

THE NEXT THREE DAYS

Written by

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SHOOTING SCRIPT

August 6, 2009

FADE IN:

1 INT. SUV -- DAY 1

No sound. We are in a speeding SUV. The passenger, LARA, unsnaps her seat belt and reaches for the door handle. The driver, JOHN, sees her door open and dives to GRAB her. The SUV spins, HORNS BLARE, TIRES SCREECH, cars swerve to avoid collision. We aren't sure what is happening, but we know something has gone terribly wrong. Cut to BLACK. Read:

THE LAST THREE YEARS

2 INT. STEAK HOUSE -- NIGHT 2

Two couples sit at a table, picking at dessert, JOHN and LARA BRENNAN on one side, MICK and ERIT on the other. JOHN is attractive in a worn kind of way, but has the eyes of a kid with a discipline problem. You have to really know him to understand if he is mocking you or agreeing with you. He is a master of irony and has a true enjoyment of the absurd. LARA looks beautiful even in her wrinkled suit. She appears to have had a hard day at the office. She's been drinking at dinner; it hasn't eased her nerves. John's good-looking brother, MICK, boasts his blue collar roots and a gorgeous, if slightly trashy, girlfriend, ERIT, who isn't ashamed of her body or sharing her opinions. JOHN and MICK are laughing. Lara puts cash on the tray beside Mick's credit card.

LARA

You know what? If you were smart
you would stop talking right now.

ERIT

Sue me. I just know that women should
never work for women.

John laughs and applauds. Mick buries his head.

LARA

How can you say that??

ERIT

They're always threatened. Especially if you're beautiful and they're not.

LARA

Erit, you are so full of shit.

ERIT

So, your boss isn't threatened by you?

(CONTINUED)

2.

2 CONTINUED:

2

LARA

Because she's a bitch! --
(as John and Mick laugh)
--Not because she's a woman.

ERIT

And you would describe her as "attractive"?

LARA

That has nothing to do with it!

ERIT

And there is my answer.

JOHN

Either of you like another drink?

Lara shoots John a burning look as Erit builds on her victory.

ERIT

Women should work under men, men under women. That's it.

JOHN

(egging her on)
But men under men?

ERIT

That's fine, too.

(the men burst into laughter)
They're used to it! Why are you laughing?

MICK

(re: Erit)
I don't know, bro, but I think I'd rather work under you than her.

ERIT

(insulted, shoots back)
Oh please, I'd rather work under him, too.

That was a dig at Mick but Lara is primed for a fight.

LARA

You'd rather "work under" John?

ERIT

You have a problem with that, too?

(CONTINUED)

3.

2 CONTINUED: (2)
2

LARA

No, why would I have a problem with your little sexual innuendo?

ERIT

What is up your ass tonight??

Mick throws John a "This is all your fault and now it is going to explode" look. John feigns complete innocence.

LARA

So, I shouldn't take offense that you're coming on to my husband right in front of me.

ERIT

(claws out now)
Lara, if I wanted your husband I would have him.

LARA

How? You couldn't possibly show him

more of your tits.

The men are on their feet before blows are exchanged.

ERIT

-- You know what your problem is?!

JOHN

That was a great meal!

MICK

Okay--okay!

3 EXT. STEAK HOUSE PARKING LOT -- NIGHT

3

Mick and Erit head toward Mick's sporty pickup. John and Lara step into foreground, Lara still fuming.

JOHN

She is completely full of shit.

LARA

DON'T try and agree with me now.

JOHN

You know what? I don't even believe she is in the dental profession.

Lara knows this game; he is trying to get her out of her black mood, and she has no intention of letting him.

LARA

Shut up.

(CONTINUED)

4.

3 CONTINUED:

3

JOHN

I bet she can't even spell anesthesiologist. Woman's a complete fraud.

LARA

We went to her office party, idiot.

JOHN

I think she hit on me that night, too.

Lara opens the back door of their black Prius and tosses in

the raincoat she was carrying. They climb in, under....

LARA

You are completely delusional. She wasn't even hitting on you in there; I just don't like her.

JOHN

I understand. People who look like that should not be allowed anywhere near oral surgery.

She feels a smile coming to her lips and tries to force it away.

LARA

You are such an asshole.

JOHN

You're in the chair trying to stay calm; how are you supposed to do that with those things hanging over your--

She can't stand how attractive he is in this moment -- she stops him short by kissing him passionately. His hands slip under her blouse; she tugs at his sweater.

JOHN (CONT'D)

Someone's going to --

Her hand goes to his pants. He yanks at the seat lever and it goes crashing back, Lara landing atop him.

After a moment he sits up quickly and pushes down the visors. She laughs and kisses him and they disappear into each other.

4 INT. BRENNAN HOUSE - BACK DOOR -- NIGHT
4

Lara and John enter, Lara carrying her raincoat, her hair sticking up in the back, John's shirt untucked.

(CONTINUED)

5. WHITE 9-10-09

4 CONTINUED:
4

LARA

Hello!

JENNA, the teenage baby-sitter, sees right through them.

LARA (CONT'D)

Did he cry?

JENNA

Only when I dropped him down the stairs.

Lara shoots her a look, hangs up her coat and exits upstairs.

5 INT. BRENNAN HOUSE - UPSTAIRS HALLWAY

5

She peeks in her son's room, sees him sleeping soundly.

6 INT. BRENNAN HOUSE - FOYER

6

Lara comes down to find John paying Jenna. John nods for her to check the mirror. She tugs at the knot in her hair.

JOHN

Thanks. See you next weekend.

Jenna exits. Lara shows him that his sweater is inside out. John reacts: "Oh God." Lara's smile broadens; she kisses him. He pins her to the wall and they start all over again. He feels for the light switch. He finds it; we cut to BLACK.

7 INT. JOHN AND LARA'S BEDROOM -- NIGHT

7

Lara wakes, troubled. It's the middle of the night.

8 INT. LUKE'S ROOM -- NIGHT

8

Lara finds Luke's window closed but unlocked. She locks it and looks out. Satisfied, she sits and watches her son sleep.

9 INT. KITCHEN -- MORNING

9

Three year-old LUKE holds a knife and fork as he sits at the table watching his dad cut up his pancakes.

JOHN

Okay, your turn.

Luke skewers a piece with his fork. Lara passes, hustling to get to work.

JOHN (CONT'D)

Very good, very good...

(CONTINUED)

6.

9 **CONTINUED:**

9

Luke puts it in his mouth.

JOHN (CONT'D)

No, no, no; you feed me.

(to Lara)

Your son is hopeless.

Lara grabs her phone and leans over them to take a photo.

LARA

Squeeze in tight.

JOHN

You can't do this every morning. It
is way too corny.

LARA

Smile. It's just until he's eighteen.

It flashes. Lara kisses John, puts an alien-looking electric
toothbrush on the table & walks off to pour coffee to go.

LARA (CONT'D)

Present.

JOHN

(examining it)

Sweetie, you have to stop believing
everything you read in a catalogue.

LARA

You hate brushing your teeth; this
one brushes them in thirty seconds.

JOHN

(as if stung)

I love brushing my teeth.

(to Luke)

The lies your mother tells.

LARA

(ignoring him)

When's your last class?

JOHN

Three, and I have papers to grade.
Can you pick up Luke?

LARA

After yesterday I probably don't
have a job anyway. Do you think it
was wrong to call her a useless cow?

(CONTINUED)

7.

9 CONTINUED: (2)

9

JOHN

Bosses admire that kind of frank
exchange.

LARA

(pulls note off fridge)
Did you call your father?

JOHN

When?

LARA

(heading for bathroom)
"When?" Yesterday, for his birthday!

10 INT. BRENNAN HOUSE - BATHROOM

10

Lara puts her foot up and jabs herself with insulin.

JOHN (O.S.)

I sent him flowers and a handmade
card.

LARA

You're completely impossible.

JOHN (O.S.)

Did you notice what I got for my
birthday this year? A grunt.

11 INT. BRENNAN HOUSE - KITCHEN

11

JOHN

Mom said Happy Birthday and my father

went . Made me tear up. Lara returns, trying hard not to smile. **LARA** Ever think that someone has to be the bigger person here? **JOHN** (to Luke) Remember this for the custody hearing: how Mommy is always scolding Daddy. **LARA** How are you going to feel if Luke grows up and doesn't call you? Lara can't keep a straight face and heads to the foyer. **(CONTINUED) 8. 11 CONTINUED: 11 JOHN** Now she's driving a wedge between us. **LARA** I give up. **JOHN** And now she is abandoning you. Lara grabs her raincoat and notices a stain on the back shoulder. Irritated, she heads back to the bathroom. **12 INT. BRENNAN HOUSE - DOWNSTAIRS BATHROOM 12** Lara rinses the stain under the sink, surprised to see it run red. She looks at her hands: blood. The doorbell rings. **13 INT. BRENNAN HOUSE - KITCHEN 13** John rises to answer the door. **14 INT. BRENNAN HOUSE - DOWNSTAIRS BATHROOM 14** Lara looks at her coat, wonders how the hell she got blood on her shoulder. She rubs liquid soap into it. **15 INT. BRENNAN HOUSE - FOYER 15** As John opens the door, **DETECTIVE QUINN** shows his badge. **DETECTIVE COLLERO** and a team of detectives push past. John has no time to react. **DETECTIVE QUINN** Police. Mr. Brennan? **LUKE** sees the police rush past him and gets scared. **DETECTIVE QUINN (CONT'D)** My name is Detective Quinn. This is a search warrant for these premises. John hears Luke cry and instinctively heads inside. **DETECTIVE QUINN (CONT'D)** (stops him) Stay where you are. **JOHN** Get your -- **DETECTIVE QUINN** Touch me again and you'll be arrested. **9. 16 INT. BRENNAN HOUSE - DOWN THE HALL 16** Lara steps from the bathroom and is met by Detective Collero. She sees the coat with the water spot; nods to a team member, who takes it and bags it under: **DETECTIVE COLLERO** Lara Brennan? **LARA WHAT?!** **DETECTIVE COLLERO** Lara Brennan, you are under arrest for the murder of Elizabeth Gesas. She takes her wrist and professionally turns and cuffs her. **LARA** She's dead?? Elizabeth is dead?? **17 INT. BRENNAN HOUSE - FOYER 17 JOHN** (tries to push past) She didn't do anything! **DETECTIVE QUINN** I will only -- **JOHN** (tries again) She didn't do anything! **DETECTIVE QUINN** Put him in cuffs. The uniform pushes him up against the wall and cuffs his wrists. John watches as his child cries, his wife is led out in handcuffs and the house is torn apart. Cut to **BLACK. 18 INT. BRENNAN HOUSE -- NIGHT 18 LUKE (O.S.)** Daddy!... DADDY!! A light comes on. John steps out of his bedroom and enters his son's room. **JOHN (O.S.)** It's okay. Just a bad dream. He comes back out carrying Luke, now **SIX YEARS-OLD. 10. 19 INT. JOHN'S BEDROOM -- NIGHT 19** John lays Luke on the bed and climbs in beside him. **JOHN** You okay? Luke nods. **JOHN (CONT'D)** Okay, you can sleep here as long as you stay on this side of the bed. Luke immediately scrambles over his father to take his side. **JOHN (CONT'D)** You're such a snake, I don't know why I keep falling for the same trick. John kisses Luke, who closes his eyes and snuggles his pillow. John reaches for the lamp. Beside it sits the framed photo that Lara snapped of the three of them that fateful morning. He switches off the lamp, and the screen goes **BLACK. 20 EXT. PITTSBURGH -- DAY 20** The "T," the city's fast-moving trolley, rises up from underground and we **CRANE UP** to see the city. **JOHN (O.S.)** But Sam's your friend, right? **21 EXT. ALLEGHENY COUNTY JAIL -- DAY 21** Tilt down from a passing T-Train to find John and Luke, walking toward the huge, modern Allegheny County Jail. **LUKE** Not at lunch. **JOHN** Does he take your food? **LUKE** No. **JOHN** Did he say something mean? (Luke nods) About Mommy? **(CONTINUED) 11. 21 CONTINUED: 21 LUKE** Yeah. **JOHN** Did you hit him? **LUKE** Yeah. **JOHN** Good. Where did you hit him? **LUKE** Near the swings.

JOHN Wow. I bet that hurt. **LUKE** Yeah. **22 INT. COUNTY JAIL - ENTRY HALL -- DAY 22** - John waits in a long line, mostly women. He glances over at the pleasant and colorful play area in the corner and sees children playing. Luke plays by himself. - John puts his key ring in a plastic container. The guard takes it and puts the keys with other visitors' belongings. John guides his son toward the metal detector. Luke walks through and the buzzer goes off. John instinctively moves forward to help. A guard stops him with a hand on his chest. On the other side of the metal detector another guard runs a wand over Luke, pulls something from his pocket, looks at it curiously. **JOHN** It's a toy! The guard runs the wand over the child again; no screech. The guard waves John through. No beep. John kneels and pulls on Luke's jacket. **JOHN (CONT'D)** Don't worry. We'll get it back. **23 INT. COUNTY JAIL - CORRIDOR -- DAY 23** They walk along the hall with all the other visitors. **12. 24 INT. COUNTY JAIL - CONTACT VISITING ROOM -- DAY 24** John stares out the window at the city beyond. Life seems so close. He looks back into the large communal visiting room; a dozen round tables and plastic chairs. The concrete block walls are covered with naive paintings in bright colors and messages of hope. Luke plays at his feet with a basket of Legos. The door at the far side buzzes, a guard opens it and prisoners in red jump-suits marked VISITING ROOM enter. Lara enters and looks around. She is pale, thin and her hair has returned to its natural color. Lara hurries to him and gives him a real kiss. She breaks and steps to Luke, who plays with his back to her. **LARA** Hi honey. Can Mommy get a kiss? (no response. Tickles him) Come on, give Mommy a kiss. **JOHN** Rat-Bag. Give Mommy a kiss. He gives her a peck on the cheek and goes back to his Legos. **LARA** Is Daddy reading you my letters? **JOHN** Every night at bedtime. **LARA** What are you building? A fort? Lara pulls him into a hug; no response. She kisses his head and sits at the table with John. She squeezes his hand. **LARA (CONT'D)** Was he scared going to school? **JOHN** I walked him to class, gave him a kiss; he didn't even look back to wave. **LARA** What did you make him for lunch? **(CONTINUED) 13. 24 CONTINUED: 24 JOHN** Turkey sandwich, just butter and bread, no "vegetables" on it. He swore he ate his apple. He hands her a pack of photos. Lara devours them. **LARA** Look at his friends. And his desk. This is his teacher? **JOHN** Miss Phillips. **LARA** You may have to move to another school district. **JOHN** Already spoke to a realtor. **LARA** (still looking at photos) How was your first day? **JOHN** Excellent. Over half my class stayed awake. Talked to your mom. **LARA** When is she coming? **JOHN** She's having a lot of trouble with her business. **LARA** It's only been a couple of years, I'm sure she'll get around to it. (beat) Have you heard anything? **JOHN** About the appeal? Yes, and I'm just not telling you. What did Meyer say? **LARA** --Don't-- **JOHN** -- It can take months for the court to rule. **(CONTINUED) 14. 24 CONTINUED: (2) 24 LARA** I saw that woman. She was there. She couldn't have just disappeared. **JOHN** Meyer's looking for a new investigator. **LARA** Her coat snagged my purse, I felt a button pop - they must have been blind not to find it. **JOHN** He'll go through all the evidence again. **LARA** Great, because I haven't quite bankrupted us yet. **JOHN** We're doing fine. **LARA** (fondly) You just lie and lie. (strokes his face) But you are very handsome. (admiring him) Can you do me a favor? **JOHN** I don't know, I'm a little busy. **LARA** I need you to run for governor. **JOHN** -- Oh, that I can do. **LARA** You can change this rule about no conjugal visits, because I don't think I can last another twenty years. She smiles but is already traveling toward a dark place. He reaches out and holds her tight, stroking her back. **LARA (CONT'D)** I'm okay. I'm okay. **(CONTINUED) 15. 24 CONTINUED: (3) 24 JOHN I**

know. But it's going to be fine. I promise. She just stares at Luke, his back to them, playing.

LARA You think he'll ever want to kiss me again? **25 INT. COUNTY JAIL - CONTACT VISITING ROOM -- LATER 25** The prisoners file out and are patted down. Lara turns and blows Luke and John a kiss. They watch with the other visitors, who all stand on the far side of the room. **26 INT. COUNTY JAIL - CHANGING ROOM -- MOMENTS LATER 26** Lara and the female inmates pull off their visiting jump- suits and hand them to a female guard, who searches them for contraband. Lara retrieves her regular jump-suit and pulls it on over her underwear. Another small, daily humiliation. **27 INT. JOHN'S BATHROOM -- NIGHT 27** Start VERY CLOSE ON JOHN'S DIGITAL WATCH. Widen to see Luke standing on a low step at the sink in his pajamas using a complicated-looking electric toothbrush. John sits on the toilet, staring at his watch. **JOHN** Twenty-eight, twenty-nine, thirty. Luke puts it down and checks his teeth in the mirror. **JOHN (CONT'D)** Good? Luke nods. **28 EXT. BRENNAN HOUSE - GARAGE AND ALLEY -- MORNING 28** The garage door opens; the Prius has a lot more miles on it. John backs out, Luke in his child seat. He brakes and finds PAULA, the woman who lives behind them, at his window. **PAULA** How's Lara? **JOHN** She's doing okay. **(CONTINUED) 16. 28 CONTINUED: 28 PAULA** Tell her we're pulling for her. **JOHN** I will. She holds up a plastic water bottle. **PAULA** They won't recycle these unless you take off the cap. (cap vs. bottle) This is trash. This is recyclable. **JOHN** Ok. Thanks. John drives off, wondering what kind of world he lives in. **29 EXT. PARK -- DAY 29** Sitting on the park bench, John allows his feelings to wash over his face. He watches Luke play with a girl his age. **JOHN** Luke! Let's go, Toad. Come on. Luke runs to him. John pulls Luke's jacket on. He doesn't notice the young mother on the next bench, NICOLE, watching him admiringly. She calls to the girl Luke was playing with. **NICOLE** Time to go, Carrie! John glances in time to see CARRIE plop down in the sand, arms folded. He shares a sympathetic smile with Nicole, who heads to retrieve her daughter. John walks off with Luke. **30 INT. CRIMINAL COURTHOUSE -- DAY 30** John waits as a courtroom lets out. MEYER FISK steps out with a young associate. He spots John and approaches. **MEYER** John, I said my office at four o'clock. I can't leave, I'm in -- **JOHN** (holds up a Subway bag) I figured you had to eat. Meyer relents, turns and calls to his associate. **(CONTINUED) 17. 30 CONTINUED: 30 MEYER** Do you have the ruling in Brennan? She kneels and digs through her rolling briefcase. **31 INT. COURTROOM -- A SHORT TIME LATER 31** John sits on a bench, pale and shaken, flipping through the ruling. The courtroom is empty, save a bailiff eating at his desk. During this he gets up and walks out past them. **JOHN** But what if we find the woman who was leaving the parking lot? **MEYER** The PCRA was rejected. No new evidence can be submitted. Not anymore. **JOHN** It was a robbery! Someone stole her purse! **MEYER** And if they'd used her credit cards we would have had something to argue. I'm sorry; this really...sucks. John offers a smile at Meyer's un-lawyer-like choice of words. **JOHN** So, that's it. Now we just have the Supreme Court. **MEYER** John, in the last thirty years, the Supreme Court hasn't heard one murder case. No decent lawyer would even file the pleadings. **JOHN** So, I need to find an indecent one? **MEYER** No, I'm going to file it. But I need you to do something for me. **JOHN** Anything. **(CONTINUED) 18. 31 CONTINUED: 31 MEYER** I need you to look at the evidence and just forget Lara is your wife. **JOHN** (stopped by that) I've seen the evidence, Meyer. **MEYER** I'm not saying judge her innocent or guilty, I'm just saying look at it. He co-worker sees her leaving the scene, she has the

victim's blood on her clothes, her fingerprints on the murder weapon-- **JOHN** (is this a bad joke?) We went out for dinner! How do you do that after you kill somebody? She would have to be a psychopath! **MEYER** -- And the fight in the office. **JOHN** Everyone fights with their boss! **MEYER** But this one ended up dead. John looks at Meyer anew, feeling profoundly betrayed. **JOHN** So, you never believed she was innocent? **MEYER** How can you say that? **JOHN** So, what are you saying, Meyer?! **MEYER** That it no longer matters what we believe; Lara's not getting out. And you have no idea how much I hate saying that. **JOHN** (exiting) I'll find someone to file the pleadings. **(CONTINUED) 19. 31 CONTINUED: (2) 31 MEYER** John! Come on! For Christ's sake. **JOHN!!** John is long gone. Meyer hurls his sandwich into the trash. **32 INT. COUNTY JAIL - VISITING BOOTHS -- DAY 32** John waits alone on the visitors' side of the glass. The door opens, and Lara steps up on the other side. John smiles and picks up the phone, but Lara sees something in his face and doesn't pick up her phone, just stares at him. John fights to keep his smile and nods for her to pick up her phone -- but now she can see the verdict chiseled on his face. Lara gasps and cries inconsolably. John keeps the smile plastered on his face, but now tears run down his cheeks. He taps on the glass and points at her phone, but she doesn't respond. He taps harder and harder -- desperately wanting to comfort her, but she won't allow it. He bangs on the glass with his fist, drawing the attention of the guard on his side. Lara turns and exits. John stands and yells her name, but she can't hear it, and neither can we. **33 EXT. GRACE AND GEORGE'S HOUSE -- DAY 33** We're in an old working class neighborhood. John sits in his car, trying to pull himself together. **34 INT. GRACE AND GEORGE'S HOUSE -- DAY 34** MICK opens the door. GRACE, their mother, looks up from clearing the lunch dishes. John's face tells them everything they need to know. Mick slams his fist against the door. In the back yard with Luke, GEORGE, John's father turns to see Grace tearfully embrace John. George looks away, uncomfortable, and distracts Luke's attention. **35 EXT. GRACE AND GEORGE'S HOUSE - BACK YARD -- LATE AFTERNOON 35** John, Mick and Grace sit in the worn wicker chairs on the back porch. Erit steps out with beers to replace their empties. She sits and they stare off, watching Luke and George play with the dog. After a moment Erit looks to John: **ERIT** I know you won't want to hear this... **(CONTINUED) 20. 35 CONTINUED: 35 MICK** -- Erit, go put somebody to sleep. She stares unbelieving, then walks off in a huff. **JOHN** Thanks. **MICK** Had to be done. (long beat) I am really going to pay for that. John has to smile. **36 EXT. THE HILL DISTRICT -- NIGHT (DUSK) 36** John drives through a rough part of town on their way home. He stops at a light and notes the dealers on the corner. A flashy car pulls up, hands are slapped; call the driver DAVID. He takes a roll of cash from the dealer, looks around, catches John staring. John looks away quickly and drives off. **37 INT. JOHN'S BEDROOM -- NIGHT 37** John sits at his desk, surrounded by boxes of documents and photographs. As John sifts through the evidence... **38 INT. LARA'S OFFICE - THE PAST -- NIGHT 38** Lara and her boss ELIZABETH argue loudly. **39 EXT. PARKING GARAGE - THE PAST -- NIGHT 39** It's RAINING outside. ELIZABETH stands at her car door in a small, partially covered garage -- maybe a dozen spots. She turns toward camera -- A FIRE EXTINGUISHER comes right at camera, making a terrible impact and ELIZABETH collapses to the floor. **40 EXT. PARKING GARAGE - THE PAST -- NIGHT 40** Lara turns, holding the fire extinguisher. **41 INT. JOHN'S BEDROOM -- CONTINUOUS 41** As he flips through a handwritten witness statement. **21. 42 EXT. PARKING LOT - THE PAST --**

NIGHT 42 Lara's car speeds out of the parking lot. A male co-worker steps out of the rain just as her car passes. He stops as he sees ELIZABETH'S BODY lying beside her car. **43 INT. BRENNAN HOUSE - BATHROOM - THE PAST -- DAY 43** Lara tries to scrub the blood off of her coat. **44 INT. JOHN'S BEDROOM -- NIGHT 44** The phone beside him SHRIEKS. John picks it up. **45 EXT. UNIVERSITY HOSPITAL - EMERGENCY ENTRANCE -- NIGHT 45** It's late; prime time for the ER. John runs in. **46 INT. UNIVERSITY HOSPITAL - SEVENTH FLOOR -- NIGHT 46** John enters breathlessly and finds the Nurses' Station. **JOHN** Lara Brennan; my wife. She was sent up here. Brennan. B-R- **DUTY NURSE** (finds name in roster) She can't have visitors. **JOHN** That's ridiculous; I have to see her. **DUTY NURSE** I'm sorry. John turns away and heads down the corridor to find her himself. The Duty Nurse sees this and takes off after him: **DUTY NURSE (CONT'D)** You can't go down there! John shoves open a door, moves on to the next. **DUTY NURSE (CONT'D)** You can't be in here!! **JOHN** Lara! **(CONTINUED) 22. 46 CONTINUED: 46 HOSPITAL SECURITY GUARD #1** (running up) I got him! **JOHN** Lara! A long-haired doctor, BECSEY, steps into his path. **DR. BECSEY** What's going on?! **JOHN** My wife attempted suicide. **HOSPITAL GUARD 1 DUTY NURSE** Let's go. (hands doctor chart) She's not allowed visitors. **JOHN** I have to see her! **DR. BECSEY** Why isn't she in the ER? **HOSPITAL GUARD 1 DUTY NURSE** I'm not asking. Now. She's a transfer from County Jail. **JOHN** Please. Two minutes. Becsey is not unmoved. He shares a look with the nurse. **47 INT. UNIVERSITY HOSPITAL - PRIVATE ROOM -- NIGHT 47** DR. Becsey opens the door for John. Note a prison guard standing outside. **DR. BECSEY** Two minutes. Becsey leaves. A uniformed female prison guard looks up from her magazine and keeps her eyes on John. He looks to his wife, who's attached to an I.V. and monitors, pale and weak, her arm bandaged where she cut it open along the artery. Lara opens her heavy eyelids and John glimpses something terrible in her eyes: she's tortured to be alive. He kneels beside her and puts a hand on the bed. She takes his little finger, wraps her fingers around it. **WHITE 9-10-09 23. 48 EXT. BRENNAN HOUSE - FRONT PORCH -- NIGHT 48** John opens the door to let Jenna out; she looks considerably older. **JENNA** I'm sorry. He just keeps pretending he's asleep. **JOHN** (reaching for his wallet) Don't worry about it. **JENNA** It's okay. **JOHN** I insist. I kept you out on a school night. **JENNA** I'm not in school anymore. She offers a sad smile and leaves without the cash. **49 INT. JOHN'S BEDROOM -- NIGHT 49** Luke lies in the crook of his father's arm, his own arms full of penguins, turtles, a black dog and an opossum. John reads him a letter, the yellow envelope open on the bed. **JOHN** And give a big hug to Pengui, Little Pengui, Big Turtley, Little Turtley, Kiki and Opossumy. Lots and lots of love, Mommy. (beat) You gonna give them hugs from her? (no response) Should we write her back? **LUKE** ...When is she coming home? **JOHN** Soon honey. Soon. **LUKE** (thinks for a moment, then:) Can I have a quarter? **JOHN** Can you have a quarter? **(CONTINUED) 24. 49 CONTINUED: 49** Luke points at the glass coin dish on night stand. **JOHN (CONT'D)** Ohhh. Sure, but you can't spend those. They come from the cottage where Mommy and I used to take you when you were a baby. **LUKE** Then can I have them all? **JOHN** ...Sure. He hands Luke the jar, and hoists up him and his animals. **50 INT. LUKE'S ROOM -- NIGHT 50** Luke sets the coin jar on his nightstand. John tucks him in with his animals, then switches off the lamp. John looks back before closing it and watches Luke lie awake, staring at the jar, lost in confused thoughts of his mother. **51 INT. BRENNAN HOUSE - KITCHEN --**

NIGHT 51 Dirty dishes piled in the sink, John unloads the dishwasher. He finds the handle has cracked off Luke's favorite mug. He places the cup and handle on the counter, opens a drawer crammed with tools and screws and tape and such. He rummages through it. Not finding what he is looking for, he pulls handfuls of junk out of the drawer and slams it all down on the counter. The harder he searches the more he becomes frustrated, until he slams the drawer and leans on the counter, feeling destroyed and needy. And then a female hand appears beside him, opens another drawer and reaches in. John stares at the hand, afraid to move, afraid to look up. The hand finds a tube of glue, places it on the counter and moves away. John turns to see LARA walking away. She turns, smiling and shaking her head, and disappears into the dining room. Stunned, John looks down at the glue on the counter, then suddenly pushes away and rushes into the dining room. No sign of her. And she isn't in the living room. He bolts into the foyer and finds the front door slightly ajar. He flings it open... **52 EXT. BRENNAN HOUSE -- NIGHT 52** John rushes out into the street, looking up and down for her -- finally realizing she was never there. **(CONTINUED) 25. 52 CONTINUED: 52** He stands in the middle of the street, now searching for some way to survive. **53 INT. COMMUNITY COLLEGE - JOHN'S CLASSROOM -- DAY 53** Don Quixote is written on the chalkboard. **JOHN** So, what is it about? Julie? **JULIE** That belief in someone's virtue is more important than virtue itself? **JOHN** No. I mean, yes, that's in there. But what is it about? No takers. **JOHN (CONT'D)** It is about how rational thought destroys the soul. It is about the triumph of irrationality, and the power that is in it. **54 INT. COMMUNITY COLLEGE - LIBRARY -- DAY 54** John drops an armload of books into a library cart, each having something to do with prison or prison life. He sits at a table at the back, flipping through them one at a time and discards each in turn. As the shadows grow longer we find him staring at the computer screen linked to the school system. **ON THE SCREEN:** a book summary disappears, to be replaced by the school search engine -- many of the items have already been inspected. John finds one that reads "Over The Walls." He clicks on the link and the title page appears. The author is DAMON PENNINGTON. There's a photo of him. The caption reads that he LIVES IN BROOKLYN, NY. **55 EXT. BROOKLYN, NEW YORK - STREET -- DAY 55** John gets out of a cab and heads into a local dive bar. **56 INT. BAR -- DAY 56** A couple of guys at the bar yell at the dog race on the TV screen. DAMON hands John a beer and nods toward a table. **(CONTINUED) 26. 56 CONTINUED: 56 JOHN** It's a course that investigates what drives men to be free, no matter the cost. **DAMON** Somebody else had dibs on Papillon? **JOHN** You escaped from jail seven times. Damon lights a cigarette. A **TOUGH GUY** nearby objects. **TOUGH GUY** No smoking!! **DAMON** Yeah, who would want to cut short your precious life? Damon takes a deep drag. **JOHN** Mind if I tape you? **DAMON** Go for it, it can't be used as evidence. What do you want to know? John sets up the small digital recorder. **JOHN** How you escaped when no one else could. **DAMON** Balls and a little luck. (beat) No prison in the world is airtight. Each one has a key. You have to find it. **JOHN** How do you do that? **DAMON** A lot of looking. Especially at things that break the daily routine. Guards get comfortable doing the same thing every day. Something happens where they have to think, adapt. **(MORE) (CONTINUED) 27. 56 CONTINUED: (2) 56 DAMON (CONT'D)** That's when they will make mistakes. But when you see it you have to be ready. You have to have the entire plan already in place before you even know how you are going to get out of the jail. Escaping is easy; the hardest part is staying free. **57 INT. JOHN'S BEDROOM -- NIGHT 57**

The tape recorder plays Damon's voice; John tears large sheets of art paper from a pad and tacks them to his bedroom wall. **DAMON (O.S.)** You have to know where you are going to go and how you are going to get there. You have to know how they plan to catch you, where, and when. **JOHN (O.S.)** How the hell do you know that? He starts to write on the paper with a large felt marker. **DAMON (O.S.)** You pay off someone who knows. And a lot depends on if the prison is in the country or the city. **58 INT. BAR -- DAY 58 JOHN** The city. That came out too quickly. Damon now understands. John sits, silent, knowing he blew it. Damon takes his time. **DAMON** Where are you from? **JOHN ...Pittsburgh.** **DAMON** Pittsburgh is tough; so many bridges and tunnels they can block off. **59 INT. JOHN'S BEDROOM -- NIGHT 59** The art paper bunches and rips under the pressure of the marker. John tears it off the wall. **(CONTINUED) 28. 59 CONTINUED: 59 DAMON (O.S.)** From the time they make the call, the police can have the center of the city sealed tight in fifteen minutes. **60 INT. BAR -- DAY 60 JOHN** How can they be so exact? **DAMON** After 9-11 Homeland Security made every city have a lock-down plan -- downtown Pittsburgh, Philly, Boston, Minneapolis -- fifteen minutes. They can do DC in under ten. **61 INT. JOHN'S BEDROOM -- NIGHT 61** John draws a circle on the wall and writes in it: 15 MINUTES -- **DAMON (O.S.)** Within thirty-five minutes they will have cops at every tollbooth on the interstate -- -- Surrounds it by a larger circle: 35 MINUTES. **62 INT. BAR -- DAY 62 DAMON** And be running rolling stops on the secondary roads. They won't have your photograph yet, but they will have your description. **63 INT. JOHN'S BEDROOM -- NIGHT 63** He draws spokes out from the circles. **JOHN (O.S.)** What if you can't make it out? **64 INT. BAR -- DAY 64 JOHN** Thirty-five minutes isn't a lot of time. **DAMON** Then surrender. **(MORE) (CONTINUED) 29. 64 CONTINUED: 64 DAMON (CONT'D)** Because they will shoot you on sight, along with anyone you are with. **65 INT. JOHN'S BEDROOM -- NIGHT 65** John writes DESCRIPTION at the end of one spoke. **DAMON (O.S.)** Stay far away from the train and bus stations. **66 INT. BAR -- DAY 66 DAMON** Forget the local airports. Leave from another state. **67 INT. JOHN'S BEDROOM -- NIGHT 67** John scribbles key words on the wall. **DISTANT AIRPORT. 68 INT. BAR -- DAY 68 DAMON** Second: identity. It's easy to find fake papers, harder to find ones that will get you through an airport. **69 INT. JOHN'S BEDROOM -- NIGHT 69** John writes "IDENTITIES." **DAMON (O.S.)** You'll need a passport, driver's license and a social security number. **70 INT. BAR -- DAY 70 DAMON** If you have to rent a car, find a place that will take a cash deposit. They'll still run a credit check, so use a real person's name on the ID. (beat) Third: destination. **71 INT. JOHN'S BEDROOM -- NIGHT 71** John writes furiously on the wall. "DESTINATION." **(CONTINUED) 30. 71 CONTINUED: 71 DAMON (O.S.)** You want somewhere that doesn't attract American tourists and doesn't get American newspapers. Think Yemen and you get the idea. **72 INT. BAR -- DAY 72 DAMON** Then money. **73 INT. JOHN'S BEDROOM -- NIGHT 73** John's writes "MONEY." **DAMON (O.S.)** You need a truck load of it. Everything's expensive: hotels, travel, information. **74 INT. BAR -- DAY 74 JOHN** How much? **DAMON** Enough to last at least five-six years. Run out of money and you run out of friends. **75 INT. JOHN'S BEDROOM -- NIGHT 75** John underlines "MONEY." **76 INT. BAR -- DAY 76** John is starting to understand the enormity of this undertaking. **DAMON** But before you do anything, you have to ask yourself if you can do it. Can you forget about ever seeing your parents again. Can you kill a guard, leave your kid at a gas station, push a nice old lady to the ground because she is between you and the door? Because

to do this thing, that's who you have to become. And if you can't, don't start, because you'll just get someone killed. **31. 77 INT. JOHN'S BEDROOM -- NIGHT 77** John backs away from the wall to see it covered in a spiderweb of notes. **JOHN (O.S.)** How did you get caught? **78 INT. BAR -- DAY 78 DAMON** I gave myself up. I couldn't take wondering when someone was going to come through the bedroom door. (beat) Got what you need? **JOHN** Yeah. **DAMON** What do you have in your pocket? John opens his billfold. Damon takes the cash, leaves him a twenty. **79 INT. JOHN'S BEDROOM -- NIGHT 79** On the wall we see the massive diagram John has created. The screen goes BLACK. Read: **THE LAST THREE MONTHS 80 EXT. T-TRAIN -- DAY 80** The train crosses a bridge. **81 INT. T-TRAIN -- CONTINUOUS 81** John rides, looking down at the river below. **82 INT. COUNTY JAIL - ENTRY HALL -- DAY 82** John steps through the puffer (the machine that detects drugs) and into the secure area. He makes a mental note of everything he sees: the number of guards, cameras, etc. **83 EXT. COUNTY JAIL - DELIVERY AREA -- DAY 83** John sits in his car on the road above, surreptitiously taking pictures of the vehicles coming and going from the prison. **32. 84 INT. JOHN'S BEDROOM -- NIGHT 84** He tapes the photos to the wall. **85 INT. COUNTY JAIL -- DAY 85** Walking down a corridor with the other visitors, John steps in a puddle of water. Behind him the others notice and step around it. Moving on, they pass a trustee on a ladder pulling a water-stained ceiling tile away as two guards watch. **86 INT. JOHN'S BEDROOM -- NIGHT 86** John traces a route on a map with a highlighter. **87 INT. JOHN'S BEDROOM -- DAY (NEW DAY) 87** The wall grows thick with photos and notes. **88 INT. CLASSROOM -- NEW DAY 88** He reads an article on his computer -- about illegal aliens and fake ID's. **89 INT. JOHN'S BEDROOM -- NIGHT 89** John enters his bedroom and closes the door. We see how dramatically his plan has evolved on the wall as every inch is covered in notes, photos, maps, and various writings. He studies it as he bites into a sandwich. **90 INT. COUNTY JAIL - CORRIDOR -- DAY 90** John and Luke walk near the front of the group of visitors toward the visitation rooms. Just ahead he notices a guard using a key to call the elevator. John stops near the elevator and kneels, pulling one of Luke's shoelaces loose. **LUKE** It was already tied. John reties the lace as the group moves on. He keeps one eye on the elevator. The door opens and the guard steps in - and John notices two WORKMEN in hardhats inside. The elevator closes, the shoelace is tied, the group has moved on down the hall and they are alone. John pulls the laces and unties Luke's shoe. **LUKE (CONT'D)** You untied it again! **(CONTINUED) 33. 90 CONTINUED: 90** The guard looks back, now impatient. John offers a smile and throws a look down at the elevator tread, sees the name: OTIS ELEVATOR COMPANY. Suddenly a voice comes from behind: **WOMAN'S VOICE** Mr. Brennan? Startled, John turns to see **DR. LIFSON. DR. LIFSON** We met briefly. Byrdie Lifson. **JOHN** Oh, sorry. Hello, Doctor. **DR. LIFSON** (to approaching guard) I'll bring them back myself. **91 INT. COUNTY JAIL - CLINIC -- DAY 91** John leaves Luke playing and steps into the office. Lifson partially closes the door, so John can still see his son. **DR. LIFSON** We check your wife's blood regularly. She's been refusing her insulin. I don't want to sound dramatic, but it's just another form of suicide. **JOHN** I'll talk to her. **DR. LIFSON** If she doesn't -- **JOHN** I'll talk to her. (steps out) Let's go, Squirrel. **92 INT. COUNTY JAIL - CONTACT VISITING ROOM -- DAY 92** John and Luke wait. The prisoners enter. Lara looks terrible. John stands and embraces her. **JOHN** Hey. Are you alright? **LARA** I'm fine. I'm fine. **(CONTINUED) 34. 92 CONTINUED: 92** Lara smiles to

cover and bends down and kisses her son, who is engrossed in his toys as usual. **LARA (CONT'D)** Hi, sweet potato. How are you doing? He doesn't respond. She kisses him on the head then takes a seat. John sits beside her. They speak in whispers. **JOHN** The doctor told me about the insulin. **LARA** (watching Luke) Yeah, I forgot. It's no big deal. **JOHN** You forgot? For how many days? **LARA** I forgot, okay? I have things on my mind. **JOHN** --And so much to do. **LARA** Oh, that's nice. **JOHN** Why are you doing this? **LARA** Can I please just watch him play? Tell me about kindergarten. **JOHN** No. I need you to -- **LARA** Fine, I won't forget again, okay? (trying to fight away these thoughts:) I am just never going to walk him to school or wash his clothes or make him dinner...and I don't know how I can live knowing that. Okay? **JOHN** Lara. Look at me. Something will happen. I promise. **(CONTINUED) 35. 92 CONTINUED: (2) 92 LARA** (cruelly - but hushed) What? What is going to happen? There are no more appeals, there are no more anything. Exactly what miracle are we hoping for, John? He looks down, beaten. She lets go of her anger. **LARA (CONT'D)** I need you to do something for me. **JOHN** Sure. **LARA** Stop bringing him. **JOHN** Come on... **LARA** He hates coming here. Look at him. **JOHN** Lara.... **LARA** Please. It's not his fault. It's too hard to watch him forget me. John looks at his son, playing at a distance, his back to them. It's hard to argue with her, she's right. **LARA (CONT'D)** You want to hear something funny? **JOHN** Yes. Anything. **LARA** My mother tried to send me anti-aging cream. John smiles, but like hers it may be the saddest smile in the world. They sit and watch Luke play. **93 INT. JOHN'S BEDROOM -- NIGHT 93** John checks his bank statements and adds them up on the wall under **MONEY**. The total is \$8,840.00. He stares at that figure for a moment. **36. 94 INT. REALTOR'S OFFICE -- DAY 94** **EUGENIE**, the REAL ESTATE AGENT, walks John to the door. **EUGENIE** You're sure that you don't want a lawn sign? **JOHN** I'm very sure. Thanks. **95 INT. COMMUNITY COLLEGE - LIBRARY -- DAY 95** A STUDENT shows John how to use Photoshop to enlarge and crop a photo. **96 INT. JOHN'S BEDROOM -- LATE AFTERNOON 96** John uses Photoshop, looking through family pictures for an appropriate one to use for Lara's ID. Some of them are of the family at a cottage. He finds one that will work and starts to crop himself and Luke (as a baby) out of the photo. Then he turns and notices Luke standing behind him, staring at the screen. **97 EXT. PITTSBURGH -- DAY 97** A helicopter swoops over a bridge and traces the Monongahela River through the city. On the door of the helicopter is emblazoned the name of a local tour company. **98 INT. HELICOPTER -- DAY 98** John sits among six other passengers. **COPTER PILOT** On the left, Allegheny County Jail. Built in 1995, it is now the largest jail in the world. There have been three escape attempts. No one's made it out alive. On your right... Everyone else looks to the right as the pilot continues. John stays fixed on the left window. **HIS POINT OF VIEW:** The massive rooftops of the jail. But then he sees exactly what he is looking for: workmen wearing yellow helmets spread hot tar and roofing paper. He spots a workman carrying a bucket heading around a tall outcropping on the roof. **37. 99 INT. COMMUNITY COLLEGE - CLASSROOM -- DAY 99** **LYLA**, a student, reads from *The Idiot* as John returns to his desk with papers in his hands. His laptop lies open to Google Earth -- the rooftop view of the jail, from another angle. John closes it and spreads the papers on his desk -- a printed color version of the same. He draws an arrow to the outcropping where we now see a door; labels it **ELEVATOR**. **LYLA** On the first landing, which was as small as the necessary turn of the stairs allowed, there was a niche in the column, about a yard wide, and in this niche the prince felt

convinced that a man stood concealed. He thought he could distinguish a figure standing there.

100 INT. JOHN'S BEDROOM -- DAY 100 John searches Craigslist for HELICOPTER PILOTS. Clicks on one that reads EXPERIENCED HELICOPTER PILOT, COMBAT VET, WILL CONSIDER ANY OFFER. ANGLE ON JOHN'S WALL Where a magazine clipping of a helicopter sits under the heading ESCAPE. Overlapping it he pins trimmed print-outs of several PILOT candidates. Directly underneath is the Google Earth photo of the rooftop of the jail, the door marked with an arrow, and the landing site indicated with an X in a circle. Below that is a rough sketch of the visitor's room and the adjacent corridor with an arrow marking the elevator. In block letters beside it is the word "KEY?"

101 INT. GRACE AND GEORGE'S HOUSE -- NIGHT 101 Luke, John and George stand in the foyer, Luke with his child-sized, brightly-colored overnight bag. John pulls off Luke's coat, kisses him on the head and looks up at George. **JOHN** Thanks. George nods, takes Luke's hand and walks to the kitchen. **38. 102 EXT.**

HILL DISTRICT -- NIGHT 102 John drives, taking note of the corners where young men hang out, selling drugs or contraband. **103 EXT. HILL DISTRICT -- NIGHT 103** John walks up to a guy leaning on the bumper of his car, the trunk partially open. Call him MOUSS. **JOHN** Adderall? **MOUSS** Ten apiece, five for forty. John hands him a twenty, Mouss digs into a bag in his trunk and hands him a blister-pack strip of two pills, samples. **JOHN** I need some passports. **MOUSS** Piss off. John nods and walks back across the street. The guy watches. **104 INT. CAR - - NIGHT 104** John climbs into his car and tosses the pills onto the passenger seat, among a half dozen others. There is a sharp RAP on his window; Mouss. John rolls down the window.

MOUSS You have to pay up front. **JOHN** I can do that. **MOUSS** You know the Uptown on 5th Ave? **JOHN** No. **MOUSS** Ask for Harv. **JOHN** What's your name? **MOUSS** Just say Mouss.

39. 105 EXT. UPTOWN LOUNGE - 5TH AVENUE -- NIGHT 105 John parks and steps out of his car. **106 INT. UPTOWN LOUNGE -- NIGHT 106** Hip-hop blares, the clientele are low-lives, John doesn't exactly fit in as he enters and orders. His words are drowned out. The bartender gives him a beer on tap. John asks for "Hart." The bartender nods to a man at the back who is playing a video game. John walks off, passing a LONG-HAIRED GUY at the bar who watches him. John approaches HARV. **JOHN** Mouss said to come see you. **HARV** He did, did he? What do you want? **JOHN** Three passports, a driver's license, and real social security number. **HARV** How do you know Mouss? **JOHN** He babysits my kid. **HARV** (sizes him up, then:) Okay. Harv gives him a look; nods for him to follow. **107 EXT. HILL DISTRICT -**

PARKING LOT BEHIND BAR -- NIGHT 107 They step out the back door. **HARV** You have the photos on you? **JOHN** Yes. How much? **HARV** Fifteen hundred. **MOUSS** steps out of the shadows and cracks John across the back of the head with a pipe. John stumbles to the ground. The two men kick the shit out of John. John tries to protect his face; they just keep kicking.

(CONTINUED) WHITE 9-10-09 40. 107 CONTINUED: 107 Mouss finally grabs John's hair and flicks a knife in his face as Harv searches his pockets and finds his money. **MOUSS** I ever see you again, you lose an eye. The two men walk away and get into Mouss' van. John lies doubled up on the ground and eventually tries to stand. **108 INT. BRENNAN HOUSE -**

BATHROOM -- NIGHT 108 John cleans the cuts on his face with peroxide, adds a Band-Aid. He stares at his face, letting defeat wash over him. **109 INT. JOHN'S BEDROOM -- NIGHT**

109 John deducts \$2,000 from the MONEY column. **110 INT. JOHN'S BEDROOM --**

MORNING 110 His face purple with bruises, John pulls himself out of bed in response to the

RINGING DOORBELL. **111 INT. BRENNAN HOUSE - FOYER -- CONTINUOUS 111** John limps to the front door and opens it to see Eugenie, his realtor, standing with a nice couple. They see his face, try and hide their reactions. **EUGENIE** You did remember I was showing the house? **JOHN** Give me two minutes. **112 INT. JOHN'S BEDROOM -- CONTINUOUS 112** John tacks two large dark blue sheets up over the wall, covering his plan. **113 EXT. BRENNAN HOUSE - FRONT PORCH -- CONTINUOUS 113** Eugenie reassures her skittish clients. **EUGENIE** It really is a great neighborhood. **114 INT. GRACE AND GEORGE'S HOUSE -- DAY 114** Grace, John's mother, opens the door and sees John's face. **(CONTINUED) 41. 114 CONTINUED: 114 GRACE** Oh, my lord! What happened? **115 INT. GRACE AND GEORGE'S KITCHEN -- DAY 115** John sits as Grace approaches with iodine and cotton balls. Through the window he sees Luke playing with the dog. **JOHN** It was stupid, I fell off the bike. **GRACE** The bike that's been in our garage for two years? Put your head back. **JOHN** Some guy made a crack about Lara. **GRACE** So, that's what you do now: punch everyone who thinks she's guilty? **JOHN** What's that supposed to mean? **GRACE** It means it's important what YOU believe, not -- **JOHN** Really? So, what do you believe, Mom? John stands and opens the back door. **GRACE** Why are you trying to start a fight? **JOHN** (calling out back door) Come on, buddy! (to his mother) Where is his bag? **GRACE** Why are you doing this?! Luke enters as Grace tries to hide her tears. **JOHN** No reason. I just stupidly thought people who loved her would actually believe she's innocent. My mistake. **(CONTINUED) 42. 115 CONTINUED: 115 GRACE** Stop this! John turns and sees GEORGE standing in the open doorway. He has heard everything. He gives his son a dismissive look and walks off towards his bedroom. John feels like a heel. **JOHN** (to Luke) Give Grandma a kiss. Luke does, and the two of them leave with his bag. **116 EXT. GRACE & GEORGE'S - INSIDE THE PRIUS -- DAY 116** John gets in and checks his mirror. Luke is staring at him. **LUKE** Does your face hurt? **JOHN** A little. **LUKE** Did you hit him back? **JOHN** No. **LUKE** That's okay. John pulls away. **117 EXT. HILL DISTRICT -- NIGHT 117** John drives, looking for someone selling fake papers. He sees Mouss' parked car and slows; Mouss stares at him. John flashes his middle finger and drives on. Mouss considers doing something but just flips him off. **118 EXT. HILL DISTRICT - ANOTHER INTERSECTION -- NIGHT 118** John asks a couple of guys on the corner about papers and is turned away. As he returns to his car, he doesn't notice MIKE, the long-haired guy from Drake's Bar, watching from astride his motorcycle. A SECOND RIDER pulls up beside Mike. John pulls out and the motorcycles follow at a distance. **119 INT. BRENNAN HOUSE -- NIGHT 119** John watches Jenna leave; closes the door, climbs the stairs. **43. 120 INT. LUKE'S ROOM -- NIGHT 120** John sees Luke sleeping, surrounded by his animals. The doorbell rings. **121 INT. BRENNAN HOUSE -- NIGHT 121** John peers out surreptitiously, sees MIKE standing there. He rings the bell again. John runs and snatches a kitchen knife, returns to the door, secures the chain lock and opens the door a crack. **JOHN** What? Mike speaks in a loud, atonal and unnerving voice. **MIKE** I was at the bar. I know what you are looking for. Caught off guard by the voice, John just stares at him. **MIKE (CONT'D)** I'm deaf, you idiot. I read lips. John stares at him, unsure what to do. **MIKE (CONT'D)** You really want to talk out here? John puts the knife in his back pocket and steps out onto... **122 EXT. BRENNAN HOUSE - FRONT PORCH -- CONTINUOUS 122** John tries to look tough. Mike smiles at John's bravado. **MIKE** What do you need? John indicates Mike should lower his voice. **JOHN** Three passports, a

driver's license and social security number that can take a credit check. **MIKE** Thirty seven hundred. **JOHN** That's too much. **(CONTINUED) 44. 122 CONTINUED: 122 MIKE** It is if you never get them. I need photos and a thousand in advance. John stares at the man, trying to read him. He turns. **123 INT. BRENNAN HOUSE - KITCHEN 123** John pulls cash and an envelope from his jacket pocket. **124 INT. BRENNAN HOUSE - FOYER -- NIGHT 124** Mike counts the money and shoves it in his breast pocket. **MIKE** I'll bring them Wednesday. **JOHN** Not here. Don't come here again. Mike stares at him. John stares back. **MIKE** Parking lot of Don's. Eckert Street. Under the bridge; two o'clock. If I'm not there on time, leave. John closes the door behind him and watches Mike walk off toward his motorcycle. **125 INT. BRENNAN HOUSE - KITCHEN 125** He drops the carving knife back in the drawer. As he looks up, he sees THE SECOND RIDER staring in the window, his helmet still on. John's heart almost stops. The rider DRIVES OFF. **126 EXT. STREET - UNDER A BRIDGE -- DAY 126** A beat-up old van sits parked on the crumbling sidewalk. John hands seven hundred dollars to a sketchy-looking guy inside. The guy hands John a 9MM handgun wrapped in a oilcloth. John unwraps it and hands it back. **JOHN** Show me how to load it. **127 INT. BRENNAN HOUSE - KITCHEN -- EVENING 127** John and Luke enter the back door. Luke automatically heads for the living room. John calls after him: **JOHN** No video game. **(CONTINUED) 45. 127 CONTINUED: 127 LUKE (O.S.)** Dad! John moves to check the answering machine. **JOHN** I'll play checkers with you after dinner. **LUKE (O.S.)** You'll just lose again. **EUGENIE (V.O.)** (on voicemail:) John? It's Eugenie. You're not going to believe it; the people I brought over? They made an offer! I'll bring it in the morning. **BEEP. JOHN** (buoyed/to Luke) Not tonight. Tonight, I utterly destroy you. **128 INT. JOHN'S BEDROOM -- NIGHT 128** John watches a video on YouTube: "How to unlock any door." The person on screen demonstrates how to make a "bump key." **KID ON SCREEN --** a bump key. First, find any key that fits into the same make of lock. **129 INT. BRENNAN'S GARAGE -- NIGHT 129** John files down a key, held in the jaws of a vice. **130 INT. BRENNAN HOUSE - BACK DOOR -- NIGHT 130** John inserts the bump key into the door lock, bumps it with the butt of a screwdriver. The key won't turn. **131 INT. BRENNAN'S GARAGE -- NIGHT 131** He files down the key some more. **132 EXT. BRENNAN HOUSE - BACK PORCH -- NIGHT 132** He inserts the key, bumps it, turns. The lock opens. **46. 133 INT. COMMUNITY COLLEGE - ELEVATOR -- DAY 133** John gets in, heading up to his classroom. People avoid looking at his face. One woman can't help noticing. John nods and smiles. He pushes the elevator button and notices the name: OTIS ELEVATOR COMPANY. **134 INT. COUNTY JAIL - ENTRY HALL -- DAY 134** John scans the room as he waits. Two children play in the set that is used to teach them how to speak to a prisoner behind glass using a phone. A moment later, a woman enters with a large shoulder bag. She is a NOTARY. **NOTARY** Mr. Brennan? **135 INT. COUNTY JAIL - CONTACT VISITING ROOM -- MORNING 135** No other visitors today. A NOTARY sits with Lara and John. **NOTARY** And just put your thumb there. And Lara puts her thumb print on the book. **NOTARY (CONT'D)** Thanks, that's all I need. The notary heads for the door. John turns to the female guard who is waiting. **JOHN** I'll just be a moment. He turns back to his wife. **LARA** (touching him, melting) Your poor face. How could you do that to yourself? **JOHN** I am useless without you. I can't even ride a bike. **LARA** I think it's very sexy. **JOHN** I'm sorry we had to do this. **(CONTINUED) 47. 135 CONTINUED: 135 LARA** You have nothing to apologize for. But

you should have told me before this. **JOHN** I know. **LARA** I don't want you not telling me things. **JOHN** From now on I will. **LARA** (beat) I won't know where to picture you. (off his look) I close my eyes and I see Luke in his bedroom, you on the sofa by the Window. I won't know where to picture you anymore. **136 INT. COMMUNITY COLLEGE - JOHN'S CLASSROOM -- DAY 136** John stares at his laptop as the class does a test. Knowing he isn't paying attention, a **STUDENT** angles his multiple choice test so that his friend behind can see the answers. **137 INT. COMMUNITY COLLEGE - CORRIDOR -- DAY 137** John waits for the janitor to leave his tiny office and grabs the door before it closes. He slips inside and finds a rack with keys. He takes one from the hook marked **ELEVATORS**. **138 INT. BRENNAN'S GARAGE -- NIGHT 138** John files down the elevator key as he did the house key. **139 INT. BRENNAN HOUSE - GARAGE -- DAY 139** John moves aside a box on the shelf and removes the handgun, wrapped in an old chamois. **PAULA (O.S.)** John? He turns to see Paula standing in the open garage door. **JOHN** Hi. **(CONTINUED) 48. 139 CONTINUED: 139** John tries to look casual as he stands with the thinly disguised gun in his hand. **PAULA** I was wondering if I could ask you to water my plants next week; I'm going in for an operation. **JOHN** I hope it's nothing serious. **PAULA** My idiot doctor misdiagnosed me. He's blaming the lab; the lab's blaming him. But I'll be fine. Thanks. And she walks off. John gets in the car and slips the gun between the seats. **140 INT. PRIUS -- DAY 140** John pulls into the empty parking lot beside Don's and waits. Checks his watch: 1:49 PM. A car pulls in. The guy sits there for a second, then gets out and enters the restaurant. **141 INT. PRIUS -- DAY 141** John checks his watch. 2:14. He looks around, knowing he is supposed to leave. He makes a call. **RECEPTIONIST (O.S.)** English Department, this is Catherine. **JOHN** Hi. It's John. Luke isn't feeling well, I'm going to take him home. I need Carl to cover my 2:30 class. **RECEPTIONIST (O.S.)** I will let him know. **142 INT. PRIUS - DON'S PARKING LOT - MANCHESTER -- AFTERNOON 142** John checks his watch: 2:27. His cell phone rings, displays the name **MICK**; John presses **IGNORE**. He feels for the gun between the seats. **143 EXT. DON'S PARKING LOT - MANCHESTER -- AFTERNOON 143** The guy comes out of the restaurant. John watches him walk to his car. The man sees him and stares back. John checks his watch. 2:45. The guy drives off, leaving the lot empty. **(CONTINUED) 49. 143 CONTINUED: 143** John presses the **VOICEMAIL** button on his phone. **MICK (V.O.)** Are you ever going to answer your goddamn phone? Suddenly a man in a helmet raps on his side window and John realizes **MIKE** has pulled up without him noticing. His hand goes to the split between the seats, but stops short as the **SECOND RIDER** pulls up to the passenger window. **MIKE** You were supposed to leave. **JOHN** I need them. **MIKE** You notice that guy was a cop? **JOHN** Which guy? **MIKE** The one with the red light in his back window. John feels ridiculous. Mike hands him the documents. **MIKE (CONT'D)** Just give me the money. John hands him the envelope of money. Mike checks it. **MIKE (CONT'D)** You want this too much. You're going to fuck it up. Mike speeds off. The second rider gives John a look and follows. John looks over the passports with their new names. **144 INT. BRENNAN HOUSE - GARAGE -- AFTERNOON 144** Luke gets out of the car and heads into the house, swinging his lunch pale. John watches him go, then reaches down beside his seat and pulls out the gun, wrapped in a cloth. He hides it in the garage and thinks about what he is doing. **145 INT. COUNTY JAIL - ENTRY HALL -- DAY 145** John moves through the line toward the metal detector. He takes his key ring out of his pocket and slips it, and the

separate elevator bump key, into a white plastic dish and **(CONTINUED) 50. 145**

CONTINUED: 145 places it atop the X-ray machine. He steps through the metal detector and then grabs the plastic dish before the guard can get to it. He hands the dish to the guard. **JOHN** How are you doing today? **GUARD** Don't touch that. **JOHN** Sorry. John puts the dish down, and we see the bump key is gone -- John palmed it. The guard dumps John's key ring on the counter with the keys and cell phones from the other visitors. **JOHN** pockets the palmed key as he enters the jail. **146 INT. COUNTY JAIL - CORRIDOR -- DAY 146** John moves down the hall with the fifty or so other visitors. He eases toward the elevator, keeping his eye on the guard ahead. By the time the group stops for the door ahead to open, John's managed to be right beside the elevator. He folds his coat over his arm to block others from seeing and feels for the slot. Finding it, he slips in the bump key. It fits. The guard at the lead opens the door to the first visiting room and the crowd starts moving again. John quickly bumps the key and turns it -- but it won't turn. He bumps it again. Visitors keep moving past him. He looks over his shoulder, sees the guard following them is preoccupied at the door. He turns it harder. Nothing. He tries to pull it out. It's stuck. John panics. The rear guard closes the entry door and follows the crowd. John tugs at it one last time, and then turns it hard and snaps it off in the lock. A **BLACK WOMAN** among the visitors sees what he is doing but averts her eyes. John drops the rest of the broken key and kicks it into the slot between the elevator and the shaft. He slips back into the crowd and moves on. Near the rear of the crowd now, John approaches the door to the visiting room.

(CONTINUED) WHITE 9-10-09 51. 146 CONTINUED: 146 He throws a look back, sees another guard step up and try to insert his key in the elevator. John rounds the corner into the visiting room. The camera stays on his face until we finally hear A DEAFENING ALARM. **147 INT. COUNTY JAIL - ANOTHER CORRIDOR -- DAY 147** John waits in a line against the wall, beside a door to a small office. Through the glass he watches the **MAJOR** interview the black woman who noticed what he was doing. She nods and leaves, passing him with a look. The Major holds the door open for him. **148 INT. MAJOR'S OFFICE -- A SHORT TIME LATER 148** The **MAJOR** plays John the CCTV video from the corridor. He flips between two camera positions at either end of the hall. The crowd of visitors shuffling toward the visiting rooms obscures the view of the elevator. **MAJOR** So, you are where in here? **JOHN** ...In the middle there. **MAJOR** In the middle. Can you point to yourself? **JOHN** (looks) It's hard to tell. I think that's me there. Why? He freezes the tape and points to a blurry figure in the background. **MAJOR** So that's not you there. By the elevator? **JOHN** (looks)No. (points to another person) I was over here. You want to tell me what's going on? **MAJOR** You want me to tell you? **(CONTINUED) 52. 148 CONTINUED: 148 JOHN** Yes. The Major holds the piece of the key that jammed in the lock. **MAJOR** You know what a bump key is? **JOHN** Sorry. Major puts it on the desk and just stares at John. Finally: **MAJOR** If this was you, you might want to think about what's going to happen to your kids if both of their parents are in prison. The major stares right through him. **149 INT. COUNTY JAIL - CORRIDOR -- DAY 149** John heads toward the exit, accompanied by a guard. As he nears the elevator he sees a technician climbing a step ladder, holding a new CCTV camera. **150 INT. COUNTY JAIL - ENTRY HALL -- DAY 150** Face chalk white, John heads for the exit, fighting the urge to run. The door opens just before he gets there and Collero steps in, Quinn holding the door for her. John charges past, noticing neither of them -- but Quinn recognizes him. Quinn turns and watches as John doubles

over the short wall nearby and vomits. **DETECTIVE COLLERO** -- The worst date you've ever been on? This was worse. And this guy? He really thinks he is doing great. Then he's driving me home and I know he's going to try and kiss me, so I pretend to fall asleep. I mean, I'm actually snoring, right in his car. Does that stop him? John turns and notices Quinn, behind the door, watching him. They lock eyes. Collero realizes that Quinn isn't paying attention and wonders what he's looking at. **DETECTIVE COLLERO (CONT'D)** ...What? **(CONTINUED) 53. 150 CONTINUED: 150** John turns and walks away. Quinn keeps watching. **DETECTIVE QUINN** Did I tell you not to date cops? Collero's eyes find John as well. He disappears around the corner. **151 INT. T-TRAIN -- DAY 151** John rides home, devastated that his plan has failed, and wondering what he will do. He checks over his shoulder to make sure he isn't being followed. **152 INT. BRENNAN HOUSE -- DAY 152** John sits on the bare wood floor of the living room. His head turns as he hears someone POUNDING on the front door. He throws a look to the garage, thinks about the gun; dismisses the idea. Then he hears the voice: his brother. **MICK (O.S.)** Let me in, asshole!! **153 EXT. BRENNAN HOUSE - FRONT PORCH -- CONTINUOUS 153** Mick bangs again. **MICK (O.S.)** Open up! (more banging) Your car is in the garage, I know you're in there! **154 INT. BRENNAN HOUSE -- CONTINUOUS 154** John doesn't move. As we pull back we see that the living room and dining room have been stripped of every bit of furniture, save an old TV set sitting on a box. John knows he can't let his brother see this. The MALE NEIGHBOR in the house to the south opens his door and looks out and scowls. **MALE NEIGHBOR** What's your problem? He's not home! **MICK** Not home? So you're saying I'm blind? **MALE NEIGHBOR** No, I'm saying you're an idiot. **(CONTINUED) 54. 154 CONTINUED: 154** Mick pounds on the door aggressively. Then just gives up. **MICK** You know what? You're right. I am an idiot. And he walks off to his car. **155 EXT. BRENNAN HOUSE -- CONTINUOUS 155** John leans back against the wall, in the middle of the bare room, and listens to his brother's car start and drive away. **156 OMITTED 156 AND AND 157 157 158 INT. JOHN'S BEDROOM -- EVENING 158** John stands, staring at his wall, now a vast collage, layer upon layer of photographs and notes. And no answers. **LUKE (O.S.)** ...Dad? **159 EXT. PARK -- DAY 159** John sits on a bench, frustrated and lost. Luke trots up. **LUKE** Can I have my cookies? **JOHN** You hungry? You want your sandwich? **LUKE** No. John hands him two packaged cookies. Luke runs off and hands them to Carrie. Her attractive young mother, Nicole, sitting a couple of benches down, calls and draws John's attention. **NICOLE** Carrie! (to John) I'm sorry. She just already has it all figured out. (John nods awkwardly) Nicole. **JOHN** I remember. **(CONTINUED) 55. 159 CONTINUED: 159 NICOLE** (knows he doesn't) Really? **JOHN** (smiles and admits) I remember your daughter. **NICOLE** She's hard to forget. (digs in her bag) Oh, this is for you. Luke was supposed to bring it home. Hands him an envelope. He opens it and sees a birthday invitation with jungle animals on the cover. **JOHN** He has his father's memory. **NICOLE** It's for Carrie's birthday party. Please come; I'd love to meet your wife. **JOHN** I'm afraid she can't be there. ...It's complicated. **NICOLE** I understand. With me, too. Carrie, come on, time for lunch. (to John) We're going to the cafe on the corner, would you like to join us? **JOHN** Oh, we're pretty...you know.... **NICOLE** Busy? John smiles, busted. **NICOLE (CONT'D)** Come on, we owe you for the cookies. **JOHN** That's true. And I made those cookies. **NICOLE** And learned how to pre-package them. **(CONTINUED) 56. 159 CONTINUED: (2) 159 JOHN** Which requires a considerable amount of machinery. Come on,

Luke. They walk toward the street, the kids trailing behind. Neither John nor Nicole speak for a moment. **NICOLE** Do you trade off time with Luke? **JOHN** No. Luke and I are together full time. **NICOLE** Wow. I guess that's why I see you so much. **JOHN** She'd like nothing better than to be here. With him. Lara. She really misses...all this. **NICOLE** I guess it's all about priorities, isn't it? **JOHN** No. She's not like that. She'd... (has to admit) She's in prison. **NICOLE** Oh. **JOHN** I don't tell most people. **NICOLE** I understand. **JOHN** She's innocent. She didn't kill the woman. **NICOLE** ...Good. I mean, I'm sure she didn't. Nicole doesn't know what else to say. **JOHN** We should really be getting home. **(CONTINUED) 57. 159 CONTINUED: (3) 159** **NICOLE** (feigns disappointment) Oh, okay. **JOHN** (waving the envelope) Thanks for the invitation. We'll try and make it. **NICOLE** That would be great. John heads back and scoops up Luke. Nicole watches, trying not to look dumbfounded. **160 INT. BRENNAN HOUSE -- LATE AFTERNOON 160** John and Luke enter, John sorting through the mail. Nothing from Lara. **161 INT. JOHN'S BEDROOM -- NIGHT 161** John finishes writing a letter on lined paper. He opens his drawer; it is full of letters in yellow envelopes. He pulls one out; it is from Lara, on lined paper. He stuffs his new letter in the old yellow envelope. **162 INT. LUKE'S ROOM -- NIGHT 162** This is the only room that is still furnished. John pokes his head in, sees Luke on his bed playing by himself. **JOHN** You want to read a letter from Mom? Luke shrugs as if he doesn't care, but then scoots over in his bed so that his dad can sit beside him. John does. He pulls the letter out of the envelope and reads. **JOHN (CONT'D)** Dearest Luke Who I Love, But Not As Much As Chocolate... **LUKE** She didn't write that. **JOHN** My mistake. Dearest Luke, who I love so, so much. I wish I could have walked you home today, it was so beautiful out. **58. 163 EXT. PAULA'S HOUSE - BACKYARD -- LATE AFTERNOON 163** Luke and John water Paula's vegetable garden. **LUKE** But what's wrong with her? **JOHN** She's not feeling well. **LUKE** Why didn't she just stay home? **JOHN** Because sometimes people get so sick you have to go to the hospital to get fixed. **LUKE** How do you know when you're that sick? **JOHN** The doctors do tests. Something tweaks. John turns and looks back across the alley, at his open garage...and remembers their conversation. He drops the hose and takes Luke's hand. **JOHN (CONT'D)** Come on. They drop the hose in the garden and walk back to the house. **163A INT. JOHN AND LARA'S BATHROOM -- LATE AFTERNOON 163A** John flings open the medicine cabinet, finds an old bottle of Lara's insulin. He checks the label. **163B INT. JOHN'S BEDROOM -- NIGHT 163B** John hits a key and a medical article appears: **LIFE THREATENING COMPLICATIONS OF DIABETES. ...Severe Hyperkalemia...extremely high levels of potassium ...cardiac arrest...particularly dangerous as there are no outward symptoms...** **164 INT. JOHN'S BEDROOM - LATER -- NIGHT 164** The camera swirls as John searches the wall and photos of delivery vans arriving at the jail. Not seeing what he wants, he charges the desk & rifles through more photos. **(CONTINUED) WHITE 9-10-09 59. 164 CONTINUED: 164** He finally snatches the photo he's looking for. He turns it over -- on it is written **TUESDAY 9:30 AM**. And right over the phrase **FIND THE KEY** he pins the photo of a delivery van from a medical laboratory. **165 EXT. COUNTY JAIL -- MORNING 165** Parked at a distance, John watches from inside his Prius. Finally, a **DRIVER** steps out of the jail carrying a tray of test results. He opens the back door of the van. **166 EXT. STREETS -- DAY 166** John follows the van. **167 EXT. NURSING HOME -- DAY 167** John watches as the driver steps out with a tray, point and push his key fob, lock the doors and enter the nursing home. **IN**

THE PRIUS - MOMENTS LATER - John watches his stopwatch. The driver returns with a tray. John hits the stop button. **1 MINUTE 48 SECONDS. 168 INT. JOHN'S BEDROOM -- NIGHT 168** John Googles: "How to break into a car." **169 INT. KITCHEN -- NIGHT 169** John heats a screwdriver on the open flame of the gas fire, then places the red hot tip of it on an old tennis ball. **170 EXT. P.M.H. LAB -- MORNING 170** John waits, eating a donut. He sees the driver step out of Pittsburgh Med Health Lab and walk to his panel van. **171 EXT. STREETS -- DAY 171** John follows the van again. **172 EXT. MEDICAL FACILITY -- DAY 172** Wearing his iPod, the driver steps out with a tray and presses his key fob; the van chirps and locks. He enters the building as John steps up to the driver's door. John checks no one is watching, places the tennis ball over the key slot and punches the ball flat. The lock pops open. **60. 173 INT. LABORATORY VAN -- CONTINUOUS 173** Shelves line the walls; on them sit plastic trays of envelopes. John climbs in and finds the tray from ALLEGHENY COUNTY JAIL. **174 EXT. MEDICAL FACILITY -- CONTINUOUS 174** The driver comes back out, heading for the van. He pauses to flirt with a nurse on her break, but she isn't buying. **175 INT. VAN -- CONTINUOUS 175** John finds the envelope marked "Lara Brennan." He checks his watch, only 44 seconds have lapsed. He slips the card out, photographs it with his cell phone and puts it back. **176 EXT. MEDICAL FACILITY -- DAY 176** The driver heads for the van as John opens the back door and climbs out. Oblivious to his narrow escape, John closes the door and walks away a heartbeat before the driver gets there. **177 INT. BRENNAN HOUSE -- EVENING 177** John checks his son, who sits on the bare living room floor playing a video game on the TV, the remaining item. **JOHN** You okay? Luke nods and shoots somebody. **178 INT. JOHN'S BEDROOM -- EVENING 178** John brings up Lara's form in Photoshop on his laptop and erases the hand-written numbers in the test results boxes. **179 INT. JOHN'S BEDROOM -- NIGHT 179** John writes numbers in the blank boxes of the medical form. Then he sits back and worries that he's got it right. Calls: **JOHN** Luke! Time for bed. **180 INT. LUKE'S ROOM -- NIGHT 180** John enters the child's bedroom and stops dead. The wall over Luke's bed is covered with crayon scribbles, imitating the chart on his father's bedroom walls. **(CONTINUED) 61. 180 CONTINUED: 180** Luke walks into the room, and steps up beside his father, staring at the wall. He takes his father's hand, and the two just stand there in silence. **181 INT. COUNTY JAIL - CONTACT VISITING ROOM -- DAY 181** John waits as the other prisoners enter. Lara kisses him; looks in his eyes. He sees the despair behind the smile. **JOHN** ...What's wrong? She takes a letter from her pocket. **JOHN (CONT'D)** What is it? She hands it to him. John reads. His face changes. **JOHN (CONT'D)** No....NO! They can't move you. Not without notice! Monday isn't notice! **LARA** I was only here through the appeal. We knew I'd be moved to a prison. **JOHN** Muncy is the other side of the state. Lara nods. Off John's face, the screen goes BLACK. Read: **THE LAST THREE DAYS 182 INT. REALTOR'S OFFICE -- DAY 182** John stands with Eugenie, the frightened realtor. **JOHN** I don't have two weeks! I need it tomorrow! **EUGENIE** The title hasn't been cleared -- there is no way that -- **JOHN** How much can they give me?! **EUGENIE** Nothing! John turns on his heel and slams out through the door. **62. 183 INT. JOHN'S BEDROOM -- DAY 183** John stares at the wall -- MONEY is down to \$1,497. He rifles through a drawer, finds a pair of sunglasses. He snatches a baseball cap from a top shelf. He tosses a bag on the bed, unzips it and pulls out the gun. **184 EXT. AIRPORT LONG TERM PARKING LOT -- DAY 184** John unscrews the license plate from

a dusty black Prius. He sticks the plate under his jacket, stands and checks over his shoulder as he walks out of the massive parking lot. **185 INT. BANK AND MALL PARKING LOT -- DAY 185** A quiet neighborhood bank sits in the corner of an outdoor mall. The Prius pulls into a spot; we dolly over to see the stolen license plate. Inside the Prius, John opens the backpack, puts on the hat and sunglasses and places the gun on his lap. And again he looks at the bank, tapping his toe manically. A guard opens the bank door for a departing customer, smiles and heads back inside. John tightens his grip on the gun, tries to work up his courage, but ultimately realizes he can't do this. Furious with himself, he jams the car into reverse and backs up without looking. He hears a scream, brakes hard and looks. A WOMAN screams. John stomps on the brakes. He leaps out of the car and sees a woman dropping her groceries and scooping her child up in her arms. Call her ELAINE. **ELAINE** What are you doing?! You almost killed us! **JOHN** Are you - -? **ELAINE** Are you out of your mind?! You don't look?! She stoops to grab the few items that fell. He tries to help. **JOHN** I am so sorry -- **(CONTINUED) 63. 185 CONTINUED: 185 ELAINE** Get away! Get away from us! She stands and runs for her car. John returns to the car and sits, leaving the door open and the door alarm screaming. He sits there, letting the failure and his disgust for his weakness wash over him. **186 INT. COUNTY JAIL - ENTRY HALL -- AFTERNOON 186** John sits in the children's area, waiting for the line of visitors to get shorter. One look at his face and we can see how tortured he is. He has his cell phone to his ear: **MEYER (O.S.)** I'm sorry. **JOHN** No, it was a long shot. Thanks. **187 INT. CRIMINAL COURTHOUSE -- CONTINUOUS 187 MEYER** (into phone) How's Lara? **188 INT. COUNTY JAIL - ENTRY HALL -- CONTINUOUS 188 JOHN** She's okay. Thanks, Meyer. John hangs up and stands. **189 INT. COUNTY JAIL - CONTACT VISITING ROOM -- AFTERNOON 189** John stands in the corner, staring out through the high, thick windows. He turns as he hears Lara and other prisoners coming. He tries to smile, but she knows something is wrong. **LARA** What's wrong? **JOHN** Nothing. **LARA** Is it Luke? **JOHN** No. He's fine. I had Meyer see what he could do about not getting you moved. **(MORE) (CONTINUED) 64. 189 CONTINUED: 189 JOHN (CONT'D)** I told him traveling that distance would be a hardship on us, that Luke was already having trouble at school. Which is true. I haven't been spending enough time with him. **LARA** You haven't? YOU haven't? God, John, you are too much. Luke is having a 'hard time' because mommy is in jail for murder, not because daddy doesn't spend enough time with him! Your father was right, you don't live in the same world we do. **JOHN** (stung) That's nice, that the two of you talk. What world do I live in, Lara? **LARA** I don't know, but it's not the real one. I am in here for the rest of my life! And you want me to believe in some fantasy that -- ! A guard steps up and raps her knuckles on the table to get their attention. Only John looks up. **FEMALE GUARD** We good here? **JOHN** Yes. Sorry. Lara lowers her voice a little, but not her intensity. The guard walks away under: **LARA** Now you come here all long-faced, like you've let me down. What do you want me to do, make you feel better? **JOHN** Got it. I'm sorry. **LARA** And now you're apologizing. You really are a gem. **(CONTINUED) 65. 189 CONTINUED: (2) 189 JOHN** What do you want from me? **LARA** Nothing. You're too perfect already. You know you never even asked me if I did it. If I killed her. **JOHN** (stopped dead) Because I knew you didn't. **LARA** Then you'd be wrong. She leans forward and whispers in his ear. **LARA (CONT'D)** I grabbed the fire extinguisher. I hit her in the face. I heard her neck snap. You know why I did it? Because she pissed me off. I threw her purse in the river. We paid

for dinner with the cash from her wallet. She sits back a bit to look in his face. Only now, looking in his eyes, a crack forms in her tough exterior. **LARA (CONT'D)** I'm sorry. I'm actually very sorry. She stands. The guard opens the door and lets her into the changing room. John watches, unable to breathe. **190 INT. COUNTY JAIL - CHANGING ROOM -- CONTINUOUS 190** Lara gets one last look at John, through the glass, and then disappears behind the partition. She sits on the bench, leans her head between her knees, and breaks into shards. **191 INT. COUNTY JAIL - CORRIDOR -- CONTINUOUS 191** John exits along with all the other visitors, destroyed by what he has heard, playing out what she said in his head. Then suddenly he just stops. The crowd keeps moving, leaving him behind. The guard following the group sees him standing there. Commands him: **GUARD #2** Sir, you cannot stand there. (beat) **SIR**, you need to exit the building **NOW. 66. 192 INT. COUNTY JAIL - VISITING BOOTHS -- MOMENTS LATER 192** Lara takes a seat on her side of the glass partition. She picks up her phone and opens her mouth to speak. **JOHN** Shut up. I don't care what you say or how you say it. I don't believe you did it and I never will. I know who you are. She opens her mouth to object but John slams the phone into the cradle. She pounds on the window. He just stares at her. Her eyes well up, and she smiles through her tears. **193 INT. COUNTY JAIL - CORRIDOR -- MOMENTS LATER 193** John steps out and sees the MAJOR waiting with his keys. They exchange a look. **JOHN** Thank you. The Major nods and locks the door. John heads out. **194 INT. TOY SHOP -- DAY 194** Luke in his arms, John takes a My Little Pony off the shelf. **JOHN** You think? **LUKE** (already an expert) Girls love them. **195 INT. GRACE AND GEORGE'S HOUSE -- DAY 195** Grace opens the door. George stands a few steps behind her, quiet. Grace sees John and is immediately concerned. **JOHN** Hi Mom. **GRACE** What are you doing here? **JOHN** I've got class. **GRACE** Five o'clock at night? **(CONTINUED) 67. 195 CONTINUED: 195 JOHN** Yes. (kisses Luke) Bye. Luke runs in as John walks off. **196 EXT. GRACE AND GEORGE'S HOUSE -- CONTINUOUS 196** John's father watches through the window as his son leaves. In his gut, George knows something is wrong. **197 EXT. HILL DISTRICT -- NIGHT 197** John sits in his car down the street, watching the corner where he noticed kids selling drugs. A car shows up - the same flashy car he saw weeks ago. The street dealer looks around, runs to the window, makes an exchange, and then the car drives off again. John checks his watch and settles in to wait. **198 EXT. HILL DISTRICT -- NIGHT 198** John watches as other cars drive up and score drugs. And then finally the flashy car cruises up again. John checks his watch: it has been two hours. Again the street dealer runs up and hands the driver an envelope. We recognize the driver -- he is the one from earlier, whom we are going to call DAVID. He drives away. John follows. **199 EXT. HILL DISTRICT -- NIGHT 199** John follows the flashy car at a distance. It stops at another corner and something is exchanged. It drives on; John follows. **200 EXT. HILL DISTRICT - NEIGHBORHOOD -- NIGHT 200** Not the best part of town. It looks rough even for The Hill. The flashy car parks and David crosses the street. Half a block back, John turns left at the corner and then makes a quick right into the alley. He guesses how many houses from the corner David stopped, gets out and checks over the fences. He stops a few houses away when he sees the porch light on a house flick on. David waits on the dilapidated back porch. He waves to whoever is watching him through the pinhole and the light goes out again. **(CONTINUED) WHITE 9-10-09 68. 200 CONTINUED: 200** John inches closer as the back door opens. David exchanges a few words with whoever

opened it and then packages are exchanged. The door closes and David walks off the way he came. John waits a moment, then moves down the alley, hops the fence, and sneaks through the twisted bramble of the back yard. He finds a place to hide, on the ground right beside the back porch. He pulls out his gun and settles in to wait between the trash cans, his heart pounding in his ears. Fade to BLACK. Beat, then: BANG! BANG! BANG! **201 EXT. DRUG DEALER'S BACK YARD -- LATER THAT NIGHT 201** John WAKES to HAMMERING on the door. The porch light flicks on and John is bathed in bright light -- he didn't realize he'd fallen asleep. David stands above him on the porch, holding the screen door open -- if he glanced down there is no way he wouldn't see him. John holds his breath and waits. The porch light flicks off, the locks are unbolted, and finally the thick door opens. As before, the two exchange words, but now the POUNDING in John's ears is so loud we can barely hear anything else. John takes a deep breath and springs to his feet -- knocking over the trash cans -- and onto the porch! He smacks David with the gun, grabs him by the hair and jams him forward into the doorway, preventing the supplier -- ALEX -- from slamming the door on them. **202 INT. ALEX'S HOUSE -- NIGHT 202** Alex releases his BARKING German shepherd and it immediately attacks David, biting his leg. David screams in agony. **JOHN** (to Alex) Back up! Get back! Suddenly a THUG comes barreling in from the kitchen and aims a sawed-off shotgun at John, who keeps himself right behind David's head. The dialogue is almost drowned out completely by the sound of POUNDING in John's ears and David's SCREAMING. **ALEX** -- Shoot them both! **JOHN** -- I'll shoot the dog! **(CONTINUED) 69. 202 CONTINUED: 202 ALEX** -- Shoot the dog! **THUG** -- You shoot the dog, I'll kill you! John fires into the floor beside the dog. **ALEX** -- You want the police here, asshole?! **JOHN** -- Good idea! John fires two more shots into the floor. **ALEX** (to thug) -- Put the gun down! The thug obeys, rests it against the wall. **JOHN** -- Call the dog off!! Put it away! **ALEX** -- Release! The dog stops its attack but goes back to barking. **JOHN** -- Put it away!! (aims gun at it) **PUT IT AWAY!!** Alex reluctantly opens a closet door. **ALEX** In! Get in! He has to shove the barking dog into the closet. **JOHN** (to thug) You, too! **THUG** I'm not getting in there! John fires into the wall! **ALEX** Get in! **(CONTINUED) 70. 202 CONTINUED: (2) 202** And the thug goes in the closet after the barking dog. John sees the bolt and drives it home, locking the door. **JOHN** -- Give me that chair! Alex doesn't obey, so David grabs it and hands it to him. John props it under the handle of the closet door. **JOHN (CONT'D)** Move! He shoves David forward, closer to Alex. **ALEX** You're dead. **DAVID** I didn't do anything!! **ALEX** You brought him! **DAVID** I didn't bring him! **JOHN** Shut up! He pushes them both back into the next room; the dog in the closet never stops barking. **203 INT. ALEX'S KITCHEN -- NIGHT 203** John shoves David to the floor and waves the gun between them. **JOHN** On your knees! Hands behind your head! John catches Alex's eyes darting to the counter. Following his gaze he finds Alex's revolver on the counter. John grabs it, flips open the cylinder and spills out the cartridges. **DAVID** I can't kneel! **JOHN** On the floor! David kneels with great difficulty. Alex calmly does as he's told, his eyes on John. **(CONTINUED) 71. 203 CONTINUED: 203** John grabs the paper bag out of Alex's hand and opens it, finds a couple thousand in cash. **JOHN (CONT'D)** Where's the rest? **DAVID** That's twelve hundred dollars! (emptying his pockets) Here, take it. A couple of hundred dollars spill onto the floor. **JOHN** (gun on Alex) Where do you keep your money?! Alex scoffs, seeing weakness in John. **ALEX** Yeah, I'm going to give you my money. **JOHN** I'll shoot you! **ALEX** You won't even shoot a

dog. **JOHN** Tell me! **ALEX** Shoot the floor again, impress me. John pistol-whips him and Alex goes down. John holds his gun to his head while he is on the ground bleeding. **JOHN** I'm going to kill you both. **ALEX** No, I'm going to kill you both. **DAVID** Give him your money! **ALEX** (to David) Keep your dead bitch mouth shut. Enraged, John fires a round into Alex's leg. Alex screams. **(CONTINUED) 72. 203 CONTINUED: (2) 203 DAVID** Stop it!! **ALEX** (smiles thru pain) See? You aren't going to kill me. That was the worst you can do. So, now you've done it. Go home. I'll come find you and kill you. John looks around desperately. He spots an open bottle of tequila in the clutter on the counter. He grabs it and pours it on the floor. **ALEX (CONT'D)** You're wasting some good shit. Now he pours it on Alex. **JOHN** Yeah, good shit; high alcohol content. John smashes the bottle on the floor; tequila goes everywhere. **THUG (O.S.)** What's going on?! Let me out! **ALEX** You going to burn me out? John lights a rag as the thug in the closet continues to yell and pound. Now calmly: **JOHN** Yeah. That's what I'm going to do. **DAVID** Oh Jesus. Oh Jesus. **JOHN** Your money. **ALEX** (no longer smiling) This is a meth lab, you idiot! **JOHN** No. It was. And he tosses the burning rag at the smashed bottle. David screams as the room explodes in flames. **(CONTINUED) 73. 203 CONTINUED: (3) 203 ALEX** (suddenly desperate) My kid is upstairs!! **JOHN** -- What?? **ALEX MY KID!!** Without warning, Alex dashes for the front hall. Stunned, John doesn't shoot. He grabs David by the hair, sticks the gun in his temple and shoves him into the front hall. **DAVID** Let me go!! **JOHN** Get up there!! John pushes him up the stairs as a shield, following the trail of blood. **DAVID** The house is going to explode! **ANGLE ON BACK DOOR** Fire spreads, the thug yells, the dog barks. The shotgun leans against the wall where the thug left it. The closet door rocks as the thug kicks. The chair won't give way. **204 INT. ALEX'S HOUSE - SECOND FLOOR -- NIGHT 204** John moves David quickly up the stairs in front of him and down the hall. They peer into one room, nothing. Into the next - what is clearly a **CHILD'S ROOM**. Alex kneels on the far side of the room, barely visible behind the small bed, his back to us. Until he wheels, gun in hand, and **FIRES** twice. A bullet strikes David in the chest, the second grazes John's side. Both men are knocked back into the hall and onto the floor. John pulls himself out from under David as... Running on adrenaline, Alex stands and strides forward. David looks up at him. Alex shoots him again and steps over him into the hall. He sees John, raises his weapon and.... John fires twice, hits Alex in the chest, knocking him down. **(CONTINUED) 74. 204 CONTINUED: 204** John stands. Alex lies dead, sprawled over David. David looks around through the roiling smoke: **JOHN** Is anyone up here?! He steps over Alex and into the room. He checks the closet -- empty of clothes; clearly no child lives here. John turns to where Alex was kneeling, sees a bureau pushed aside, a safe crudely installed in the wall lying open, a trash bag on the floor half-filled with cash. John drops to his knees and shovels the remaining cash into the trash bag. **205 INT. ALEX'S HOUSE - BACK HALL -- CONTINUOUS 205** The dog barks; the door **SPLINTERS. 206 INT. ALEX'S HOUSE - SECOND FLOOR -- CONTINUOUS 206** John steps over the bodies; sees David looking up at him. **DAVID** Don't leave me. I don't want to burn. Don't let me burn. The hall is now thick with smoke. John stares terrified at the two men, one dead, one dying, and agonizes over what he knows is a mistake. Cut to **BLACK. 207 INT. ALEX'S HOUSE - BACK HALL -- MOMENTS LATER 207** John carries David past the closet just as the thug's boot kicks a hole in the door. Cut to **BLACK. 208 EXT. ALLEY BEHIND ALEX'S HOUSE -- NIGHT 208** John, bleeding himself, shoves the badly wounded

dealer into the back seat. He throws the trash bag into the passenger seat and slams the door closed behind him. Not even a heartbeat later THE GERMAN SHEPHERD leaps up and snaps at the partially open window. John struggles to get the car turned on and the window up as THE DOG tries to force his way into the car. Through the front windshield he sees THE THUG leap over the back fence, landing sprawled in the alley with the shotgun. John jams the car into reverse and backs away -- the man in the back seat screaming for his life, the dog chasing the car, the thug getting off a shot. **75. 209 EXT. STREET -- CONTINUOUS 209** John swerves wide around the corner, hitting a fire hydrant and shattering a taillight. **210 INT. PRIUS - DRIVING -- CONTINUOUS 210** John slams the transmission into Drive and speeds off down the street. The dog barking disappears. All that's left are the sounds of the dying man. John keeps throwing looks over his shoulder. **DAVID** I don't want to die. I don't want to die. Now at a safe distance, John pulls over and looks into the back seat. We don't have to see the body to know he's dead. John sits there a moment, listening to the sounds of approaching fire engines. He catches a glimpse of himself in the rearview mirror before pulling out. Cut to **BLACK. 211 EXT. BUS STOP -- NIGHT 211** John's car idles at the curb, his back door sits open. He steps back into shot from the far side of the Prius, closes the door and gets in. As he drives away we see David's body lying on the bench, waiting to be discovered. **212 INT. FAST FOOD JOINT - TOILET - NIGHT 212** Standing at the sink shirtless, John pours alcohol on the wound in his side. He mops up the blood with a wad of paper towels, then applies a bandage, fresh from the box. He pulls a new shirt and jacket from a Target bag. A moment later, now dressed, John stuffs the trash bag full of cash into his backpack. **213 INT. FAST FOOD JOINT -- NIGHT 213** John steps out of the bathroom, zipping his new jacket. He barely draws a look from the few customers as he limps out of the restaurant. Cut to **BLACK. 76. 214 EXT. ALEX'S HOUSE -- NIGHT 214** Water streams from the house, the front door and windows broken by firemen who now pack up their gear to leave. **LIEUTENANT NABULSI** strides into shot, drinking a Red Bull, which he crushes and discards on the porch. **215 INT. ALEX'S HOUSE - SECOND FLOOR -- CONTINUOUS 215** Nabulsi climbs the stairs to find **SGT. HARRIS** watching the CSI team work. Nabulsi steps up behind the CSI worker. **LT. NABULSI** (almost a whisper) Get out of my way. The man flees like he just saw the prince of darkness. Nabulsi cocks his head and looks down at the dead man. **LT. NABULSI (CONT'D)** What do we have? **SGT. HARRIS** A miracle. Meth lab in the basement, the house still standing. Should be just a crater. **LT. NABULSI** (straddles Alex) Do we know him? **SGT. HARRIS** Alex Gaidar, history of violence and drug trafficking. Nabulsi sees the brightly painted walls of the child's room. **LT. NABULSI** He have a kid? **SGT. HARRIS** Neighbor said wife left with him last year. Big surprise there. **LT. NABULSI** They type all this blood yet? **SGT. HARRIS** No, but someone left through the back door bleeding. Zone Three found a gunshot victim dead on a transit bench. Nabulsi nods and descends the stairs. **77. 216 EXT. DOWNTOWN STREET -- NIGHT 216** John snips the links of a tall chainlink fence, then turns and walks back to the Prius. **217 INT. GRACE AND GEORGE'S HOUSE -- NIGHT 217** John eases open his parents' front door and removes his key from the lock. It's the middle of the night, so he is surprised to see a light on in the kitchen. He enters, carrying his jacket and backpack, and places them on a chair. When he gets to the kitchen he sees his father in his pajamas, reading a biography and sipping a cup of tea. **JOHN** Hi. What are you doing up? George shrugs. An uncomfortable silence. **JOHN (CONT'D)** I've

come to get Luke. George nods. After another silence, John starts down the hall. His father appears in the hallway behind him. **GEORGE** John? Are you alright? John turns around, surprised. **JOHN** I'm fine. The two men look at each other for a moment, John leaves the room. His father steps into the living room and notices his jacket falling off the chair. George lifts it to set it right and sees something is sticking out of the backpack: airplane tickets and passports. **218 INT. JOHN'S OLD ROOM -- CONTINUOUS 218** John steps into the room that he had as a teenager. Luke sleeps in the single bed. John sits beside him, touches his face, then looks around the room, wondering how he got here, and is overwhelmed. **219 INT. GRACE AND GEORGE'S LIVING ROOM -- CONTINUOUS 219** George slips the tickets and passports out of the side pocket. We do not see the destination, but he does. He opens the passport and reads each of the false names. **78. 220 INT. JOHN'S OLD ROOM -- CONTINUOUS 220** John brushes away tears, no idea how he could be acting like this. He tries to wake Luke. **JOHN** Hey. Hey, buddy. Not a chance. John checks the old alarm clock: it's just after three AM. He lies down beside Luke for just a moment. **221 INT. JOHN'S OLD ROOM -- NIGHT 221** John WAKES to the sound of a whistle. He checks the clock. It's almost five. How could that have happened? **222 INT. GRACE AND GEORGE'S KITCHEN -- NIGHT 222** John helps a sleepy Luke with his jacket, pancake rolled in his hand. John stands from the table strewn with food. **JOHN** What do you say? **LUKE** Thank you. **JOHN** Give Grandma a big kiss. **LUKE** I'm too tired to kiss. **JOHN** Luke... **GRACE** I'll get lots of kisses next weekend. (to John) We want to take him to the Harvest Festival in Kutztown, where they have the Clydesdales. John thinks about saying something, can't. He watches Luke give Grace a kiss. **LUKE** Thank you, Grandma. John turns to his father, who stands in the doorway. His father holds out the jacket in silence. John takes it. The airline tickets stick out from the inside pocket. **(CONTINUED) 79. 222 CONTINUED: 222** John realizes the tickets have been moved from the bag. He looks at his father, who gazes back at him in silence. John can tell by the look in his father's eye that he knows. **JOHN** Bye Mom. They kiss. John's father stands behind him. **GEORGE** Goodbye. George grabs his son in an awkward hug. John is shocked. He pats his father's back. They break. **JOHN** (to Luke) Let's go. John leaves. The front door closes. Grace walks away. **223 EXT. DOWNTOWN STREET -- PRE-DAWN 223** John stands in the brightly lit, glass-walled kiosk of a rental car company, the Prius parked at the curb, as the sun threatens to break over the horizon. **224 EXT. STREET NEAR ALEX'S HOUSE -- PRE-DAWN 224** Nabulsi kneels beside a fire hydrant, using a shard from a taillight to scrape at a smudge of flaking black paint. Harris comes running up, out of breath, from the alley. **SGT. HARRIS** Neighbors saw a guy and a dog chase a black car down the alley, so that's probably his. We'll have the taillight debris at the lab by the time it opens. **LT. NABULSI** Before. Nabulsi stands and hands him the large shard of glass. **225 INT. JOHN'S BEDROOM -- MORNING 225** John packs a backpack -- two white lab coats, wire cutters, a large screwdriver, two rolls of duct tape, the handgun, insulin vials, etc. **80. 226 INT. BRENNAN HOUSE -- MORNING 226** Luke sits on his bedroom floor, trying to cram a firetruck into his already full rollerboard. **LUKE** (calls) Can I carry it? John appears with a box of trash bags. **JOHN** No. Just what fits in your bag. John hurries off. **LUKE**What about my pockets? **JOHN (O.S.)** Or your pockets. Luke gives up on the truck and moves to his bedside table. He digs his hand into the small jar of coins his dad gave him and starts stuffing them in his pants pocket. A quarter falls and rolls to the middle of the floor. **227**

INT. JOHN'S BEDROOM -- MORNING 227 John takes a thick felt marker and writes two numbers on his wrist, right beside the watch. 15, and under it, 35. He then turns and stares at his wall, all the photos, sketches, notes, wondering if he's forgotten anything. He decides it is too late to worry. He loosens an edge of wallpaper and starts tearing it all down. **228 EXT.**

BRENNAN HOUSE - GARAGE AND ALLEY -- MORNING 228 Luke sits in the back seat with their carry-on bags. John tries to stuff all the garbage bags full of paper into the back. He picks the last off the floor and turns and walks out to the alley. He looks around, then stuffs this final bag into his neighbor's trash can. **229 EXT. RESIDENTIAL STREET -- MORNING 229** John tosses the last trash bags over the side of the dumpster that sits in front of a demolished house. As he closes the tailgate we get a good look at the broken taillight. **81. 230 INT. PRIUS - DRIVING 230** He checks the clock on the dashboard and drives faster, taking a quick glance at his son to see if he is okay back there. **231 EXT. REAR OF P.M.H LAB -- MORNING 231** John sits in his car in the back alley, watching the parking lot. The driver comes out carrying trays of test results and puts them in the back of his van. John grabs the large wire cutters and screwdriver from his car and hops out. He takes a few steps to the rear of the one-story building, pries open the phone box and snips the phone wires. **232 INT. P.M.H. LAB -- AT THAT MOMENT 232** A clerk on the phone is cut off. She jabs the connection key, does not get a dial tone -- looks to the lights on the other phone lines and sees them go out as... **233 EXT. REAR OF P.M.H LAB -- AT THAT MOMENT 233** John snips the last wire and hops back into the car. He is moving before the van exits the parking lot. **234 EXT. NURSING HOME -- MORNING 234** The van driver hops out and heads into the nursing home as the Prius pulls into the foreground. John turns to Luke. **JOHN** Daddy will just be a minute. John grabs his tennis ball. **235 INT. LABORATORY VAN -- MORNING 235** John holds his lab results between his teeth as he flips through the envelopes. He finally finds Lara's envelope, removes her report and replaces it with this one. **236 EXT. NURSING HOME -- MORNING 236** We watch through the windshield of the Prius as the lab van drives off in the direction of the prison. John tugs Carrie's birthday invitation from his pocket, flips it open, checks the handwritten address. **237 INT. POLICE STATION - HOMICIDE DIVISION -- MORNING 237** Harris enters Lt. Nabulsi's cubicle to find him standing. **(CONTINUED) 82. 237 CONTINUED: 237 SGT. HARRIS** Taillight matches any 2004-2009 Prius. **LT. NABULSI** (with a certain disgust) What kind of a criminal drives a Prius? **SGT. HARRIS** A socially responsible one? (avoids Nabulsi's searing look by reading the report) Over a thousand of them registered in the city, seven thousand in the state. **LT. NABULSI** How many registered to felons? **SGT. HARRIS** Six in the state. Four of them to embezzlers or white collar criminals, one to a rapist, one to a murderer. **LT. NABULSI** Guess we start with the murderer. **SGT. HARRIS** She's in prison for life. The rapist is out. **LT. NABULSI** Find him. **238 EXT. NICOLE'S HOUSE -- MORNING 238** John stands with Luke, who holds a hand-wrapped gift. Luke knocks at the front door of a lovely small house. **NICOLE (O.S.)** Hello? They see Nicole in the side yard, spreading a paper tablecloth. **JOHN** ...Hi. They move to help keep the tablecloth from blowing away. **NICOLE** Thanks. Good to see you. **(CONTINUED) 83. 238 CONTINUED: 238 LUKE** (hands her present) It's a pony. **NICOLE** Those aren't easy to wrap. (now awkward) You know the party is at eleven, right? **JOHN** What time is it? (checks watch) Nine. Oh, I'm so sorry, I should have looked more carefully. **NICOLE** It's no problem. (to Luke, re: present) Why don't you go give

this to Carrie? Luke spots Carrie on the back step and runs over. **NICOLE (CONT'D)** Well, I guess you can help. **JOHN** Oh. Actually, I can't stay. I have to run some errands. **NICOLE** (recovering with grace) We'll see you later then. **JOHN** Thanks so much. (a moment) If.... John looks to Luke and realizes this might be the last time he sees him. **JOHN (CONT'D)** He...He has my parents' phone number in his pocket. In case I'm late. **NICOLE** No problem. John throws one more look at Luke then walks off. **84. 239 EXT. COUNTY JAIL - DELIVERY AREA -- MORNING 239** The driver steps out of the prison and returns to the lab van carrying his tray. **240 INT. POLICE STATION - HOMICIDE DIVISION -- MORNING 240 SGT. HARRIS** (enters with reports) Rapist is in a wheelchair. Not sure if that was karma or -- **LT. NABULSI** The murderer. Where is she incarcerated? **SGT. HARRIS** (checks papers in his hand) County; right here in town. **LT. NABULSI** (after mulling this over) She have a husband or kid old enough to drive? Harris exits, knowing he should have checked. **241 INT. COUNTY JAIL INFIRMARY -- MORNING 241** THE MALE NURSE re-reads the test results. Dr. Lifson approaches, having been summoned. **DR. LIFSON** What? **MALE NURSE** (handing it to her) Lara Brennan's bloodwork. **DR. LIFSON** (scans, now concerned) Get the lab. He dials. **242 EXT. REAR OF P.M.H. LAB -- MORNING 242** The phone REPAIRMAN is reconnecting the wires, speaking to the technician who discovered the lines were dead. **PHONE REPAIRMAN** You pissed off somebody, that's for sure. (CONTINUED) **WHITE 9-10-09 85. 242 CONTINUED: 242** Close on the wires -- he twists the second last pair, now connects the last as -- **243 INT. COUNTY JAIL INFIRMARY -- CONTINUOUS 243** The MALE NURSE hangs up. **MALE NURSE** Still busy. I'll try again. **DR. LIFSON** (studying bloodwork) No. Get an ambulance, take her to University. I'll meet them there. **244 INT. COUNTY JAIL - LARA'S CELL -- MORNING 244** Lara looks up as her door opens, and is surprised to see two FEMALE JAIL GUARDS with a wheelchair. **245 EXT. COUNTY JAIL -- MORNING 245** The Prius pulls up and John waits and watches. He checks the clock: it clicks over to 10:00. **246 INT. POLICE STATION - HOMICIDE DIVISION -- MORNING 246 SGT. HARRIS** (enters with paper) Husband. School teacher. **LT. NABULSI** (rising) You got a home address? **247 EXT. COUNTY JAIL -- MORNING 247** The two female guards pass off LARA to two MALE JAIL GUARDS who load Lara into an ambulance. JAIL GUARD #1 steps into the back of the ambulance with her. The ambulance pulls out, accompanied by a County Sheriff's car. John follows. **248 INT. AMBULANCE - MOVING -- DAY 248** Handcuffed and shackled, Lara stares lifelessly at her GUARD as the EMT connects the leads of a heart monitor. **249 EXT. CITY STREETS -- DAY 249** Knowing where they are going now, John passes the ambulance and escort vehicle. **86. 250 EXT. BRENNAN HOUSE -- MORNING 250** Nabulsi peers in the window. Harris comes up the side from the back. **SGT. HARRIS** No car in the garage. You want to get a warrant? **LT. NABULSI** Yeah. Nabulsi reluctantly slips a credit card into the door jam. Harris looks around to check no one is watching. **251 INT. BRENNAN HOUSE -- CONTINUOUS 251** The front door pops open and Nabulsi and Harris step in. They quickly see that all the furniture is gone. **252 INT. JOHN'S BEDROOM -- DAY 252** Nabulsi joins Harris, who is staring at the wall where the wallpaper has been removed. **LT. NABULSI** Get the warrant. **253 EXT. UNIVERSITY HOSPITAL - EMERGENCY ENTRANCE -- DAY 253** The sheriff's car and ambulance pull into the underground entrance. Guard #2 steps from the passenger seat of the ambulance and surveys the surroundings, shotgun in hand, before he

knocks on the rear door of the ambulance. They follow procedure in taking the prisoner into the hospital. The sheriff watches until they are safe inside, then leaves. **254 INT. LUKE'S ROOM - DAY 254** Nabulsi inspects Luke's room, still fully furnished, the curious faded crayon drawing on the wall. He spots a couple of coins on the floor. He picks up a quarter, and flips it. Harris steps into the room. **SGT. HARRIS** She's being transferred to University Hospital. **LT. NABULSI** Right now? **SGT. HARRIS** Right now. **(CONTINUED) 87. 254 CONTINUED: 254 LT. NABULSI** ...Have them call the escort vehicle. Tell them we'll meet them at the hospital in less than ten. And he pockets the quarter and steps out of the room. **255 INT. UNIVERSITY HOSPITAL - SEVENTH FLOOR CORRIDOR -- DAY 255** The EMT and two JAIL GUARDS wheel Lara up to the desk and hand over her chart. **JAIL GUARD #1** We have Lara Brennan. The duty nurse checks her chart and nods to a NURSE. **DUTY NURSE** Put her in 7725 and start an IV. The EMT passes her over to the nurse and leaves. The DUTY NURSE picks up the phone as they move off down the hall. **DUTY NURSE (CONT'D)** (into phone) Can you please page Dr. Becsey? **256 INT. UNIVERSITY HOSPITAL - ROOM 7725 -- DAY 256** The nurse wheels her in and GUARD #2 uncuffs her from the gurney, as GUARD #1 gets a call on his cell phone. **JAIL GUARD #1** Yeah?... We're here: prisoner's secure, no problems.... Will do. He hangs up and turns to see John enter, carrying Luke's backpack, wearing a white doctor's smock. He raises a gun. **JOHN** Put the phone down. Guard #1 obeys. **NURSE** Oh please, no. **LARA** John?? **JOHN** Remove your holsters, put them on the floor and get on your knees. **(CONTINUED) 88. 256 CONTINUED: 256 LARA** (can't make sense of this) What are you doing here? **JOHN DO IT!!** Guard #2 reaches for his weapon; John pistol whips him to the floor. The nurse cups a hand over her mouth to stifle a scream. **JOHN (CONT'D) DO IT NOW!! 257 EXT. STREET -- DAY 257** Harris speeds toward the hospital. Nabulsi is on the radio. **DISPATCHER (V.O.)** Lieutenant, the prisoner is secure; jail personnel are 10-27, Code 4. A squad car will meet you at the entrance. Nabulsi puts the walkie down and flips on the siren. Harris reacts. **SGT. HARRIS** She just said -- **LT. NABULSI** Run the light. **258 INT. UNIVERSITY HOSPITAL - ROOM 7725 -- DAY 258** A second handgun and holster slides across the floor to meet the one that already lies by John's feet. The two guards kneel, facing the far wall. John pulls a roll of duct tape from the backpack and tosses it to the terrified nurse. **JOHN** Tape their hands and feet. (when he hesitates) Do it!! The nurse tapes the guards' wrists behind their backs. **LARA** You have to stop this. **JAIL GUARD #1** You walk out that door with him and you will both be killed. **(CONTINUED) 89. 258 CONTINUED: 258 JOHN** Tape their mouths! John picks up the key and undoes Lara's cuffs. **LARA** No. Stop. John yanks her clothing and a white smock out of the bag and tosses them to her. **JOHN** Put it on. **LARA WHY ARE YOU DOING THIS?!** **JOHN** Because we have no other choice!! Put it on! (to nurse) Turn around. He does, John starts taping his wrists. **JOHN (CONT'D)** Lara, put the clothes on! **LARA** No. **JOHN NOW!! LARA** No! They stare at each other. John offers her his cell phone. **JOHN** Okay. Tell your son you aren't coming. **LARA** ...Where is he? **JOHN** Waiting for you. Tell him you aren't coming. **LARA** How can you do this to me? **(CONTINUED) 90. 258 CONTINUED: (2) 258 JOHN** Push send. Tell him I'm not coming back either. **LARA** John -- **JOHN** Does it look like I'm going home?! Tell him he is alone now and his mother and father aren't coming back! Lara stares at him with hatred, mutters: **LARA** You son of a bitch. Lara pulls off her prison garb, standing before them naked except for her panties. She quite purposely

does not turn away or cover herself, but lets her eyes burn into him. John presses the STOPWATCH button on his watch and the COUNTER starts running. **259 EXT. UNIVERSITY HOSPITAL - EMERGENCY ENTRANCE -- DAY 259** A squad car pulls up outside the hospital's main entrance. One officer strides into the Emergency Room while the other takes a look around the parking lot. **260 INT. UNIVERSITY HOSPITAL - SEVENTH FLOOR HALLWAY 260** Lara and John step out into the hall. John's eyes flick to the Nurse's Desk but he keeps walking. As they pass we notice DR. LIFSON standing there with Lara's file in her hand. The Duty Nurse notices as well. It takes a second for Lifson to understand what is going on. She steps out into the hall and stares after them. **DR. LIFSON** What are you doing? John yanks Lara's arm and makes a dash for the elevator, pulling his gun from his pocket. The Duty Nurse sees what is happening and bolts down the hall, throwing open the door to room 7725. **260A INT. HOSPITAL - 7TH FLOOR ELEVATOR LOBBY 260A** The elevator doors are closing as John arrives and jams his arm in between them. The passengers see the weapon. **(CONTINUED) WHITE 9-10-09 91. 260A CONTINUED: 260A JOHN** Get out! Get out! They scurry out and the doors close. A heartbeat later the next elevator opens and the cop from downstairs steps off. **261 INT. HOSPITAL ELEVATOR -- DAY 261 LARA** Where's Luke?! Is he safe? Where is he?! **JOHN** He's safe! **262 EXT. EMERGENCY ENTRANCE -- DAY 262** The unmarked car brakes hard. Nabulsi and Harris stride out and into the ER, flipping their ID into their breast pockets. **263 INT. HOSPITAL ELEVATOR -- DAY 263** Lara and John barely breath. **264 EXT. UNIVERSITY HOSPITAL - HANDICAP PARKING AREA -- DAY 264** The uniformed officer who stayed outside finds John's black Prius with the broken taillight parked in a handicapped spot. He lifts his walkie and CALLS IT IN. **265 INT. UNIVERSITY HOSPITAL - MAIN FLOOR -- DAY 265** Nabulsi jabs the elevator button. He reacts as a HOSPITAL SECURITY GUARD comes running toward him. **LT. NABULSI** What's wrong? Before he can answer, the elevator doors open and they come face to face with John and Lara. John sees their police IDs and levels his weapon. Around them, patients and employees scream and run away. **JOHN** Back away! **LT. NABULSI** Don't be stupid. Drop the weapon. **JOHN** Get back! **(CONTINUED) 92. 265 CONTINUED: 265 LT. NABULSI** We have units at every exit. You'll be shot trying to leave. **JOHN** (to Lara) Hit the button. Lara stands frozen. **JOHN (CONT'D)** Hit it! She presses a button. The doors start to close. **LT. NABULSI** Don't do this. Doors closed. Nabulsi runs and screams: **LT. NABULSI (CONT'D)** Where are the stairs?! **HOSPITAL SECURITY GUARD #2** leads the way. Nabulsi and Harris pass him at the door as he yells into his walkie. **HOSPITAL SECURITY GUARD #2** Male and female; white lab coats! Parking levels! **266 INT. HOSPITAL ELEVATOR -- CONTINUOUS 266 LARA** (freaking out) Oh please oh please oh please... **JOHN** It'll be okay. (she keeps panicking) Look at me! Do what I say; it'll be okay; I promise. She stares at him, having never seen him like this before. **JOHN (CONT'D)** Lara? She nods. **JOHN (CONT'D)** Take the coat off. **93. 267 INT. HOSPITAL STAIRWELL AND P1 LEVEL -- CONTINUOUS 267** Nabulsi, Harris and the guard bound down the stairs into the lower elevator lobby. Nabulsi sees the doors aren't opening and runs back to the stairs, meeting the cop from upstairs on his way down. **LT. NABULSI** Stay here! **HOSPITAL SECURITY GUARD #2** (into walkie) Parking garage! Get your asses down here! Nabulsi and Harris leave them and thunder down the stairs. **268 INT. ELEVATOR LOBBY - P3 LEVEL -- CONTINUOUS 268** The elevator doors open and John tosses the lab

coats out toward a trash can in the direction of the garage. He pounds the elevator button. **269 INT. P2 LEVEL 269** Nabulsi and Harris burst onto this floor -- see the elevator doors are closed. **LT. NABULSI** Watch that door! Harris obeys as Nabulsi flings himself down the next flight. **270 INT. ELEVATOR LOBBY - P3 LEVEL -- CONTINUOUS 270** The elevator isn't closing. John slams the button repeatedly. He hears Nabulsi's heavy feet on the stairs, angles and aims the weapon -- Lara can't believe what she's witnessing. Suddenly the doors close, just a heartbeat before Nabulsi gets there. Nabulsi spots the discarded lab coats and runs out into THE GARAGE. He heads for the ramp, scanning the parked cars. Getting to the bottom of the ramp he looks up and sees a SQUAD CAR racing down toward him. As it brakes, Nabulsi realizes they couldn't have escaped this way; he's been had. **LT. NABULSI** (shouts into walkie) Who's in the lobby?! But he only gets static. He charges back toward the stairs. **94. 271 INT. ELEVATOR - LOBBY LEVEL -- CONTINUOUS 271** The doors open. John peers around the corner, hiding his weapon. No police in the lobby, but through the glass doors he sees a squad car screeching to a halt. He grabs Lara's hand and leads her out of the elevator and around the corner. They weave down a corridor, deeper into the hospital, passing another cop at the Emergency Desk who has his back to them. They turn the corner, see a hospital guard running toward them. John recognizes him as the guard he argued with when Lara attempted suicide. John stiffens, but the guard runs past -- looking for a couple in lab coats. They quicken their steps. The guard stops at the end of the hall and turns to stare, recognizing them. He lifts his walkie and speaks. **HOSPITAL SECURITY GUARD #1** Main floor, rear corridor. John and Lara turn a corner. John spots the SHIPPING OFFICE. They enter and head for the loading bay. **272 INT. HOSPITAL LOBBY -- CONTINUOUS 272** Nabulsi and Harris break into the lobby, sweating. Officers run in the front doors toward him. Nabulsi surveys the scene, realizes they couldn't have gone out the front. He hears a shout: **HOSPITAL SECURITY GUARD #1 (O.S.)** Back here! They turn and run in the direction of the voice, turning the corner and seeing the SECURITY GUARD at the end of the hall, who sees them coming turns and runs off after John and Lara. **LT. NABULSI** (into radio, on the run) Get units to Grant Street! **273 EXT. HOSPITAL LOADING DOCK -- CONTINUOUS 273** John punches open the door and they hop down off the dock and take off for the street. **274 EXT. REAR OF UNIVERSITY HOSPITAL -- CONTINUOUS 274** John tugs Lara across the street, dodging traffic. He yanks off his jacket and pulls it back on inside-out -- this side is black and gold. **95. 275 EXT. REAR OF UNIVERSITY HOSPITAL -- CONTINUOUS 275** Nabulsi runs out of the loading dock and into the middle of Grant Street, HARRIS and the two OFFICERS trailing. Very few pedestrians right here. Nabulsi looks to his right: a crowded crosswalk, fans heading through a pedestrian mall to a Penguins game. He looks to his left: more fans moving toward the stadium. Almost all of them are wearing team colors - a sea of black and gold. Nabulsi curses. **276 EXT. NEARBY PEDESTRIAN MALL -- DAY 276** Lara and John weave through the fans. **JOHN** Put your hair down. Lara obeys without thinking. John checks his watch, then opens a door. Leaving the throng of fans, he guides Lara through and down the stairs into the T-Train Subway Station. **277 EXT. UNIVERSITY HOSPITAL -- CONTINUOUS 277** Nabulsi runs to the crosswalk as Harris takes the other direction. The other two officers take the far sidewalks. **278 INT. T-TRAIN SUBWAY STATION -- CONTINUOUS 278** John and Lara quicken their pace. The camera tilts up and to the glass ceiling. **278A EXT. PEDESTRIAN MALL --**

CONTINUOUS 278A Nabulsi searches the faces in the mall. He looks down through the station skylight, catches a fleeting glimpse of them. He runs for the entrance, his walkie flying to his face. **LT. NABULSI** They're on the platform! Block stations in either direction! Call the Port Authority. Stop all trains! **279 INT. T-TRAIN SUBWAY STATION -- CONTINUOUS 279** John sees a train approaching as they come down the stairs. Almost dragging Lara, John nudges past slower people to make it onto the train. Then they wait. The doors don't close. **280 EXT. UNIVERSITY HOSPITAL - MAIN ENTRANCE -- CONTINUOUS 280** Walkie in hand, Harris jumps into their unmarked car and pulls out. Two SQUAD CARS wail out past him. **WHITE 9-10-09 96. 281 INT. T-TRAIN SUBWAY STATION -- CONTINUOUS 281** Above -- Nabulsi sees the train and shoves past commuters. **282 INT. T-TRAIN -- CONTINUOUS 282** John spots him coming, slips the long screwdriver from the small backpack he's carrying. Lara sees him tighten his fingers around the grip. The doors finally close just as: **283 INT. T-TRAIN SUBWAY STATION -- CONTINUOUS 283** Nabulsi bounds down the stairs. The train leaves the station. Nabulsi leaps down onto the tracks and chases it. **284 EXT. T-TRAIN STATION -- DAY 284** This station sits above ground. Three squad cars scream up. The officers clamor out of the cars and run for the platform. **285 EXT. DOWNTOWN STREET -- DAY 285** Harris skids the unmarked vehicle around the corner, heading parallel to the underground. **286 INT. SUBWAY TUNNEL -- DAY 286** Nabulsi runs down the tracks, the car ahead nowhere in sight. **287 INT. T-TRAIN -- CONTINUOUS 287** The T-Train DRIVER gets an emergency call from the base. He looks back into the car as IT RISES UP OUT OF THE UNDERGROUND. Daylight floods the car as the train emerges from underground. John jams the long screwdriver into the door and PRIES IT OPEN. **288 EXT. T-TRAIN AND TRACKS - - DAY 288** The wheels SCREECH and the brakes SEIZE. Passengers topple to the floor. John grabs Lara and they leap out onto the tracks. He finds the slit he cut in the tall fence. They slip out through it, onto the street and into the parking lot beyond. **289 INT. HARRIS' UNMARKED CAR -- CONTINUOUS 289** Harris screams along the road on the far side of the tracks. He locks up his BRAKES as he sees the stalled T-Train. **WHITE 9-10-09 97. 290 EXT. PARKING LOT - OTHER SIDE OF THE TRACKS -- CONTINUOUS 290** John yanks off his jacket as they jump into the rented SUV. John calms his racing heart, drives away and turns the corner. **291 EXT. T-TRAIN TRACKS -- CONTINUOUS 291** Harris leaps from his vehicle and runs to the fence on his side of the tracks -- it is ten feet tall with razor wire, no way over it. He sees: Nabulsi charge up out of the tunnel. He jumps into the stalled train car, looks around, doesn't see John and Lara. **292 EXT. TUNNEL UNDER RIVER -- MORNING 292** The SUV comes up out of the dark and drives away from the city center, as a police helicopter swoops overhead, going the opposite direction. **293 INT. RENTED SUV -- MORNING 293** John checks the counter, still running on his watch. 11:05. He wets his thumb and rubs his wrist until the 15 is erased. All that remains now is the second number: 35. They merge into traffic heading toward the suburbs. **294 EXT. T-TRAIN TRACKS -- MORNING 294** Nabulsi pushes through the hole in the wire. Harris runs across the tracks with his jacket off, having scaled the fence on the far side. **LT. NABULSI** (into walkie) Ring the city. Train and bus stations. Get their descriptions to the State Police. (to Harris) How old is their kid? **SGT. HARRIS** Six. **LT. NABULSI** Let's find out where he is. **295 INT. SUV - DRIVING -- MORNING 295 LARA** Why didn't you tell me? (CONTINUED) **98. 295 CONTINUED: 295 JOHN** You would've

stopped me. He nods toward the glove box **JOHN (CONT'D)** There's a case in there. Brush, moisturizer, makeup. Everything you had was old. I hope I got it right. She opens the glove box, unzips the case, and is touched by this small gesture. **296 INT. POLICE STATION - HOMICIDE DIVISION -- DAY 296** Detective Collero, who we last saw when they arrested Lara, stops by Detective Quinn's cubicle. **DETECTIVE COLLERO** You want to take a guess who just escaped from jail? **297 EXT. NICOLE'S HOUSE -- MORNING 297** Lara sits in the SUV at the curb. John waits at the door. It is opened by **BRENDA**, Nicole's mother. **BRENDA** Hello. **JOHN** Hi. I'm here for my son. **BRENDA** Oh, they aren't back yet. **JOHN** Back from where? **BRENDA** The zoo. **JOHN** ...The zoo? Finds an invite and hands it to him. The back clearly says they are going to the zoo. **BRENDA** It's a zoo party. (in case he's worried:) They ate first. **(MORE) (CONTINUED) 99. 297 CONTINUED: 297 BRENDA (CONT'D)** They should be back in about an hour. Would you like to wait? **JOHN** No. Thank you. John turns and walks back to the SUV. Brenda watches for a moment, made curious by his behavior. He gets into the vehicle. Lara is in a panic. **LARA** What's wrong? John punches **ZOO** into **POINTS OF INTEREST** on the GPS. **LARA (CONT'D)** Where's Luke? **JOHN** He's at the party. He sneaks a look at his stopwatch: 24 MINUTES and counting. **LARA** What party? You said the party was here. **JOHN** I was wrong. She took them to the zoo. The GPS comes up with an address. John punches a button. **LARA** (can't help herself) She? **GPS VOICE** Estimated drive time: seventeen minutes. **JOHN** Carrie's mom. Nicole. He drops the transmission into gear and speeds off. **298 EXT. BRENNAN HOUSE -- MORNING 298** A squad car is waiting, another arrives. Harris pulls up and strides toward the house. **(CONTINUED) 100. 298 CONTINUED: 298 SGT. HARRIS** Canvas the neighbors. We're looking for the boy and anything they've noticed in the last few days. **299 EXT. CITY STREETS -- MORNING 299** John drives like a man possessed. **300 INT. SUV - DRIVING THROUGH INTERSECTION -- MORNING 300** John brakes as he spots a State Trooper vehicle at an intersection. As he keeps an eye on the rearview mirror, the squad car puts on its flashers, turns and follows them. John's hands tighten on the wheel. He keeps the speedometer at 35, praying he's not their target. The police vehicle passes them and takes off fast down the four lane street. John breathes again and drives on. He checks the stopwatch - 29 minutes flicks to 30. He pushes the button on the GPS. **GPS VOICE** Time to destination: eleven minutes. Lara sees him sweat, unaware of the significance of the time. **301 EXT. STREETS -- DAY 301** The SUV swerves around a corner, heading into the outskirts of town. **302 INT. SUV - FOUR LANE STREET -- DAY 302** John's eyes flick to his stopwatch: 32 minutes flicks to 33. Signs appear quickly now. Interstate: Keep Right; Zoo: Next Left. John keeps driving, hoping somehow that he won't have to make this choice -- their freedom, or their son. Too many questions rage across his face. Perhaps they can escape and his parents can somehow arrange to get Luke to them. Or perhaps Luke would be better off with his grandparents after all. Then there it is: The sign to the interstate points to the entrance ahead on the right. **(CONTINUED) 101. 302 CONTINUED: 302** The sign to the Zoo sits behind it, pointing to the next road on the left. **34:02, 34:03, 34:04...** John takes the freeway ramp. **303 EXT. INTERSTATE -- CONTINUOUS 303** The SUV climbs up the on-ramp, leaving the city behind. **304 INT. SUV - DRIVING -- CONTINUOUS 304 LARA** You took the wrong turn! It's back there. No response. Lara looks back over her shoulder, wondering if this is some kind of shortcut. **LARA (CONT'D)** The zoo is back there. You're going the wrong way! (no response)

It's back there! (no response) **WHAT ARE YOU DOING?!! JOHN** She'll call my parents.

LARA What?? **JOHN** They'll take care of him, I will figure out how to get him to us. **LARA** Are you out of your mind! **JOHN** I tried!! There's no more time!! Any second now there's going to be a roadblock ahead! It might be there now!! If we don't get out now we don't get out!! Lara sits back in her seat, stunned and horrified, as John continues. **(CONTINUED) 102. 304**

CONTINUED: 304 JOHN (CONT'D) I promise. I promise I will find a way to get Luke to us. I will find some way. Lara unsnaps her seat belt. She reaches for the door latch. John sees her pull the door and **GRABS** her by the shirt as he slams his foot on the brakes! The tires **SCREAM**, the SUV skids into an uncontrolled turn. Horns blare. Cars behind them swerve to avoid collision. John holds Lara in her seat as the SUV flies around in a circle and finally comes to a dead stop on the shoulder, miraculously facing in the right direction. John allows himself to breathe. He lets go of Lara's shirt. She opens the door and steps out. John closes his eyes and tries to gather himself back together. He opens his door and steps out. **305 EXT. INTERSTATE HWY - SHOULDER -- DAY 305** John sees the big rig truck driver look back from where he's pulled over. John nods to him that everything is okay and comes around the bumper to find Lara sitting on the gravel shoulder, leaning against the back tire, staring out at the field beyond. He sits beside her in silence. Behind them the cars whip by. No one even thinks to stop to see if they need help. Lara and John watch a cow in the farmer's field. There is nothing for either of them to say, they both know how they got here. Their hands sit on the gravel between each other. Without looking at him, Lara tentatively entwines a single finger with his. He slowly gathers strength from her touch. **306 INT. SUV - ON THE SHOULDER -- MOMENTS LATER 306** They close the doors, and John starts the engine and they drive forward. John takes the first exit. **307 EXT. BRENNAN HOUSE - ALLEY -- DAY 307** A garbage truck is just pulling up as Paula shows Harris and an officer her recycling bin. They pull out John's overstuffed trash bag. **103. 308 EXT. ZOO ENTRANCE -- DAY 308** Lara sits in the SUV by herself, watching the entrance. **309 EXT. ZOO -- DAY 309** Nicole, surrounded by a dozen six year-olds, passes Luke off to John. **JOHN** No, it really is fine. I can't thank you enough for taking care of him. **NICOLE** It is our pleasure. Wasn't it, Carrie? John and Luke turn and walk toward the exit. **310 EXT. ZOO ENTRANCE -- CONTINUOUS 310** Lara turns and sees John and Luke walking toward her. **LARA** Hi. **LUKE** Hi. **LARA** Did you have a nice time at the party? **LUKE** Yeah. Lara walks him to the car, as if this day is no different than any other. **LARA** What was your favorite thing? **LUKE** Ice cream cake. She lifts him into his seat and buckles him in. **LARA** They had ice cream cake here? **LUKE** At Carrie's house. **(CONTINUED) 104. 310**

CONTINUED: 310 LARA Oh. What flavor? **LUKE** Lots of flavors. **LARA** My favorite. John starts the car. **LARA (CONT'D)** I'm going to sit back here, okay? **JOHN** Sure. Luke plays with a toy. Lara closes the door behind her. She looks out the window and sees: **NICOLE** standing at the entrance, looking at her. Not exactly sure why she does it, **LARA** offers her a grateful smile. **NICOLE** watches them pull away, confused about what she should do. **311 INT. SUV - ZOO PARKING LOT EXIT -- CONTINUOUS 311** John drifts up to the stop sign at the intersection. A sign points out the interstate to the left -- and he can see the overpass and freeway entrance; the business district to the right. He checks his watch: 48 minutes. He resets it to zero. Game over. He switches on the radio and searches for **NEWS**. Luke taps Lara on the shoulder. She leans down. **LUKE** I think we're going to the cottage. **LARA** Really? He nods knowingly.

LUKE I have money. Lara almost loses it; smiles. **(CONTINUED) 105. 311 CONTINUED: 311 LARA** Good. Then I'll stick close to you. **LUKE** Okay. John finds the news station. **NEWS RADIO** -- Traffic down to two lanes at the tollbooths. And downtown is worse. Stay away from the train station if you are trying to get anywhere. Not sure what is happening but a KPGH caller says trains aren't moving and commuters are getting irate. (etc.) **LARA** John? (no reply) What are we going to do? **JOHN** (finally) We're going to the train station. John turns right, heading downtown. **312 INT. POLICE STATION -- DAY 312** Detective Quinn spots Harris fly in carrying a brimming green trash bag. Quinn jumps up and follows him into the **SITUATION ROOM**. **COLLERO** hurries to catch up. Harris dumps the contents onto the conference table as she enters. Quinn immediately dives into the contents. **HARRIS** and **COLLERO** share an awkward look. **SGT. HARRIS** (smitten) Hi. **DETECTIVE COLLERO** (casting her eyes down) Hi. She and Harris dig into the crumpled papers and photos. **DETECTIVE QUINN** (to Collero) You're not going to nod off, are you? **(CONTINUED) 106. 312 CONTINUED: 312** Collero gives Quinn a burning look. Nabulsi enters. **313 EXT. TRAIN STATION -- DAY 313** John double-parks and pulls on a ball cap. Traffic is snarled, the place is awash with police and squad cars. Hundreds of people mill out front. **JOHN** Stay in the car. John puts on his sunglasses and walks right through the middle of it all. Lara watches, certain he will be spotted and arrested. John steps onto the crowded sidewalk outside the front doors. He speaks to a large woman; she shakes her head. He goes on to speak to a black couple, who apparently aren't interested. He approaches an elderly couple. **314 EXT. INTERSTATE -- DAY 314** The SUV heads up the on-ramp. **315 INT. POLICE STATION - NABULSI'S OFFICE -- DAY 315** Nabulsi is on the phone, catching hell from his Captain, who has had an earful from his counterpart in the State Police. **LT. NABULSI** I understand....I understand. I didn't tell them to stop EVERY vehicle. Just the ones with a couple and a young child. He hangs up, takes the quarter from his pocket and spins it on his desk. **316 INT./EXT. FREEWAY TOLLBOOTH -- DAY 316** John spies the tollbooth ahead, traffic down to two lanes. The **ELDERLY MAN** beside him has a small bag on his lap. **ELDERLY MAN** Are you sure twenty dollars is enough? Ticket to Buffalo costs three times that. And now we notice the man's **WIFE** sitting in the back seat, with Luke and Lara. John pays the toll. **(CONTINUED) 107. 316 CONTINUED: 316 JOHN** (re: SUV) This thing is very good on gas. A State Trooper waves them toward the booth. The trooper ahead checks them out and waves them on. They are free. The same trooper stops the car behind them -- in it, a couple with a child. **317 INT. POLICE STATION - NABULSI'S OFFICE -- DAY 317** **DETECTIVE COLLERO** Every one in the state. **LT. NABULSI** Go wider. Send their photos to every train, bus station and airport in a three hundred mile radius. **DETECTIVE COLLERO** (looking at her pad) So, Ohio, Maryland, West Virginia, New York, New Jersey, Virginia, Michigan, Kentucky and Indiana? **LT. NABULSI** You know what direction they are going, smart ass? **DETECTIVE COLLERO** Captain, a lot of these places barely have fax machines. **LT. NABULSI** Then start dialing. (as they exit:) Prioritize. Closest airports first. Nabulsi spins the quarter again, staring at it as if it will give him the answer. **318 EXT. DOWNTOWN BUFFALO -- AFTERNOON 318** The Brennans drop off the elderly couple. John waves, drops his gun in the trash can, gets back in and drives away. **319 INT. POLICE STATION - SITUATION ROOM -- LATE AFTERNOON 319** Harris and Collero finish recreating a portion of John's wall, complete with wallpaper. **(CONTINUED) 108. 319 CONTINUED: 319**

Harris steps out into the HALL, passing an INTERVIEW ROOM. Behind the glass he sees QUINN grilling MICK. Harris keeps going into Nabulsi's office. Nabulsi sits, spinning the coin, jacket off, shirt untucked. **SGT. HARRIS** You want to see it? **LT. NABULSI** Only if it will tell me where they are. **SGT. HARRIS** Not so lucky. Nabulsi flattens the coin. Something makes him stare at his fingers. He moves his hand, revealing a Canadian quarter. **LT. NABULSI** How far is it to the Canadian border? **SGT. HARRIS** Four, five hours? **LT. NABULSI** (rising) Collero!! **320 EXT. PEARSON INTERNATIONAL AIRPORT - TORONTO -- EVENING 320** The SUV takes the freeway exit and climbs the ramp. **321 INT. POLICE STATION - SITUATION ROOM -- EVENING 321** Nabulsi comes out of his office, passing a waiting ERIT. **ERIT** Excuse me? You call this coffee? Nabulsi shakes that off and enters the SITUATION ROOM. Every phone at the table is manned, all having the same conversation: **SGT. HARRIS** I'm calling from the Pittsburgh Police Department. We have a fugitive warrant for Lara and John Brennan, they are most likely traveling with their six year-old son, and we have reason to believe they might be flying out of your airport. Collero hangs up from her call and looks to the next number. **(CONTINUED) 109. 321 CONTINUED: 321 LT. NABULSI** How many airports in Ontario and Quebec? **DETECTIVE COLLERO** Should I stop calling and count? Nabulsi gives her a look. Collero dials. **SGT. HARRIS** Yes, we are sending you photographs. We would appreciate it if you could disseminate them....How many terminals? **DETECTIVE QUINN** (bursts in) I got his parents! **321A OMITTED 321A AND AND 322 322 323 INT. PEARSON INTERNATIONAL AIRPORT - TORONTO -- EVENING 323** The Brennans enter, pulling their carry-on bags. **324 INT. PEARSON -- CHECK-IN DESK -- EVENING 324 AIR CANADA CLERK** (as she types) Long way to go with just carry-on. **JOHN** (smiles) You know how many times you've lost our bags? **AIR CANADA CLERK** I hear you. **325 INT. TORONTO INTERNATIONAL AIRPORT -- NIGHT 325** John and Lara wait for Luke to step through the metal detector. The alarm sounds. John and Lara react as the security agent takes Luke into the glass isolation booth. **326 INT. POLICE STATION - INTERVIEW ROOMS -- NIGHT 326** Collero questions Grace on the other side of the glass. She appears devastated. **(CONTINUED) 110. 326 CONTINUED: 326 DETECTIVE COLLERO** So, you just decided to go for a drive, for the entire day? **GRACE** George wanted to see the leaves. Track to the next room, where Nabulsi questions George. **LT. NABULSI** So you have absolutely no idea where they are going? **GEORGE** I told you. We never spoke. George stares Nabulsi down. **327 INT. TORONTO INTERNATIONAL AIRPORT -- NIGHT 327** A female security agent searches Luke, digs a handful of Canadian quarters out of his pocket. John's heart races. **328 INT. TORONTO AIRPORT - PASSPORT CONTROL -- NIGHT 328** The Brennans approach passport control. Lara glances at John, sees he is sweating and red. She slips her hand into his and takes the passports. **LARA** I'll do this. She turns and smiles at the officer, putting on all her charm. **LARA (CONT'D)** Hello. He remains stern-faced. Taking their passports, he examines them against PHOTOGRAPHS on his computer screen. He looks at them, looks at the passports again, then finally waves them through. **LARA (CONT'D)** Thank you. As they step away, the passport officer turns, sees his replacement waiting. He stands and exits to take his break. The SECOND PASSPORT CONTROL OFFICER takes his seat and motions for the next traveler to approach. As they do an ALERT comes on his computer screen. He taps on it -- and up comes photographs of LARA and JOHN. **(CONTINUED) 111. 328**

CONTINUED: 328 He notes them, taps the screen again and the two take their place beside the others on the watch list. He motions for the traveler to hand over her passport. **ANGLE ON THE BRENNANS** walking away. **329 INT. POLICE STATION - SITUATION ROOM -- NIGHT 329** The phones are quiet. Alone, Harris stares at the portion of the wall that he assembled. Collero enters. **DETECTIVE QUINN** Too bad you didn't find more of it. **SGT. HARRIS** Yeah. And wish I could figure out where this is. He points to a small torn photo, taped back together. **SGT. HARRIS (CONT'D)** I checked websites for every tourist destination I could -- **DETECTIVE COLLERO** That's the presidential palace. (Harris turns & stares) It was all over CNN. When they deposed...what's-his-name. **330 INT. POLICE STATION - NABULSI'S OFFICE -- NIGHT 330** Harris bursts in. **SGT. HARRIS** We know where they're going! **331 INT. TORONTO AIRPORT - GATE B-15 -- NIGHT 331** John and Lara sit, waiting to board, Luke asleep. **AIR CANADA ATTENDANT (V.O.)** We'll now begin boarding by rows. **331A INT. TORONTO AIRPORT - SECURITY OFFICE -- NIGHT 331A** An AIRPORT SECURITY CHIEF snatches photos of Lara and John out of the printer and bolts out of the office, joined by two other OFFICERS. **112. 332 INT. TORONTO AIRPORT - JETWAY -- NIGHT 332** John, Lara and Luke walk down the jetway, until they are stopped by the crowd of passengers before them. John tries not to show how nervous he really is. **332A INT. TORONTO AIRPORT - GATES -- NIGHT 332A** Airport Security runs up to the gate and pushes past the boarding passengers, searching their faces. The Airport Security Chief strides past the passengers and onto the jetway, the pages of photographs in his hand. **333 INT. POLICE STATION - SITUATION ROOM -- NIGHT 333** Nabulsi waits in silence on the other end of a phone. The room is full, no one speaks. **334 INT. TORONTO AIRPORT - JETWAY -- NIGHT 334** A second AIRPORT SECURITY OFFICER squeezes along the wall, passing the waiting passengers. We pan to see Luke's brightly colored roller-board. Our hearts stop; it is all over. **335 INT. POLICE STATION - SITUATION ROOM -- NIGHT 335** Nabulsi waits on the other line for an eternity. Finally: **AIRPORT SECURITY CHIEF (O.S.)** Sorry. There is no one by their description on the flight. **LT. NABULSI** They're on it. Do you have the photographs? **335A INT. TORONTO AIRPORT - JETWAY -- NIGHT 335A** The young AIR CANADA FLIGHT ATTENDANT kneels to help the child with the colorful rollerboard -- we see it's a FIVE YEAR-OLD GIRL. **AIR CANADA ATTENDANT** Can I take this for you? **AIRPORT SECURITY CHIEF (V.O.)** We have the photographs. They aren't on this plane. **336 INT. TORONTO AIRPORT - GATE 32 -- CONTINUOUS 336** Now see the GATE NUMBER and destination: PORT-AU-PRINCE. **(CONTINUED) 113. 336 CONTINUED: 336 AIRPORT SECURITY CHIEF** (listens, turns to attendant #2) Are there any other flights to Haiti tonight? **337 INT. POLICE STATION - SITUATION ROOM -- CONTINUOUS 337 AIRPORT SECURITY CHIEF (O.S.)** No other flights. Anything else? **LT. NABULSI**No. Thank you. Nabulsi hangs up, defeated. Quinn stares out the window, deep in thought. **DETECTIVE QUINN** It's starting to rain. Nabulsi looks at him as if he's nuts. **DETECTIVE COLLERO** I'll call the FBI. Collero exits, Quinn turns and looks at the partial "wall." **DETECTIVE QUINN** You ask yourself why we found this bag and not the others? **338 INT. AIRPLANE -- NIGHT 338** Lara looks up from her son, sees her husband staring out the window at the darkness beyond. Ding. **AIR CANADA ATTENDANT (V.O.)** The captain has switched off the seat belt light. Flight time to Caracas, Venezuela this evening is five hours and

fifteen minutes. While in your seat, the captain asks-- **339 INT. POLICE STATION - SITUATION ROOM -- NIGHT 339** Now it's just Harris and Nabulsi, staring at John's wall. **LT. NABULSI** This guy was a teacher? **SGT. HARRIS** At a community college. **114. 340 INT. GRACE AND GEORGE'S KITCHEN -- DAWN 340** Sitting in his pajamas, George flips open an ancient atlas and runs his finger down across the Gulf of Mexico to Caracas, Venezuela. And he thinks of his grandson and smiles. **341 EXT. VENEZUELAN COUNTRYSIDE (HELICOPTER SHOT) -- DAY 341** A taxi snakes along a mountain road, through the dense forests of Venezuela. **342 INT. TAXI - DRIVING - MOUNTAIN ROAD -- DAY 342** Exhausted but awake, John stares out the window at the coastline below. Lara and Luke sleep beside him. **343 EXT. LARA'S OFFICE BUILDING - PARKING LOT -- DAY 343** More rain. Detective Quinn squats in the covered parking lot, staring at the spot where the crime took place. Flash to: **344 EXT. PARKING GARAGE - THE PAST -- NIGHT 344** Elizabeth turns at her car, is slammed in the head with the extinguisher and she falls dead. The extinguisher is tossed to the floor and rolls. A **YOUNG FEMALE JUNKIE** yanks at Elizabeth's purse, getting blood on her hands before she frees it. She looks like a junkie. She runs off toward the sidewalk. **344A QUINN - IN THE PRESENT 344A** Turns and sees... **344B LARA - IN THE PAST 344B** She hurries along the sidewalk to get out of the rain. Turning the corner into the garage she **COLLIDES** with the **JUNKIE**. Lara's purse catches the woman's coat. The **JUNKIE** puts her hand on Lara's shoulder, leaving a **SMUDGE OF ELIZABETH'S BLOOD** on Lara's raincoat. She tugs free. A **BUTTON** from the woman's coat **POPS OFF** and hits the sidewalk. Lara turns and yells "Hey," then keeps going. She is about to get in the car when she sees the fire extinguisher in front of her left wheel. She picks it up, turns, annoyed. She places it down by the wall. **(CONTINUED) 115. 344B CONTINUED: 344B** Lara gets in her car and drives off, oblivious to Elizabeth's body lying on the concrete floor on the passenger's side. Her co-worker sees her drive off as he steps into the garage. He spots the body and turns and looks after Lara's car. **345 EXT. LARA'S OFFICE BUILDING - PARKING LOT -- DAY 345** Quinn puts his used gum in a wrapper. **COLLERO** watches from the car as her partner walks to the corner of the building. **QUINN** steps up to where the two women collided and looks down at the sidewalk. **DETECTIVE QUINN** Was it raining when we searched the crime scene? **DETECTIVE COLLERO** Three years ago?? What are we doing here? Quinn drops his gum wrapper onto the sidewalk. It hits a stream of water coming out from a rain gutter and washes away. Quinn watches it -- then follows... **Collero** shakes her head, grabs a newspaper to keep the rain off and follows. The gum wrapper washes over the curb into the gutter and travels to the storm drain a half a block away. Quinn gets there, kneels. **DETECTIVE QUINN** Act like a cop. Grab the other side. **DETECTIVE COLLERO** You're out of your mind. Quinn jerks the grate up. **Collero** grabs the other side and helps him lift. They stare down into the hole. Quinn runs his hand along the lip, digging up the mud and sediment...finds nothing. **DETECTIVE COLLERO (CONT'D)** You really thought you were going to find it? **Collero** wipes her hands on a tissue as Quinn stares down the hole a little longer, then lets the grate fall. **(CONTINUED) 116. 345 CONTINUED: 345 CLOSE ON INSIDE LIP OF STORM DRAIN** Just before the grate clangs we see **JUNKIE'S JACKET BUTTON**, squeezed between the grate and the wall. **346 EXT. TOWN SQUARE - SOUTH AMERICA -- EVENING 346** The taxi crosses the ancient square of a small town. **347 INT. COLONIAL HOTEL -- EVENING 347** The room has two

single beds. John waits at the bathroom door. Lara steps out, a real awkwardness between them. She touches his hand. He offers a smile. She slips past him. He steps into the bathroom and closes the door. Lara lies down on the single bed furthest from the bathroom, face to face with her sleeping son. Without warning, he kisses her on the cheek, for the first time, without being prodded. He turns around and lets her wrap her arms around him. And she almost dies of happiness. **348 INT. HOTEL BATHROOM -- CONTINUOUS 348** John washes, trying not to look in the mirror, not wanting to glimpse the man he has become. **349 INT. HOTEL ROOM -- NIGHT 349** Lara and Luke sleep, spooning. John sits on the other bed. He picks up the TV remote and flips through Spanish language stations. And there it is: CNN in English. Sports right now, but John knows there is no place they can hide. **350 INT. BAR -- DAY 350** Damon takes the money from John's wallet, leaves him with a twenty. **DAMON** Good luck. Damon leaves him there. As John wonders if he is capable of doing this, we cut to **BLACK**. Read: **THE NEXT THREE DAYS**. Hear: Knock knock. Roll credits.