respect that I asked you not to spy on me anymore, right?

BRYAN

Right.

She kisses him on the cheek.

(CONTINUED)

13 CONTINUED:

13

BRYAN
See you Wednesday.

KIM
Two o'clock.

She kisses Bryan on the cheek.

KIM
Love you.

BRYAN
Love you too.

And she is out of the car, running up the path to the house.
Bryan watches her go, and then dials his phone.

BRYAN
Sam it's me. I want you to run a
check on someone. Jamie Conroy.
The usual. Not too deep. Thanks.

He hangs up the phone, puts the car in gear, drives off.

The Camera pans up as his car moves down the street, taking
in the whole of LA from one end to the other which FADES and
morphs into...

14 **EXT. PARIS - EVENING**

14 *

The whole city from one end to the other.

15 **EXT. PARIS STREET - EVENING**

15 *

An unmarked car with a blue light on the roof pulls up to
the curb of an apartment building. The door opens and out
steps JEAN-CLAUDE.

JEAN-CLAUDE
You'll bring the cases up?

DRIVER
As soon as I park sir.

Jean-Claude enters the building.

16 **INT. JEAN-CLAUDE'S APARTMENT - EVENING**

16 *

Jean-Claude enters, removes his coat, goes to the bar begins
to pour himself a drink when the doorbell rings. Thinking
it is the Driver, Jean-Claude opens to a gun in his face and
six very dangerous looking Albanians.

(CONTINUED)

16 CONTINUED:

16

As five fan out looking in every room, the one holding the gun, SUKO, six foot five, with arms like steel cables.

JEAN-CLAUDE
There's no one else here.

SUKO
I didn't ask you.

He slams Jean-Claude over the head with his gun.

TO BLACK

CLOSE ON

A fist collides with Jean-Claude's face.

PULL BACK TO

17 **INT. JEAN-CLAUDE'S APARTMENT - KITCHEN - EVENING**

17 *

Jean-Claude is tied to a chair, his face bloodied, battered.

SUKO
Where is he?

JEAN-CLAUDE
I told you, I don't know.

SUKO
This is your lucky day. I have the perfect remedy for memory loss.

He whips out his gun and shoots Jean-Claude in the leg.

JEAN-CLAUDE
ARRRRGGGGHHHHHH!!!!

Suko leans in close.

SUKO
If this isn't a strong enough remedy,
I have another one.

Puts the gun him Jean-Claude's groin.

SUKO
So, one more time...

He holds up a picture of Bryan.

SUKO
Where is this man?

LENORE (CONT'D)
all the tension...he canceled
everything. All the reservations.
I'm trying to find someplace for us
to go...everything is booked. Hawaii,
Mexico...I can't believe he did this
to us...

She tears up.

LENORE
I'm so tired Bryan. The lawyers.
The fighting. He's turned into such
a bastard. I'm just so tired.

Begins to cry.

BRYAN
Hey..it's OK.

And as she cries, becomes vulnerable, Bryan puts an arm around her. She allows herself to be held. The touch touches him, you can see it in his eyes, the pleasure it gives him. But just as quickly as she gives herself over to being comforted, she pulls back. A bit of an awkward moment for both of them.

LENORE
I'm sorry. I didn't mean to lay
this on you. It's not your turn to
have Kim. It's my problem.

BRYAN
Why don't you come with me?

LENORE
Bryan. I can't impose on you, you're
working.

BRYAN
For three days. Then you can come
over...it could be fun.

LENORE
That's really sweet of you, but I
don't know. I can't think right
now.

BRYAN
Look, there's no pressure. I leave
in the morning. I work for three
days, call me. If you're coming
I'll hang around, if not, I'll come
back. How's that?

(CONTINUED)

20 CONTINUED: (2)

20

Lenore fights back her tears. Nods her head.

LENORE
I'll go call Kim.

And just before she closes the door...

LENORE
(heartfelt)
Thank you Bryan.

Off his smile, as the door closes...

21 **EXT. BRYAN'S BACKYARD - NIGHT**

21 *

CLOSE ON *

A STEAK IS TAKEN FROM A SIZZLING GRILL SLAPPED ON A PLATE. *

PULL BACK TO *

Bryan is grilling steaks, Casey, Bernie, and Sam are opening wine, tossing salad, setting out plates.

SAM
She's definitely coming.

BRYAN
I don't know.

BERNIE
You should have insisted.

BRYAN
Not my style Bernie.

CASEY
Since when? As I recall, you were
our go to hard ass when we needed
insisting done.

SAM
Retirement's made him soft.

BRYAN
Cut me some slack here, OK? She's
going through a hard time. I wasn't
about to make it harder on her. She
was confiding in me.

(CONTINUED)

21 CONTINUED:

21

BERNIE

I didn't know you two were that close she shares her marriage issues with you.

CASEY

How close are you exactly?

Bryan gives him a look, doesn't rise to the bait.

BERNIE

I'd put money she still has something for you.

CASEY

I'll take some of that action.

Bryan hands Casey his steak.

BRYAN

Don't go there friend.

BERNIE

Maybe he still has something for her.

CASEY

He definitely still has something for her.

BRYAN

Guys enough! Can we change the topic?

SAM

Who likes Italian with their salad?

BERNIE

I'll bet five hundred. Any takers?

22 **EXT. ISTANBUL - DAY**

22

From above, the entire city, spread out from the Bosphorus to the horizon. The Blue Mosque glistens in the bright sun. Boats ply the water separating Asia from Europe as they have for thousands of years. Minarets pierce the sky as far as the eye can see. And over the Muezzin's call to prayer blaring from a hundred loud speakers all over the city...

VOICE

Thank you Mr. Mills...

23 INT. HOTEL LOBBY - DAY

23

The lobby is filled with Arabs in full traditional robes and head dress, men in business suits, women in full burka, women in mini skirts, teenagers in jeans and t-shirts. The mixing of East and West in a fascinating melange.

A Sheik in traditional Arabian robes, surrounded by his entourage, is shaking Bryan's hand.

SHEIK

You made my stay feel very secure.

BRYAN

I'm glad to have been of service,
your Highness.

The sheik leaves, followed by his entourage. An aide hands an envelope to Bryan.

BRYAN

It's not necessary.

AIDE

Please. A token of his Highnesses
appreciation.

BRYAN

Thank you. Have a safe trip back
home.

AIDE

You also.

The aide turns follows the rest of the entourage out. Bryan looks at the envelope, opens it, is pleasantly surprised by the fat wad of cash inside. He puts the envelope away. He takes his phone out. Presses a key.

VOICE

You have no new messages.

A bit disheartened, Bryan hits a speed dial. A moment...

BRYAN

Hi. It's me. No message from you.
I guess that means you probably found
someplace to go. I hope things are
a little better. Don't know what to
say except if you ever need to talk,
or...anything...I'm here. I mean,
I'll be there.

(MORE)

(CONTINUED)

BRYAN (CONT'D)

Probably leave tomorrow. Tried Kim
a few times, but I guess she's
busy...with the boyfriend and all...

And just then, the doors to the hotel open, and Bryan sees...

KIM

Daddy!

Kim running towards him, with Lenore, a big smile on her
face, following behind.

KIM

Surprise!

And indeed he is. As she throws her arms around him.

LENORE

Hello Bryan.

BRYAN

I was just leaving you a message,
when I didn't hear...

KIM

We wanted to surprise you.

BRYAN

Well you succeeded. But you know,
you could have been the ones
surprised. I could have been out of
here and headed back home.

KIM

Mom's been calling Sam. We've been
tracking you.

LENORE

You're not the only one who has moves,
you know.

BRYAN

Apparently not. Welcome to Istanbul.

LENORE

You sure this is OK?

BRYAN

More than OK.

VOICE

Mr. Mills.

(CONTINUED)

23 CONTINUED: (2)

23

All turn to...

BRYAN
Inspector Durmaz.

Istanbul's finest. A top class cop.

DURMAZ
I just came by to see how everything
was going, but I saw the Sheik
leaving. Your job is completed?

BRYAN
Just. Inspector Durmaz, my daughter
Kim, and my...her mother, Lenore.

DURMAZ
How do you do?

LENORE
Hello.

KIM
Hi.

DURMAZ
I didn't know your family was here.

BRYAN
They just arrived. We're going to
have a little holiday. Do some
sightseeing. The Inspector was my
liaison with the Istanbul police.
Very helpful in smoothing things
where they needed smoothing.

DURMAZ
Please. It was my pleasure. Well,
I'll leave you to enjoy yourselves.
If there is anything I can do while
you are here, you have my number.

BRYAN
Thank you.

DURMAZ
Thank you Mr. Mills.

They shake hands.

DURMAZ
Ladies.

(CONTINUED)

23 CONTINUED: (3) 23

And with a slight nod of his head, Durmaz heads for the exit.

BRYAN

Come on, let's get you checked in.

As they move to the reception...

24 **EXT. HOTEL - DAY** 24

Durmaz exits the hotel, takes out his phone.

DURMAZ

Take your time. He's not leaving.

(beat)

And he's not alone.

25 **INT. ALBANIAN CAR - DAY** 25

Murad is on his cell phone.

MURAD

Even better. See you soon.

He hangs up. A Border guard approaches the car and hands four passports to Murad. *

Murad's car drives on, followed by three cars and a van, all with men from Tropoja. *

BRYAN V.O.

So what do you think?

26 **INT. LENORE'S HOTEL SUITE - SUNSET** 26

The sun is setting through the double doors, affording a magnificent view of the city.

KIM

Oh my god! Mom look at this!

Kim, and Lenore stare at the amazing view, and the spacious suite.

LENORE

It's beautiful Bryan. Thank you.

BRYAN

My pleasure. So, I'll let you get settled, and I'll come collect you in half an hour. How's that?

26 CONTINUED:

26

KIM
(excited)
Perfect.

He exits.

KIM
Isn't dad the best?

LENORE
Yes, he is.

27 **INT. BRYAN'S HOTEL ROOM - SUNSET**

27

Bryan enters. Walks right across the room to and through the French doors that lead out onto...

*
*28 **EXT. BALCONY - BRYAN'S ROOM - SUNSET**

28

Bryan look out over the whole city, lit up as far as the eye can see. He notes the flags on the rooftops snapping in the wind. A wall divides each balcony, affording whoever is on the balcony complete privacy. Bryan walks back inside.

*

28A **INT. BRYAN'S HOTEL ROOM - SUNSET**

28A*

Bryan opens a door in the middle of the room. There is another door on the other side. He opens that one, steps through...

*
*
*29 **INT. BRYAN'S OTHER HOTEL ROOM - SUNSET**

29 *

...and emerges in an adjoining room. He turns the television on, volume up. Removes a suitcase from the closet.

*
*

Bryan puts the suitcase on the bed, unlocks it with a combination to reveal: tools of the trade. Guns, some stun grenades, an array of electronic equipment. And attached to the inside lid...

A DETAILED MAP OF ISTANBUL WITH ROUTES MAPPED OUT RUNNING TO AND FROM THE HOTEL THROUGH ALL THE MAJOR THOROUGHFARES ALL COLOR CODED WITH TIMES AND DISTANCES NOTED TO AND FROM THE HOTEL.

Bryan sheds his jacket, and his shirt. Removes his kevlar vest, a gun from his holster.

A second gun from his ankle.

Another from the small of his back.

A knife taped to his forearm.

(CONTINUED)

29 CONTINUED: 29

And lastly, a small device taped behind his knee. What the hell is that?

30 INT. LENORE'S HOTEL SUITE - EVENING 30

Lenore and Kim are unpacking.

KIM

Do you think about Daddy?

LENORE

Of course I think about him. He's your father.

KIM

I mean in another way.

LENORE

You mean? Like romantic?

KIM

Like now that he is retired and around, and you're...single. That you could...you know...

LENORE

Do I ever ask you about your private life? *

KIM

All the time. *

LENORE

Do you ever answer me? *

KIM

Mom! I just want to know. *

LENORE

Why? *

KIM

Because... *

Lenore smiles, kisses her forehead. *

LENORE

No sweetie. I don't think of your father in that way anymore. *

KIM

Not even a little?

(CONTINUED)

30 CONTINUED:

30

Something in her question hits a spot in Lenore. A spot she would rather not visit. The doorbell rings.

KIM
Saved by the bell.

Kim opens to...

BRYAN
So how we doing girls?

KIM
Great! Where we going?

LENORE
I'm going nowhere. I'm beat. If you two don't mind, I'm going to take a nice long bath and get into bed.

BRYAN
I guess it's just you and me Kimmie. Anything special you'd like to do?

SMASH CUT TO

31 **INT. DISCO - NIGHT**

31

As a wild gyrating mass of young people pack the dance floor, and the swirling beams from dozens of rotating jell colored lights, and spinning disco balls bounce off every surface. As the music pounds it's intoxicating beats...

ANGLE ON

Bryan, perched at the bar set on a platform, patiently watching Kim dancing with abandon in the swarm of sweating, rapturous kids.

Bryan patiently endures the scene, sipping from a bottle of water.

The beat slows, the bodies slow with it. And then the beat revives, morphs into another song.

As the dancers rev up again, Kim comes off the dance floor, out of breath, flushed, happy.

KIM
Ready to go?

(CONTINUED)

31 CONTINUED:

31

BRYAN
Actually, I thought I might stick
around for another few hours.

KIM
Really?

BRYAN
Kidding.

*

*

32 **EXT. BOSPHORUS - NIGHT**

32

Under a full moon the ships, all lit up, either at anchor,
or passing through the Straits. The water shimmers,
glistening. On either side of the water, the city twinkles.

BRYAN V.O.
One side is Europe...the other side
Asia.

33 **EXT. GALATA TOWER - NIGHT**

33

An ancient Roman tower. The highest point in Istanbul.
Bryan and Kim look out at the scene.

BRYAN
And every conquest since for the
last two thousand five hundred years
on, whether it came from the West
going East. Or East going West,
passed right through this waterway.
And every one of them, when they got
finished slaughtering the population
and sacking the place, added something
to the city. The Greeks brought
trade, the Romans built aqueducts
and churches. The Ottoman Turks
brought Islam and a sophisticated
political culture. Everyone built
walls.

KIM
How do you know all this? School?

BRYAN
No. I read this book on the flight
over. If you'd like to borrow it.

KIM
I would. It's so amazing. You know
so much stuff.

*

*

*

(CONTINUED)

33 CONTINUED:

33

BRYAN

So. You and this Jamie. Is it serious?

*

KIM

That was a smooth transition. Not.
(beat)
I only know him a few months.

BRYAN

Then you haven't...

He fumbles for the words.

KIM

What?

And then she realizes...

KIM

Oh...my...God! I can't believe you're asking me this!

BRYAN

Sorry...I...it's just...you hear so many things. About kids...

He takes a very long breath...

BRYAN

And sex.

KIM

Are we going to have THAT talk?

Motioning to one of the most amazing sights, and sites, in the world.

KIM

Here?

BRYAN

I mean...has your mother had the talk with you...she has right?

KIM

This is so...awkward. OK. In school? We have to take this course? Life skills? AKA...what every fourth grader should know about sex.

(CONTINUED)

BRYAN

(surprised)

They gave you the talk in the Fourth grade?

KIM

Hello. Welcome to the twenty first century.

(beat)

Do you really do want to have this discussion?

BRYAN

Yes. No. Yes.

KIM

Which one is it?

BRYAN

Yes.

KIM

I'm not other kids Dad. OK? I don't know. My first time? Maybe because of how Mom told me her first time was. I want it to be, like, super special.

BRYAN

That's what she called it? Super special?

KIM

She called it...magical.

BRYAN

(impressed)

Magical?

KIM

That was her exact word. I figure, good enough for her, good enough for me. So I'll just wait. And when it's right...then I'll go for it. Is there anything else you'd like to know?

BRYAN

(pleased)

How do you like the view?

He points to the Bosphorus.

*

(CONTINUED)

- 33 CONTINUED: (3) 33
- KIM
- Magical.
- 34 **EXT. BRIDGE - NIGHT** 34 *
- CLOSE ON *
- THE FULL MOON. AND AS THE SHOT WIDENS THE CAMERA PANS DOWN TO *
- Four cars and a van with blacked out windows drive across the bridge spanning the Bosphorus.
- 35 **INT. CAR - NIGHT** 35
- In the first car, in the passenger seat, Murad sits, stonefaced.
- 36 **EXT. SMALL STREET - NIGHT** 36
- The cars and the van fill the small dark deserted street, and stop in front of a house. A dog barks in the alley. Murad and fifteen men from Tropoja exit the cars just as a MAN exits the house.
- MAN
- Salaam aleikum. It is good to see you again my friend.
- As he and Murad exchange kisses on both cheeks.
- MURAD
- Aleikum Salaam. It is good to see you again. How is the family?
- MAN
- The family is well. Thanks. It was a long time you waited for them to return the body of your son.
- MURAD
- Too long. Is everything prepared?
- MAN
- As you requested.
- Murad nods to his men. They enter the house. As the door closes...
- 37 **INT. BRYAN'S OTHER HOTEL ROOM - DAY** 37 *
- A suitcase opens to reveal Bryan's tools of the trade. *

(CONTINUED)

37 CONTINUED: 37

PULL BACK TO *

Bryan surveys his arsenal. Takes out a gun, and the small device he tapes behind his knee. What is that thing? He checks the gun, puts it in the small of his back, closes the case.

CLOSE ON

Jamie on a computer screen. His eyes closed. *

JAMIE *

Can I open them now?

KIM V.O.

OK. Now.

REVERSE ON

38 INT. KIM'S HOTEL ROOM - DAY 38

Kim, in a very small bikini, modeling in front of the computer screen. Several other bikinis are scattered on her bed.

KIM

How do you like this one?

As she models for him.

39 INT. HOTEL LOBBY - DAY 39

Bryan emerges into the lobby from the elevator. Is seen from the POV of someone else.

ANGLE ON

The someone else. One of the Albanians from the house, sipping a coffee in the corner, watching Bryan. He takes out a mobile phone, dials a number and speaks into it quite casually.

ALBANIAN 1

He's in the lobby.

40 INT. ALBANIAN HOUSE - DAY 40

Murad is on the phone.

MURAD

Wait until he is outside. And remember. Alive.

41 INT. HOTEL LOBBY - DAY

41

Bryan waits against one wall, scanning the lobby, his second nature.

He sees the Albanian on the phone, for a moment they lock eyes. Then the Albanian turns away. It is enough for Bryan to register the man. The Albanian takes his cell phone out again.

ALBANIAN 1

He's onto me. I'm leaving.

The man exits. Bryan's eyes follows him, until he is out the door. He does not see...

ANGLE ON

Another Albanian, keeping a close eye on Bryan as he pretends to read his newspaper.

Bryan sits down on a couch just across the way from the second Albanian, who pays him no mind. A waiter comes over.

WAITER

Sir?

BRYAN

A coffee.

WAITER

Turkish or American?

BRYAN

Turkish.

The waiter leaves. Bryan keeps scanning the hotel.

41A INT. KIM'S HOTEL ROOM - DAY

41A*

CLOSE ON

Kim. In the smallest bikini, standing in front of the computer screen. *

KIM

How about this one? You like?

Jamie is on the screen. *

JAMIE

Uh...yeah! That's how you're having lunch with your Dad? *

(CONTINUED)

41A CONTINUED:

41A

KIM

No silly. That's his plan. I have
my own plan.

42 INT. HOTEL LOBBY - DAY

42

Bryan is still sitting with his coffee, still keeping a close
eye out on the lobby, when the elevator doors open. Lenore
exits, with Kim in a long loose shirt and flip flops, carrying
a beach bag. Bryan rises to meet them.

BRYAN

Hi. I thought we were having lunch
in the the bazaar.

KIM

You wore me out last night Dad. I
didn't realize you were such a party
animal. I just thought I'd vegge
out at the pool. Hope that's OK.

*

BRYAN

I guess...

Bryan looks to Lenore.

BRYAN

You OK with this?

LENORE

It's fine.

KIM

OK. Have fun you two.

With the slyest of smiles.

KIM

Bye.

She kisses both of them on the cheek. Is about to head off.

BRYAN

Kim. That book I was telling you
about...

He gives her the key to his room.

BRYAN

On my dresser. If you're interested.

KIM

Thanks Daddy.

(CONTINUED)

42 CONTINUED:

42

BRYAN
No adventuring.

KIM
Not you either.

*

BRYAN
I'll go call for the car.

*

As Bryan heads off, Lenore turns to Kim.

LENORE
I know what you're doing.

Kim smiles conspiratorially.

KIM
Me? I'm just chilling by the pool.

She kisses Lenore.

KIM
Have fun.

And hurries back to the elevator, showing her key to the Security guard.

ANGLE ON

The Albanian in the lobby watches her go into the elevator, watches Lenore head for the front door. He takes out his phone.

ALBANIAN
He's with his wife and daughter.
The wife and he are leaving. The
daughter is staying. What should we
do?

43 INT. ALBANIAN HOUSE - DAY

43

Murad on his phone.

MURAD
Take them all.

*

44 EXT. HOTEL - DAY

44

Bryan is standing by a Mercedes, holding the door, as Lenore comes walking up to him.

(CONTINUED)

44 CONTINUED:

44

LENORE

She thinks we just fell off the turnip truck.

BRYAN

What do you mean?

LENORE

She thinks she's playing cupid.

BRYAN

If you'd rather not go...

LENORE

Why wouldn't I want to go?

Gives him a little smile, slips into the car. Bryan has his own small smile as he closes the door and heads around the other side.

ANGLE ON

Two Mercedes full of Albanians watch Bryan's car pull out. As he does, the two cars follow.

45 INT. HOTEL HALL - DAY

45

A set of elevators doors open, and Kim exits, bops down the hall, singing to the tune on her ipod.

KIM

And I just want to be...

Breaking to do a sexy little dance move.

KIM

Your everything! Ah ha...ah ha...

She comes to her door, enters her room.

46 INT. CAR - DAY

46

Bryan and Lenore's car makes it's way through the Istanbul traffic.

LENORE

You know, when you first came back and said you wanted to make up for all that time you missed with Kim, I thought "right, three weeks, he's gone". That was usually about the limit you stuck around.

(CONTINUED)

46 CONTINUED:

46

BRYAN

Give or take a week.

As she talks, he listens, but his eyes are moving subtly, from the side view mirrors, to the side windows.

LENORE

But you really proved me wrong.

BRYAN

Points for my team.

LENORE

What changed?

BRYAN

I don't know. No one thing really.

The job. The world.

(beat)

Me.

He notices two cars behind them, hanging back, but at the same time, obviously tailing them.

47 INT. ALBANIAN CAR - DAY

47

In the lead car, the man in the passenger seat, watches Bryan's car.

ALBANIAN

Not too close.

48 EXT. HOTEL - DAY

48

A car pulls up to the hotel, and three Albanians get out, head inside.

49 INT. HOTEL LOBBY - DAY

49

The three Albanians walk right up to reception, joined by the Albanian from the lobby. The man behind the desk hands them a key.

RECEPTION CLERK

She's in room four twenty two.

Three of the Albanians head for the elevators.

50 INT. CAR - DAY

50

Bryan keeps an eye on the two cars laying a little way back in the traffic.

(CONTINUED)

LENORE

Honestly? I never thought you'd change.

BRYAN

Why not?

LENORE

Your personality. When you commit to something, you sort of focus all your energy there. Like a dog with a bone.

BRYAN

Nice analogy.

LENORE

You know what I mean. When you give, it's one hundred percent of one hundred percent. When it was the job, it was the job. That was it. And as far as I knew, it was still going to be the job. No matter what you said. You had a track record.

BRYAN

True. I've never been a good multi tasker. I get onto something, it becomes the only thing. And even if I tell myself I shouldn't be that way. It's hard to give it up.

LENORE

You gave us up.

BRYAN

No. Never. Not in here.

He taps his head. Lenore shifts gears.

LENORE

Was there ever anybody else?
(beat)
After us.

BRYAN

Not in here.

He taps his heart. Makes her blush just a bit. His eyes go to the side view mirror, he sees the two cars inching closer.

BRYAN

Driver. Turn left.

(CONTINUED)

- 50 CONTINUED: (2) 50
- Lenore senses his energy shift. Grows a bit apprehensive.
Looks out the rear window to see what he is looking at.
- BRYAN
- Don't...
- Too late.
- 51 **INT. ALBANIAN CAR - DAY** 51
- The Albanians see Lenore turn around. See Bryan's car turn left. The man in the front seat dials his cell.
- ALBANIAN
- He knows.
- 52 **INT. ALBANIAN HOUSE - DAY** 52
- On the phone...
- MURAD
- Do it now.
- 53 **EXT. BAZAAR - DAY** 53
- The bazaar's narrow streets are jammed with shoppers and shops, merchants and customers, tourists and touts. All Traffic is bumper to bumper now.
- 54 **INT. CAR - DAY** 54
- Bryan keeps his eyes in the side mirrors as the car inches through the congestion.
- LENORE
- (alarmed)
Bryan...
- BRYAN
- Turn right here.
- The driver turns into an even narrower street.
- 55 **INT. HOTEL ELEVATOR - DAY** 55
- The three Albanians from the car watch the numbers go from two to three.
- 56 **INT. HOTEL HALLWAY - DAY** 56
- Kim is waiting for an elevator. The elevator arrives. She steps in. The doors close. Just as the second elevator arrives.

(CONTINUED)

56 CONTINUED: 56
 The doors open, and the Albanians exit, head down the hall.
 The elevator doors close.

57 **EXT. POOL - DAY** 57 *
 ELEVATOR DOORS OPEN *
 Kim exits to... *
 As she walks towards a lounge set out for her by an attendant...

58 **EXT. BAZAAR - DAY** 58
 Bryan's car enters another crowded street.

59 **INT. CAR - DAY** 59
 Bryan looks in the side mirrors, then turns around and looks out the rear window. He does not see the tailing cars.

BRYAN
 See the fabric shop in the middle of the block?

LENORE
 (panicking)
 Will you tell me what's going on?

BRYAN
 When we stop, I want you to get out of the car like you are a shopper. I want you to go through the shop...

LENORE
 Bryan, you're scaring me!

BRYAN
 There are two rows of fabric on rolls, you take the one on the right. There is a rear door.

LENORE
 Bryan!!

BRYAN
 Listen to me!

The harshness of his voice silences her.

(CONTINUED)

BRYAN

When you exit the back of the shop, you turn right. Take the first street to the left, then the very next one to the right. Just go straight. Not too fast so you don't draw attention, but not so slow that you are just strolling. There is a cab stand when you come out of the lane. Go back to the hotel. Get Kim. Get the head of hotel security and demand he cordon off your room. You do not open the door for anyone. No room service, no one. You wait for me.

LENORE

Oh my god!

BRYAN

What are you going to do?

LENORE

(starting to cry)

Bryan!!!!

BRYAN

No time for this now Lennie. Focus. Give everything else up. Only think of this. Tell me what you're going to do.

LENORE

Fabric aisle on the right. Rear door. First lane, right. Next lane left. Cab to hotel. Get Kim. Stay in the room. Lock the door. Call security. No one comes in. Wait for you.

*
*
*
*

BRYAN

Good. And don't make eye contact with anyone. Ready...

(to driver)

Stop.

The driver stops in front of the fabric store. Bryan looks in the rear view mirrors, still no Albanians.

BRYAN

Go.

LENORE

What about you?

(CONTINUED)

BRYAN

I'll be fine. It's the guys following us who are about to have a problem. When a dog has a bone, the worst thing you can do is try and take it from him.

Despite herself, Lenore manages a small smile. Bryan opens her door.

BRYAN

Now.

Suddenly, impulsively, Lenore kisses him on the lips.

LENORE

Be careful.

She exits the car, enters the fabric shop. She gives one quick look back at Bryan, a look of real fear, but also of real love for him, real worry for him. And then she steps into the row of fabric to the right and she is gone.

Bryan exits the car. Looks up the street. No Albanians yet. Turns to the driver.

BRYAN

Out of the car.

The driver does not understand.

DRIVER

Excuse me sir?

BRYAN

Go home.

DRIVER

But sir. The car is my responsibility. I am under strict orders. I cannot leave the car.

Bryan pulls one of his guns, dials his phone with his free hand.

BRYAN

HOME!!

The Driver takes off. Bryan gets into the car, just as he sees the Albanians turning into the street. He drives off.

60 **INT. CAR - DAY** 60

The Albanians see him.

ALBANIANS 2

There!

They follow.

61 **INT. CAR - DAY** 61

Bryan sees them following. His phone rings a number.

62 **EXT. POOL - DAY** 62

Kim has set herself up on a floating air mattress in the pool, her waterproof mini pod earphones plugged in. As she floats in the pool and her head keeps time to the music, as she sings snatches of her tune.

ANGLE ON

Her lounge. Where her phone sits in her bag, Bryan's name and picture come on. She does not hear it.

63 **INT. HOTEL HALL - DAY** 63

The three Albanians hurry down the hall.

64 **EXT. BAZAAR - DAY** 64

Lenore exits the back of the fabric store, very scared. She looks left and right, not sure what she is looking for. Men in the narrow lane smoking water pipes, look up at this stranger in their world, eyeing her closely. Women hanging out a window above keep a close eye. Children in the street stop playing to stare. The air is redolent with her paranoia as she hurries across the lane, and turns right into the next lane.

65 **INT. CAR - DAY** 65

Bryan gets Kim's voice mail.

BRYAN

Shit!

He hangs up, redials.

66 **EXT. BAZAAR - DAY** 66

Lenore hurries down the lane. The buildings so close on each side you can almost reach out and touch them.

(CONTINUED)

66 CONTINUED:

66

LENORE

Turn right.

And where she is supposed to turn, there is a man just putting the finishing touches on a newly built brick wall!

Panicked, Lenore looks around. Unfriendly Turkish faces stare. Sullen teenagers, old women, curious men. She runs back down the lane. Only to end up in a courtyard with three lanes leading out of it and a long steep set of stairs.

67 INT. CAR - DAY

67

Bryan is turning up one small street, down another, spinning the wheel hard, knocking over stalls, scattering pedestrians, keeps trying Kim, keeps getting the answering service.

VOICE

Hi it's Kim...

BRYAN

Answer the goddamn phone Kim!

68 EXT. POOL - DAY

68

Kim is floating to the side now, climbs out, and takes her lap top off the lounge. She turns it on to video chat. Jamie comes up.

KIM

Hi.

JAMIE

Hi. Where are you?

69 INT. CAR - DAY

69

Bryan sees one car racing to keep up with him, he turns sharply, smashes a free standing butcher stall in the middle of the lane, and another and another. Meat and merchants scatter.

The Albanian car comes plowing through behind him.

Bryan hits the gas, turns the wheel. Sees ahead of him, two Albanians in a car, blocking the way. Bryan turns the wheel sharply, disappears down another small street.

70 INT. HOTEL HALL - DAY

70

The three Albanians come to the door of Kim's room, knock. No answer. When no one is looking, they break into the room.

75A CONTINUED: 75A

The driver guns the car and heads down the street,
disappearing down around the next corner. *

THE CAMERA STAYS ON THE MIDDLE OF THE STREET AND MOVES DOWN
A SMALL ALLEY WHERE WE FIND *

75B INT. BRYAN'S CAR - DAY 75B*

Bryan looks out his rear view window, and when he sees the
car is well past, he turns around to drive on. *

But what he sees is... *

AN SUV FULL OF ALBANIANS WITH A LARGE BULL BUMPER BEARING
DOWN ON HIM. *

Bryan jams his car into reverse, but the SUV hits him before
he can escape. *

Bryan leaps out of the car and into a doorway. The SUV pushes
his car right into the wall behind, crushing it. *

The Albanians run out of the SUV, guns in hand. Run over to
the car, to find no one there. *

76 EXT. BAZAAR - DAY 76 *

Lenore is running blindly through the chaotic alleys and
lanes of the bazaar, no idea where she is going. Bumping
into shoppers, merchants.

77 EXT. BAZAAR - DAY 77

Bryan runs through the bazaar, phone in hand. Trying a
number. *

78 EXT. POOL - DAY 78 *

Kim is talking to Jamie on the video chat. *

KIM
I wish you were here.

JAMIE *

Me too.

79 INT. ELEVATOR - DAY 79

The two Albanians watch the numbers on the elevator ascend
to the pool.

81 CONTINUED:

81

BRYAN

Let her go!

Jamming the gun to his hostage's head. All the while speed dialing a number on the phone.

LENORE

(crying)

Bryan!

The Albanian holding Lenore presses the knife, so a trickle of blood shows. Lenore cries out.

82 **EXT. POOL - DAY**

82

Kim sees her phone ringing. Sees it is Bryan.

KIM

It's my Dad. He is such a pill sometimes. I'll be right back.

She picks up the call, leaving Jamie on line. *

KIM

(bored)

Yes Dad...

INTERCUT BETWEEN

BRYAN

Listen to me carefully Kim. Your mother and I, we are going to be taken.

KIM

Oh my god!

BRYAN

And people are going to come for you too.

(calmly)

Leave the pool calmly. You go where the book is I told you about. There's a door. Go through it to the other room. Hide in the closet. You have that? *

KIM

Yes. *

BRYAN

Good. I'll call you. Go! Now! *

(CONTINUED)

82 CONTINUED:

82

He hangs up. Drops the phone. Crushes the phone with his heel. And once the phone is completely crushed, he drops his gun.

The Albanian he was holding spins around and buries his fist in Bryan's stomach. Bryan doubles over.

The other Albanians swarm, punching him, kicking him.

A panel van comes racing up. Three more Albanians jump out. Bryan and Lenore are thrown in the van.

Just before the door to the van closes, Bryan sees in an alley across the way, sitting in a car, watching the entire scene...

Inspector Durmaz.

Bryan and Durmaz lock eyes for a brief moment before a hood is dropped over Bryan's head. The van door slams shut.

The van takes off.

83 **INT. BRYAN'S HOOD - DAY**

83

Bryan begins to count in his head.

BRYAN V.O.

One, two...

As he counts a DIGITAL CLOCK comes on the middle of the screen, counting with him...

BRYAN V.O.

...three...right turn...

A new digital clock comes on the right side of the screen, starts from zero...

BRYAN V.O.

One...two...three...four...left...

A digital counter appears on the left side of the screen, making three counters, one for right, one for left, one for straight...

84 **EXT. POOL - DAY**

84

Kim looks around the pool. Everyone seems suspect. People are looking at her. Are they friend or foe? That man with the newspaper, is he admiring her body? Or planning to take her? The barman on the phone. Is he calling kidnappers? Which one of these people means her harm?

(CONTINUED)

- 84 CONTINUED: 84
Overcoming her fear, and paranoia, she rises, walks quickly to the exit, looking neither right, nor left.
- 85 INT. ELEVATOR - DAY 85
The two Albanians see the number display reach the pool level, prepare to dash out.
- 86 EXT. POOL - DAY 86
Kim reaches the elevator, sees it about to open, takes the stairs to the right...
Just as the elevator door opens and the Albanians rush out towards the pool area.
- 87 INT. STAIRS - DAY 87
Still in her bikini, Kim runs down the stairs as fast as she can go.
- 88 INT. POOL - DAY 88
The two Albanians come rushing into the pool area. Search for Kim. Come to her lounge, find her things, but not her.
- ALBANIAN
(on phone)
She's not here!
- 89 INT. KIM'S ROOM - DAY 89
ALBANIAN 1
(on phone)
Not here.
- 90 INT. HOTEL LOBBY - DAY 90
The Albanian left there.
- ALBANIAN 2
(on phone)
Not here.
- 91 EXT. POOL - DAY 91
ALBANIAN
(on phone)
Her father's room!

92 **INT. RECEPTION - DAY** 92

 RECEPTION CLERK
 (on phone)
 Room six twelve.

93 **INT. BRYAN'S HOOD - DAY** 93

 BRYAN V.O.
 One. Two. Three...

The digital counters run, the Van turns left.

 BRYAN V.O.
 Left. Gear shift, to third.

HE HEARS THE METHODICAL SOUND OF A HAMMER ON METAL

 BRYAN V.O.
 Hammer on metal...

THE WORDS APPEAR ON SCREEN AS HE SAYS THEM, THEN FADE.

THE DIGITAL COUNTERS CONTINUES.

94 **INT. HOTEL HALL - DAY** 94

Kim is running down the sixth floor hall in a panic.

95 **INT. STAIR CASE - DAY** 95

The two Albanians run down the stairs.

96 **INT. HOTEL HALL - DAY** 96

Kim is at Bryan's room.

97 **INT. HOTEL HALL - DAY** 97

The two Albanians race down the hall on the sixth floor.

98 **INT. BRYAN'S HOTEL ROOM - DAY** 98

Kim runs across the room, opens the door in the middle of
the wall, to the door to the other room. *

FINDS IT LOCKED! *

Panic sets in. She rushes to the French doors, flings them
open, steps out to... *

99 **EXT. BALCONY - BRYAN'S ROOM - DAY**

99 *

Kim looks at the very narrow ledge, she swallows hard, and then climbs over the side, and starts to make her way over, taking very tentative steps.

ALL THE WHILE THE DIGITAL COUNTERS IN THE CORNER OF THE SCREEN ARE RUNNING.

CLOSE ON

Bryan inside the hood. Hears a flute.

BRYAN
Flute...Twenty five...twenty six...

The van stops. He hears a voice.

MURAD V.O.
You have them?

ALBANIAN V.O.
Yes Efendi. Both.

MURAD V.O.
Take them to the shop. I will meet you there.

THE SOUND OF A DOG BARKING

BRYAN V.O.
Dog barking.

THE WORDS APPEAR THEN FADE.

BRYAN V.O.
Fifty five...Fifty six...

As the gears shift, and a turn is made.

BRYAN V.O.
Third left...

And then the van stops. Bryan hears the door slide open.

LENORE V.O.
Bryan!!!

THE SOUND OF SONGBIRDS SINGING EVERYWHERE.

BRYAN V.O.
Song birds.

(CONTINUED)

99 CONTINUED:

99

THE WORDS APPEAR, THEN FADE

LENORE V.O.

Bryan!!!

Then Bryan is grabbed, and dragged out of the van. He hears the door slam and the van drive off.

100 **EXT. BALCONY - BRYAN'S ROOM - DAY**

100

Kim makes her way across the narrow ledge, one inch at a time. She looks down to the street six stories below, and her death, if she slips. Which her loss of focus almost makes her do.

Her fingertips slide off the edge of wall she is clinging to, and she almost falls!!! Regains her balance, and her grip...and clings for dear life.

Taking deep breaths, so scared. She looks down to the ground six stories below. Closes her eyes tight for one moment, when she opens them, she draws on her inner strength.

And begins to move again.

101 **INT. HOTEL HALL - DAY**

101

Three security men come out of the elevator, head for Kim's room.

102 **EXT. BALCONY - DAY**

102

Kim makes it safely to the other side, and hops off onto the next balcony. She enters the room.

And just as she does...

103 **INT. BRYAN'S HOTEL ROOM - DAY**

103

The door to Bryan's first room bursts open and the two Albanians rush in, begin to search everywhere. Under the bed, in the bathroom.

104 **INT. BRYAN'S OTHER HOTEL ROOM - DAY**

104

Kim opens the closet, inside is Bryan's operational suitcase. She squeezes in, closes the door behind her.

CLOSE ON

The hood over Bryan's head is suddenly yanked off.

(CONTINUED)

- 104 CONTINUED: 104
- Bryan's eyes take a moment to get used to the light, but when they do, he sees where he is...
- 105 **INT. BASEMENT - DAY** 105
- Bryan is in a basement with no windows. Light seeps in through a vent in the ceiling. Several steam pipes criss cross the ceiling. *
- Bryan is trussed, with plastic ties, to a low beam overhead, his knees on the dirt floor. *
- Bryan looks at the three men facing him. One of them is Suko. And just as he locks eyes with them... *
- SUKO SWINGS A VICIOUS FIST TOWARD HIS FACE. IT CONNECTS WITH A SICKENING CRACK! *
- THE COUNTER STOPS
- DOORS FLY OPEN
- 106 **EXT. BRYAN'S BALCONY - DAY** 106
- The two Albanians burst out onto the balcony.
- ALBANIAN
- That way!
- One goes left, one goes right. Both men start to make their way over the sides of the balcony.
- 107 **INT. HOTEL HALL - DAY** 107
- The security men make their way down a hall.
- 108 **INT. BRYAN'S OTHER HOTEL ROOM - DAY** 108
- One of the Albanians comes in off the balcony. He begins to look around. First in the bathroom...
- 109 **INT. CLOSET - DAY** 109
- Kim hears the man in the room, squeezes herself as far against the wall as she can.
- 110 **INT. BATHROOM - DAY** 110
- The Albanian pulls back the shower curtain. Nothing.

111 **INT. BRYAN'S OTHER HOTEL ROOM - DAY** 111

The Albanian comes out of the bathroom, looks under the bed. Nothing. He moves toward the closet.

CLOSE ON

Kim hears footsteps approach the closet. She is terrified, holds her breath. Hears a hand about to open the closet.

112 **EXT. BALCONY - DAY** 112

The other Albanian makes it over the balcony to the left and kicks open the French doors to find...

113 **INT. HOTEL ROOM - DAY** 113

A very surprised man working at his computer. The man sees the gun in the Albanian's hand, and bolts for the door. Reflexively, the Albanian shoots him dead.

BANG BANG

114 **INT. BRYAN'S OTHER ROOM - DAY** 114

The Albanian opens the closet door, but instead of Kim, the space is empty.

ANGLE ON

Kim, just on the other side of the closet behind the second door, holding her breath.

The Albanian has his hand on the handle of the second door, about to open it, when a knock on the door distracts him. He opens to...

ALBANIAN 2

I shot a guy! We have to go!

ALBANIAN 1

Idiot!

Just then, the elevator opens and two security men appear. Before they can get to their guns, the Albanians shoot them dead.

115 **INT. SECURITY OFFICE - DAY** 115

Security men watching the security monitors see the shootings.

SECURITY MEN

Sixth floor!

(CONTINUED)

- 115 CONTINUED: 115
 Armed security men race out. The man at the monitor hits a red button. And the alarms go off.
- 116 INT. HALLWAY - DAY 116
 The two Albanians are startled by the alarms, run off.
- 117 INT. CLOSET - DAY 117
 Kim sits inside the closet, shaking.
- 118 INT. BASEMENT - DAY 118
 Bryan comes to. As his eyes adjust to the dim light, he takes in his surroundings. He looks at his hands and the range of motion he has from finger to wrist. He looks at his knees, tests the range of motion. *
- Bryan uses his right foot to push against his left knee. *
 After a minute something comes loose and drops along his *
 pant leg. Very carefully he moves the object down to his *
 ankle where the edge of the small device he taped to the *
 back of his knee shows. *
- With one careful flip of his foot Bryan sends the device up *
 towards his hands... *
- IN SLOW MOTION THE DEVICE FLIES THROUGH THE AIR RIGHT FOR *
 HIS OPEN PALM. *
- Using his fingers tips, Bryan flips back the cover on the *
 device to reveal what it is: a mini phone. He begins to hit *
 the keyboard.
- A PHONE RINGING AND RINGING...
- BRYAN
 Come on Sam. Pick up.
- AND THEN
- SAM V.O.
 This is Sam. Leave a mesaage.
- BEEP.
- Bryan cannot believe it. He takes a moment, hits another key.
- 119 INT. CLOSET - DAY 119
 Kim sits huddled in the dark of the closet, still trembling, still afraid to move.

(CONTINUED)

119 CONTINUED:

119

When her phone vibrates, lights up with a picture of Bryan and the word DAD!

She answers, in a desperate whisper.

KIM

Dad?

INTERCUT BETWEEN

BRYAN

Are you alright?

Kim begins to cry, anxiety flooding out with her tears.

KIM

I'm so scared! I'm so...so...

She begins to break down.

BRYAN

Kim, listen to me. Very carefully.

His voice is measured, calm, yet right to the point.

BRYAN

I need you to calm down and pull yourself together. The men who came for you, did they leave?

KIM

Yes. What did they want?

BRYAN

I'm going to find out.

KIM

Is mom OK?

BRYAN

Mom's fine.

KIM

What are we going to do?

BRYAN

I want you to go to the US Embassy. You'll be safe there.

KIM

And what about you and Mom?

(CONTINUED)

BRYAN

I'll figure something out.

KIM

Tell me where you are.

BRYAN

I don't really know.

KIM

How can I tell them where to find you then?

BRYAN

You can't. Now get going.

KIM

No.

BRYAN

Kimmie...

KIM

Tell me what to do.

BRYAN

No Kim.

KIM

I can do this Dad! If you tell me what to do, I can do it.

BRYAN

This is not a game.

KIM

I know that! It's my parent's lives.

Her voice takes on a gravity never there before.

KIM

Now you're wasting time. What do I do?

Bryan struggles with the decision. Knows it is his only chance, doesn't like it. But it is the only option.

BRYAN

Can you get out of the closet safely?

KIM

Yes.

(CONTINUED)

119 CONTINUED: (3)

119

BRYAN

If you can, take the case with you.

Kim moves the case very slowly, opens the closet door very slowly, looks around the room. No one is there. She exits the closet.

120 **EXT. BRYAN'S OTHER HOTEL ROOM - DAY**

120

Kim pushes the case before her.

KIM

I'm out.

BRYAN

Now put the case on the floor and open it. The combination is two three two eight eight four.

Kim spins the code, opens the case, sees Bryan's guns, his stun grenades, his surveillance gadgets, the map on the inside of the case. It all stuns her a bit.

BRYAN

Is it open?

KIM

Yes.

BRYAN

Do you see the map?

KIM

Yes.

BRYAN

Take the map. Get a pencil.

Kim hurries to do so.

BRYAN

You will see a scale on the top for kilometers. Do you see it?

KIM

Yes.

BRYAN

Take a shoe lace from one of my shoes in the closet, use it as a guide. Take a pen from the desk drawer.

(MORE)

(CONTINUED)

BRYAN (CONT'D)

Draw a circle with the hotel in the center of it. Make the circumference five kilometers.

Kim does as she is told, quickly taking a shoe lace from one of Bryan's shoes, grabs a pen, draws the circle.

KIM

I did it.

BRYAN

Now draw another circle with the market in the center with a three kilometer circumference.

Kim draws as directed.

KIM

Did it.

BRYAN

Is the hotel in that circle?

KIM

No.

BRYAN

Now. Take one of those little cans, the ones with the pins on the top.

Kim picks up one of the grenades, gingerly.

BRYAN

It's a grenade. I want you to go to the balcony with the grenade.

KIM

Dad. I should go to the police. To that Inspector...what was his name...

BRYAN

No Kim! You can't go to him. You can't go to anyone! Believe me, I would not have you do this if there was anyone else I could trust. There's no one. And there's no time. Now go to the balcony...

*

Kim runs out to the balcony.

121 **EXT. BALCONY - DAY**

121

Kim stands overlooking the city.

INTERCUT BETWEEN

BRYAN

Is there a safe place you can throw
it?

Kim looks across to a roof of a parking structure.

KIM

There's the roof of a parking garage.

BRYAN

Anyone on it?

KIM

No. Just some cars.

BRYAN

Perfect. I want you to pull the pin
out of the grenade, count to three
so I can hear it, and toss it as far
as you can. And then run back in
the room.

KIM

(nervous)

Are you sure about this Dad?

BRYAN

Positive. Keep the phone on so I
can hear the explosion. Now do it.

A bit squeamish, Kim pulls the pin.

KIM

One, two, three.

She heaves the grenade as hard and as far as she can. It
lands on the roof opposite her. She runs back into the room.

122 **INT. BASEMENT - DAY**

122

Bryan listens closely, counts...

BRYAN

One, two, three...

ON THE LEFT CORNER OF THE SCREEN THE DIGITAL CLOCK. ON THE
RIGHT, ANOTHER DIGITAL DISPLAY FOR DISTANCE, IN METERS.

(CONTINUED)

122 CONTINUED: 122
And then he hears...

123 **EXT. HOTEL - DAY** 123
The grenade explodes.

124 **INT. BASEMENT - DAY** 124
Bryan hears the explosion on the phone.

BRYAN
One, two, three...

He listens, and then hears the muffled sound of the explosion outside.

BRYAN
One, two, three...

125 **INT. BRYAN'S OTHER HOTEL ROOM - DAY** 125
Kim jumps at the noise.

BRYAN V.O.
Kim...

126 **INT. BASEMENT - DAY** 126
INTERCUT BETWEEN

BRYAN
Now draw a circle on the map with the hotel in the middle and the circumference at four point five kilometers.

KIM
OK.

BRYAN
Do the circles intersect at any points?

KIM
Yes. At two points.

BRYAN
OK. I'm at one of the two intersecting points. Now go outside and look at the flags on the roof tops.

127 **EXT. BALCONY - BRYAN'S ROOM - DAY**

127

Kim sees the flags fluttering in the breeze.

INTERCUT BETWEEN

BRYAN

Do you see the flags?

KIM

Yes.

BRYAN

Are they in the wind?

KIM

Yes.

BRYAN

Going east, right?

KIM

(surprised)

Yes, I think so. How did you know? *

Above, Bryan hears a door open, hears footsteps on the stairs.

BRYAN

(urgent)

OK. Now look at the map. And I want you to go to the point the circles intersect in the East...

The footsteps draw closer.

BRYAN

I want you to take one of the guns, and two of the grenades and go to a rooftop at that eastern most point. If you hear lots of songbirds singing, you are in the right place. Get to a rooftop. Wait for my call. Be casual. Blend in...

Bryan hears the door to the basement opening. He hangs up the phone and drops it just behind his feet. *

KIM

Dad? Dad?

No answer. Panic begins to set in. But Kim pushes it down, she quickly takes up the grenades, and the gun, takes the map, goes to the door, peeks out.

(CONTINUED)

127 CONTINUED: 127

Kim's POV

In the hall, two security men are standing guard at the elevator. *

Kim, still in her bikini, waits until their attention is diverted for a moment, and then dashes for the door marked exit across the way. *

127A INT. STAIRS - DAY 127A*

Kim races down the stairs, comes to the lower level basement, where she hears voices. She presses against a wall and sees three women, dressed in hotel uniforms exiting from a locker room. As they pass and go upstairs, Kim slips into the locker room. *

127B INT. LOCKER ROOM - DAY 127B*

Kim finds the women's lockers filled with their clothes. She pulls out a blouse, a pair of pants, and a headscarf. *

Slams the locker door shut. *

PULL BACK TO

128 INT. BASEMENT - DAY 128

CLOSE ON *

A fist collides with Bryan's jaw. His head snaps to the side. *

Suko stands in front of Bryan, about to hit him again. *

VOICE *

Suko. Enough. *

Suko holds back. Other men stand in the shadows, their faces not visible. One man steps out of the shadows. *

MURAD

Do you know this man?

He holds up a picture.

BRYAN

No.

MURAD

How about this one?

He holds up another picture.

(CONTINUED)

BRYAN

No.

MURAD

This one.

Holds up another. Doesn't wait for an answer.

MURAD

This one.

Another.

MURAD

This one.

And another.

MURAD

This one.

And another.

MURAD

This one.

BRYAN

What do you want?

MURAD

You recognize none of them. To you they were nothing. But to other people they were sons and grandsons, fathers and husbands, brothers, cousins, friends. And you killed them. Like they were so many nothings. And this one?

He holds up one last picture.

MURAD

You recognize him?

Murad sees the flicker of recognition in Bryan's eyes.

MURAD

You do recognize him. Him you did not just kill.

FLASH

The man Bryan tortured with electric cables when looking for his daughter in Paris.

(CONTINUED)

MURAD V.O.

Him you strapped to a chair. You attached electric cables to the chair, you turned the current on and you left it on until his heart burst.

END FLASH

MURAD

I recognize him too. He was the little boy who was the first to learn how to ride a bicycle in our street. He was the one who scored the winning goal in the district championship. He was the one who paid for his sister's heart operation without letting anyone know he did it.

BRYAN

He was also the one who kidnapped dozens of girls and ruined their lives.

MURAD

He was my son.

(beat)

Marko.

(beat)

From Tropoja.

(beat)

And I have come to take you back to Tropoja to face the people whose lives you have ruined, to help heal their grieving hearts. To give them justice.

BRYAN

You mean to give them revenge.

MURAD

It if gives us peace, call it anything you wish.

BRYAN

I killed your son because he kidnapped my daughter.

MURAD

I don't care what he did. I only know I will never see his face again. I will never hear his voice.

(MORE)

(CONTINUED)

MURAD (CONT'D)

And as you held him responsible for your daughter, I hold you responsible for him.

He leans into Bryan.

MURAD

Your death will not be quick. It will not be pleasant. But before you die, this is what you will see...

He snaps his fingers. Lenore is dragged out of the shadows, the hood still on her head. She struggles as they attach her to a rope and hang her upside down.

MURAD

I will leave you with memories you will take all the way to hell. You're the expert on this. How long will it take for the blood to rush to her head and have no place to go? Do you know?

BRYAN

Fourteen minutes.

MURAD

Correct. One by one her arteries will explode, and the last thing you will see is the blood dripping out of her hood onto the floor at your feet.

BRYAN

She had nothing to do with this. Do what you want with me. Let her go.

Murad whirls, and delivers a bone crushing fist to Bryan's jaw.

MURAD

Don't play the hero with me. My desire is to inflict as much pain as I can on you. I can never hurt you enough to make up for the pain you caused me and my people.

(beat)

Oh, and your daughter? The fate you saved her from? Is nothing compared to the fate she is about to have.

(MORE)

(CONTINUED)

MURAD (CONT'D)

She will be sold to the lowest brothel
in this world. She will be fucked
by so many men every week that she
will be nothing more than a piece of
meat a dog would not have.

He departs. His men follow. Lenore whimpers from the bag
over her head. *

LENORE *

Bryan...Kim. *

BRYAN

Don't listen to them Lennie. Kim is
safe. I spoke with her. She's safe.
You have to stay calm. Breathe
slowly. I know it's hard, but you
have to. I won't let anything happen
to you. Or to her. I promise.
Just stay with me. Stay calm.

With much effort, Bryan manages to get his feet in front of
him. Begins to sift around the dirt floor with his foot.
He finds a nail, lets it go. Sifts some more. Lenore starts
to gasp. *

BRYAN *

Breathe Lennie. Move your feet for
the circulation! *

LENORE *

(muffled) *

Trying... *

He searches with his foot with more urgency. Finds a shard
of a broken bottle. Lenore is starting to choke now. *

BRYAN *

Hold on Lennie! *

Bryan grasps the shard of glass with his toes, and flips it
onto his knee. Slowly, so as not to drop it, he lifts his
knee up to his face, where he grasps the glass with his mouth. *

Lenore's choking has stopped. *

BRYAN *

Lennie! *

No answer. *

(CONTINUED)

128 CONTINUED: (5) 128

Bryan strains to get his mouth with the glass in it up to the plastic that binds his hands. He manages to get the edge to the plastic on one hand. Begins to push the glass back and forth, back and forth. *

He sees blood beginning to seep from the hood over Lenore's head. He scrapes away at the plastic with renewed urgency. *

129 **OMITTED** 129*

130 **EXT. HOTEL - DAY** 130*

There is security everywhere, the dead Albanian is carried to an ambulance. Police are arriving in droves. *

Kim emerges from the side of the hotel. Keeping herself close to a group of women, Kim, in her civilian clothes and head scarf, runs up to a taxi, shows him the map. *

KIM *

I want to go here! *

She jumps in the cab. The cab speeds away. *

131 **INT. BASEMENT - DAY** 131*

Bryan saws away. *

131A **INT. TAXI CAB - DAY** 131A*

The taxi is stalled in traffic. Kim leaps out and runs through the jammed street, looking at her map. *

131B **INT. BASEMENT - DAY** 131B*

Bryan manages to get his hand free. He unties the other bond, rushes to Lenore. As he works to release Lenore... *

131C **EXT. ISTANBUL - DAY** 131C*

Kim arrives at the point of the circles intersecting. And then she hears songbirds. Spies an open doorway with a staircase leading up. She runs inside. *

131D **INT. ANTIQUE SHOP - DAY** 131D

In a shop filled with all sorts of antiques, swords, ornate bejeweled Circassian Crosses of all sizes and shapes, furniture, Murad is about to depart. He gives orders to four of his men. An OLD MAN sits behind the counter. A soccer game plays on a TV. *

(CONTINUED)

131D CONTINUED: 131D

MURAD

I'll be back as soon as we have the
girl. We move then.

He departs with Suko and the men from the basement. *

131E **EXT. BAZAAR - DAY** 131E

Murad exits with his men to the section of the Bazaar that
is filled with lots of pet shops. Song birds hang outside
each shop tweeting away.

Murad gets into a Mercedes and drives off with his men. *

SC 132 TO SCENE 139 OMITTED *

140 **EXT. ROOFTOP - DAY** 140*

Kim burst out onto the rooftop and the endless view of
Istanbul. Holds her phone. *

KIM

Come on! Call! *

141 **INT. BASEMENT - DAY** 141

Bryan has released Lenore's hood. Blood streams from her
nose and mouth. *

BRYAN

Lennie! *

He tries to revive her. Nothing. His efforts grow more
frantic. *

BRYAN

Lennie! *

Lenore stirs. Bryan breathes a sigh of relief. Scoops up
the phone where he dropped it. Calls. *

142 **EXT. ROOFTOP - DAY** 142*

Kim is beside herself with anxiety. She sees men across the
way on another rooftop tending pigeons. On another rooftop,
women hanging laundry.

And then her phone rings.

KIM

I'm here!

- 143 **INT. BASEMENT - DAY** 143
- As Bryan wipes the blood from Lenore's face, the phone to his ear. *
- BRYAN
- Count to three and set off another **grenade.** *
- 144 **EXT. ROOFTOP - DAY** 144
- Kim pulls the pin.
- KIM
- One, two...
- And she flings the grenade over the roof top.
- 145 **EXT. STREET - DAY** 145
- People go about their business when the grenade explodes in mid air, startling them.
- 146 **INT. BASEMENT - DAY** 146
- Bryan hears the sound.
- 147 **INT. ANTIQUE SHOP - DAY** 147
- The Albanians hear the explosion.
- 148 **INT. BASEMENT - DAY** 148
- BRYAN
- You're close. I want you to keep moving East. Count to thirty then set another one off.
- Bryan looks about, spies one of the steam pipes above his head. Looks at the vent close to the ceiling. *
- 149 **EXT. ROOFTOP - DAY** 149
- Kim starts to run over the roof tops, ignoring the shouts of people on the other roof tops. *
- KIM
- Twenty six twenty seven twenty eight twenty nine.
- She flings another grenade.

150 **INT. BASEMENT - DAY** 150

Bryan hears the explosion. He grabs a rope from the floor
and flings it over the pipe. *

151 **INT. ANTIQUE SHOP - DAY** 151

The Albanians hear the explosion, very near.

 ALBANIAN 1
 Go check what's going on.

Two of the men run out.

152 **INT. BASEMENT - DAY** 152

Bryan pulls hard on the rope looped over the pipe. The pipe
comes apart. Steam jets out. And is immediately sucked up
by the vent. *

 BRYAN
 Kim! Look East. Look for a white
 cloud of steam! *

153 **EXT. ROOFTOP - DAY** 153*

Kim looks all around. She sees the steam cloud rising. *

 KIM
 I see it!

154 **INT. BASEMENT - DAY** 154

 BRYAN
 Run to it. Tell me when you're there. *

The steam is now filling the room as well. Visibility is
getting poorer by the moment. *

155 **EXT. STREET - DAY** 155

The two Albanians emerge from the house. People point to
the rooftops.

156 **EXT. ROOFTOP - DAY** 156

Kim reaches the steam emerging from the vent. *

 KIM
 Dad!

157 **INT. BASEMENT - DAY** 157
 Bryan hears Kim. *

BRYAN
 (into phone)
 Where are you?

158 **EXT. ROOFTOP - DAY** 158

KIM
 Just above the steam. *

159 **INT. BASEMENT - DAY** 159

BRYAN
 Drop the gun down the vent! *

160 **EXT. ROOFTOP - DAY** 160
 The Albanians emerge onto the roof. A man across the way
 yells.

MAN
 It was her!

Points to Kim. One of the Albanians calls on his phone.

ALBANIAN
 It's the girl!

ANGLE ON

Kim. She hears the shouting. Sees the Albanians running
 towards her.

KIM
 They're coming Daddy!

BRYAN
 Drop the gun Kim! And run!

She drops the gun down the vent. Takes off. Loses her phone *
 as she runs for all she is worth, leaping over the narrow
 spaces between roof tops, with the Albanians in hot pursuit.

161 **INT. BASEMENT - DAY** 161
 Bryan's vision is hampered by the steam now flooding the *
 room. He searches around for the gun on the floor. *

- 162 **EXT. ROOFTOP - DAY** 162
 Kim is running. The Albanians are running.
- 163 **INT. ANTIQUE SHOP - DAY** 163
 ALBANIAN 1
 Make sure things are alright down
 there.
 Albanian 2 and 3 head for the basement.
- 164 **INT. BASEMENT - DAY** 164
 Bryan finds the gun. But the drop has broken it. And then *
 he hears a noise through the increasing steam. *
 The two Albanians appear at the door, see the steam, point *
 their guns. When suddenly, one of them is grabbed around *
 the neck from behind. His gun arm is pointed at his cohort, *
 and fires. Killing him. *
 The steam clears enough as Bryan snaps the second man's neck. *
- 165 **EXT. ROOFTOP - DAY** 165*
 The Albanians come to the wide divide, see Kim running across
 the roof tops. They hesitate.
 The first one leaps, misses by inches, falls to his death.
 The second one, hesitates, stares at the divide. Sees Kim
 getting away. Takes his chances, and leaps. Makes it.
 He takes off after Kim.
- 166 **EXT. ROOFTOP - DAY** 166
 Kim runs across rooftops, but she can see she is running out
 of room, because ahead the roofs end and the Bosphorus
 beckons.
- 167 **INT. ANTIQUE SHOP - DAY** 167
 The four remaining Albanians, and the old man, are in the
 shop intently watching a football match.
- 168 **INT. STAIRS - DAY** 168
 Bryan listens on the stairs, holding his gun. He taps on
 the door.

169 **INT. ANTIQUE SHOP - DAY** 169

One of the men hears a rapping at the door leading down to the basement.

ALBANIAN 2

They must have locked themselves in.

He moves off, with one eye still on the game.

170 **INT. STAIRS - DAY** 170

On the other side of the door, Bryan waits.

171 **INT. ANTIQUE SHOP - DAY** 171

The Albanian, his eyes still on the game, opens the door, as he turns to go down...

BANG

Bryan blows him away. But the man falls on him, knocking his gun to the ground.

Bryan storms into the shop. Before the Albanians can react, Bryan grabs an antique dagger from the wall, flings it into the chest of the second.

The other two Albanians reaches for their guns. Bryan grabs the nearest thing at hand, a cutlass, swings that, and lops one man's hand off.

ALBANIAN

ARRRGGGHHH!!!

Bryan buries the cutlass deep in the man's chest, just as the other man fires, wings Bryan.

Bryan spins, flings the cutlass, which embeds in the shooter's chest.

Bryan senses something, and ducks. Just as a medieval mace crashes down next to him, wielded by the Old Man.

OLD MAN

YAAAHHHH!!!!

Who swings again. Bryan rips two large crosses off the wall. And with one, he blocks the next swing of the mace.

And he buries the other one in the Old Man's chest.

The mace falls.

(CONTINUED)

171 CONTINUED: 171

The Old man clutches the cross embedded deep in his chest.
Falls down. Dead.

Bryan grabs a gun and runs out of the shop.

172 **EXT. STREET - DAY** 172

Bryan emerges into the busy street. Scans the buildings,
and begins to climb on the lattice work of terraces adorning
the outside of the building, heading for the roof.

173 **EXT. ROOFTOP - DAY** 173

Kim has run out of room to run. There are no buildings,
only the Bosphorus in the distance. She looks back to see
the Albanian coming closer. She looks around frantically,
picks up the only weapon available, a piece of pipe, and
stands to face her pursuer.

174 **EXT. ROOFTOP - DAY** 174

Bryan emerges on the roof. He looks around. Does not see
Kim. Sees her iPhone by the chimney. He looks out toward
the Bosphorus.

175 **EXT. ROOFTOP - DAY** 175

The Albanian looks across, sees Kim has run out of room. He
stops, out of breath, advances now, without having to run.
Points his gun at her.

ALBANIAN

Get your hands up!

Kim drops the pipe, raises her hands.

KIM

Please...

As the Albanian approaches...

ALBANIAN

On your knees!

Kim obeys. Begins to cry.

KIM

Don't do this!

The Albanian comes up to her. Puts the gun to her head.

(CONTINUED)

175 CONTINUED:

175

ALBANIAN
American bitch! My friend is dead.
And so are you.

CLOSE ON

Kim closes her eyes, expecting the bullet any minute.

BANG

A shot rings out. Kim flinches. But nothing happens. She opens her eyes. The Albanian lays dead at her feet. The back of his head blown off. She looks up to see...

Bryan. At the edge of the roof. In a shooters stance. Smoke curling from the barrel of his gun.

KIM

Daddy!

She runs to him. He takes her in his arms holds her close as she sobs.

BRYAN

It's alright.

176 INT. ANTIQUE SHOP - DAY

176

A scene of death and destruction. Blood and bodies. Nothing moves, until one of the Albanians, with his last dying breaths, takes his cell phone and hits a speed dial.

177 EXT. HOUSE - DAY

177

Murad exits the Mercedes, to a dozen of his men. He walks over to a van where three men are working inside. He pokes his head in.

His POV.

The inside of the van is being readied to hold hostages. Handcuffs bolted onto the wall, padded walls.

MURAD

How much longer?

MAN

Soon.

His cell phone rings. He answers.

*

MURAD

Hello?

(CONTINUED)

177 CONTINUED:

177

He cannot hear on the other end.

MURAD

Hello?

Something is wrong. He turns to one of the men.

MURAD

Go to the shop. Take some men.

Three of the men pile into a car and roar off. Murad frowns. He turns to three more men.

MURAD

Go with them, just to make sure.

The other men run for a car. As they drive off, Murad looks after them, concerned.

CLOSE ON

The plate on a steering column being jacked off, and wires being crossed.

PULL BACK TO

178 **INT. CAR - DAY**

178

Kim and Bryan sit inside the car, just down the street from the antique shop. Bryan is working the wires under the dash.

KIM

That man, he had the same tattoo as the ones in Paris.

BRYAN

Don't even go there. This is not your fault.

KIM

But it is...if I never lied to you...if I told you the truth about where we were going...

BRYAN

Kim. Listen to me. It's not important what you did in the past. What's important is right now. This moment.

KIM

But how did they find us?

(CONTINUED)

178 CONTINUED:

178

BRYAN

The way the world is now, unless you are living in a cave in North Waziristan and never using a computer, a cell phone or a credit card, you can be found.

(beat)

It's not you they were after.

(beat)

It's me.

The motor turns over.

BRYAN

I want you to wait here. I'm going to get Mom. You wait five minutes. I don't show up...

He takes the funky little GPS attached by a suction cup to the windshield, and pushes some buttons.

BRYAN

You go right here. To the US Embassy. Tell them what happened.

KIM

Dad!!!

BRYAN

No time. Give me your Iphone.

Kim does. He sets the timer.

BRYAN

Five minutes! Not a moment longer! No mater what, time runs out, you go! Do you understand me?

KIM

(trembling)

Yes...

And he is gone, running back into the shop.

179 INT. BASEMENT - DAY

179

Two Albanians have entered the basement, find their dead cohorts, and Lenore laying on the ground.

180 INT. ANTIQUE SHOP - DAY

180

Bryan enters the antique shop. Sees one of the dead men has his cell phone in his hand.

*
*

(CONTINUED)

180 CONTINUED: 180

Bryan knows what that means.

He takes the dead man's cell phone, grabs a bottle of water
and runs down the stairs. *

181 INT. CAR - DAY 181

Kim sits in the car, trying not to wilt under the probing
looks she is getting from passerbys, from merchants in shops.

182 INT. BASEMENT - DAY 182

The Albanians are lifting Lenore up, when they hear a sound
at the door.

They spin with their weapons, to Bryan. Who shoots them
dead.

He rushes to Lenore, drops to his knees.

BRYAN

Lennie...

He gently wipes water on her face.

BRYAN

Lennie...

Lenore stirs.

BRYAN

Here...

He holds some water to her lips.

LENORE

Where...???

Bryan lifts her up.

BRYAN

It's OK.

LENORE

Kim...

BRYAN

She's fine. We have to go now.

And as he lifts her up...

183 INT. CAR - DAY

183

Kim is about as fine as any person who has been pursued, shot at, almost killed and now sits on a Turkish street behind the wheel of a stolen car. In other words, she is barely keeping it together. She looks at the iphone ticking down. *

Time has almost run out.

She nervously watches people in the street taking more of an interest in her.

She looks back at the shop, trying to rein in her building anxiety, when a police car comes down the street. *

Kim ducks low as a car carrying Durmaz and two cops passes her and takes up a position just down the street. She watches in the rear view mirror as Durmaz gets out along with the two cops. *

The two cops go into a shop across the way. Durmaz stands by the car, takes out his cell phone, begins to talk. *

ON KIM *

Doesn't know what to do. She looks at the Iphone. Time has run out. The clock keeps ticking. *

Kim swallows hard. She attaches her seat belt. Fixes her rear view mirror. And her side views. Looks around, turns the car on. Puts on her signal. All done deliberately, just s if she was taking her driving test. *

And very slowly, she begins to pull out. *

ON THE SHOP *

Bryan supporting Lenore comes to the doorway of the shop. Sees Kim pulling away, is about to exit, when he sees Durmaz. Who faces away from him. *

Bryan whips out his cell phone. Hits the speed dial. *

184 OMITTED

184*

184A INT. KIM'S CAR - DAY

184A*

Kim's Iphone beeps. DAD shows on the screen. Hits the talk switch. *

KIM *

Dad? *

(CONTINUED)

184A CONTINUED: 184A

ON BRYAN *

BRYAN *

Stay where you are. Unlock the doors. *

ON KIM *

Kim hits the brake hard. Looks to her right, sees... *

184B **EXT. SHOP - DAY** 184B*

Bryan and Lenore heading for the car. *

Bryan keeps one eye on Durmaz, back still turned, as he walks quickly, but not too quickly, to the car. When he gets there. He opens the door, helps Lenore in, is about to get in the front seat, when... *

IN SLOW MOTION *

Durmaz turns, casually. Sees Bryan at the car. Takes a beat. Recognizes Bryan. *

IN SLOW MOTION *

Durmaz drops his phone, goes for his gun. *

IN SLOW MOTION *

Bryan goes for his gun. *

And in real time... *

Shoots Durmaz dead. *

Down the block, a Mercedes full of Albanians rounds the corner, sees what is going on, and flies after Kim. *

ANGLE ON *

Bryan, looking over his shoulder, sees the car bearing down on them. *

Bryan leaps into the car. Commands Lenore to... *

BRYAN *

Stay down! *

And then to Kim... *

BRYAN *

Drive!!! *

(CONTINUED)

184B CONTINUED: 184B

Kim freezes. *

BRYAN *

Now Kim! *

Bryan looks back, sees the car almost on them. *

BRYAN *

Now!!! *

Kim jams the car in gear, slams on the gas, hits a parked car, and tears off down the street, tires screeching. *

BRYAN *

Go! Go! *

Just as the cops come running out of the shop to see Durmaz dead in the street, Kim barreling out. And the Mercedes full of Albanians in hot pursuit. *

185 INT. ALBANIAN CAR - DAY 185*

One of them picks up his phone. *

ALBANIAN

They're escaping!

186 INT. HOUSE - DAY 186

Murad, surrounded by his men, gets the call.

MURAD

Go!

All the men run out. *

187 OMITTED 187*

188 EXT. STREET - DAY 188*

A police unit gets a call.

DISPATCHER

Officer down in Beyoglu. *

The police siren goes on. The car takes off.

189 OMITTED 189*

190 EXT. ISTANBUL - DAY 190*

Kim's car comes barreling around a corner, right into the middle of a street of open air stands.

191 INT. CAR - DAY

191

Kim is white knuckling the steering wheel, her eyes wide, her face full of terror as she tries to avoid one stand after another, turning sharply this way and that.

KIM

I don't know where I'm going!!

Bryan pulls the cheap GPS system attached to the windshield by a suction cup off, hits some keys. A map of Istanbul comes up. Hands it to Lenore.

BRYAN

Are you OK to navigate?

LENORE

It's in Turkish!

BRYAN

We want to end up where the red dot is. Just do your best. Tell her where she's going!

Bryan looks out the rear window, sees...

The car full Albanians come barreling around the corner. They do not bother to avoid the stands, go smashing right through them. Meat, fruit, vegetables, spices, people, go flying through the air.

ANGLE ON

The Albanian car.

Two Albanians lean out the windows and begin to fire their weapons.

ANGLE ON

Bryan. Leans out the window and returns fire.

ON KIM

As she careens back and forth. Barely in control of the car.

KIM

Dad! I can't do this!!!

BRYAN

Do you know how to shoot?

(CONTINUED)

191 CONTINUED: 191

KIM

No!!!!

BRYAN

Then you better drive.

LENORE

Left! Turn left!

Kim makes a sharp turn.

192 **EXT. STREET - DAY** 192

Kim turns onto a street that is broad enough for two cars to travel side by side. On the other side of a road divider, trucks and cars travel in the opposite direction.

193 **INT. CAR - DAY** 193

Bryan sees the Albanian car pulling into the left lane, and speeding up. The Albanians pour fire at Bryan's car.

BRYAN

Change lanes!

Kim, running on pure stress and adrenaline, careens into the left lane. Cutting off the advancing Albanian car.

The gunfire continues, as Kim speeds along, barely in control of her car.

BRYAN

You're doing good.

LENORE

Turn left!

Kim does...

And hits two police motorcycles parked on the side of the road.

The cops come running out of a shop. Lenore is trying her best to read the GPS.

LENORE

Right! Right!

Kim takes a hard right.

194 **EXT. STREET - DAY** 194

Kim's car comes careening around the corner...

195 INT. CAR - DAY

195

Kim looks at the road, sees...

KIM
There's a divider!!!

BRYAN
Jump it.

Kim's already wide eyes go wider.

KIM
I can't!

BRYAN
Do you trust me?

KIM
Yes.

BRYAN
Then jump it!

Bryan watches the oncoming traffic. Watches the fast approaching Albanian car. Continues to pour fire at it, keeping them at bay.

BRYAN
Now!

Kim turns the wheel hard. The car jumps the divider. Oncoming traffic screeches, swerves.

BRYAN
Keep turning!!!

As Kim spins the wheel frantically, trying to keep the car under control, Bryan braces himself against the window, takes careful aim, and shoots. Just as the Albanian car on the other side of the divider, with the totally unprepared Albanians, slows down in reaction to Kim's unexpected move.

Bryan's shot takes out the driver.

The Albanian car careens out of control, hits the car next to it, flips over, bursts into flames.

Bryan looks back as they speed away, sees the second Albanian car jumping the divider.

Several police cars and motorcycles appear, sirens blaring, lights flashing.

(CONTINUED)

195 CONTINUED:

195

LENORE
Turn right here!

Kim turns the wheel hard and takes the right turn, cutting off a bus, tires smoking.

196 **EXT. STREET - DAY**

196

Kim's car races down a street. Climbs a hill. Bryan is looking back.

KIM
Did we lose them?

Suddenly, a second Albanian car appears at the bottom of the hill, starts after them, gaining fast.

BRYAN
No. How far?

Lenore looks at the GPS map.

LENORE
I don't know! Close..

BRYAN
Good.

As they crest a hill.

197 **INT. CAR - DAY**

197

Bryan is watching out the back of the car. The Albanians car come flying over the hill, gaining on them by the second.

BRYAN
Faster Kim!

KIM
Dad!!!

Bryan turns to see a slow moving freight train moving across tracks, about to block their way. He turns back and sees the car of Albanians literally on their tail.

BRYAN
Faster Kim!

KIM
I can't make it!

BRYAN
You can!

(CONTINUED)

197 CONTINUED:

197

KIM

I can't!!!

BRYAN

Do it!!!

LENORE

Bryan!!!

BRYAN

Faster!

Kim is holding the wheel for dear life, watching the space she has to cross the tracks in front of the train get smaller and smaller.

Bryan looks back, the Albanians are on their ass.

Not a foot separates the cars.

The Albanians sling lead. Bryan fires back.

ANGLE ON

Kim. She sees the space in front of the train close, close. She grits her teeth...

Bryan and Lenore watch the daylight disappear...

And then Kim rockets through with inches to spare.

Not so the Albanians, who make it halfway through and then are slammed to smithereens by the train.

198 INT. CAR - DAY

198

Kim is relieved, she lets up a bit on the gas.

KIM

We made it!

BRYAN

Not yet.

And then, before Lenore or Kim can ask what he means...

Police sirens split the air.

All turn to see half a dozen cop cars and motorcycles roaring down on them.

BRYAN

Go!

(CONTINUED)

198 CONTINUED:

198

LENORE
They're cops Bryan!

BRYAN
I just killed one of their own. *

Suddenly the cops open fire.

LENORE
Go!!!

Kim hits the accelerator, takes off.

199 **EXT. ISTANBUL - DAY**

199

Kim drives like a mad woman.

LENORE
Left!

Kim spins the wheel, taking the left on two wheels.

200 **INT. CAR - DAY**

200

LENORE
There it is!

Bryan turns to see the American Embassy straight ahead...surrounded by cement barriers. A narrow entry is the only way to get through.

And it is guarded by US Marines.

BRYAN
Don't stop!

KIM
But the soldiers!

BRYAN
They'll move!

Kim floors the accelerator.

The Marines raise their rifles.

BRYAN
Down! Everyone down!

201 **EXT. US EMBASSY - DAY**

201

The Marines open fire. The windshield shatters. The car keeps going.

(CONTINUED)

201 CONTINUED: 201

The Marines jump out of the way as the car smashes right through the wrought iron gates.

202 **EXT. COURTYARD US EMBASSY - DAY** 202

The car comes to a halt, smashed, smoking, destroyed.

203 **INT. CAR - DAY** 203

Bryan, is laying on top of Lenore, their faces inches apart. Kim is in the front seat.

BRYAN
You OK up there?

KIM
(shaken)
I'm OK.

As she goes to rise...

BRYAN
Stay down Kimmie.

She obeys. Bryan looks down at Lenore.

BRYAN
How do you feel?

LENORE
Like I've been here before.

Which elicits a smile from Bryan.

KIM
Can we get up yet?

Bryan looks down at Lenore.

BRYAN
(smiling)
Not yet.

Bryan hits a speed dial on his phone.

204 **EXT. GOLF COURSE - MORNING** 204

Sam, Casey and Bernie are just about to tee off when Sam's phone rings. He looks at the phone.

SAM
Yes Bry.

205 INT. CAR - DAY

205

BRYAN

Sam. We're in the courtyard of the
US Embassy in Istanbul. In a smashed
up car. Don't ask. Can you call
someone so we don't get shot?

206 EXT. GOLF COURSE - DAY

206

Sam looks a bit bemused.

SAM

OK.

207 INT. CAR - DAY

207

BRYAN

Thanks.

He hangs up.

BRYAN

You know Kim, if I were the driving
examiner, I'd give you your license
on the spot.

KIM

My parking's still not great.

LENORE

If you would have practiced a little
more like I kept asking you...

BRYAN

That has a familiar ring to it.

LENORE

Bry. Not now.

KIM

What?

LENORE

Please don't...

KIM

What??

LENORE

(chagrined)

It took me five times to pass my
test.

(CONTINUED)

207 CONTINUED:

207

KIM

No way!

BRYAN

I kept telling her: you've go to
practice that parking...

KIM

Mom!

LENORE

Thank you Bryan.

BRYAN

Welcome.

His phone rings.

208 **EXT. GOLF COURSE - DAY**

208

SAM

Someone will be there in a minute.
His name is Mark Johnson. How's the
family?

209 **INT. CAR - DAY**

209

BRYAN

We're doing fine.

210 **EXT. GOLF COURSE - DAY**

210

SAM

Give Lennie our best.

211 **INT. CAR - DAY**

211

Bryan looks down at Lenore.

BRYAN

Sam says hi.

LENORE

Hi Sam.

212 **EXT. GOLF COURSE - DAY**

212

SAM

She sounds like she's right next to
you.

213 INT. CAR - DAY 213

BRYAN
She is.

214 EXT. GOLF COURSE - DAY 214

SAM
Glad things are working out. Hang
in there buddy.

215 INT. CAR - DAY 215

Bryan hangs up, hears... *

VOICE
Mr. Mills!!! *

Bryan exits the car to...

JOHNSON
Mark Johnson. Special assistant to
the Ambassador. We received a call
saying you were coming. Quite frankly
we had no idea...

As Lenore and Kim climb out of the car, helped by the Marines.

BRYAN
It was a last minute thing. This is
my...

He looks at Lenore.

BRYAN
Lenore St. James and our daughter
Kim. You have a doctor on premise?

JOHNSON
We do.

BRYAN
If you could let them recover here
for a bit.

JOHNSON
Of course.

BRYAN
I'll be back to get them.

He strides off.

(CONTINUED)

215 CONTINUED:

215

LENORE

Bryan!

He keeps walking. Lenore runs after him. Grabs him by the arm.

LENORE

Don't go!

BRYAN

I have to.

LENORE

You don't! We can go home. We'll be safe there.

BRYAN

Lennie, if I don't end this we will never be safe. Not you, not Kim. None of us. You stay here until I get back.

LENORE

What are you going to do?

BRYAN

What I do best.

Bryan turns, keeps walking.

CLOSE ON BRYAN

By the look on his face, the answer is obvious.

216 **EXT. BAZAAR - EVENING**

216

The lights are on, bright hanging lights, colored strands, a carnival atmosphere. People mill about enjoying the night, shopping, chatting, eating off food stalls.

A car slowly comes down the narrow crowded street. The car stops. Bryan exits. Stands in the middle of the street. In the exact place he and Lenore were taken.

FLASH

Bryan holding the Albanians at gunpoint.

END FLASH

Bryan looks around the street, his senses keening. On high alert. He turns to the left.

(CONTINUED)

216 CONTINUED:

216

FLASH

The Albanians come out of the alley holding Lenore with a knife to her throat.

END FLASH

Bryan turns to the right, faces the alley.

FLASH

Inspector Durmaz looking out of the windshield of his car in the alley.

END FLASH

Bryan gets into the car, begins to drive down the crowded street. Bryan begins to count...

BRYAN
One...two..three...

The counter appears on the bottom right of the screen.

AND IN A SERIES OF QUICK CUTS AND FADES...

BRYAN
Right turn.

Bryan turns the corner into another brightly lit street.

BRYAN
One...two...three...four...

Another counter appears on the left corner.

ANOTHER QUICK CUT AND FADE

BRYAN
Left...

As he makes a turn on the count, he hears...

THE SOUND OF A HAMMER STRIKING METAL METHODICALLY.

FLASH

IN HIS HOOD BRYAN HEARS THE CLANGING OF HAMMERS ON METAL

BRYAN V.O.
Hammer on metal.

END FLASH

(CONTINUED)

216 CONTINUED: (2)

216

Bryan looks over to see men in a shop working copper into decorative plates.

Bryan drives on. The counters keep going...

ANOTHER QUICK CUT AND FADE

BRYAN
Sixteen...seventeen...

He hears a flute.

FLASH

IN HIS HOOD BRYAN HEARS A FLUTE

BRYAN V.O.
Eighteen...flute.

END FLASH

Bryan is on a street filled with musical shops. Outside one, a man plays a flute.

BRYAN V.O.
Left...

ANOTHER QUICK CUT AND FADE

He makes another turn into a narrow lane.

AND THEN BRYAN HEARS A DOG BARKING.

FLASH

IN HIS HOOD, BRYAN HEARS...

MURAD V.O.
Take them to the shop. I will meet you there.

END FLASH

Bryan is in the street with residential houses. There are three alleys leading in three different directions. He listens closely. Hears the dog barking up one alley.

Bryan follows the barking.

TRACK WITH BRYAN AS HE GOES DOWN A NARROW DARK ALLEY. SUDDENLY, A DOG LUNGES OUT AT HIM. BRYAN FLATTENS TO THE WALL. THE DOG IS ON A CHAIN CANNOT REACH HIM. AND THEN HE HEARS...

(CONTINUED)

216 CONTINUED: (3)

216

ALBANIAN 1

Shut him up!

Bryan looks beyond the alley to three men standing guard. One of the men comes forward, enters the alley.

The dog is barking furiously.

ALBANIAN 2

Hey shut...

He turns to a noise. Too late. Bryan has dispatched him with a blow to the throat.

Bryan's POV the man's hand, tattooed with the crescent and the star. He takes the gun from the man's waistband.

ANGLE ON

The two other men standing guard. Hearing the dog still barking.

ALBANIAN 1

What the hell!

As he turns to the alley, he is confronted by Bryan. Before either man can get his gun up. Bryan blasts them to hell.

217 INT. HOUSE - EVENING

217

Murad, Suko and several of his men hear the shots.

*

218 EXT. ALLEY - EVENING

218

Bryan is making his way carefully through a maze of small alleys, when he hears the sound of men coming fast.

ANGLE ON

Two Albanians hurrying down the alley. They run past a doorway.

CLOSE ON THE DOORWAY.

Bryan slips out of the shadows. Shoots the two men before they can turn.

ANGLE ON

Another two Albanians come stalking down a small passageway between houses.

(CONTINUED)

218 CONTINUED:

218

Bryan drops down in the middle of them, dispatches one man by breaking his neck, then, holding his limp body as a shield, letting it absorb the fire from the other one before dropping him with a shot to the head.

ANGLE ON

Two more Albanians, hearing the shot, run through the maze of small passages.

And out of nowhere, there is Bryan, buries knives in both their chests.

A DOOR IS KICKED IN

219 **INT. HOUSE - EVENING**

219

Bryan crashes through the door, gun drawn, shoots two men. Gets clipped by a bullet from a man shooting from behind the door. He falls behind a desk. Two men keep to their cover, training their pistols on where Bryan fell.

There is no movement. The gunmen look at each other. Confused. After another moment, they move forward slowly, guns trained, fingers on triggers, when they get close to the bar, they hesitate for that brief moment.

And in that brief moment, Bryan pops up and kills them both.

Bryan hears noise upstairs, ignores his wound and runs up the stairs.

220 **INT. HOUSE - UPSTAIRS - EVENING**

220

Bryan moves up the stairs cautiously, comes to the top, just as an Albanian jumps out, fires at him. The bullet misses Bryan's head, Bryan returns fire. His bullet doesn't miss.

Bryan moves into the hall at the top of the stairs.

An Albanian leaps out of a room with a knife. Bryan deflects the thrust, but drops his gun.

The Albanian comes at him again before he can retrieve his gun. Bryan blocks the knife, sends it into the wall.

The Albanian grabs him by the throat.

Bryan reverses the hold smashes his head against the wall, pulls the knife out of the wall, buries it into the Albanian's chest.

Suko appears at the end of the hall, fires at Bryan.

*

(CONTINUED)

220 CONTINUED: 220

Bryan leaps out of the way, scoops up his own gun, fires back.

Suko is gone. *

221 INT. ROOM - EVENING 221

Bryan runs into the room, sees the window is open.

Bryan runs to the window, sees Murad covered by Suko running across the roof. He climbs out of the window. *

222 EXT. ROOFTOP - EVENING 222

Bryan climbs out on the roof, sees Suko looking back, taking a shot. *

Bryan drops to the deck. When he gets up, he sees the two men dropping down out of sight. *

223 EXT. STREET - EVENING 223

Two Turkish cops hear the shots. One gets on his communication device.

224 OMITTED 224*

225 EXT. ALLEY - EVENING 225*

Bryan drops from the roof into the small alley. Sees Suko Murad running out and to the right. Bryan runs after him. *

226 EXT. STREET - EVENING 226

Bryan emerges from the alley to a busy street. He sees Murad and Suko disappearing into the nighttime crowds in the Grand Bazaar! *

227 EXT. GRAND BAZAAR - EVENING 227

The largest covered Bazaar in the world. The evening crowds are thick, leisurely.

Bryan drops down into the crowd, his eyes searching, until he sees...

ANGLE ON

Murad and Suko. Moving through the crowds as fast as he can, looking over his shoulder. He sees Bryan, and moves quicker. *

(CONTINUED)

227 CONTINUED:

227

ANGLE ON

Bryan. Moving through the crowds with urgency, never taking his eyes off Murad and Suko. *

ANGLE ON

Murad. Looking back, seeing Bryan coming. He ducks into a sweets shop.

Bryan comes running up to the sweet shop.

A MERCHANT, big and fat, who obviously likes his own wares a little too much, stands blocking the entrance. *

MERCHANT

Mister. Try my sweets, best in the bazaar.

He holds a sample tray out. Bryan tries to get around him. But the man is so big, it is impossible.

MERCHANT

Just try.

Bryan takes one, pops it into his mouth.

BRYAN

Delicious.

MERCHANT

I make you good price.

BRYAN

I'll take a kilo.

The merchant brightens, and as he moves over to get the sweets, Bryan bolts past him. Runs past the cashier in the rear and out a back door.

228 **EXT. REAR OF SHOP - EVENING**

228

Bryan comes to a room where five men are working over vats making the candies. He runs past them and out a rear door.

229 **EXT. REAR OF BAZAAR - EVENING**

229

Bryan exits to the backstage of the bazaar, where all the unseen things take place. The empty boxes and packing, the refuse, the storage of goods not displayed. All clogging a catacomb of alleys and small paths.

(CONTINUED)

229 CONTINUED:

229

Half a dozen men are busy at work, breaking down packing material, sorting through stock.

Bryan searches for a sign of Murad, but there are so many paths.

BRYAN

Two men came through here.

*

The men look at him with blank expressions.

BRYAN

One, this tall, wearing a black vest...

*

The men still do not understand. Bryan grows frustrated when...

MERCHANT

Sir. Your parcel.

Bryan turns to the merchant holding his candy. Flummoxed, he reaches into his pocket takes some money out, thrusts it into the man's hand. Takes the candy.

BRYAN

There were two men came by this way...

*

The merchant says something in Turkish, one of the men responds, points to the left.

BRYAN

Thank you.

Bryan runs off.

230 **EXT. REAR OF BAZAAR - EVENING**

230

Murad and Suko run through the narrow alleys and clogged lanes, looking over his shoulder.

*

ANGLE ON

Bryan. Running through the same narrow alleys and clogged lanes. Until he comes to a dead end. He looks around, sees a small door. Jumps through it and out into...

*

231 **OMITTED**

231*

ANGLE ON

Suko. Peering through the steam, trying to find Bryan,
when...

He is tackled from the side by Bryan.

The two men tumble over the large marble slab dominating the
room, slipping on the water, the towels, the soapy residue.

Suko reaches out, grabs one of the metal water pans, slams
Bryan on the side of his head.

Bryan stumbles back, Suko goes for the gun he lost.

Bryan recovers, kicks Suko in the chest.

Suko loses his balance.

Bryan goes for the gun.

Suko turns one of the hot water hoses on him. The scalding
water blinds Bryan. As his eyes close reflexively, Suko is
on him, wraps the hose around Bryan's neck and begins to
choke the life out of him.

Bryan struggles to get the hose off his neck. But Suko keeps
pulling the hose tighter, tighter.

Bryan is close to losing consciousness, when his hand reaches
one of the water pans. He swings it up, right into Suko's
face.

Suko is stunned, backs up just enough to give Bryan the room
he needs to spin around and deliver a crushing blow to Suko's
solar plexus, followed by a knee, another punch. Suko falls
back, dives for his gun.

And just as he gets his hands on the gun...

Bryan barrels into him, drives him back, into the wall. His
head hits something which stops him cold.

Suko's eyes go wide...

The gun drops from his hand.

Bryan steps back to see the life drain from Suko's eyes. As
he hangs there. One of the metal towel hooks protruding
from the wall behind him, exiting from his forehead.

Bryan scoops up his gun and turns, disappearing into the
steam.

(CONTINUED)

234 CONTINUED: (2)

234

TRACK WITH *

Bryan as he stalks through the almost impenetrable steam. *
He hears shallow breathing, cannot see where it comes from, *
but he follows it, until he comes to it's source, somewhere *
deep in the steam. *

Bryan takes the phone he took from the dead Albanian in the *
shop out of his pocket. Hits the last number dial. *

Through the steam, a cell phone rings. Bryan keys on the *
ring. *

BRYAN *

Murad from Tropoja. It's over. *
Come out with your hands up, or I *
start shooting. *

The cell keeps ringing. A moment. Nothing. And then, out *
of the mist. With his hands up. The ringing phone in one *
hand. *

Murad. *

Bryan shuts his cell. The phone in Murad's hand stops ringing *
as he waits for the shot that will end it all. A shot Bryan *
doesn't take. *

MURAD *

What are you waiting for? *

BRYAN *

You have other sons? *

MURAD *

Two. *

BRYAN *

If I kill you, your sons will come *
to avenge your death. *

MURAD *

They will for sure. *

BRYAN *

And I will kill them too. *
(beat) *
You can change that. You can go *
home, and live the rest of your life. *
Enjoy your sons, your grandsons. *

(CONTINUED)

MURAD

And my other son? Marko. The son you killed? Am I supposed to just forget that?

BRYAN

No. I don't expect you to forget that. But the same way the parents of the girls he kidnapped and raped and killed have to live with what he did to their daughters, you will have to live with what I did to him.

(beat)

Or you can die here. And die knowing that when your sons come for me, I will kill them. And their sons. And as many of your people that come and try to take revenge. As you have seen, unfortunately, killing is something I do very well.

*
*

MURAD

What are you saying to me? If I renounce my revenge, you would just put the gun down and walk away?

BRYAN

If I have your word, I'm willing to take that chance.

MURAD

Why? If you are so good at killing.

BRYAN

Because I'm tired of it.

A long moment.

MURAD

Alright. I accept your offer. Now, prove to me your offer is real.

BRYAN

If it was not real, you would have been dead already.

MURAD

But your gun is still loaded with bullets, and still pointed at me.

Bryan takes a moment, then releases the chamber of his gun. The clip falls to the floor. He tosses the gun aside.

(CONTINUED)

234 CONTINUED: (4)

234

The two men look at each other. Murad's eyes go to Suko's gun a few feet away.

*
*

BRYAN

Is that real enough for you?

MURAD

Yes. Now I believe you.

(beat)

But you made a mistake.

(beat)

You never should have believed me.

IN SLOW MOTION

Murad dives for his gun, gets his hand on it, rolls over, brings it up...

Only to see that Bryan has reached behind his back and drawn a small gun stuck there. Before Murad can get a shot off, Bryan puts one bullet between his eyes.

BRYAN

Your mistake, not mine.

Murad dies. And as he falls, the doors to the hammam fly open and cops flood in, guns flaring.

COPS

Hands up! Hands up!

Bryan slowly raises his hands. As camera ZOOMS OUT and the scene fades into the mist of the steam...

FADE IN

235 **EXT. LICENSE EXAMINATION SITE - DAY**

235*

CLOSE ON

*

Bryan, standing, apprehensive, waiting for something. And when the something appears, his eyes light up, he goes totally alert. The camera follows his eyes down the street to his car, heading towards him.

*

PULL BACK TO

*

A dozen people are either finishing their tests, or just starting.

But Bryan only has eyes for Kim, in his car, executing a parallel park. A female DRIVING INSTRUCTOR sitting in the passenger seat.

*
*

(CONTINUED)

BRYAN
 (to himself)
 Line it up...

He watches Kim line it up, and start to back into the spot.

BRYAN
 Now begin to cut...

As she cuts the wheels...

BRYAN
 Not too fast.

As Kim enters the spot.

BRYAN
 Now straighten it out...straighten,
 straighten...

And she is in. Finished. *

BRYAN
 Perfect. *

Kim exits the car with the Driving Instructor Stands in
 front of the Instructor as she writes on her clip board. *
 Kim looks over to where Bryan is standing, all nervous smiles. *

INSTRUCTOR
 A perfect score. *

Hands Kim her test. *

INSTRUCTOR
 Congratulations. *

KIM
 Thank you!!! *

She hugs the instructor, then rushes over to Bryan. *

KIM
 I was perfect. *

BRYAN
 I've been saying that since the day
 you were born. *

Bryan gives her a big hug. *

(CONTINUED)

235 CONTINUED: (2) 235

BRYAN

So what would you like to do to celebrate? *

KIM

You really want to know? *

BRYAN

Yes. I really want to know.

236 INT. ICE CREAM PARLOR - DAY 236*

CLOSE ON *

A tray on a counter. With three massive ice cream sundaes on top of it. And then a fourth sundae is placed next to the other three. The tray is lifted. *

PULL BACK TO *

A waitress carries the four sundaes on the tray across the busy restaurant to a table where Bryan and Kim and Lenore sit.

BRYAN

I only ordered three.

KIM

I ordered the other one.

BRYAN

For who?

Just then the bell above the door of the shop tinkles. Bryan follows Kim's eyes to the door, where Jamie, shirt tucked in this time, enters. *

Kim looks at Bryan...

KIM

Is it OK if he joins us?

LENORE

Of course honey.

They both turn to Bryan.

BRYAN

(forcing a smile)

Great.

But his eyes say anything but...

(CONTINUED)

236 CONTINUED:

236

Jamie approaches, Bryan rises, shakes Jamie's hand. *

JAMIE *

Nice to see you again sir.

BRYAN

You too.

As they sit, and begin to chatter and dig into their
sundaes...

THE END

8-31-11 *