

The Samurai

by

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EXT. TEXASVILLE CORRECTIONAL INSTITUTE - DAY

Slab of maximum security concrete.

INT. TEXASVILLE CORRECTIONAL INSTITUTE - YARD

Powder keg. Hardcore gangsters. Hustlers. Pumping iron.
Playing cards. Sudden commotion -- loud --

Sea of blue correction officer uniforms swarm in --
tackle CHOOKIE -- stencilled head to toe in prison ink --
screaming what they all scream --

CHOOKIE

Didn't do nothin' --

TOWNES JOYCE (32)

Looks up from a broken-glass chessboard -- jagged shards
of different colors -- sees Chookie in a chokehold --
they yank him hard off a GUARD (LUTTER) --

CHOOKIE

Talkin' to me like a dog --
got deep quick -- I didn't
initiate contact -- !

Townes. Antenna up. Watching. Absorbing. Chookie dragged
off. Townes holds on Lutter.

INT. C BLOCK - WIDE - NIGHT

Quiet as it gets at two a.m. in the joint. Someone in
shadow strides quietly down the tier. Guard uniform.

INT. TOWNES' CELL - NIGHT

Figure approaches. Stops. Townes is asleep.

GUN with suppressor fires thru bars at Townes. Rounds zip
out like mosquitos. PFFFT! PFFFT! PFFFT! Feathers fly.

Townes out of darkness grabs gun hand -- yanks hard --
smashes shooter's head against bars -- it's Lutter --

In a flash Townes has his throat -- unlocks cell --
fat ring of prison keys -- yanks Lutter inside --

Townes a blur -- fists -- feet -- head-butt -- don't
blink, it's over --

Lutter moans on floor -- gun under chin --

TOWNES

What you want. I don't have.

SNICK! Lutter sticks something in Townes' gut -- Townes gasps -- elbow strike to Lutter's jaw -- eyes roll back --

Digs thru pockets with free hand -- wallet -- driver's license -- corrections officer ID -- "EDWARD LUTTER" -- keys on a rabbit's foot chain --

TOWNES

Five seconds. How'd you find me.

Lutter -- groggy -- staring -- *fuck you* --

TOWNES

Three -- two --

PFFFT! Lutter. Dead. Townes. Reeling. Mind racing. Now what.

CUT TO BLACK

Breaths puffing hard. Footsteps thumping heavy.

EXT. EAST TEXAS PINEY WOODS - LATER THAT NIGHT

Frost on ground. Icing on a cake.

Townes hurtles thru dense hickory hardwoods in Lutter's prison guard uniform.

Bloodstained shirt -- chilled to the bone -- breath frosting in front of him --

Muddy shoes trample cactus in moonlight -- summons himself -- move -- move -- move --

Momentum accelerates. Legs like pistons. Relentless.

INT. PAY & SERVE - NIGHT

Grabbing stuff off shelves in harsh fluorescents -- fast -- CASHIER watching -- terrified -- Townes exits --

EXT. PAY & SERVE PARKING LOT - NIGHT

Crash! Shatters window of Honda Civic in parking lot -- gets in -- hot wires -- drives --

INT. A DOOR - NIGHT

Key on rabbit's foot chain into lock -- Townes charges
thru -- locks it behind --

INT. LUTTER'S APARTMENT - BATHROOM - NIGHT

Runs hot water -- shirtless -- something sticks out his side -

A TOOTHBRUSH

Slowly pulls it out -- makeshift knife -- sharpened at the
end -- prison shiv -- quickly covers the seeping wound --

RAPID CUTS

Lidocaine -- alcohol -- hydrogen peroxide -- Bondloc --
the cyanoacrylate hardens -- seals wound -- bandages --
buttons clean shirt over duct-taped ice pack --

INT. LUTTER'S BEDROOM - NIGHT

Searching -- ransacking --

Drawers on floor -- sliced mattress -- Townes unscrews
back of a tv -- pulls up floorboards --

FINDS PASSPORTS

Different names -- Lutter's picture --

FINDS WEAPONS

CTV serrated knives -- claymores -- C4 explosives --

INT. LIVING ROOM

Throwing black ops shit in a BLACK DUFFEL -- artillery --
ammo -- cash -- talks on prepaid cell --

TOWNES

It's me. Yeah. I'm burned.

(beat)

Where? Costa Rica?

(beat)

I'll be there.

SOUND OF FRONT DOOR OPENING. Click! He padlocks the duffel.

FEMALE VOICE

Eddie -- booty call --

INT. FRONT DOOR

SMOKIN' HOTTIE (22) enters -- raincoat -- nothing underneath --

HOTTIE

Eddie?

No response -- she smiles --

HOTTIE

Okay -- hide and seek --
you hide it -- I'll seek it --

HOTTIE POV

Shadow in bedroom -- hears the window open --

INT. BEDROOM

Tentatively peers in -- a disaster -- blood-stained
corrections officer uniform on what's left of the bed --

AT THE WINDOW

Townes carries duffel bag to Civic -- fresh clothes --
peels out --

EXT. EAST TEXAS PRIVATE AIRPORT - CRACK OF DAWN

Air traffic control tower beacon blinks -- runway lights
dot the landing strip --

Controller behind tinted glass sips coffee -- listens to
an iPod -- quiet night --

A figure carrying a duffel slips across the airfield --

Back on Controller -- texts, bored --

An old Flying Club Cessna 172 bursts to life -- taxis
down runway --

Controller's SMR (Surface Movement Radar) blinks rapidly --
Flight Data Processing Systems go nuts -- he whirls --

Townes already has the stolen Cessna in the air -- its
twinkling lights recede in the morning sky -- a dot in the
distance now --

TITLE:

"THE SAMURAI"

FADE IN

EXT. PHILADELPHIA - AERIAL - DAY

Grey skyline looms over the Delaware River. Muted. Cold.

INT. UNITED BANK OF PHILADELPHIA - BROAD STREET - DAY

Working-class community bank downtown. NOLA SHEPARD (25) at her teller window counts out a withdrawal for an old woman on a walker who gestures THE FRAMED PHOTO OF A CUTE LITTLE GIRL (MIA SHEPARD, 6) by Nola's computer --

NOLA
(smiles, proud)
My daughter.

TELLER NEXT TO HER
Nola I need an override --

Nola -- computer savvy -- fingers fly over his keyboard --
YOUNG TELLER (TIM, 22) with two other horndogs comes up --

TIM
Hey Nola we're gonna hit
Cork for a brew and burger --

NOLA
Meeting Terry and Mia at Vitro --

Nola: beautiful, collected, cool. Wears simple understated dark grey skirt and black angora yet is somehow fiercely sexy. Like all the great ones she possesses a simultaneous sense of supreme self-confidence and deep vulnerability; men at the bank describe her in two words; *hot tamale*.

NOLA
Bob stop staring at my tits.

BOB
(busted, turns red)
Sorry.

NOLA
No you're not.

They all crack up -- Nola playfully rolls eyes -- the good sport --

NOLA
We're done here. Good night girls.

EXT. SCHUYLKILL EXPRESSWAY - NIGHT

Whoooosh! Cars whip past on this twisting freeway -- it follows the west bank of the brackish Schuylkill River thru the city -- streets dusted with falling snow --

MIA'S VOICE

Why did the lobster blush?

INT. MERCEDES - MOVING - NIGHT

TERRY

He saw the salad dressing.

MEET TERRY BRENNAN (35)

Terrifically handsome -- razor-sharp -- successful --
MIA (6) loves that Terry knows how to be fun --

MIA

What's the tallest building
in Philadelphia?

TERRY

The public library has the
most stories.

MIA

What's the difference between
a mouse and a beauty prize winner.

TERRY

(bangs head against headrest)
Ahhhhh! I know this! Wait! Wait!
(triumphant--)
One harms the cheese, the other
charms the he's.

MIA

Rats!!!

They laugh -- Terry's CELL RINGS -- checks caller ID --
quickly pulls over to the shoulder --

TERRY

Gotta take this.

Steps outside -- closes door --

Mia watches thru windshield as Terry talks and paces --

ON SOUND

Traffic whizzing past -- muffles his words -- but she can hear Terry's tone calcify -- as he deals with whatever fire he has to put out --

ADORABLE MERMAID DOLL ("MERM")

Sits in Mia's lap -- she brushes Mermy's long red hair --

EXT. MERCEDES

Terry angrily barks into his cell --

TERRY
Okay! Okay! Christ!
(clicks off)
GODDAMN IT!

Totally loses it -- starts to chuck the cell into the river -- sees Mia watching -- they lock eyes -- Mia smiles -- Terry doesn't smile back -- he's still hot --

She looks away, hurt -- he instantly feels bad -- takes a breath -- loud droning of the expressway -- got to get back in the car -- Mia's waiting -- no way is he going in empty-handed -- spots a DANDELION pushing up thru frost --

INT. MERCEDES - NIGHT

Gets in. Hands it to her, sheepish.

TERRY
Sorry. I was mad. I'm not
mad anymore.

Mia stares at him. Wide-eyed. Innocent.

TERRY
You ever get mad?

MIA
Not like that.

His face falls.

MIA
Just turn that frown upside
down.

He smiles at her.

EXT. VETRI RESTAURANT - NIGHT

Nola pulls up in a Prius. Takes ticket from Valet.

INT. VETRI - NIGHT

Enters the posh, expensive eatery. Looks around. No sign of Mia or Terry. Checks with HOSTESS who glances at her reservations -- nods -- gestures *follow me* --

Steers Nola back towards -- A PRIVATE ROOM -- opens door -- Nola jumps --

SOUND OF VOICES INSIDE

SURPRISE!!!

Terry hugs her -- they kiss -- look deeply in each other's eyes -- two people lost in each other -- he grins --

TERRY

Gotcha.

NOLA

You're good. Thought you forgot.

(turns to Mia)

And you!

MIA

(beams)

I promised Terry I wouldn't say anything.

INT. VETRI - LATER

Small birthday dinner -- intimate -- just a few close buddies including RACHEL DWORKIN (24) -- best friend since childhood -- kooky but loyal -- forever single --

RACHEL

-- so he says are you involved with anyone? And I say does self-involved, self-obsessed and self-centered count?

Laughter 'round the table -- wine flowing -- soft music --

RACHEL

I'm not much but I'm all I think about.

Terry stands -- makes a toast -- eyes Nola warmly -- both clearly very much in love --

TERRY

You know, the moment I saw Nola --
that was it -- the world changed --
it was just a straight deposit --
destiny in a bank -- I'm there --
she's there --

Chokes up -- lot of emotion here -- stares adoringly at Nola and Mia -- unguarded -- vulnerable --

Nola glows -- mouths "I love you" -- as Terry takes something out of his pocket -- suddenly awkward now -- self-conscious --

And we vibe this is becoming something much bigger than a birthday --

TERRY

Little Mia here. Never had
a father. I wanna be that guy.
I want that job.

It's very very quiet -- Nola's heart hammering -- because in Terry's hand is a tiny velvet BOX --

RACHEL

Oh my God...

TERRY

So now I have to ask a
question...

Nola can't breathe -- she is floored -- moved -- as Terry gets down on one knee -- to Mia -- we love him for this --

TERRY

(straining to get this
right; from his depths)
I--I need your permission
for something. And if it's not
okay with you, it won't happen.
I love your mom. And I love
you. And I know how much she
loves you and you will always
be #1 to your mom...I want
to marry her, Mia...but only
if you say it's okay...

It's heartfelt -- beautiful -- you can hear a pin drop --
Mia on Nola's lap -- stares at Terry -- intense six-year old
baby blues -- thinking -- processing -- everybody waiting --

MIA
One condition.

TERRY
Name it.

MIA
You'll never make mommy cry.

Terry looks up at Nola -- his heart full -- whispers --

TERRY
She's crying right now, Mia.

MIA
Those are happy tears.
Only happy tears.

TERRY
I promise.

APPLAUSE as Terry opens the box -- takes out a stunningly
gorgeous DIAMOND RING -- tenderly slips it on Nola's finger --
before he can even ask -- she kisses him -- breathless --

NOLA
Yes.

INT. VETRI - LATER

Dancing -- sexy -- romantic -- Nola barefoot --

NOLA
What about Mia?

TERRY
She can stay with Rachel --

NOLA
What do I tell her?

TERRY
You tell her you're gonna
be on a first-class plane;
champagne; five-star hotel;
(simply)
You tell her you're going to
the ball, Cinderella.

Nola looks over -- Mia thumb-wrestles with Rachel -- laughs --

MIA V/O
You're going to a carnival?

EXT. HOUSE - PHILADELPHIA - NIGHT

NOLA V/O
*It's called Carnival. It's
this huge party that takes
place in Panama every year.*

INT. MIA'S ROOM - NIGHT

Nola lies next to her -- gently strokes her hair --

MIA
Where's Panny-ma.

NOLA
Central America.

MIA
Is it snowing there?

NOLA
It's hot there. And the water
is so clear ice-blue you can
see to the bottom. The beach
has sand like baby powder.
And I'm gonna go swimming in
an actual ocean for the first
time in my entire life.

Mia smiles at her mom. Nola smiles back -- kisses --

MIA
Rachel says we're gonna have
waffles and ice cream for
breakfast lunch and dinner
every day while you're gone.

Oy -- Nola lets that one go -- long quiet beat --

They lay there -- two hearts beating as one -- mother
and daughter -- best friends -- soulmates -- then --
softly -- sleepily --

MIA
I miss Mermy.

NOLA

Terry called the restaurant.
She'll turn up.

Mia nestles into her mom -- Terry's dandelion in a glass
next to a smiling photo of Nola & Mia -- Nola sings sweetly --

NOLA

"You are my sunshine...
My only sunshine..."

Terry passes in doorway -- stops -- mouths -- *You coming
to bed?* -- Nola gestures -- *c'mere* -- he climbs into bed --
both spoon little Mia -- Terry quietly singing it to Nola
now -- a dreamy murmur in her ear --

TERRY

"You make me happy....
When skies are grey..."

Holding each other -- family -- warm -- peaceful -- as we
hear a deafeningly loud ROAR and --

EXT. AEROPUERTO INTERNACIONAL DE ALBROOK - PANAMA - DAY

Boeing 767 lands under a crayon-blue sky. Puffy white
clouds look like cotton candy. MUSIC.

EXT. PANAMA CITY - DAY

Nola and Terry drive thru packed streets towards the hotel
in a red Cadillac convertible --

The celebration has already started under a blisteringly
hot radiant sun --

Dazzling color here -- cultural diversity -- a Latin
playground -- Tipico singers -- Salsa -- Merengue --

18-WHEELERS WITH WATER TANKS

Pump water at swarming crowds -- splash Nola and Terry
who scream delightedly as they pass --

EXT. CASA VIEJO - PANAMA - NIGHT

RAPID CUTS

Fireworks -- floats -- Carnival queens -- marching bands --
sparklers -- confetti -- a three-legged dog wearing a tiara --
screaming children -- laughter -- insanity --

CAMERA WEAVES

Thru crazy crowd -- to find Nola and Terry -- dancing
in the streets of this wild medieval neighborhood --
reminiscent of the French Quarter in New Orleans --

ANCIENT GYPSY

Sells Nola a souvenir doll -- it's a MERMAID --

INT. CASA DE CAMPO PEDASI - BEGONIA SUITE - NIGHT

They fall on the bed in the luxury suite at this elegant
boutique hotel -- Terry kisses -- caresses -- Nola --
overcome with emotion -- reeling -- she's never had a
night like this in her life -- it's like a dream -- Terry
tenderly wipes her tears with his fingertips --

TERRY

Happy tears right --

NOLA

Happiest tears ever --

Holds his loving gaze -- eyes brimming -- kisses him --

EXT. CASA DE CAMPO PEDASI - EARLY MORNING

Sun rises over sparkling water glistening like diamonds.
A kaleidoscope of color.

NOLA V/O

Guess what I'm looking at.

INT. HOTEL RESTAURANT - TERRACE - EARLY MORNING

Talks to Mia on her cell on the terrace of the hotel
dining room -- white cashmere robe over brand-new swimsuit --
tiny birds nip from sugar bowl on the table --

INTERCUT MIA at house in Philly -- Rachel makes waffles --

MIA

The ocean?

NOLA

It's the most beautiful thing
I've ever seen --

MIA

What color is it --

NOLA

Oh my God, it's blue, and
green, with pink and --

MIA

A rainbow ocean!

NOLA

(laughs)
Terry's coming down with
towels -- he's gonna love that --
you have to tell him that --

RACHEL

(calls out)
Hi Nola! She's doing great!

THE PRETTY MERMAID DOLL

Nola bought at Carnival on her lap -- long flowing hair --
she's writing on the back of the doll with a Sharpie --

NOLA

Got you something kiddo--

MAN walks thru dining room -- approaches Nola on terrace --
restaurant empty -- early morning -- spooky quiet -- most
guests still asleep -- takes a seat right next to her --

MEET BENJAMIN "SPIDER" GARZA (27) -- black Armani -- dead
eyes -- ruthless --

SPIDER

Tell Mia you have to call her back.

Reaction Nola -- surprised --

SPIDER

Hang up the phone.

Nola -- startled -- confused -- totally thrown --

NOLA

What-? Who are y--

Takes the cell out of her hand. *Click.*

SPIDER

You love your fiance?

NOLA

Excuse me?

SPIDER

Do you love your fiancée, Nola?

This is getting very scary very fast --

NOLA

How--how do you know my name?
And my daughter's name?

SPIDER

Option 1. You don't do as I say.
Terry dies.

Nola fights to maintain sanity -- resists an urge to scream --

SPIDER

Option 2. You do as I say.
Terry lives.

The coolly superior look on his face cuts to her core --
long beat -- dead eyes -- waiting --

NOLA

Where is he?

INT. THE BEGONIA SUITE

A man with a hood over his head tied to a chair in the
middle of the room.

Two men slowly and methodically work him over.

Nola enters with Spider -- gasps -- shocked --

They are beating the living shit out of this guy --
it is brutal -- ugly -- the two men sweating -- out of
breath --

The hooded man squirms helplessly as they pummel him.

Gut -- ribs -- kidneys -- balls -- PHONE BOOK smashes
viciously into the side of his head -- he moans -- slumps --
Spider gestures -- one of the men yanks off the hood --

It's Terry.

They rip the tape off his mouth -- Terry locks eyes with
Nola -- and her heart breaks as he screams --

TERRY

RUN!!!

Nola runs like a bullet -- to him -- covers his bloody face with kisses -- he moans -- bleeding -- battered -- sounds like a wounded animal --

NOLA
Terry. Terry.

TERRY
(breathless)
Nola.

She looks at him searchingly -- achingly --

NOLA
What's happening -- what's happ--

WHAP! Spider smacks Nola in the face. Snaps her head back like a Slinky. Terry reacts, horrified. Nola scared out of her mind now -- shaking --

SPIDER
I'll tell you what's happening.

Gestures an old red Skyway SUITCASE sitting on the bed --

SPIDER
You take a bus to San Juanta-
maria airport in Alajuela.
Alajuela is just north of San
Jose. From there you take a
plane to Paris. My contact
will phone you. Then you take
the suitcase to the powers
that be. All your troubles
are over. And Terry doesn't die.

Nola's world spins off its axis -- she can't believe it -- swallows -- fearful whisper -- trembling --

NOLA
What's in it.

SPIDER
Your future. I saw you two
yesterday. You love him. And
he loves you. And you would do
anything for the man of your
dreams, yes?

Hands her a BUS TICKET -- and a PLANE TICKET -- she looks at the plane ticket --

NOLA

Costa Rica?

SPIDER

That's where you're flying out of. You get busted in Panama, you spend the rest of your life in prison and you never see Mia again. You never see Terry again. You also never see me again so there is an upside.

Silence. Nola's eyes. Thinking. Scrambling.

NOLA

How do I know you'll release him when I deliver the suitcase.

SPIDER

Your bus leaves in an hour.

INT. BUS TERMINAL - PANAMA - MORNING

Old third world bus terminal. Dusty. Dirty.

Piercingly loud station announcements bellow from tinny roof-mounted speakers. Filthy children beg for *centesimos* and *balboas*. Nola boards an ancient *diabla rojo* bus with the suitcase.

INT. BUS - SAME

Gives her ticket to driver -- impossibly crowded in here -- suffocatingly hot -- chickens -- goats -- crying babies --

A MAN looks up as Nola passes -- they lock eyes a moment -- an animal-like attentiveness about him -- she quickly looks away --

IT IS TOWNES JOYCE.

He stares out the window as the bus pulls out.

EXT. BUS - MOVING - LATER

The rickety overweight bus shudders -- shakes -- drives along a twisting crazily winding gravel dirt road --

It's an old converted school bus -- last legs -- definitely looks like it could tip over any moment --

INT. BUS - MOVING

Thick exhaust fumes mingle with cigarette smoke -- and the sweet pungent smell of chicken shit --

Ceaseless spanish chatter -- singing -- card-playing -- bleating of the goats --

Nola -- uncomfortably wedged between a SLEEPING DRUNK -- who snores standing up -- head resting on her shoulder --

And an odd-looking BLIND WOMAN -- wrinkled face like fruit leather -- she feels Nola staring -- kindly offers a drink from her thermos --

BLIND WOMAN

Chicha de Tamarindo?

Nola eyes the dented thermos. Strange religious markings. Carvings. God only knows what's in there.

NOLA

No thank you.

A chicken on an old man's lap stares at her.

EXT. PANAMA/COSTA RICA BORDER - RIO SERENO - MORNING

Rio Sereno is a tiny rural dairy town in Chiriqui, Panama.

This broken-down dilapidated border crossing has seen better days.

Buitres leonados (griffon vultures) rest on rusted security barrier gate arms in the hot sun.

The wheezing bus crests a hill -- approaches -- it's necessary for each passenger to obtain exit stamps from Panama prior to entering Costa Rica --

Bus grinds to a stop near the immigration building --

ARMED BORDER GUARDS WITH DOGS

Exit building -- surround bus -- they are drunk -- you can smell them from inside the bus -- they rap loudly on the doors and windows --

GUARD 1

Salir del autobus!

GUARD 2

Vamonos!

INT. BUS - THAT MOMENT

Nola looks around -- not understanding --

Sweet young BOY (14) with one cloudy eye gestures politely --

BOY
*Que quiren que se baje
del autobus.*

She doesn't understand.

TOWNES
They want us off the bus.

Turns. Looks at him. Thanks. Everybody exits bus including Townes and Nola. He falls in behind her as they file out.

EXT. BUS

Guards have 'em all lined up outside -- examine passports -- DOGS go down the line one by one sniffing bags --

NOLA

Panic rising. DOGS getting closer to THE SUITCASE.

TOWNES

Next to her. Still. Eyes blank. Staring straight ahead.

GUARD 1
Quitense sus zapatos!

GUARD 2
Sus zapatos!

GUARD 3
Vamos!

Everybody starts taking off their shoes.

NOLA

Vibrating -- coming out of her skin --

DOGS

Even closer -- she's about to have a heart attack --

GUARDS

Eye her -- huddle a moment -- argue -- look back at her --
argue some more -- one of them comes over -- gestures --

GUARD 1

Dejame ver tu pasaporte.

NOLA

I--

GUARD 1

Dale que me ha! Dale que me ha!

She fumbles for her passport -- looks in her purse --
suddenly -- abruptly -- the Guard grabs Nola -- drags
her away -- kicking -- scratching --

NOLA

Let me go! I'm an american cit-

Pulls her inside immigration building. Slams the door.
Nola screams bloody murder. All the other guards laugh.

SUITCASE

sits on the ground where the guard left it.

INT. EMPTY BUS - THAT MOMENT

Two guards search it -- one peels up some loose planks --
looks under seat -- feels inside -- finds something --
exclaims loudly to the others -- excited --

GUARD 2

Se encuentra si algo!

EXT. BUS

Guard 2 exits bus holding -- A BLACK DUFFEL BAG. We've
seen it before. Other guards come over -- their interest
piqued -- try to open the duffel -- padlocked --

GUARD 2

(to everyone in line)

Di chi e questa valiga?

Silence. Nobody claims it. They ask again. Repeatedly.
No response. They start walking away with it.

TOWNES

It's mine --

They immediately converge on Townes.

There are five of them -- armed -- drunk -- dangerous -- all carry M16 Commando 5.56MM machine guns -- razor-sharp Phobis bayonets glistening in hot sun -- lethal --

TOWNES' EYES

Blank. Cool. Focused. A strange intimate calm radiates from within.

GUARD'S EYES

Menacing. Glaring.

GUARD 2

Abrir la caja de los truenos!

GUARD 3

Abrir la caja!

TOWNES

Studied indifference. They're asking him to open the duffel. He does not respond.

GUARDS

Look at each other. Look back at Townes.

GUARD 4

Abrir--

TOWNES

(unhesitating, impassive)
Can't do that.

GUARD 5

No?

GUARD 3

Abrir la caja de los truenos!

TOWNES

No.

He speaks quietly, with somber authority and certainty. Real weight behind his words. Voice cold. Flat. Icy.

The guards stare at this direct, expressionless man. They are seriously pissed. It is graveyard quiet. All the bus passengers watching.

Suddenly -- a nasty mirthless CHUCKLE -- from one of the guards -- the biggest -- the ugliest -- the leader --

This motherless fuck actually respects Townes for refusing to do as they say -- steps forward -- RAISES HIS BAYONET TO TOWNES' THROAT -- cruelly jabs --

GUARD 5

Quiere luchar contra el?

Townes holds on him a penetrating moment -- then -- in a lightning flash --

TOWNES' HAND

Snatches the M16, sticks bayonet in the guard's gut --

TOWNES' FOOT

Comes up like a missile, SHATTERS another guard's jaw --

TOWNES' HEAD

Like a battering ram BASHES another guard's face and --

TOWNES' ELBOW

Cracks the last guard's windpipe like rice paper -- as Townes hefts the M16 --

SWINGS IT

Like a Louisville Slugger -- smashes all four of them -- the weapon like an extension of his body stomping skulls and teeth in a frenzied blur and then --

IT'S OVER

Just like that --

JUST THE DOGS LEFT

Two of them -- vicious -- and now here's the amazing part -- Townes doesn't move -- just stares -- motionless -- coiled -- cold steel eyes --

THE DOGS

Detect an almost supernatural darkness about this man -- it's almost like he's willing them not to strike -- never breaks eye contact -- fucking dog whisperer --

THE SILENCE ROARS

As everybody else digests the scene -- bodies on ground --
Townes perfectly still --

SLOWLY

Townes reaches down -- picks up his duffel -- moves towards
the bus -- never takes his eyes off the dogs -- they are
frozen -- silent -- watching -- as Townes reaches bus --

Bus driver -- burly -- sweaty -- stands beside it --
scared shitless -- hands over keys with trembling hands --

INT. BUS

Townes starts the old dinosaur up.

INT. IMMIGRATION BUILDING - THAT MOMENT

Nola fights for her life like an alley cat. Fends off
smacks and slaps of the huge Guard, his pitted pockmarked
face full of vulgar promise --

He pins her down, enjoying this, likes a little fight in
his fuck, jams a Glock between her legs off-screen --
she bites his nose -- kicks him in the balls -- bolts --

INT. BUS - MOVING - TOWNES POV THRU WINDSHIELD

As Nola bursts out the immigration building -- screams --

NOLA

Help! Hel--

The savage guard tackles -- drags her back inside by the
hair like a caveman -- slam!

TOWNES' EYES

Something scratching at his soul --

TOWNES' FOOT

Jerks forward --

EXT. BUS

Brake lights --

INT. IMMIGRATION BUILDING

He's ripping off her panties --

SOMEBODY PULLS HIM OFF

Body-slams him against wall -- shoves open palm under guard's chin -- snaps his head back -- instantly breaks his neck --

NOLA

Watching. Numb shock.

TOWNES

Flickers a look at her. She's wrung out. Oddly beautiful. Shaking. Townes steps over the dead guard without a word. Walks away.

EXT. IMMIGRATION BUILDING - MOMENTS LATER

Nola comes out the building. Gasps. Dead guards litter the ground. Tries to hold it together. Looks for her suitcase. Townes already back on the bus starts it up.

Nola freaks. The suitcase is gone. Various passengers speak rapid Spanish -- she doesn't understand -- they gesture --

MAN

Alguien robo si maleta!

WOMAN

Robaron coche de la guardia!

ANOTHER WOMAN

Se furon por manera--

Pointing -- whoever snatched her bag -- went that way -- Townes pulls out in the opposite direction -- Nola's cell rings -- she answers --

SPIDER'S VOICE

Talk to me --

NOLA

(overwhelmed)

What -- ?

SPIDER'S VOICE

Got a GPS inside the suitcase.
You're going south, not nor--

NOLA

Have to call you back --

Hangs up. SIRENS swell in the distance. Nola's heart is about to burst out her chest. She takes off after Townes.

EXT. DIRT ROAD

She runs alongside the bus. Bangs on doors. Screams.

NOLA
I need this bus!

Townes -- driving -- looks blankly at her -- keeps going --

NOLA
Stop! Stop!

Bangs again -- again -- again --

NOLA
Let me in! Please!

Townes accelerates -- she's like a pit bull -- won't give up -- pummels bus door over and over with her fist -- barely keeping up -- he's losing her -- she gasps -- winded -- sprinting -- sweating -- pounding --

NOLA
Motherf--

DOOR GLASS SHATTERS

Slices her hand -- Nola reaches in -- yanks it open -- last gasp of strength -- jumps in --

EXT. BUS - MOVING - THAT MOMENT

Bursts thru border crossing gates -- SIRENS get closer --

INT. BUS - MOVING

The ancient behemoth shakes violently -- gears grind -- Townes clocks a look at her --

NOLA
I want this bus --

Rips shirt -- wraps it around her bleeding hand -- sucks in air -- Townes' gaze like ice --

NOLA
(fierce)
Now!

Bus brutally bounces over rough terrain -- rattling -- shuddering -- deafening noise -- her cell rings again -- she swears -- pulls it out -- Townes hits a POTHOLE -- cell flies out Nola's hand -- skitters across floor --

NOLA

Shit!

TOWNES

Get down.

A blast of gunfire behind them. Blam blam blam!

EXT. BUS

La Policia on their ass now, two Nissan Nivaras coming up fast -- firing -- sirens blaring --

INT. BUS

Rear windows explode -- bullets whiz past their heads --

NOLA

Oh my God!

TOWNES

The duffel.

NOLA

What?

TOWNES

Give me the duffel.

Blam blam blam! Windshield cracks -- spiderwebs -- Nola hoists duffel off floor -- Townes unlocks -- glances up --

EXT. ROAD - TOWNES POV - THRU CRACKED WINDSHIELD

Four more police cruisers bear down from the other side of the border. *Fuerza Publica Policia.*

EXT. BUS

Townes flips a bitch -- bus rears up wildly on two wheels -- almost topples -- screeeech!

EXT. ROAD

Bus slews a u -- engine smoking -- whining -- ear-splitting noise -- Townes slams her in gear -- tires skid -- spin -- they roar off back towards Panama -- black exhaust billows --

INT. BUS

Bullets rake seats -- windows -- glass pops --

PURE CHAOS

As they hurtle head-on -- right smack towards --

EXT. THE TWO NISSAN NIVERAS

Chasing them from Rio Sereno --

NOLA

Look out!

EXT. BUS

Bears down.

EXT. THE TWO NISSAN NIVERAS

Ditto.

EXT. BUS

Crunch! Direct hit. Nissans go flying. Gnats nailed by a giant fly swatter. Bus keeps going. Roars like a T-Rex.

EXT. THE FOUR POLICE CRUISERS

Still on their ass -- open fire -- blam blam blam blam!

INT. BUS

Searing relentless rounds -- loud -- raucous -- Nola's on the floor -- Townes reaches into duffel -- whips out

TWO M67 FRAG GRENADES

Leans out window -- chucks 'em --

EXT. ROAD

BOOM! Sound -- fury -- flame -- road explodes -- cruisers crash -- smash -- fireball --

INT. BUS

Nola looks at Townes -- stunned -- what the fuck -- overheated, stressed, the bus engine catches FIRE -- he quickly veers the fiery creature off-road to a nearby --

INT. CHIRIQUI DAIRY FARM - DAY

Streaks past cows -- chickens -- plows into a milking parlor -- antiquated cooling systems -- pipes -- vats --

The bus -- doused -- drowns in milk -- sizzles -- flames extinguish -- Townes keeps going --

MORE CRUISERS APPEAR

Flashing -- following -- bus straining -- cruisers gaining -- hairpin curve -- Townes loses control -- crash! -- slams into a tunnel wall --

INT. BUS

Hissing steam -- smoke -- Nola moans -- dazed --

EXT. POLICIA

Exit cars -- approach -- guns drawn --

INT. BUS

Townes grabs duffel -- kicks out windshield -- bails -- they spot him --- scream -- give chase -- fan out as Townes sprints to --

INT. DEL MERCADE DE PULGAS - PANAMA - CONTINUOUS

Huge bustling flea market nearby -- noisy -- crowded -- gift shops -- produce -- people -- music -- Townes moves thru packed bazaar -- melts into crowd -- *policia* pursuing --

INT. BUS

Nola shakily staggers to knees -- looks out window --

EXT. POLICIA

Race past -- one stops -- goes back -- Nola ducks down -- he peers in -- nothing -- takes off after the others --

INT. DEL MERCADE DE PULGAS - PANAMA - CONTINUOUS

RAPID CUTS

Townes fast -- feral -- furtive -- snatches shit off shelves -- slaps down *dolares* -- quickly changes -- blue denim shirt -- tan khakis --

POLICIA

Comb market --

TOWNES

Pushes thru throbbing crowd -- a shark -- moving --

POLICIA

Question vendors -- one nods -- points where Townes went --

VENDOR

Si, si!

(subtitles)

Blue denim shirt -- tan
khaki pants --

They excitedly radio a description into walkie's --

POLICIA

Camisa de mezclilla azul!
Pantalones marrones!

CUT TO A DRESSING ROOM STALL

Blue denim shirt and khakis drop to floor --

CUT TO REAR ENTRANCE - DEL MERCADE DE PULGAS

Policia -- federales -- a frenzy -- the overflowing
market spills with people and animals and kids and cops
and its crazy loud and the sun beats down and

HERE COMES TOWNES

Cool as a cat -- dressed now in Hawaiian shirt, shorts,
flip-flops, baseball cap pulled over sunglasses --

HE WALKS RIGHT PAST THE POLICIA

Blends in with the teeming mass of humanity -- anonymous --
nondescript -- keeps going -- we barely notice the black
duffel -- low -- out of sight -- a cell phone rings --
Nola's -- takes call -- doesn't say anything --

SPIDER'S VOICE

Talk to me Nola --

WALLACE V/O

His name is Frank Barnes --

EXT. TEXASVILLE CORRECTIONAL INSTITUTE - MORNING

Huge media presence camped out in front as WARDEN ROBERT WALLACE (60) -- pinched -- put-upon -- face like a clenched fist -- gives a tense press conference -- holds a freshly printed WANTED POSTER -- it's a picture of Townes -- Frank Barnes name underneath --

WALLACE

DOC #85236 -- convicted of
first-degree murder -- sentenced
to life --

Behind Wallace a vast army mobilized in the parking lot --
shotguns -- firearms -- bullet-proof vests --

WALLACE

An all-points bulletin has been
put out to law enforcement who
have dispatched their response
teams including the state police,
the National Guard and the FBI
Fugitive Task Force --

REPORTER 1

How long's the fugitive been gone --

WALLACE

Undetermined --

REPORTER 2

He armed --?

WALLACE

Also undetermined. We do know he
is a major threat to the public
and we are doing everything we
can to protect the residents of
this county --

INT. TEXASVILLE CORRECTIONAL INSTITUTE - COMMAND CENTER

Busy, noisy -- crammed with Google Maps, tech stations,
topography spread sheets -- WESTGATE (50) -- crisp --
efficient -- is Director of Special Operations --

WESTGATE

Perimeter's set, we're looking
at a containment zone of 16
square miles to be cleared as
quickly as possible --

Gestures the external perimeter on the map, breaks areas into quadrants, makes assignments--

WESTGATE

I want dogs -- helicopters --
infra-red -- pairs of two --
 every guard that's not working
inside had better be outside --

INT. TOWNES' CELL - C BLOCK - MORNING

FEDERAL MARSHAL WILLIAM NUGENT (50) sips coffee, goes thru Townes' cell. Sparse. Clean. Not a trace of Lutter.

Nugent scans books on shelf. "The Tao Te Ching" (Lao-Tzu) --
 "The Book of Five Rings: The Way of the Warrior" (Musashi) --
 "The Republic" (Plato) -- "Guerrilla Warfare" (Che Guevara) --
 CD's -- Mingus -- Miles --

ASSISTANT WARDEN ROGER STUTZ (32) enters -- earnest -- helpful -- arms brimming with files --

STUTZ

You okay, Mr. Nugent? Your hotel okay?

NUGENT

Fine. Thanks.

STUTZ

How 'bout the rental --

NUGENT

Rental's great --

STUTZ

Good --

NUGENT

So what do we got?

STUTZ

Not much sir --

NUGENT

How'd he get out?

STUTZ

Good question -- scanned all the video surveillance -- nothing --

NUGENT
You got two bunks here --
where's the cellae?

STUTZ
Popped a guard -- he's in
the hole --

NUGENT
(gestures file)
That Barnes' jacket?

Stutz hands it over. BARNES FILE. Nugent opens it. Clipped to the top: a photo of Townes.

NUGENT
Tell me about our fugitive.

STUTZ
In the system seven years --
five in Hi-Max -- no privileges,
no movement -- four walls and a
bed --

NUGENT
End of the line.

STUTZ
Guy was a monk. Didn't want
to leave. Had to force him back
to General Pop.

Stutz' cell rings -- checks caller ID -- grimaces --

STUTZ
Warden Wallace.
(as he exits)
Glad you're with us. Anybody
gives you any agro just refer
him to me.

Nugent studies the jacket - murmurs --

NUGENT
I'm just here to observe.

EXT. DESERTED ROAD - PANAMA - DAY

Nola walks by the side of the road. She's a mess. No cell.
No suitcase. *Fucked.*

SOUND OF A DISTANT CAR

Behind her down the road -- she turns -- mingled terror
and hope -- as the car gets closer -- closer --

An ominous feeling here -- she's in a strange country --
torn clothes -- alone -- vulnerable -- doesn't know whether
to run -- or beg for help -- the approaching car looms like
a foreboding monster -- she's too fucking tired to run --

Car pulls up. It's an old battered Toyota Tacoma. Townes
opens the passenger door. Holds out her cell.

TOWNES

Someone's looking for you.

Nola. Filthy. Cut hand bleeding thru makeshift bandages.
Head throbbing. Weight of the world on her shoulders.

TOWNES

Get in.

SPIDER'S VOICE

(pissed)

So what are we gonna do
about this, Nola!

INT. TOYOTA - MOVING - DAY

Townes drives, Nola talks to Spider on cell --

NOLA

I'm -- I'm sorry --

SPIDER'S VOICE

Sorry's not gonna keep Terry
alive!

NOLA

(frightened)

Is he okay?

SPIDER'S VOICE

That depends if you find my
goddamn suitcase! Write this down.

NOLA

I need something to write with --

Townes gives her a pencil.

NOLA

Okay. Ready.

SPIDER'S VOICE
 Latitude North 8 Degrees 40'
 4.58. Longitude West 79 degrees
 43' 9.49.

NOLA
 What is this?

SPIDER'S VOICE
 GPS coordinates.
 (then)
 Get my suitcase back. Get it to
 Paris. Do we understand each other.

NOLA
 Yes. Yes.

Click. Spider hangs up. She sighs, miserable. Puts away
 the phone. Stares out the window, dull with realization she
 is in way over her head -- after a moment -- quietly --

NOLA
 How in hell am I gonna do this.

TOWNES
 You can get a map in the next
 town.

She looks at him. *Are you fucking kidding me?* Helplessly
 gestures paper she wrote the coordinates on--

NOLA
 Longitude? Latitude? I'm a
 bank teller. I cash checks.
 I don't save people.

TOWNES
 Don't worry about what
 happened. Or what will happen.
 But right now. You need a map.
 Yes?

NOLA
 (numb)
 Yes.

TOWNES
 You also need a car.

NOLA
 Yes.

TOWNES

You can have this car. And
we'll get you a map. That
takes care of now. Okay?

She takes a breath. It doesn't come easy.

NOLA

Okay.

TOWNES

I'll get you as far as the
next town. Then you're on
your own.

INT. GENERAL STORE - CASCO VIEJO - PANAMA - DAY

Nola pays for supplies at this tiny rundown general
store. Food. Clothes. Medicine. A map. Thru the doorway
Townes paces outside, talks on prepaid cell --

TOWNES

I'm delayed.

(firm)

Take it easy. If I could
I would.

(beat)

Alright.

Clicks off as Nola exits -- gestures for the map --

NOLA V/O

Latitude North 8 Degrees 40'
4.58. Longitude West 79 degrees
43' 9.49.

EXT. GENERAL STORE - CASCO VIEJO - PANAMA - DAY

He studies the map on the hood of the Toyota. Fingers move
across longitude and latitude. Stop. Retrace. He frowns.

NOLA

What's wrong?

TOWNES

Your suitcase is in the
Darien Gap.

NOLA

What's the Darien Gap?

TOWNES

(grim)

Hell.

EXT. TOWN OF TEXASVILLE - AERIAL - DAY

Large scale manhunt in progress -- helicopters -- K-9 units -- long line of cars bumper-to-bumper -- road blocks -- check points -- vehicle searches -- trunks popped to make sure no one's hiding -- wanted posters everywhere -- Townes' photo --

EXT. TEXASVILLE CORRECTIONAL INSTITUTE - DAY

TV trucks and reporters have tripled in size, it's a circus, Warden Wallace gestures for quiet --

WALLACE

I'll have an update for
you shortly! Please be patient!

HEAR a strange shrill keening from inside the prison -- high-pitched human screams -- loud -- relentless --

REPORTER

What's going on in there?

INT. TEXASVILLE CORRECTIONAL INSTITUTE - C BLOCK - DAY

Cells are in lockdown -- deafening noise -- prisoners with cupped hands over mouths making that crazy screaming sound as riot guards storm cells --

INT. TEXASVILLE CORRECTIONAL INSTITUTE - D BLOCK - DAY

Westgate strides down corridor -- barks on two phones -- prison officials follow -- inmates screaming -- wailing --

WESTGATE

(into phones over the din)
We got intel there's a dead
guard in D Block -- shaking
down every cell --
(flares annoyed)
Don't know who it is!
No roll call! There's a manhunt
going on!

INT. TEXASVILLE CORRECTIONAL INSTITUTE - SEGREGATION UNIT

Nugent and Stutz follow two guards down the quiet solitary wing corridor. Voices and footsteps echo.

NUGENT

Why wasn't he in the cell
the night Barnes escaped?

STUTZ

There was an altercation on
the yard.

NUGENT

With who?

STUTZ

Prison guard.

NUGENT

What's the guard's name?

STUTZ

Lutter. New Jack. Level One.
Been here about three months.

NUGENT

I'd like to talk to him.

Stutz nods. They reach a cell. Guard opens door.

NUGENT

You can leave us alone.

Beat. Stutz and the guards glance at each other, thrown.

STUTZ

Not allowed to do that.

NUGENT

Make an exception.

Guards look at Stutz who reluctantly nods okay.

GUARD

(to Nugent)

Two minutes cowboy.

Nugent enters. Guard slams the cell door loudly. Locks
it. Guards and Stutz wait outside.

INT. CELL - SEGREGATION UNIT - CONTINUOUS

On Chookie, the fighting inmate from the opening scene.

NUGENT

My name is William Nugent,
Chookie. I'm a U.S. Marshal.
It's somebody's birthday
today, isn't it.

Chookie. Jailhouse stare. Silent.

NUGENT

Your kid. Hector. He's going
to be, what? 10? 11?

Nothing from Chookie.

NUGENT

You want to talk to him?
Wish him a happy birthday?

Chookie stares, suspicious. Nugent takes out an iPhone.

NUGENT

They got Skype on these things
now. Did you know that.

CHOOKIE

What the hell would I know
about Skype. I been in this
toilet ten years. Never met
my kid. Never come to see me.
Never spoken to him.

NUGENT

Want to speak to him now?
Face to face? I think Hector
would like that.

Chookie reacts, shocked. Because Nugent is holding up the
iPhone and there clear as day on the screen is Chookie's
little boy HECTOR -- nervous --

NUGENT

(into iPhone)
Hang on a sec okay Hector?

HECTOR

Okay Mr. Nugent.

Places iPhone on sink. Turns back to Chookie who is poleaxed.

NUGENT

All you have to do is answer a
few questions. And I walk out
of here and leave this phone
with you.

Chookie stares at the iPhone sitting on the sink.

NUGENT
What happened on the yard
with Lutter?

Chookie looks at Nugent. Flicks another look at the
iPhone. Looks back at Nugent who presses.

NUGENT
You went after him. Why?

CHOOKIE
Didn't do shit.

NUGENT
30 days in lockdown? And you
didn't do shit? Got a hard
time believing that, Chookie.

CHOOKIE
Is what it is.

NUGENT
So they move you down here.
Leave Barnes up there. Alone.

Tense beat.

NUGENT
How'd he do it. How did
Barnes get out?
(beat)
Lutter help him? Put you deep
in the hole so he and Barnes--

CHOOKIE
Hey man -- I don't know.
I wasn't around last night,
remember? Like you said.

They stare at each other. Long. Intense. Silent.

NUGENT
Your son is waiting to talk
to you, Chookie. But you gotta
talk to me first.

Chookie. Torn. Struggling.

CHOOKIE
Kept tossing our cell.

NUGENT
Who?

CHOOKIE
Lutter.

NUGENT
Why?

CHOOKIE
Ask him.

NUGENT
I'm asking you.

Chookie measures Nugent. Naive questions. Boring. Chew on this:

CHOOKIE
Only thing a guard in
Texasville is doin' for Barnes
is countin' money.

Nugent stares, confused.

NUGENT
Want to elaborate on that?

CHOOKIE
Whatever I know. I don't know.

Chookie just sits there. Silent. Nugent wants more.

NUGENT
Hector's waiting --

Nothing. Keys jangle. Cell door opens. The two guards and Stutz. Nugent picks up iPhone, never takes his eyes off Chookie.

NUGENT
Sorry kid. Your dad just
became unavailable.

INT. CORRIDOR - SEGREGATION UNIT - CONTINUOUS

Guards lock Chookie's cell as Nugent exits with Stutz.

NUGENT
Get me Lutter's file. In fact
get me all the guard files.

CUT TO

The cute MERMAID DOLL Nola bought at Carnival.

INT. CHEAP MOTEL ROOM - BOCA CHICA - NIGHT

Townes cleans up Nola's cut hand in a shitty motel room in this rural town outside of Panama. The mermaid doll on the bed next to Nola as he works. Pours alcohol on the deep gaping gash. She winces.

TOWNES

It's infected. You okay?

Nola nods dully -- overwhelmed -- routed -- the sum total of the last 24 hours on her face -- he starts to remove her engagement ring -- she jerks her hand back as if touched by a hot stove -- shakes head --

NOLA

That's never coming off.

Nods -- gets it -- she loves her man -- works around it -- Nola trembles -- the pain is excruciating -- hangs tough -- he sews up wound -- deflects -- *focus on something else* --

TOWNES

If you could be anywhere right now. Where would you want to be.

NOLA

The beach.

TOWNES

Describe it.

NOLA

Never been there.

TOWNES

Sure you have. In your mind. Close your eyes. What do you see.

NOLA

Come on.

TOWNES

Try it.

She closes her eyes.

NOLA

Okay. It's-- it's snow white.
The sand. And the water is
rainbow -- you can see
to the bottom --

He quietly works on her hand.

TOWNES

Keep going.

Nola opens her eyes. Watches him as he tends to her.
Townes is surprisingly gentle. Tender. Warmth threatens.

NOLA

The sun is really hot. But
we don't care because the
water is so cool -- Mia
keeps splashing me --

TOWNES

Mia?

NOLA

My daughter.

Nods -- keeps working --

TOWNES

How old --

NOLA

Six --

TOWNES

You need a fresh bandage.
Don't move your hand.

INT. MOTEL BATHROOM

Townes cuts a section of adhesive tape for the bandage.
The knife wound in his side is seeping thru his shirt.

He takes it off. He's seriously banged up from the bus
chase. A bullet creased his shoulder. Shards of glass in
his hair. Purple bruises on his back. Runs water in sink.

INT. MOTEL ROOM

With her good hand Nola speed-dials her cell.

NOLA

Hey. It's me. How's everything?

INTERCUT - INT. HOUSE - PHILADELPHIA - NIGHT

Rachel's eating popcorn, watches a movie.

RACHEL
All good in the hood.

NOLA
Mia okay?

RACHEL
Perfect. Such a little angel.

NOLA
Did you give her her vitamins?
It's the Flintstones ones. I
told you, right? She likes Dino.

RACHEL
Dino. Yes. Check.

NOLA
Did you wash her hair?

RACHEL
Check.

NOLA
You use conditioner?

INT. BATHROOM

Townes cleaning himself up -- listens --

NOLA (OFF)
She likes the Elmo conditioner --

INT. MOTEL ROOM/INT. PHILLY HOUSE

NOLA
It's the pink bottle with
Elmo's head --

RACHEL
Nola. She's fine. We're
all fine. Chill.

NOLA
Put the phone next to her. I
want to hear her breathing.

RACHEL
OK, OK. Sheeesh.

Walking to Mia's bedroom now --

RACHEL
How's it going with Terry --
Nola swallows -- lies -- forced casual --

NOLA
Uh, great --

INT. BATHROOM

Townes tweezes glass out his scalp -- listens --

NOLA (OFF)
We're doing great --

INT. MOTEL ROOM/INT. PHILLY HOUSE

RACHEL
Lot of sex, right? They always
want a lot of sex on vacation.
In weird positions. With props.
Did he bring props?

NOLA
Rachel.

RACHEL
Sorry. Okay. Here we go.

Rachel enters Mia's room. Gently holds the phone up to
Mia's sweet sleeping face.

On Nola. Hold. Her heart melts. Mia has a tiny wheezy
snore. It's beautiful -- like a wind chime --

RACHEL
Okay? Happy?

NOLA
No no...leave it there...I
just want to listen to her
breathing for awhile...

RACHEL
Oh for God's sake....

NOLA
Please Rach....

Rachel smiles. Shakes head. Puts phone back on the pillow next to Mia. Exits. Nola holds her cell tight to her ear--

ON SOUND

Little Mia's soft rhythmic breathing. It's like an ocean gently lapping the shore.

ON NOLA

A wilted flower coming to life. Being this close to Mia definitely charges her battery.

A tiny smile begins to form on her face -- all the shit that's hit the fan seems to melt away -- she could listen to this forever --

Hotel tv is on with no sound. Flickers in bg. Nola sees something out the corner of her eye on the screen.

ANGLE - TV - "AMERICA'S MOST WANTED" (IN SPANISH)

A picture of TOWNES behind John Walsh with a chyron:
"Buscado Por Asesinato". B-roll shots of Texasville
Correctional Institute -- the Manhunt --

She crosses to the set, stunned, turns up the sound.

JOHN WALSH

(off wanted poster of Townes)

Esta armado y es peligroso --

Reveal Townes in the bathroom doorway. Watching. Silent. Nola whirls -- looks at him -- frightened --

NOLA

What--what are they saying
about you?

Clicks off tv. Nothing. Long beat. Nola vibrating. Scared.

TOWNES

You believe everything you
see on tv?

Eyes him -- off-balance -- shaken -- he holds her gaze --

TOWNES

Do you want my help or not.

Beat. Beat. Beat.

NOLA

Yes.

That didn't sound very convincing. He crosses to her --
Nola's heart hammering -- truly terrified now --

Townes looms over her -- reaches out -- she recoils --
thinks he's going for her throat -- ?

Her hand. She relaxes. Paranoia pays off. But the hours
suck.

Townes gently wraps adhesive around a fresh bandage.
Focused. Silent. Nola watching. Finishes. Looks at her.

TOWNES

We'll get your suitcase back.
Then you go your way and I
go mine.

She swallows -- oddly guilty now -- contrite --

NOLA

Okay. Okay. Thank you.

TOWNES

Take the bed. I'll sleep on
the floor. We leave at sunrise.

INT. HOUSE - PHILADELPHIA - KITCHEN - NIGHT

Rachel does dishes, sings Tom Petty.

RACHEL

"Don't do me like that...."

She glances up at her reflection in the kitchen window
above the sink. Something catches her eye. What the--?

Somebody's standing behind her. Reflected in the window.

Rachel's head suddenly snaps back.

The dark figure behind savagely garrotes her.

Taut cord tightens around her neck. She drops out of
frame. Hold on the window. Steam rising from hot water.

Horrific guttural gasps. Grunts. Life ebbing out of Rachel
off-screen. Brutal silence. It's over. Just the trickle of
the hot running water.

EXT. HOUSE - TEXASVILLE - EARLY MORNING

Bill Nugent knocks. MIKE REVIS (30), half-awake, natty afro, opens up. Tough, compact by-the-book black corrections officer. Ex-marine.

MIKE

Who the hell are you.

NUGENT

Nugent. Federal Marshal.

Nugent badges him.

NUGENT

Talk to me about Eddie Lutter.

Mike. Staring at him.

INT. MIKE'S HOUSE

TV news on. Manhunt continues. Mike makes coffee.

MIKE

Guy got my job. Don't know
nothing more than that.

NUGENT

Why'd you get the ax?

MIKE

Tried to do the right thing.
Right some wrongs. What kind
of henhouse bullshit is that.

NUGENT

Your file says you wrote thirty-
seven complaints to the Internal
Review Board before you got fired.
Ten to the Feds after.

Mike spits out the words, contemptuous.

MIKE

"Texasville Way". Dirty employees.
Dirty peace officers. Wasn't only
line officers. Went all the way
up to Mushroom Bob.

NUGENT

Mushroom Bob?

MIKE

Warden. Prick likes to keep
his head in the dark and be
fed shit all day.

Nugent absorbs.

MIKE

Texasville's a cesspool.
They'll pay. They'll all pay.

Nugent digests. Tries to make heads or tails.

NUGENT

Tell me about the fugitive.

MIKE

Made punks out of everyone.
Two kinds of people in prison.
Predators and prey. And then
there was Barnes.

Nugent. Silent. Waits for more.

MIKE

If you didn't fight they'd
shoot you. Barnes fought everybody.
He kicked everybody's ass.

Well this is just a goddamn eye opener for Nugent who's
finally getting somewhere --

NUGENT

"If you didn't fight they'd
shoot you?"

SOUND UPCUT

Loud bloodthirsty screaming.

CUT TO CLOSE UP. HAND-HELD SHAKY CELL PHONE VIDEO 1

Townes and another prisoner in an outdoor lockdown chain-
link cage, inmates and guards screaming their heads off.

MIKE

They called it Gladiator Day.

Phone pov whip pans to show guards with rifles aimed at
the two prisoners in the cage. Whip pan back to Townes --
steely-calm -- doesn't move -- hulking inmate charges --
Townes explodes -- fast -- ferocious -- it's over --

MIKE

*Never lost a fight -- the guards
made money hand over fist --
that place was a casino --*

CELL PHONE VIDEO 2

Different fight -- different day -- two on one now -- big
Aryan Brotherhood motherfuckers circle -- Townes hangs back --

MIKE

*They started stacking the deck --
sending in gangs --*

BOOM BOOM BOOM! Shots fired at Townes' feet -- *fight them
you asshole!* -- glares at the guards -- the colossal Aryans
plow in like a freight train -- Townes kicks -- punches --
head-butts -- it's over --

NUGENT

Jesus Christ --

CELL PHONE VIDEO 3

Three on one -- Grips -- insane noise -- Townes waits -- here
they come -- feet -- fists -- elbows -- the entire arsenal --
sweet dreams --

NUGENT

This is crazy --

CELL PHONE VIDEO 4

Four on one -- Rolling a's -- brawlers - furious -- punishing --
next --

MIKE

They worked him up to five guys --

CELL PHONE VIDEO 5

Five on one -- fasten your seat belts -- enjoy him while it
lasts --

MIKE

*Watch the shot to the temple.
There it is. Boo-yah! Look at
that poor sonuvabitch. Worst
shit I've ever seen in a fight.
Dude's seeing the black lights.
Barnes broke his eye socket--
Asshole pissed blood for a month--*

BIG BAD-ASS CLOSE UP. TOWNES (VIDEO)

Heaving. Sweating. Five bodies on the ground.

MIKE

They called him The Samurai.

INT. MIKE'S HOUSE

Nugent's cell rings -- looks at caller ID -- ROGER STUTZ --

NUGENT

(into cell, hard)

If you didn't fight they'd
shoot you?

(before Stutz can respond)

What the hell kind of prison
you running there, kid?

STUTZ'S VOICE

I -- I don't know what you're --

NUGENT

(snaps, disgusted)

Call me when you grow a spine.

INT. TEXASVILLE CORRECTIONAL INSTITUTE - STUTZ ON PHONE

STUTZ

Someone who fit Barnes'
description crashed a plane
in Panama Friday night.
Looks like he stole it out
of Archer City --

EXT. AEROPUERTO INTERNACIONAL DE ALBROOK - PANAMA - DAY

Commercial flight lands. Nugent exits with passengers.

STUTZ'S VOICE

*Flew it under the radar,
ran out of gas, crash landed --*

INT. RENTAL CAR DESK - PANAMA - DAY

Nugent signs for a rental car --

STUTZ'S VOICE

*Also just got word about
a border crossing -- Costa Rica --*

EXT. RENTAL CAR LOT - PANAMA - DAY

Nugent pulls out in the rental --

STUTZ'S VOICE
Six dead guards --

INT. TEXASVILLE CORRECTIONAL INSTITUTE - STUTZ ON PHONE

STUTZ
One more thing. We found Lutter.

NUGENT'S VOICE
I wanna talk to him.

STUTZ
That might be a problem.

INT. MOVING POV THRU NOISY PRISON MESS HALL - DAY

NUGENT'S VOICE
And why is that --

Moving into the kitchen freezer now. Camera pushes past hanging meat to reveal LUTTER'S HEAD HANGING ON A HOOK.

STUTZ'S VOICE
He's dead.

INT. MESS HALL

Inmates chowing down.

STUTZ'S VOICE
They ate everything but the head.

EXT. YELLOW

Bright. Blinding. Pulsating. It could be an animal's eyes, or a butterfly's wings. Saturates the screen. Stretches out for miles. We are looking at a stunning awe-inspiring --

EXT. HORIZON

That magical graceful intersection of earth and sky -- everything incredibly still -- silent -- overpoweringly beautiful --

EXT. ATRATO RIVER - KUNA YALA - DAY

A large body of water off the coast of the Herrera Province. Shimmering waves of heat.

Soft lull of insects. An ancient coconut boat glides up river piloted by a young KID who can't be more than 9.

The searing morning sun reflects on hundreds of *bandas de pavo mariposas* congregated in groves of trees overhead. Their colorful wings gently flutter and shimmer like tiny flapping flags. The kid grins at Townes and Nola.

KID
Juguete de Dios.

Townes nods.

NOLA
What did he say?

Townes gestures the fluttering *mariposas* up above.

TOWNES
God's toys.

Crocodiles sliver past the boat on the smooth river surface. Howler monkeys in trees loudly growl as they pass. It's spooky. You can hear them for miles. Thick vegetation on riverbank steams. Townes silently charts their course on the map. She stares at him a moment. Realizes something.

NOLA
I don't even know your name.

Townes has a total disregard for protocols or meaningless chit-chat. Studies the map.

NOLA
It's Frank, right?

He looks at her.

NOLA
That's what the news said.

He goes back to the map.

NOLA
Mine's Nola. Nola Shepard.
In case you're interested.

Nothing from Townes. A flock of swallow-tail kites flies overhead, striking black and white plumage. Their forked tail feathers look like open scissors slapped across the sky. She watches them a moment. Turns back to Townes.

NOLA

Why were you in prison?
What did you do?

He doesn't respond. Concentrates on the map. The young kid listening. Watching. Does not speak English but understands. These two are together but they are total strangers.

NOLA

Why are they looking for
you? Did you break out?
(realizes; to herself)
Of course he broke out.
That's why he was on the
news, Nola.
(to Townes)
I'm sorry. You were saying?

TOWNES

I wasn't saying anything.

A small smile from Townes. Nola smiles too. Townes stares. She holds his gaze. A moment between them. Not awkward. Interesting. His words break the silence.

TOWNES

I broke out. But first I
broke in.

NOLA

You broke into prison? What
does that mean?

KID

Estamos aqui!

He points to a spiny shore bordering the tropical jungle. They're here. The boat ferries up to shore.

EXT. DARIEN GAP - DAY

Africa hot. Brutal. They unload supplies and gear. Backpacks. Machetes. GPS. The black duffel.

KID

(subtitles)
It is thirty miles of swamp
and jungle to get to place on
map you show me. She is just
south of Pucuro on the Panama --

PFFFFT!

Kid takes a bullet in the forehead. Drops like a stone.

TOWNES JERKS AROUND

Instantly ready to fire, Ruger S9 in hand, shoves Nola down --

HIS POV - JUNGLE

Trees -- vines -- eerie -- motionless --

NOLA

In shock -- dead kid a few feet away --

TOWNES

Peers -- probes -- searching -- holds the Ruger --

AND NOW HE SEES IT

Staring -- from deep within --

EYES

Human - bloodshot -- blazing -- terrifying --

MORE EYES

Appear -- blink --

THE WET JUNGLE HISSES AND STEAMS

Like a living breathing organism -- then --

MOVEMENT

Dark -- shadowy -- sinister -- sound of something scary
approaching -- trampling twigs -- leaves --

ANGLE - FORTY COLOMBIAN GUERILLAS

Emerge out of the thick forest -- camouflaged bodies --
silent -- spooky -- surround them -- Townes hisses to Nola --

TOWNES

Don't move.

They are armed to the teeth. M9 bazookas. RPG rocket launchers.
One has a green bandana with a beautiful blue single feather.
Fires a burst at the boat from a MAC-10.

Hot gas spits 30 rounds in less than a second. Completely
destroys it. Inserts a fresh magazine. Turns it on Townes.

BLUE FEATHER
Que quiere morir?

Subtitle: "Do you want to die?"

TOWNES
 No.

BLUE FEATHER
Bueno. Entonces ven conmigo.

Subtitle: "Good. Come with us." Townes nods, cool, composed.
 Forty guns pointed at them. They move off into the jungle.

NOLA
 Where are we going.

TOWNES
 Wherever they want.

INT. GUERILLA ENCAMPMENT - DARIEN GAP - DAY

The army marches Townes and Nola into a large clearing.
 Huts. Hooches. Razor wire. The smell of death and shit.

Taut bow-string tension here. They have entered a freakish
 uncivilized universe.

The raw, savage, guttural growl of a TIGER somewhere. Tiger
 skins are draped on clotheslines like laundry.

A dripping tiger carcass is strung up between two trees.
 Roasted tiger meat on a spit turns over an open fire.

Grisly skulls everywhere. A pile of explosives stacked
 casually on the ground. TNT. HMX. ANFO.

A ghoulish dead soldier in U.S. Delta Force military
 uniform dangles from a tree limb. Eyes gouged out.

Surreal mist hangs over the camp.

It blends with the harsh sunlight spearing thru the vines
 and the trees to create an other-worldly sensation like
 some kind of ethereal fucked-up dream.

Blue Feather steers them past a gleaming UH-60 Black Hawk
 helicopter parked on a makeshift landing strip towards --

A LARGE TENT

-- and parks them outside surrounded by heavily armed guards. Vanishes inside. Nola trembles. The lurid blood-curdling growl of that fucking tiger is relentless. Ominous. Foreboding. She's about to have a heart attack.

Townes. Steely-calm. He locks eyes with her as they wait. *Keep it together. Don't lose your shit.* Blue Feather emerges from tent. Gestures.

BLUE FEATHER

He wants to talk to you.

INT. TENT

A half-dozen soldiers armed up the ass stand at attention inside the tent. MARULANDA, leader of the Colombia Guerillas, is dressed in a military uniform. Imperious. Menacing.

He is seated at a table set for dinner watching American Idol on tv as Townes and Nola enter.

Shiny silverware. Expensive crystal. Crisp white tablecloth. Computers, sat phones, artillery everywhere.

In a corner of the tent, sitting on a card table, is Nola's SUITCASE.

A boy with one cloudy eye pours wine into Marulanda's glass. Nola gasps. It is the polite boy from the bus. He looks at her contritely. *Sorry about your bag.*

MARULANDA

I understand you want the ladies' suitcase.

Nuclear understatement. Townes keeps it light and polite.

TOWNES

Yes.

MARULANDA

You have 10 kilos of pure heroin in that bag. Why would I give it back to you.

Townes does not respond. Nola stares at this monster who calmly sips a rare 1967 Chateau Mouton-Rothschild. Tries not to think or feel. Fails miserably.

MARULANDA

What we should be discussing.
Is where you got it from.
And how I can get more.

TOWNES

It's not mine.

MARULANDA

Is it hers?

TOWNES

She's a mule. If she doesn't
deliver it they'll kill her fiance.

MARULANDA

Then who are you.

TOWNES

Her friend.

MARULANDA

That's a pretty good friend.
To come all this way. To get
a suitcase you will never get.

Marulanda stares long and hard at Townes.

MARULANDA

You must think I am also a
mule. Which in your country
means ass. To think I would
actually let you take what
is now mine.

Nola is quaking now. Oh God. Oh God.

MARULANDA

Do you know who we are?

Townes and Marulanda stare at one another. Searching.
Probing. Two pros sizing each other up.

TOWNES

Paramilitary. Or FARC.

MARULANDA

Do you have a preference.

TOWNES

Whatever answer will get the
bag back.

MARULANDA
So you're not political.

Townes shakes his head. Beat. Marulanda measures Townes.

MARULANDA
Did you see my helicopter?

TOWNES
Yes.

MARULANDA
It belonged to that man
hanging from the tree. He
said he wasn't political either.
He came in here in that Black
Hawk. In a military uniform of
your country. To kill me.
(peers at Townes)
Are you here to kill me?

Townes does not answer. The boy puts a steaming plate of
food down in front of Marulanda.

MARULANDA
Ah. Good. Fresh. You like
tiger meat?

A horrific ROAR from outside somewhere. It's the tiger
we heard earlier. Marulanda smiles.

MARULANDA
She's very mad at me. Do you
know why? Because I am eating
her young. Have some. Sit.

Townes and Nola sit. The boy puts down plates piled with
meat in front of them.

Townes eats. Nola doesn't. She looks like she's about to
throw up.

Marulanda is on his laptop. Searches for something. Finds
it. A small smile as he looks up, triumphant --

And swivels the computer screen around so Townes can see --

CLOSE ON COMPUTER

U.S. State Department terrorist website. Streaming data.
A picture of Townes under his name.

MARULANDA
You need to update this
profile. There is nothing after
that little business in
Indonesia seven years ago.

Very quiet now. Townes. Expressionless. Stares at him.

MARULANDA
Is that what you came to do
here today? Assassinate me?

TOWNES
No.

MARULANDA
You're just here for a suitcase.

TOWNES
Yes.

MARULANDA
And maybe to also leave my
dead carcass in the jungle
for the worms and the maggots.

TOWNES
If I wanted to kill you
you'd be dead already.

He says this calmly. Succinctly. Matter-of-fact.

MARULANDA
Everyone said you were
dead. Where have you been?

TOWNES
Vacation.

Marulanda smiles, amused.

TOWNES
What about *your* profile.

Marulanda reacts, very surprised. Townes knows who he is too.
Townes' tone is respectful.

TOWNES
After Suarez was assassinated
President Santos said you were
the most dangerous FARC leader
left. But you have elected to
stay off the radar.

No response. Marulanda studying him.

TOWNES

There's a five million dollar
reward for information leading
to your capture.

Still no response.

TOWNES

The bounty on Suarez' head
was ten. Five is an insult.

Marulanda nods, agreeing. Nola is staring at Townes, stunned.

MARULANDA

So. Here we are. I am leading a
revolution. And you. Mr. Townes
Joyce. You kill revolutionaries.

TOWNES

And this woman. She has a child.
Who is waiting for her mother
to come home.

(respectfully)

So I am asking you. If I can
take that suitcase. And my
friend. And we walk out of here.

Marulanda stares at him. Townes stares back. Nobody says
anything for a moment.

And then Townes slowly stands up.

And starts walking over to the suitcase on the card table.

Marulanda unholsters his Glock and takes it out. Points
it at Townes.

Townes slowly reaches for the suitcase. Marulanda cocks
the Glock. Townes hears this. Stops. Turns. Looks at
Marulanda. The suitcase in his hand now.

They lock eyes a moment. And then Townes reaches out his
other hand. To Nola. His hand hangs there. Alone. Beckoning.

Nola swallows. Quaking. She rises from the table. And
takes Townes' hand.

Townes and Marulanda still locked on each other.

Marulanda still pointing the Glock. Pin-drop silence.

Townes. Holding Nola's hand. The other hand holding the suitcase. Starts to walk out of the tent.

Blue Feather and the other armed guerillas are in shock.

They look at their leader.

Marulanda's Glock cocked and pointed at the back of Townes' head. Townes and Nola exit the tent.

EXT. TENT - CONTINUOUS

The whole camp looks up to see Townes and Nola exiting the tent with the suitcase.

They immediately raise their rifles and aim them.

Marulanda comes out of the tent with Blue Feather and the others. Everyone waits to see what he will do.

ON TOWNES AND NOLA

Walking. She is absolutely out of her mind here. Cannot believe they are doing this. Guns pointed. Eyes staring.

TOWNES

Keep walking.

NOLA

Okay.

TOWNES

If we make it out of here.
There's a village a few
miles up. We'll get a boat
and get you to the airport.

She nods, adrenaline coursing thru her body, her heart about to explode out of her chest.

ON MARULANDA

Watching them. Everybody waits for his signal to open fire.

ON TOWNES AND NOLA

They reach the edge of the camp. Keep going.

ON MARULANDA

Watching.

ON TOWNES AND NOLA

They disappear into the jungle.

ON MARULANDA

A small smile. Fucken Townes has some fucken balls.

EXT. CRASH SITE - PANAMA - DAY

Nugent examines the stolen Cessna which lies in a twisted crumpled heap in the middle of a huge corn field.

Several farmers watch as he leans inside the cockpit. Sees blood on the seat and steering wheel. Turns to the gaping farmers and shows them a picture of Townes.

NUGENT

This the guy?

The farmers don't speak english. He takes out a spanish-english dictionary and thumbs thru it, annoyed.

In the background we see a car approaching, kicking up dust as it gets closer.

NUGENT

(off Townes picture)

Este...la vaca...que como?

He just asked them if this is the cow they ate. They have no idea what he is saying and think he is crazy.

The car pulls up and two solemn-looking MEN in dark suits get out and badge him.

MAN 1

Bill Nugent? John Woodley,
Central Intelligence Agency.

MAN 2

Ted Leach.

WOODLEY (OVER)

*His name isn't Frank Barnes.
His name is Townes Joyce.*

EXT. OUTDOOR CAFE - PANAMA - DAY

A little plaza hemmed in by mountains and rivers. Panamanian folk band plays music. Air the temperature of blood. Woodley, Leach and Nugent.

NUGENT
What the hell was he
doing in Texasville under
the name Frank Barnes?

Woodley and Leach look at each other. Look back at Nugent.

WOODLEY
I wanna be real clear
about what we're dealing
with here. This man is
Lecter, Gacy, BTK and my
ex-wife all rolled into one.

LEACH
Guy's a stone-cold assassin --

WOODLEY
Goddamn traitor --

NUGENT
Traitor -- ?

LEACH
Sold out his country --

WOODLEY
Ever heard of 18 USC 792?

NUGENT
Espionage Act?

Woodley and Leach. Silent. Cagey.

NUGENT
Who exactly was Townes
working for?

Woodley leans in. Eyes narrow.

WOODLEY
That Cessna never crashed.
This whole thing never
happened. We clear on that.

Leach fixes Nugent with a cold stare.

LEACH
Stay outta this Wild Bill.
Go home.

Long beat. Nugent measures them, doubtful. Gets up and leaves.

NUGENT
Afternoon gentlemen.

They watch him go. Nugent stops. Peers at them.

NUGENT
Name Lutter mean anything
to you?

Woodley and Leach exchange a look. Beat. Shake heads no.

NUGENT
Didn't think so.

EXT. RIVER - DAY

Townes and Nola exit a small rowboat and head towards a
rundown farm in the distance.

EXT. RUNDOWN FARM - DAY

Townes examines an old Datsun near the barn. Hot-wires.
It starts. Walks over to a rotting pile of lumber and
grabs a chainsaw. WHIRRRRRR! Crosses back to the Datsun
and starts shearing off the roof.

NOLA
What are you d--

EXT. PANAMA/COSTA RICA BORDER - RIO SERENO

Same border crossing as before. *Buitres Leonados* vultures
bake in sun on crossing arm.

Vroooooom! They all look up.

The sheared-off Datsun with no roof crests the hill and
hurtles towards the border crossing, Townes and Nola inside.

He pushes her head down as they streak towards the steel
border crossing arm --

Whip under it with inches to spare -- sparks -- Datsun
disappears before guards even get out the building --

We hear a tired, world-weary --

WHISKEY-SOAKED VOICE
*Cat's in the bag and the
bag's in the river.*

INT. CENTRAL INTELLIGENCE AGENCY - ELLIS OFFICE - DAY

DEPUTY DIRECTOR ELLIS

Late 60s, hooded eyes, saturnine face, lot of mileage --
talks to the voice on speaker --

WHISKEY-SOAKED VOICE

*Getting the cat to talk?
That's another issue entirely.*

ELLIS

Want the rest of your dough?
Retire under a coconut tree with
a mai-tai and a big pair of titties
to stir it? Bring me what I want.

EXT. DESERTED LOT - COSTA RICA

Slam! Townes and Nola exit the dying Datsun -- gears and
transmission shot -- hustle off --

WHISKEY-SOAKED VOICE

On his way to see me now.

ELLIS VOICE

*Exposure on this could be toxic.
Whatever means necessary.*

EXT. STREET - COSTA RICA

Cab hailed -- they jump in with suitcase and duffel --

TOWNES

Aeorpuerto. Rapido.

EXT. JUAN SANTAMARIA INTERNATIONAL AIRPORT - COSTA RICA

Cab screeches up -- Nola hesitates -- realizes he's not
coming -- hesitant -- apprehensive --

TOWNES

Go. Now. Get on the plane.

She won't get out. They stare at each other. Townes
slightly impatient to get her on the plane. Get on with
his life. But also wrestling with mingled feelings for
Nola. This surprises him. He tries to ignore this odd
tug of emotion. Gestures suitcase. Low. Urgent.

TOWNES

That's not drugs in there.
That's your fiance in that
suitcase. And you're gonna
deliver it. And they're gonna
let him go. And everything's
gonna be okay.

Nola. Numb. Tries to get on board with this. Looks out
at the looming airport. He reaches over. Opens the door.

TOWNES

Go.

She looks at him. *Thank you.* Gets out. And she's gone.
Out of his life. Just like that.

He sits there a moment. Watches her go. Pushes emotions
down. Stuffs them.

CAB DRIVER

Hermosa chica.

Subtitle: "*Beautiful girl.*"

TOWNES

Yes.

CAB DRIVER

Donde senor?

Subtitle: "*Where to, mister?*" Townes. Distracted. Gestures
uno momento. Digs in duffel. Prepaid cell. Dials.

TOWNES

(into phone)

Be there in twenty.

Something clicks by his ear. He slowly turns.

A man stands by the open cab window with a cocked .357
Magnum to Townes' head. Another man yanks the terrified
driver out of the car.

MAN 1

Know a short-cut.

MAN 2

We'll drive you.

The first man slowly gets in the cab, never taking his
gun off Townes who does not move.

INT. JUAN SANTAMARIA INTERNATIONAL AIRPORT

Nola pushes past straggling groups of people in the customs corridor in the international terminal with the suitcase.

INT. LONG TICKET LINE

She waits in the long line. *Policia* everywhere. One of them stares at her. She looks away, nervous.

The line moves up. She picks up the suitcase. It's heavy. Moves up. Tries to act normal. With ten kilos of heroin.

Closer now. Every breath hurts. Heartbeat like pistons. Legs shaking. *Come on. Come on.*

Finally reaches ticket counter. Gives the man behind it her passport. He stares at it. Stares at her. Takes the suitcase. Weighs it. Stares at her again. Beat. Beat.

MAN AT TICKET COUNTER

*Sabia usted mismo paquete
de esta maleta?*

NOLA

Sorry, I don't sp--

MAN AT TICKET COUNTER

Did you pack this bag yourself?

NOLA

....Yes.

MAN AT TICKET COUNTER

Anything to declare?

She swallows, terrified. *Policia* nearby watching. The harsh white fluorescent glare of the airport. Hot in here. Noisy. A bead of sweat trickles down Nola's forehead.

NOLA

No. Nothing.

She's just about crawling out of her skin -- he measures her a moment -- she thinks they're about to arrest her --

MAN AT TICKET COUNTER

Tener un viaje seguro.

Oh God. Oh God. This is it. WHAM! He staples the claim tag to her plane ticket -- smiles --

MAN AT TICKET COUNTER

Have a safe trip.

Holds out her ticket. She exhales. Takes it. He tags the bag. Puts it on a moving conveyer belt behind him. Suitcase goes up the conveyer belt. She watches. It disappears.

INT. DEPARTURE GATE - MINUTE LATER

Nola waiting to board -- cell phone rings -- answers --

MIA'S VOICE

Mommy?

NOLA

Sweetie?

Mia's voice shaky -- filled with longing --

MIA'S VOICE

When are you coming home?

NOLA

Oh baby girl...any day now...
I miss you so much sunshine...

MIA'S VOICE

Me too mommy...

Mia's voice cracks. Tears coming. Nola, heart ripping in half, struggles to keep her voice calm -- controlled --

NOLA

I know, sweetie...I'm gonna be
home soon...

They're announcing her plane -- Nola's torn -- blinks back tears --

MIA'S VOICE

Are you crying?

NOLA

Sad tears...but they're gonna be
real happy when I see you real soon...

INT. HOUSE - PHILADELPHIA - THAT MOMENT

AN OBSCURE FIGURE comes out of the bathroom in a towel from the shower. Sees Mia talking on phone. Stops in its tracks.

It's Terry.

INT. DEPARTURE GATE - CONTINUOUS

NOLA
-- that sounds like so much
fun. Wish I was going with
you. You be a good girl for
Rachel sweetheart.

MIA'S VOICE
Rachel's not here.

NOLA
What do you mean Rachel's not
there? Who's watching you?

MIA'S VOICE
Terry.

NOLA
Terry?

What. The. Fuck.

NOLA
Mia where are you?

MIA'S VOICE
Home.

INT. HOUSE - PHILADELPHIA

Terry calmly crosses over. Takes phone from Mia.

TERRY
Go finish your puzzle.

INT. DEPARTURE GATE

Nola hears Terry's voice.

TERRY'S VOICE
Sorry. You there?

Nola can barely breathe.

NOLA
What the hell is going on?

INT. HOUSE - PHILADELPHIA

Spider comes in front door yakking on cell, clicks off,
gestures a "thumbs up" to Terry --

SPIDER

She's at the airport --

Terry indicates she's on the phone --

TERRY

(to Nola)

I'll explain everything when
this is over. Right now you have
to get on that plane. Do what
needs to be done. Mia and I are
waiting for you.

INT. DEPARTURE GATE

Nola is gutshot -- devastated --

NOLA

You son of a bitch!

She's freaking -- shell-shocked -- people scurry past --
loudspeakers announcing plane departures in spanish --

NOLA

I'm not getting on that plane.
I'm coming hom--

TERRY'S VOICE

You're getting on that plane.
You're going to Paris. And
you're going to deliver that
suitcase. Or you won't have
a daughter.

Click.

Nola -- helpless -- desperate -- whirls -- looks around --
people staring -- watching -- do they work for Terry --
she is beyond paranoid -- overwhelmed -- feels eyes --
there -- that man -- fixed on her -- whispering into his
cell -- her flight is boarding --

CUT TO BLACK

Hold.

ON SOUND

Soft music begins to fade in. Sergio Mendes. Brazil '66.
"Mas Que Nada".

PAN OUT OF DARKNESS

To find Townes, hands bound with nylon cuffs, duct-taped to a chair in a dark basement. Dim light spills from a bulb. A radio plays music.

KRUGER (62)

Laconic, talks low, quietly on a phone.

We recognize his tired whiskey-soaked voice.

The two dudes from the airport are on either side of Townes by an old work bench with tools on it. A faucet drips brown water into a rusted sink.

Kruger hangs up. Looks at Townes. Shakes his head.

KRUGER

Told him this was an exercise.
Doesn't want to hear it.

Townes stares at Kruger.

KRUGER

Want you to know. Lutter?
That wasn't me.

Townes doesn't say anything.

KRUGER

Ellis came to me. After
you called.

Searches Townes' face. Nothing. The quiet confession --

KRUGER

I needed money.
(beat)
And for that I am sorry.

Townes stares.

TOWNES

(terse, tight)
How did they find me?

Music lightly playing under this. Odd. Almost surreal.

KRUGER

Some fired guard filed
a report with Department
of Corrections Internal
Affairs. Cell phone video
was turned over to the
Justice Department. Somebody
spotted you. Best laid plans.

He stares at Townes. Waiting.

TOWNES

I don't have it.

KRUGER

They think you do.

TOWNES

You and I both know who
took it.

KRUGER

That's what you said when
I created Frank Barnes and
set you up in Texasville.
Now I'm starting to think
otherwise.

Kruger leans in. Something seems to give inside him. His
dark bloodshot eyes fill with genuine emotion. A sense he
really does not like doing this. Softly whispers, gently --

KRUGER

He's dying. Did you know that?
I thought you should know that.

Nothing from Townes. They eye each other.

KRUGER

Why don't you just tell me
where it is. And I will make
sure the rest of this. For
what it's worth. Will be very
very quick.

Townes just stares.

KRUGER

You don't believe me.

Townes continues to stare.

KRUGER
I'm hurt you don't trust
me Townes.

Townes just stares. And here we are.

 MAN 1
 (eager)
I'll get it out of him.

 KRUGER
Torture doesn't work on
Townes. He'll just enjoy
watching us get frustrated.

 MAN 1
I wouldn't mind getting a
little frustrated.

 MAN 2
Me neither.

Kruger looks at Townes wearily. *This is my life now. This is what I'm dealing with.*

 KRUGER
Look. I know what you're
going to do. And you know
what I'm going to do. So
let's cut to the last car on
the train. How much do you
want her to suffer.

Flicker of reaction from Townes.

Because now Kruger gestures and Man 2 walks over to the
basement door and opens it.

And there waiting outside with another man is Nola.

Townes blinks. Fuck. Fuck.

Her mouth is taped. There is a fresh cut over her eye.

Man 3 drags her kicking and squirming to a nearby chair.
Shoves her in. She resists. He slaps her.

Townes watches. His face ripples like a motel pool in a
thunderstorm. Surge of emotion.

Nola stares at Townes. Wide-eyed. Exhausted. Depleted.

KRUGER

When they told me you were
with a woman at the airport
I thought, good for Townes.

Kruger looks at Nola.

KRUGER

He's got no one. He loves
no one. And no one loves him.
So kudos to you my dear.
Whoever you are.

Nola frantically tries to talk to Townes thru the tape.
Muffled. Unintelligible. Sad. Kruger then says, oddly-

KRUGER

I like your ring. Did he
buy you that ring?

TOWNES

Kruger.

KRUGER

Hold her.

Two of them restrain Nola while the third man behind
Townes keeps his gun trained on him.

Kruger picks up a pair of garden shears from the work
bench. Nola squirms, desperate. They hold her.

A lacerating muffled shriek from Nola as Kruger brutally
cuts off her ring finger with the garden shears.

Pockets the diamond ring. Takes out a handkerchief.

Politely wraps it around Nola's hand. Nola screaming in
pain behind the tape.

KRUGER

Shhhh. There you go.

He's actually stroking her sweat-streaked matted brow.
Her horrific muffled screams fade to flatline moans.

Kruger turns back to Townes and picks up a rusted ax lying
against the wall.

His voice dry now. Emotionless. He doesn't have to sell it.

KRUGER

I will ask one more time
for what I want. And
when you don't answer I'm
going to chop off her arm.
And put it on your lap.
Then her other arm. Then
her legs. When it's all
over she will be stacked
up like wood. Her head on
top. Staring at you. Do
you know what her eyes
will be saying? Why did
you do this to me.

TOWNES

And I'm going to say I'm
sorry. And then I'm going to
do to you what you did to
her. Except I'm gonna start
with your vonce.

Kruger smiles. Fucking Townes. Glances at his watch.

INSTANTLY

Townes leaps up strapped to the chair and beelines for
Man 3 looming above, head cocked, crack, snaps his neck --

WHIRLS

Brutally breaks Man 2's knees with the chair legs and
Man 2 screams and drops his gun and --

TOWNES' FOOT

Comes up like a spear -- kicks Man 1 in throat -- crushes
his windpipe --

TOWNES BRINGS THE CHAIR DOWN HARD

On Man 2 -- writhing on ground -- squashes his skull --

KRUGER

Dives for his gun on the work bench --

TOWNES

Still strapped to the chair -- meets him there -- vicious
head-butt -- Kruger crumples -- this all happens in about
three seconds --

Townes has one foot on Kruger's face -- mashes it in the floor like a cigarette butt --

Maneuvers shears -- slices nylon cuffs -- looks down at Kruger -- flopping -- flailing -- a fish out of his tank --

TOWNES

My father. Where is he?

Kruger's cheekbone snaps under Townes' grinding foot.

TOWNES

Very very quick. Or very very slow.

KRUGER

Bethesda.

WHUMP! Townes spears Kruger with the shears.

Four bodies on the floor now. One of them moans. Townes grabs Kruger's gun and casually shoots the moaner dead as he crosses to Nola.

Gently peels the tape off Nola's mouth. She's white as a sheet. They lock eyes.

TERRY V/O

What the hell's going on, Nola!

EXT. ANCIENT TRAIN STATION - DAY

An old locomotive pulls in on rusty railway tracks over dark stones. Townes buys tickets at a cracked ticket window as Nola talks on cell, hand bandaged, pissed --

NOLA

You tell me Terry!

TERRY'S VOICE

Who grabbed you at the airport!

NOLA

I don't know! I escaped, I'm trying to get to Paris!

TERRY'S VOICE

Where's my package?

NOLA

On the goddamn plane --

TERRY'S VOICE

You have the claim ticket?

NOLA
I'm not stupid Terry! Yes!

TERRY'S VOICE
Okay. Okay. Good.

NOLA
Put Mia on the phone.

TERRY'S VOICE
No.

NOLA
Listen to me. You put Mia on the phone right now or you can kiss that suitcase goodbye.

TERRY'S VOICE
No you listen to me. When you reach Paris rent a car and drive to Canet Plage at Perpignan. Call me when you get there. You can talk to Mia after the drop.

Click.

INT. MUSEUM - PHILADELPHIA -- THAT MOMENT

Terry puts away his cell. Spider next to him. Mia nearby at the dinosaur exhibit with a group of kids listening to a tour guide.

SPIDER
We good?

TERRY
My fiance's muling a drop to Paris because your mule dropped off the face of the earth. You better hope we're good. Cuz if Nola so much has a mosquito bite on her when this is over I'm gonna gut you like a fish.

EXT. TRAIN - MOVING - WIDE - DAY

High up in distant hills. Steam billows out the smokestack.

TOWNES V/O
How's the hand.

INT. TRAIN - MOVING - DAY

Scenery speeds past window. Nola. Blend of fragility and steel.

NOLA

Okay.

They sit in silence. Sound of the train. The mermaid doll poking out of Nola's purse.

She is very down on herself here. Holds her mangled hand gently in the other one. Like she's praying. Maybe she is.

Very softly -- almost in a flat monotone -- staring out the window --

NOLA

What's the difference
between a husband and a
jilted fiance.

Townes stares. Okay. I'll bite. What.

NOLA

One kisses the missus, the
other misses the kisses.

He smiles. He liked that.

NOLA

She loves riddles.

TOWNES

Mia.

NOLA

Yeah. I did too when I
was little.

Stares out window. Glimpses of mountains hanging in clouds. Like brush strokes in a painting.

NOLA

How could I have been
so stupid.

(beat)

I just wanted her to have
a father.

Beat. Stares. Intuits.

TOWNES

You never did?

NOLA
My grandmother raised me.

TOWNES
What happened to Mia's dad?

NOLA
Bailed when she was born.

And then -- beating herself up --

NOLA
Sure can pick 'em.

Beat. Lull of the train tracks. Soothing. Rhythmic.

NOLA
What about your dad?

Townes doesn't say anything.

NOLA
Bailed?

TOWNES
No.
(beat)
I did.

Townes drowning in his own thoughts.

TOWNES
Went to him for help. Hung
me out to dry.

It hangs there a moment. An uncomfortable silence. She senses a lot of blood under the bridge here. Townes shifts gears. Takes something out of his pocket.

TOWNES
What do you want to do with this.

It's her engagement ring. It sparkles in bright sunlight streaming thru the train. She takes it. Stares at it. It all seems so long ago.

Cracks open the window. And chucks it. Puts her head on his shoulder, exhausted. Landscape blurs. Sound of the train.

NARRATOR V/O
*Al Qaeda Aceh is an offshoot
of Jemaah Islamiyah --*

CUT TO CLOSE UP. VIDEO

A militant Islamic training camp in an Indonesian province.

NARRATOR

-- the group behind the deadly
2002 bomb attacks on Bali and
a 2009 bombing in Jakarta.

Shots of police arresting terrorists, confiscating AK-47's-

NARRATOR

It was widely assumed they were
also responsible for the dual
assassinations in 2004 of Munir
Tandean and Brigadier General Achmad
Mullaby during the Indonesian elections
when both ran for President --

Indonesian President Sukarno passes out medicine, food--

NARRATOR

But current President Susilo
Sukarno firmly believes Al Qaeda
Aceh could not have been behind
the brutal 2004 murders.

PRESIDENT SUKARNO

When the two corrupt candidates
were assassinated I ran for election.
I won my campaign on four pillars:
Prosperity, peace, justice and
democracy. It was time for a change.
That is what the people voted for.
No more corruption. No more dependence
on foreign oil. This could not have
made Al Qaeda Aceh happy.

REPORTER

Then who was responsible for the
killings?

PRESIDENT SUKARNO

They remain unsolved.

INT. HOTEL ROOM - PANAMA - NIGHT

Nugent watching this on YouTube dials his cell.

VOICE (CELL)

Hello?

NUGENT

Stutz. Nugent. Frank Barnes'
real name is Townes Joyce --

STUTZ

I know. We got half the
State Department here.
They're interviewing every
prisoner in the pen.

NUGENT

We know how far that'll get 'em.

STUTZ

They say he was a traitor --

NUGENT

Friend of mine in DOD says
Townes was in Indonesia during
the 2004 elections. Both
candidates were assassinated.

STUTZ

What are you calling me for --

NUGENT

Lutter's file says he did his
six-weeks of C.O. training.
I checked with the Department
of Corrections. They have no
records of him graduating from
cadet school. Never heard of him.
He was never there. I want to
know who hired him and why --

STUTZ

How the hell am I gonna --

NUGENT

That prison is a hotbed of
bullshit. You wanna start
coming clean or your wanna get
your salad tossed. Because I'm
gonna burn that whole place down.
You can go up in flames with
the rest of those scumbags or
you can nut up.

EXT. CHARLES DE GAULLE AIRPORT - PARIS - DAY

CLAIM AGENT 1

Vous avez perdu votre valise?

INT. TERMINAL 1 - BAGGAGE RECLAIM DESK - DAY

Townes and Nola talk to two claim agents.

TOWNES
Nous ici pour le reclamer.

CLAIM AGENT 2
Avez-vous un billet?

Townes motions to Nola. She gives them the ticket.

CLAIM AGENT 1
Un moment s'il vous plait.

Claim Agent 1 disappears. Claim Agent 2 smiles politely.

NOLA
We missed our flight.

CLAIM AGENT 2
La vie continue.

He motions the next customer forward.

NOLA
What did he say?

TOWNES
Life goes on.

Claim Agent 1 returns with the suitcase. Yes!

INT. IMMIGRATION - DAY

An immigration officer stares at Nola.

IMMIGRATION OFFICER
The purpose of your visit?

Nola swallows. Stays calm. Cool. Tough.

NOLA
Holiday.

He stares. It feels endless. WHOMP! Stamps her passport.

INT. TERMINAL - DAY

They approach customs. Almost there. Townes whispers.

TOWNES
You can do this.

NOLA
Yup.

INT. CUSTOMS - DAY

A friendly young customs officer smiles at Townes, holding a passport with Townes' photo and the name Edward Lutter underneath.

CUSTOMS OFFICER
Bienvenido a Paris Monsieur Lutter.

Townes nods, passes thru. Nola steps up. The young customs officer doesn't even open her suitcase. Glances at her passport. Nods. She keeps going. She made it. Suddenly --

ANOTHER CUSTOMS OFFICER
Excuse-moi!

Nola freezes. The officer comes up and gestures the young officer who just waved her thru --

CUSTOMS OFFICER
Il s'agit d'un stagiaire.

Nola looks at Townes, alarmed.

TOWNES
It's a trainee. They want
to put him through the paces.

Her face falls. Shit. Shit. Shit. She follows the officer back to customs, the young trainee waiting --

CUSTOMS OFFICER
Avez-vous la recherche?

Subtitle: "Did you search her?" Trainee shakes head no.

CUSTOMS OFFICER
Sa recherche.

He searches Nola. Awkwardly. Nervously. She remains icy calm. Knows what's next. The senior officer gestures.

CUSTOMS OFFICER
Ouvrez le sac s'il vous plait.

She has no choice. Opens the suitcase. He goes through it.
Clothes. Towels. Toiletries. A piece of torn lining.

Looks at his senior officer. The senior officer looks at Nola. Moves the trainee aside. Puts a hand inside the torn lining. Thoroughly searches.

NOTHING.

Nola's relief is instantly followed by abject horror --
the drugs are gone -- they put everything back -- a wan
vanquished smile --

CUSTOMS OFFICER
Vouz pouvez aller.

Subtitle: "You may go."

NOLA V/O
What the hell happened!

EXT. TERMINAL - DAY

Nola and Townes walk out into Paris sunshine. She's floored.

NOLA
Where did it go? How
could it just disappear?

Townes. Remembers. Realizes. Claims Agent. Fuck.

TOWNES
"Life goes on."

Looks at him -- confused --

TOWNES
They stole it -- baggage claim --

NOLA
We need to get it back --

TOWNES
(waves it off)
In somebody's arm by now --

Nola. Devastated. Full weight of her situation sinking in.
Wheels slowly start turning. An idea begins to take shape.

NOLA
How much is a kilo?

EXT. AUTOROUTE DU SOLEIL FREEWAY - PARIS

Traffic speeds past a sign -- "Perpignan 63 kms" --

TOWNES V/O

75K.

INT. CAR - MOVING - DAY

NOLA

We had ten. So I need 750K.
 (he looks at her)
 Money? Drugs? What difference
 does it make.
 (hard, fierce)
Get me to a bank.

INT. CIA CONFERENCE ROOM - LANGLEY - DAY

Dark room. Glow of a huge LCD screen. Surveillance shots
 of Kruger.

ELLIS

Albert Kruger. Sells
 passports and identities
 on the global black market.
 Spends past five years in
 South America brokering oil
 leases for Venezuela and Panama.
 Massive gambling debts. Dead.

CLICK. Shots of Lutter -- streaming electronic data --
 black ops training videos -- hand-held footage of a coup
 d'etat in Africa --

ELLIS

Dave Owens. Deep cover op.
 Highly trained assassin.
 Put in Texasville as prison
 guard "Edward Lutter". Tosses
 Townes' cell for three months.
 Looking for a flashdrive we all
 thought he had. Dead.

CLICK. Surveillance video of Townes Joyce -- Rio Sereno --
 Townes takes out guards -- fucking fireworks --

ELLIS

Panama border crossing. Friday
 night. Six guards. Dead.

CLICK. Grainy blown-up security-cam video of cab outside airport in Costa Rica -- Townes and Nola in back seat -- she gets out -- shots of Nola in airport -- checking in -- on phone -- one of Kruger's henchmen escorts her away from the departure gate --

ELLIS

Unidentified girl. Nothing on CODIS forensic index or convicted offender index. Booked on a plane to Paris under "Nola Shepard". Last known whereabouts Kruger's safe house. Most likely with this man --

CLICK. Various shots of Townes Joyce -- yearbook photos -- passport photos -- Special Forces photos --

ELLIS

Townes Joyce. Long sought needle in a dangerous haystack. Last assignment. Indonesia. Commits treason. Betrays his country. Rattles world diplomacy. Goes rogue. Calls me after hacking into a highly classified government network. Says he has enough intel to damage national security. Enough secrets to bring down an entire administration. So why doesn't he do it? Why does he vanish like a ghost without releasing anything? And why prison? What's the cloud over his head? Seven years. Was it a chess move? Or did Townes lose the one thing he had that could keep him alive?

Nobody has any answers. Ellis. Mind racing.

ELLIS

What about the boy scout. Nugent. He coming up with anything?
(they shrug)
Sweat him. See what he's got.

Ellis gazes at a frozen image of Townes. Brain clicking.

ELLIS
Where does a man go when there's
no place to go.

LEACH
Home?

ELLIS
Townes has no home.

CUT TO A TOOTHBRUSH

Being sharpened by a key into a shiv.

INT. CAR - DAY

Townes and Nola are parked outside a bank in Perpignan
near the beautiful beach resort town Canet Plage.

She watches as Townes turns the ordinary toothbrush into
a razor-sharp lethal weapon. Steels herself. Amped.
Glances out at the bank. *If this goes south, I'm fucked.*

NOLA
Why did you hide in prison?

TOWNES
Last place they'd look.
(beat)
They find everybody. I know.
Because I found everybody.

Townes can feel Nola vibrating. Tries to take her mind off
the task at hand.

TOWNES
You like ice cream?

Looks at him. Strange question at a time like this.

TOWNES
What's your favorite flavor?

NOLA
Mint chip.

Nods. Almost done with the shiv now.

NOLA
What's yours?

TOWNES
Strawberry.

For some reason that makes her smile.

TOWNES
When this is over. You and me.
Ice cream.

She unconsciously twists the hair on the mermaid doll around and around her finger.

TOWNES
We'll take her with us.

Nola reacts. *The mermaid?*

TOWNES
Mia.

They hold on each other. She likes the sound of that.

TOWNES
Let's go rob a bank.

EXT. CAISSE REGIONALE DE CREDIT AGRICOLE MUTUEL - DAY

They stride towards it. Focused. Determined.

NOLA V/O
Avez-vous le temps?

INT. CAISSE REGIONALE DE CREDIT AGRICOLE MUTUEL - DAY

Three tellers and a few customers and Nola is asking a SECURITY GUARD the time -- he smiles -- checks his watch --

GUARD
Il est 10h30, mademoiselle.

The guard gasps, startled. Townes behind him now has the makeshift shiv at his throat.

TOWNES
Ne pas aller baiser.

Subtitle: *"Don't move."*

GUARD
Aucun probleme.

Subtitle: *"No problem."* Townes grabs the guard's gun.

TOWNES
Bon ecoutez!

Subtitle: *"Listen up!"* Everybody turns. Freezes. Townes is holding the gun. Calm. Direct.

TOWNES

Tout le monde sur le sol!

Subtitle: *"Everybody on the floor!"* Everyone gets down on the floor. Not fast enough for Townes.

TOWNES

Ceci est un sprint! Pas un marathon!

Subtitle: *"This is a sprint! Not a marathon!"* Townes points to the bank manager --

TOWNES

*Vous. Cette damme a besoin
d'utiliser un ordinateur.*

Subtitle: *"You. This woman needs to use a computer."*
Townes backing away towards the manager's desk now --
gun trained on hostages on floor --

TOWNES

*Quiconque veut etre un heros?
Vouz allez etre un heros mort!*

Subtitle: *"Anybody wanna be a hero? They're gonna be a
dead hero!"*

INT. BANK MANAGER DESK - MINUTE LATER

Nola on his computer, Townes holding the bank manager at gunpoint, customers, tellers, guard on the floor.

NOLA

I need his password.

TOWNES

Quel est le mot de passe.

BANK OFFICER

Debraille.

Subtitle: *"Scruffy."* Townes looks at him.

BANK OFFICER

Mon chien.

Subtitle: *"My dog."* Townes nods. Nola types. She can't go too fast because of her bandaged hand.

Townes glances at the bank clock. Nail-biting tension.
Terrific quiet.

Just the sound of some bad muzak and Nola's fingers tapping
the keyboard. One of the customers cries quietly on the floor.

NOLA
Need cryptograph API code --

TOWNES
Code cryptogramme --

BANK OFFICER
Neuf sept huit. Touche shift.
Doze. F. F.

Sound of sirens in distance -- Nola reacts --

NOLA
Shit --

TOWNES
(to bank manager)
Avez-vous frappe l'alarme?!

Subtitle: "*Did you hit the alarm?*" He vigorously shakes
his head no -- Townes can tell he's lying -- sirens closer --

NOLA
Transferring --

TOWNES
How much time --

NOLA
Verifying an encrypted
account so they can't trace --

EXT. CAISSE REGIONALE DE CREDIT AGRICOLE MUTUEL - DAY

They burst out. Race to the car. Roar off. Sirens.

EXT. STREET - PERPIGNAN - DAY

Two *gendarmerie* police cruisers on their ass -- Townes runs
an intersection -- slams into a bread truck --

INT. CAR - MOVING - DAY

Swerves viciously -- gunfire -- *gendarmerie* shooting--

NOLA

Townes!

TOWNES

Get down!

Fires back out the window -- whips down a tight alley --
ear-splitting screech -- skids too close to the wall --

EXT. STREET - DAY

Whips out alley -- clips a bus -- swaps ends -- fishtails --

INT. CAR - MOVING - DAY

Barrage of gunfire -- assaulting our senses -- Townes
veers off towards the mountains -- tires screaming --

EXT. CANET PLAGE - DAY

Beautiful ocean -- they blur past the marina up a twisting
mountain road bordered by pine forests on either side --

EXT. TWO POLICE HELICOPTERS

Approach overhead -- cruisers bearing down --

EXT. PYRENEES MOUNTAINS

He hurtles up the road -- takes curves at 90 -- BOOM! BOOM!

INT. CAR

The windshield shatters -- glass explodes in his eyes --
Nola grabs wheel -- *gendarmerie* behind spitting bullets --

TOWNES

I'm okay -- I'm okay --

EXT. HELICOPTERS

Directly over them now --

INT. CAR

She gently wipes glass from his face -- they lock eyes --

INT. HELICOPTER

Gendarmerie aims Barrett M82 sniper rifle -- PFFFFT!

INT. CAR

Nola jerks -- jolts back in her seat -- strangely quiet --
red stain on her shirt -- morphing like an ink blot --

TOWNES

Nola!

EXT. MOUNTAIN ROAD

Treacherous curves -- ocean below -- tires skidding --

INT. CAR

Nola's been shot in the heart -- breathes in short rasps
now -- peers down curiously at the ever-growing stain --

NOLA

Townes --

TOWNES

Hang on --

NOLA

Oh God --

Short wheezes -- guttural -- staccato -- scary --

TOWNES

Don't you die Nola!

NOLA

I -- I --

TOWNES

Hold on! Hold on!

NOLA

(bittersweet; soft)

Mia --

TOWNES

Goddammit don't you die!

She stares straight ahead. Glassy. Doll's eyes. Dead.

TOWNES

NOLA!

BOOM BOOM BOOM! An insane barrage of gunfire!

EXT. MOUNTAIN ROAD

Wicked curve up ahead --

INT. CAR

Bullets fly past Townes' head --

EXT. MOUNTAIN ROAD

Car barrels towards the curve --

TOWNES' HAND

Reaches over and takes

NOLA'S HAND

Bandaged -- lifeless -- holds on to it tight --

TOWNES' FOOT

Stomps accelerator --

EXT. CAR

Soars straight past the curve leaving cruisers behind --

EXT. MOUNTAIN

The car sails into the air -- down -- down -- down --

EXT. OCEAN

Placid. Calm. The car crashes violently into the water.

INT. UNDERWATER

Townes inside sinking car -- dazed -- still holding Nola's hand -- she stares straight ahead -- lifeless -- eerie -- reaches in her pocket with his free hand -- takes her cell -- something floats next to them -- spookily beautiful --

IT'S THE MERMAID DOLL

Grabs it -- swims away --

SOUND UPCUT

Hum of a microwave --

CUT TO: NOLA'S CELL PHONE

Wet -- dead -- hands remove battery and sim card --
drop 'em in a mixing bowl -- stir in isopropyl alcohol --
add the cell -- slap it all on a hot pad -- slide it in
a microwave -- DING!

CUT TO: SOMEBODY'S CELL PHONE SCREEN GETS A TEXT

Ping! *"Package stolen. Had to improvise. Check your bank
account."*

INT. HOUSE - PHILADELPHIA - NIGHT

Terry reading this turns to a nearby computer. Fingers fly.

CLOSE - COMPUTER SCREEN

Last deposit: \$750,000.00

CLOSE - NOLA'S CELL PHONE SCREEN

Ping! *"Holy Shit! What happened?"*

CLOSE - TOWNES

Holding cell. Reading. Rapidly replies. Eyes blazing.

CLOSE - TERRY'S CELL PHONE SCREEN

Ping! *"Tell you when I land."*

CLOSE - NOLA'S CELL PHONE SCREEN

Ping! *"Are you okay?"*

CLOSE - TERRY'S CELL PHONE SCREEN

Ping! *"Yes."*

CLOSE - NOLA'S CELL PHONE SCREEN

Ping! *"Did I lose you?"*

CLOSE - TERRY'S CELL PHONE SCREEN

Ping! *"No."*

CLOSE - NOLA'S CELL PHONE SCREEN

Ping! *"I love you."*

CLOSE - TERRY'S CELL PHONE SCREEN

Ping! *"Love you too."*

CLOSE - NOLA'S CELL PHONE SCREEN

Ping! *"That's my girl."*

CLOSE - TERRY'S CELL PHONE SCREEN

Ping! *"Bring Mia."*

INT. MOTEL BATHROOM - EARLY MORNING

Steam hangs -- Nugent shaves -- cell vibrates -- STUTZ on caller ID -- Nugent clips it --

STUTZ
Somebody manned up.

NUGENT
What you got for me?

STUTZ
It was Warden Wallace. State Department leaned on him. They made Lutter up. Wallace signed off on it.

NUGENT
Anything else?

EXT. PHILADELPHIA INTERNATIONAL AIRPORT - MORNING

Terry and Mia wait in a crowd near the arrivals gate.

Mia plays with a pink balloon that says "Welcome Home!"
Terry holds a bright bouquet of flowers. The happy family.

MIA
Where's Mommy?

TERRY
Any minute now.

Passengers file past. No sign of Nola.

CLOSE - TOWNES APPROACHING IN A THRONG OF PEOPLE

Grey sweatshirt under bomber jacket -- hood up -- eyes down --
checks Nola's cell -- screen saver a picture of Mia --

CLOSE - HIS EYES

Flick a look at the crowd -- spot Terry and Mia -- bingo --

CLOSE - TERRY AND MIA

Searching. Townes walks right past. Terry texts, impatient.

CLOSE - NOLA'S CELL PHONE SCREEN

Ping! *"Baby where are you?"*

CLOSE - TERRY'S CELL PHONE SCREEN

Ping! *"Stuck in customs. Get the car. See you in 10."*

EXT. AIRPORT MEN'S ROOM - MORNING

Townes follows a cop inside the men's room. Hundred years on the force couldn't ward off what's coming.

INT. AIRPORT MEN'S ROOM - MORNING

Cop heads into a stall. Townes follows. Rams palm of his hand against cop's face. Knocks him cold. Takes his gun.

EXT. PHILADELPHIA INTERNATIONAL AIRPORT - MORNING

Spider pulls up in the Mercedes near the exit doors -- Terry next to him -- Mia in a booster seat in back --

TOWNES

Half-hidden behind a pillar nearby watches as

SPIDER

Gets out the car -- moves thru crowd looking for Nola --

LOUDSPEAKER

The white zone is for
loading and unloading only.

Lot of congestion -- noisy -- no sign of Nola --

Spider scanning -- Townes approaches -- big smile -- arms outstretched -- like he knows Spider --

TOWNES

There you are!

Spider -- confused -- eyes him -- before he can react Townes gets him in a tight bear hug --

TOWNES
(whispers)
Nola says hello.

Spider stiffens -- goes slack -- Townes gently deposits him on a bench -- walks away -- Spider slumps -- toothbrush shiv sticking out his back --

INT. MERCEDES - CONTINUOUS

In a flash Townes opens the passenger side door, slides in and sticks the cop's gun hard in Terry's gut.

TOWNES
Hands on the wheel.

Terry complies. Mia is scared. Silent. Very gently to her:

TOWNES
I'm a friend of your mom's.
Everything's gonna be okay.

Turns back to Terry. Frisks. Removes a black Jericho 941F pistol. Terry is white-hot. Neck cords throbbing.

TOWNES
Drive.

TERRY
Where to slick.

TOWNES
Home.

EXT. HOUSE - PHILADELPHIA - MORNING

Mercedes pulls into driveway.

TOWNES
Mia. Terry and I have to go
inside for a minute. You're
gonna wait here, okay?

Townes takes out the MERMAID DOLL from his jacket. Terry recognizes it from Panama. Peers at Townes, stunned.

TOWNES
Your mom wanted you to have this.

A small smile from Townes. Holding it out. Mia takes it.

TOWNES
I'm gonna crack the windows.
And lock the doors. And I'll
be right back.

On Mia. Holding Mermy. Townes takes the car keys.

INT. HOUSE - MORNING

They enter. Townes closes the door. Terry eyes him.

TERRY
Where's Nola.

TOWNES
Mia's room. Move.

INT. MIA'S ROOM - MORNING

Townes roughly shoves him in -- looks in closet -- gun
trained coolly on Terry -- finds a small suitcase -- takes
it down -- puts it on bed -- BOOSH! -- clips Terry in the
head with a roundhouse kick -- Terry lands flat-fuck on
the seat of his pants --

TOWNES
She's dead.

Terry -- woozy -- shakes it off -- looks at him --

TERRY
Did you kill her?

TOWNES
No Terry. You did.

KUSH! Spinning back-fist flush on the chin -- savage --
Terry smashes into night table next to bed -- shatters
the water glass holding the tiny dandelion --

Lands on floor -- spread-eagled -- dizzy -- the cute
yellow flower on his chest like a corpse --

TOWNES
(calmly)
Pack her bag.

Terry staggers to his feet -- shakily packs Mia's bag --
clothes -- underwear -- Townes watches -- it's a pretty
pink room -- lots of books -- toys --

INT. MERCEDES - THAT MOMENT

Mia plays with Mermy. Softly hums.

INT. MIA'S ROOM

Townes gestures the framed smiling picture of Nola and Mia lying on the floor next to the smashed night table.

TOWNES
Put it in the bag.

Terry complies.

TOWNES
Close it.

He does. They look at each other. Terry. Busted up bad.

TERRY
Who are you?

TOWNES
Nola's friend.

And then Nola's friend knocks Terry into another planet.

EXT. MERCEDES

Mia inside. A muffled shot from the house. She looks up. It is very quiet. Townes comes out. Approaches the car.

EXT. MOTEL - DAY

Nugent walks to his rental, a red Cavalier. Woodley and Leach approach.

WOODLEY
Your cell working, Nugent?
Been leaving you messages.

NUGENT
Maybe I didn't check my voicemail.

LEACH
Maybe you don't wanna talk.

NUGENT
Maybe you should tell me what
the hell you want. I'm busy.

WOODLEY
He's busy.

LEACH
He's a busy bee.

WOODLEY
Townes Joyce. Find anything?

NUGENT
Not much. You?

LEACH
Hey. You share with us.
We don't share with you.

NUGENT
Was an only child. Got a
problem with sharing. Excuse me.

They block his way.

WOODLEY
This is serious shit my friend --

LEACH
Suggest you cooperate --

Nugent stares at them. They seem agitated.

NUGENT
What's he got on you guys.

Woodley and Leach don't respond. Slight twitch.

WOODLEY
Cell's on your voicemail.
Write it down. And when you
know something pony up.

NUGENT
I know Indonesia used to spend
20 billion dollars a year on oil.

They react, surprised. He has their full attention.

NUGENT
They were cooking with jet
fuel. Practically bathed in it.
And back in 2004 you guys wanted
it to stay that way.

Long fucking beat here. They don't like this. Cracked veneer.

WOODLEY

Stay off the internet Nugent --
You might hurt yourself --

NUGENT

Townes Joyce is no traitor --

LEACH

Oh yeah? What is he?

NUGENT

He's a fugitive. And I'm
going to find him and arrest him.
Before you kill him.

EXT. GAS STATION - DAY

Mia in the car. Nozzle in the tank. Townes in mini-mart
pays for chips and water as he dials a prepaid cell. He can
see Mia in the Mercedes thru the glass.

INT. ELLIS OFFICE - DAY

Intercom buzzes.

SECRETARY

Sir? It's Townes Joyce.

Ellis stares at the blinking light on his phone.

SECRETARY

Do you want a source detect trace.

ELLIS

He'll be gone before you begin.

Ellis picks up.

ELLIS

Long time kid.

EXT. GAS STATION - INTERCUT

Townes in mini-mart. Doesn't respond. Glances at watch. Clocks
call.

ELLIS

Must be cold out there.

TOWNES

The girl --

ELLIS
That was Kruger.

Silence -- Ellis feels vaguely corrupted --
uncharacteristic warmth here -- oddly sympathetic --

ELLIS
What do you need.

TOWNES
To be left alone.

ELLIS
Little late for that.

Nothing from Townes. Glances at watch. Silent.

ELLIS
So how you wanna play this?

TOWNES
You tell me. You know what I
have. You know what you stand
to lose.

ELLIS
Question is. Do you really
have it?

TOWNES
Sure you wanna find out?

ELLIS
I do.

TOWNES
What's it worth?

ELLIS
Your life. You give me the drive.
I let you live.

INT. MERCEDES - GAS STATION - CONTINUOUS

Mia plays with Mermy. Thru windshield see Townes exit
mini-mart and walk to the car.

TOWNES V/O
*Or I don't give you the drive.
Let you live.*

INT. MERCEDES - MOVING (LATER)

Townes drives. Mia in back. Braids Mermy's hair. They pass a sign: "Bethesda Naval Hospital - 123 Miles"

MIA
Where we going.
(silence)
You taking me to mommy?

Townes has to say something. He doesn't know how to lie. Searches for the words. Wants to get this right. *How do you tell a child her mother's dead.*

TOWNES
Your mommy. She's in the ocean.

A long beat. Mia's six-year old mind processes.

MIA
Like a mermaid.

TOWNES
Yeah. Like a mermaid.

Mia finds the inscription Nola wrote in Panama on the doll's back. "You Are My Sunshine" inside a smiling sun.

EXT. BETHESDA NAVAL HOSPITAL - NIGHT

POV THRU BINOCULARS. Seen from nearby roof. A government agent scans the area.

EXT. HOSPITAL PARKING LOT - NIGHT

Mercedes pulls in.

Townes with his hoody up under the bomber jacket gets out with Mia and they walk to the rear hospital entrance.

POV THRU BINOCULARS. An ambulance unloads accident victims. Commotion. Noise. Townes and Mia walk past this in the background unnoticed. The agent's looking for Townes. Not a father and daughter.

INT. HOSPITAL HALLWAY - NIGHT

Townes and Mia walk down the hall. Mia stops at a bathroom.

MIA
Have to go potty.

TOWNES

You okay on your own?

She gives him a look.

TOWNES

I'll be waiting right here.

She goes inside. Townes waits. Spots cleaning woman leaving her cart outside a room. Walks over. Casually checks the clipboard hanging from it. Scans rooms and names. KA-CHAK!

VOICE

Lot of people looking for
you, sir.

BABYFACE SOLIDER has his cocked rifle pointed at Townes. He knows exactly who he has here. Which is why he's so fucking nervous. Townes slowly turns. Looks at him.

BABYFACE

Put your hands in the air.

Townes doesn't comply. Eyes him coolly.

BABYFACE

Not gonna ask you again --

TOWNES

Looking at a dishonorable
discharge and ten years in prison
if you pull that trigger.

Long tense silence -- Babyface uncertain -- stand-off --

TOWNES

Can't fire a weapon on military
hospital grounds. Direct
violation of Geneva Convention
Code of Conduct Article 16.

Shit shit shit -- guard's gun still aimed -- jittery now --

BABYFACE

What -- what do I do --

TOWNES

Stop shaking.
(beat)
Point the gun down.

He does. Whoosh! In a flash Townes has Terry's Jericho aimed right in the solider's face.

TOWNES

I'm already wanted for murder.
Geneva doesn't apply to me.

(beat)

I can shoot you. Or you can
go home. Your call.

They hold each other's eyes a moment before the soldier
quickly turns and exits down the hall.

Townes watches. Knows Babyface ain't going home. Instinct.
Trade craft. Not a problem.

NURSE V/O

You going to eat your dinner?

INT. HOSPITAL ROOM - NIGHT

MARTIN JOYCE is 75. He's dying. Untouched tray of bland
hospital slop in front of him. TV news tuned to the manhunt.
The nurse adjusts his IV. He pushes tray away.

MARTIN

Shit smells worse than my socks.

She bends to pick a spoon up off the floor. He admires
her ripe luscious ass. As she rises he knocks a fork to
the floor for a replay. She gives him a withering look.

NURSE

Are we doing this again?

He doesn't respond. Suddenly staring at something in the
doorway. She follows his gaze. It's Townes and Mia.

NURSE

Hello. Are you family?

Townes and his father eyeing each other.

TOWNES

His son.

NURSE

(off Martin Joyce, low)
No water. Cirrhosis. And
try to get him to eat.

Townes nods. She exits.

MARTIN

Nice ass.

Townes is expressionless. Martin notices Mia.

MARTIN
Who's this.

TOWNES
Mia.

MARTIN
You're a dad now?

Townes doesn't answer. Martin takes off his glasses. Puts them in a case.

TOWNES
Wanna watch cartoons Mia?

Mia stares curiously at Martin Joyce. Tubes. Blinking machines. A hissing respirator. She nods quietly.

Townes finds cartoons on tv. Parks her in a chair. Looks at his father. It's been forever.

TOWNES
Lost your hair.

MARTIN
Chemo.

TOWNES
Didn't go for the toup.

MARTIN
Hell with that. No plugs,
no rugs, no drugs.

They stare at each other. The silence speaks volumes.

MARTIN
You're all over the news.
Popular guy.

Strained silence.

MARTIN
Seven years in the can. Not
one goddamn word from you.

Nothing from Townes.

MARTIN
So what is this. Come here
for an apology? I'm fresh out.

TOWNES

Made my peace with that a long
time ago Pop.

Silence grows heavy. Just the machines and the cartoon.
Martin. Trapped. Frail. Dying.

MARTIN

Jesus. I'd kill for a glass of
water and a Marlboro.

They stare at each other. Townes crosses to the sink,
gets him a glass of water. He drains it, parched. Townes
watching -- then -- quietly --

TOWNES

Why'd you do it?

MARTIN

Cigarettes are in the drawer.

Townes takes them out. Gives him one. Lights it. Martin
takes a deep drag.

Townes crosses to the window. Opens it a crack.

Sees activity below. Armada of cops everywhere. The net
closing in. Soldiers fanning out. Babyface clearly didn't
go home. A vibe here. Exactly as Towns expected. Turns
back. Cool. Calm. Still waiting for an answer.

TOWNES

Seven years ago I come to
you for help. You turn me in.
Let me twist. Why.

MARTIN

You were given an order.
Eliminate Mullaby. So we could
prop Tandean. Win the election.
But you had to go cowboy.
Whack him too. You know the
world of shit that's rained
down on me since then?

(deep drag)

If I knew your mother was
gonna give birth to a traitor
I would've let her get the
abortion she begged me for.

On Townes. Even on his deathbed this guy's a cocksucker.

TOWNES
Mullaby and Tandean were
monsters. Raped women. Children.
Mutilated them--

MARTIN
You had an order soldier --

TOWNES
I'm not your soldier. I'm
your son.

They live in that a minute.

MARTIN
What are you doing here?

TOWNES
I want it back.

Nothing. Deafening silence.

TOWNES
You never gave them the drive.
Stole it from me and sat on it.
They think I still have it.

Townes is trapped. And Martin knows it. We've never seen
Townes so vulnerable.

TOWNES
Gonna be running the rest
of my life.

MARTIN
And I'm a joke. Townes
Joyce's father. Live with that
the last seven years. I have.
Every goddamn day. Give me
another goddamn cigarette.

Looking at each other. It's heartbreaking. He's not going
to help Townes. Gestures cigarettes in the drawer.

MARTIN
What difference does it make.
I'm a dead man.

TOWNES
You died a long time ago.
(switches off tv)
Mia. We have to go.

Checks window again. More vehicles marked and unmarked arriving by the dozens --

EXT. HOSPITAL GROUNDS - THAT MOMENT

Cops locking down the perimeter -- soldiers scramble across parking lot -- shout commands --

BABYFACE
(describing Townes to cops)
Grey hoody -- armed --

INT. HOSPITAL ROOM

Townes offers his hand. Mia stares at it. It beckons. She takes it. They exit. Martin calls out.

MARTIN
No goodbye?

Townes stops. Turns. They look at each other.

MARTIN
Never gonna see you again.

Martin reaches out to hug his son. Townes is tentative. Uncertain. Martin is waiting. Arms extended. A brief glimpse into Martin Joyce's soul. There's a heart beating in there somewhere. Townes crosses back. Hugs him awkwardly.

TOILET FLUSHES IN THE BATHROOM

Townes freezes. What the fuck. Looks Martin in the eye.

NUGENT

Comes out bathroom. Heard the whole thing. Gun pointed.

NUGENT
Townes Joyce. William
Nugent, U.S. Marshal.

Townes doesn't move. Mia in the doorway. Nugent eyes her.

NUGENT
Who's the kid?

Townes. A coiled spring. Fight or flight.

TOWNES
(off Nugent's gun)
You're gonna have to use that.

EXT. HOSPITAL GROUNDS - THAT MOMENT

Snipers in position -- cruisers crammed curbside -- swell of activity -- government heavies, state department honchos huddle on sidewalk --

ARMY OF SOLDIERS

Storm the hospital --

WALKIE-TALKIE SQUAWK
Grey hoody -- armed --

INT. HOSPITAL - GROUND FLOOR - LOBBY

Soldiers charging thru -- spreading out -- down hallways -- up stairwells -- guns at the ready --

CUT TO: A HAND

Smashing glass. Pulls lever. A FIRE ALARM STARTS BLARING.

EXT. HOSPITAL - NIGHT

The wailing sound of the ALARM -- soldiers and cops stir -- confused -- noisy --

INT. HOSPITAL - HALLWAY - NIGHT

Soldiers file down corridor -- Martin Joyce's hospital room comes slowly into view -- his name on the door --

They approach carefully -- guns trained -- door shouldered open -- pile in -- ready to fire -- staring at --

MARTIN JOYCE

Lying in bed. Room empty. Deep drag off his nick stick.

MARTIN
Help you guys?

INT. HOSPITAL HALLWAY - NIGHT

DING! Townes gets in elevator -- alone -- doors close --

INT. HOSPITAL - GROUND FLOOR - LOBBY

Group of soldiers -- elevator bank -- watching -- floor numbers descending -- down -- down -- agonizing silence -- except for that fucking fire alarm -- numbers suddenly stop --

INT. ELEVATOR DOORS

DING! Townes emerges -- tears down hallway --

A DOOR BURSTS OPEN INTO A STAIRWELL

Townes hurtles down the stairs one after another --

INT. STAIRWELL

Swarm of soldiers race fast up the stairs -- covering each other -- guns drawn -- they spot

TOWNES COMING DOWN

He reverses direction -- plows thru nearby stairwell door --

INT. HOSPITAL CORRIDOR

Townes streaks down hall -- to the opposite end -- plows thru another door --

EXT. HOSPITAL - THAT MOMENT

Car knives thru traffic -- flashers strobing -- screeches to hard stop -- Ellis, Woodley and Leach pile out -- sea of cops and soldiers swarm over --

ELLIS

What do we got --

COP 1

Hospital's surrounded --

COP 2

Snipers in position --

COP 3

Ain't goin' nowhere --

INT. BASEMENT STAIRWELL

Door explodes open -- Townes comes thru -- mad dash -- rounds corner -- down long corridor -- empty --

THREE SOLDIERS

Searching a room -- step into the hallway -- see

TOWNES

He freezes -- eyes locked on each other -- soliders pointing guns at him --

SOLDIER 1
Hands high where I can see 'em!

Townes puts hands in air.

SOLDIER 2
Turn around!

He turns around.

SOLDIER 2
Walk back to the sound of my voice!

Townes walks backwards -- towards him --

SOLDIER 2
Keep coming!

Townes does.

SOLDIER 2
That's far enough!

Townes stops -- Soldier 2 -- gun trained on Townes --
approaches -- the others -- covering -- fingers on trigger --
Soldier 2 stops behind Townes -- gun pointed at his head --

SOLDIER 2
On the ground --

Townes hits his knees --

SOLDIER 2
Hands laced behind your head --

Hands clasped -- Soldier 1 takes out cuffs --

IN A BLUR

Townes grabs his arm -- flips him -- rolls -- COMES UP
FIRING -- blasts the other two soldiers -- head shots --
whirls on Soldier 2-- BOOM! --

EXT. HOSPITAL

GUNSHOTS echo -- pandemonium -- cops in full uproar --
take cover behind cars --

INT. HOSPITAL

Townes races down basement corridor -- three dead soldiers
on ground behind -- barrels into a room marked --

"ELECTRICAL"

Slam! Shuts door on us --

EXT. HOSPITAL - NIGHT

Floodlit scene -- flashing lights -- guns and rifles aimed at hospital -- suddenly -- whomp!

BLACK

The entire hospital's plunged into darkness.

INT. HOSPITAL - NIGHT

Chaos -- doctors -- nurses -- frantic scurrying --

SECURITY GUARD
Whole system's blown--

DOCTOR
Have to evacuate to another hosp-

EXT. HOSPITAL - NIGHT

Frenzied flurry of activity -- patients in wheelchairs -- gurneys --- loaded into hospital vans -- EMT trucks -- cops scrambling -- mass confusion --

SHADOWY FIGURE

Slips thru darkness -- moves towards the Mercedes --

A COP

thru the confusion -- spots grey hoody -- face covered -- something's off -- screams -- alerts everyone -- soldiers converge -- guns point from every direction --

SOLDIER 1
HALT!

TOWNES STOPS

Doesn't move a muscle -- shotguns -- submachines cocked --

SOLDIER 1
Hands in the air!

SOLDIER 2
Now!

Townes thinks about it -- no way out -- hands in the air --

SOLDIER 3

On your knees!

Townes -- slow -- down to his knees -- hands high --
soldiers close in -- very carefully -- guns trained --

Soldiers part like the red sea -- Ellis comes up --
Woodley and Leach behind -- Ellis stands over Townes --
look of grim satisfaction -- leans in -- whispers --

ELLIS

You're a dead man.

Whips off the hoody. Finds himself staring into the eyes
of WILD BILL NUGENT. Ellis. Stunned beyond words. His
stomach drops.

EXT. ANOTHER PART OF HOSPITAL - THAT MOMENT

Distant parking lot. Townes in bomber jacket holds Mia's
hand. They walk to Nugent's rental.

TOWNES

Hungry?

MIA

Yeah.

TOWNES

What do you feel like?

MIA

Ice cream.

TOWNES

For dinner?

She shrugs.

INT. CAR

They get in. He buckles her seat belt.

MIA

How come you can't doodle
on an empty stomach.

Townes stares. Okay kid. I'll bite.

MIA

You can. But paper's better.

He smiles. She smiles back. Plays with Mermy.

Townes climbs in the front seat. Reaches for keys. Hand in his jacket. Comes out with HIS FATHER'S GLASSES CASE.

How did it get in there. The hug.

Opens up the case. Something inside the lining.

Digs fingers inside. Peels it back. And there it is. What everyone's been looking for.

THE FLASHDRIVE

Son of a bitch. Pops the cap off. It starts to BLINK.

MIA

What's that?

Townes looks at her. Holding the blinking flashdrive.

TOWNES

Our future.

On the seat next to him. Nugent's laptop. Opens it.

EXT. PARKING LOT - NIGHT

The red Cavalier pulls out the lot. And as the tail lights of the rental recede in the distance...

EXT. HOSPITAL - NIGHT

The atmosphere is charged, uneasy. Frustrated cops pour Nugent into the back of a cruiser.

Ellis huddles with police and army officials. DING! His blackberry goes off. Glances at the message. "From Townes Joyce: FWD"

CLOSE - ELLIS' BLACKBERRY

"Eyes Only. CONFIDENTIAL. SUBJECT: INDONESIA. CLASSIFIED INFORMATION."

CLOSE - ELLIS

Clicks open document. Reads. The full weight of the words slowly sinking in. Jaw drops. Stomach sours. Blood rises.

CLOSE - THE BLACKBERRY

RING. RING. "PRIVATE CALLER"

CLOSE - ELLIS

At the end of a very long rope.

ELLIS

Hello.

TOWNES' VOICE

*Ellis. Townes Joyce.
Got a Federal Marshal in
custody. Let him go.*

Ellis. Ballsack shrinking to a stack of dimes.

ELLIS

What else.

TOWNES' VOICE

*Got a dying man in that hospital.
Want a military funeral. Full honors.*

Ellis. Frayed. Resolve dwindling.

ELLIS

What else.

TOWNES' VOICE

Got the flashdrive. What's it worth?

Ellis. Nothing left. Looking like a very beaten man.

ELLIS

Your life.

EXT. RED CAVALIER - NIGHT

The rental melts into a sea of moving highway traffic.

TOWNES' VOICE

Go fuck yourself.

CAMERA pulls UP and AWAY as the rental, Townes and Mia inside, united, vanishes into the night.

FADE TO BLACK