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DRIVE

Episode 102

"Partners"

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WHITE	2/01/07	DOUBLE BLUE REVS.	2/20/07
FULL BLUE	2/09/07	DOUBLE PINK REVS.	2/21/07
FULL PINK	2/13/07	DOUBLE YELLOW REVS.	3/22/07
FULL YELLOW	2/13/07	DOUBLE GREEN REVS.	3/27/07
GREEN REVS.	2/14/07	DOUBLE GOLDENROD REV	3/27/07
GOILDENROD REVS.	2/15/07	DOUBLE SALMON REVS.	3/27/07
SALMON REVS.	2/16/07		
FULL BUFF	2/19/07		

Twentieth Century Fox Television

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# DRIVE

## Revision History

WHITE 2/01/07

FULL BLUE 2/09/07

FULL PINK 2/13/07

FULL YELLOW 2/13/07

GREEN REVS. 2/14/07  
2, 2A, 3, 4

GOLDENROD REVS. 2/15/07  
5, 6, 8, 8A, 9, 10, 11, 11A, 11B, 12-13, 15

SALMON REVS. 2/16/07  
11B, 11C

FULL BUFF 2/19/07

DOUBLE BLUE REVS. 2/20/07  
19, 19A

DOUBLE PINK REVS. 2/21/07  
9, 17, 20, 24, 25, 25A, 26, 39, 39A, 40, 40A, 43, 43A, 44, 45, 49, 49A, 50, 50A, 56, 56A

DOUBLE YELLOW REVS. 3/22/07  
1, 3, 4, 4A, 4B, 4C, 5-6, 7, 7A, 7B, 7C, 7D, 7E, 8, 9, 10-17, 19A, 20, 23, 23A, 23B, 23C, 24-26

DOUBLE GREEN REVS. 3/27/07  
1, 2, 3, 4, 4A, 4AA, 4B, 4C, 5-6, 7B, 7BA, 7C, 7D-E, 8, 9, 10-17, 21, 21A, 21B, 24-26, 27-28, 29, 30, 30A, 30B, 31, 31A, 32, 33, 35, 36-37, 41, 42, 42A, 42B, 43, 43A, 44, 45, 46, 47, 48, 48A, 48B, 48C, 50, 50A-51, 52, 53

DOUBLE GOLDENROD REVS. 3/27/07  
56, 56aA, 56aB, 56A

DOUBLE SALMON REVS. 3/27/07  
7B, 7BaA, 7BA, 7C, 7D-E

# DRIVE

"102"  
FULL BUFF 2-19-07

## CAST LIST

ALEX TULLY  
CORINNA WILES  
JOHN TRIMBLE  
VIOLET TRIMBLE  
WENDY PATRAKAS  
ROB LAIRD  
ELLIE LAIRD  
IVY CHITTY  
SUSAN CHAMBLEE  
LEIGH BARNTHOUSE  
MR. BRIGHT  
WINSTON SALAZAR  
SEAN SALAZAR

ALLAN JAMES ("BILL")  
KATHRYN TULLY  
THE MAN  
THE WOMAN  
TRUCK DRIVER  
PRESTON'S WAITRESS  
GENTLE WOMAN'S VOICE (VOICE ONLY)  
MALE VOICE/SOLDIER (VOICE ONLY)  
PHONE VOICE (VOICE ONLY)  
MISSION CONTROL VOICE (VOICE ONLY)

## DRIVE

"102"  
DOUBLE GREEN REVS. 3-27-07

### SET LIST

#### INTERIORS:

VOLVO STATION WAGON

PRESTON'S DINER  
WOMEN'S ROOM

FLEABAG MOTEL  
ALEX'S ROOM  
CORINNA'S ROOM

UPSCALE HOTEL  
JOHN'S SUITE/BATHROOM  
JOHN'S SUITE/BEDROOM

FIREBIRD

LR-3

WENDY'S MINI-VAN

ALEX'S TRUCK

JOHN'S TAURUS

IMPALA

EIGHTEEN WHEELER CAB

TENT

\*ORANGE GROVE SHED (ADDED)

#### EXTERIORS:

VOLVO STATION WAGON - D

DRY LAKE BED - D (1979)

FLEABAG MOTEL - D

UPSCALE HOTEL - D  
OUTSIDE LOBBY/VALET - D

CAMP GROUNDS - D

FIREBIRD - D

LR-3 - D

WENDY'S MINI-VAN - D

ALEX'S TRUCK - D

JOHN'S TAURUS - D

IMPALA - D

EIGHTEEN WHEELER CAB - D

HIGHWAY/SIDE OF HIGHWAY - D

OFF HIGHWAY/SIDE OF THE ROAD  
LR-3 - D

ORANGE GROVES/\*SHED - D

CAPE CANAVERAL PARKING LOT - D

CAPE CANAVERAL - D  
STOCK FOOTAGE  
VISITOR'S CENTER

TEASER

0A EXT. CAPE CANAVERAL - DAY

0A

Though we can't tell that's where we are yet, because we're looking DOWN ON MR. BRIGHT, who's seated, on a bench, with his SATCHEL at his side and a TAKE-OUT CUP OF COFFEE in one hand. He's talking into a CELL PHONE -- not a race phone. The camera BOOMS DOWN as he speaks.

MR. BRIGHT

Yes, sir. Forty-two cars left Key West. Monitors report the teams are all still in Jupiter.

(checking his watch)

The phones will ring in thirty-seven minutes. Ground sees no traffic and little police presence on the highways. Mrs. Patrakas was last in. She was given the package.

(beat; looking up at the sky)

I agree, sir. It's a good day for driving. Right now, all systems are go.

Bright takes a sip of coffee -- as the camera reveals the SPACE SHUTTLE on the launch pad behind him --

1-7 OMITTED

1-7

8

INT. PRESTON'S DINER - DAY - WENDY PATRAKAS

8

Sits alone in a booth, a bit of a jittery mess. She's got her eye on --

WENDY'S POV - of THE KATRINA GALS across the diner at a booth. Wendy's focused on IVY who is speaking animatedly.

Wendy looks from this down to the table, where we see the photo of Ivy that Mr. Bright gave her.

KATRINA GAL'S BOOTH

Where now WE HEAR the conversation --

IVY

I'm not saying we kill anyone!

LEIGH

Well what are you saying?

IVY

I'm saying - a few flat tires, some clogged gas tanks, and yeah, a snipped brake line or two... thin the herd a little.

SUSAN

Law of the jungle, huh?

IVY

Exactly.

SUSAN

We saw what that was like on the streets of New Orleans after Katrina.

IVY

Thirty two million dollars, ladies. That's ten point six million a piece. Where I come from? People would do a lot more for a lot less.

LEIGH

I dunno. I just think you resort to those kind of tactics, they can turn around and bite you.

IVY

That's why you gotta bite first. And bite hard.

BACK TO WENDY

So absorbed in her surveillance that she doesn't pay attention to the WAITRESS who is warming up her coffee, except to say:

WENDY

Thank you.

## WAITRESS

Darlin', mind if I give you a little free advice? While Florida is technically the South? I'd cover that up if I were you. Some folks might not understand.

Wendy looks to what she's referring -- her open bag next to her on the booth seat: the GUN Mr. Bright gave her is conspicuous on top of some items. Wendy reacts.

## WENDY

Oh. Sorry.

As Wendy fumbles to conceal the gun, fidgets. She perks up now as she sees Ivy rise from the booth. She is now heading this way. Wendy freezes.

Ivy passes her on the way to the ladies' room. Wendy exhales. Screws up her nerve, hoists her bag over her shoulder and follows.

8A

INT. PRESTON'S DINER - WOMEN'S ROOM - DAY

8A

Wendy enters the bathroom just as a STALL DOOR CLOSES. Wendy looks around. No one else in here. She can HEAR IVY HUMMING on the other side of the closed stall door. Wendy tries to retain her calm... goes into the stall next to it --

IN WENDY'S STALL - she sits on the closed toiled seat. Fumbles in her purse for the gun. Holds it with unsure hands. Oh, God. THE SOUND of the TOILET FLUSHING next to her. She opens her stall door a crack --

WENDY'S POV - through the cracked open stall door -- Ivy appears at the sink. Still HUMMING, oblivious. She washes her hands, checks her make-up, does business.

Wendy's breathing is coming more rapidly now. She pulls the photo of Ivy from her bag. Checks it. Making sure. Yep. Same person. Oooookay... she raises the gun shakily... aims it toward the crack in the door...

WENDY

(mutters to herself)

You had no choice, you had no  
choice, you had no choice...

But the mantra's not helping. Wendy's going green. Her  
breakfast is about to come up as --

IVY AT THE SINK, about to go. Pauses at the SOUND of  
RETCHING behind the stall door. Ivy pauses... listens...

IVY

Hey. You okay in there?

IN THE STALL - Wendy on her knees, the bag/gun/photo spilled  
onto the floor next to her. She looks up, pale.

WENDY

Fine. Thank you.

Ivy exits the bathroom, while --

9 OMITTED

9

10 EXT. FLEABAG MOTEL - DAY

10

Corinna outside the door. Knocks. The door opens, but only  
a crack. Alex is there and it's a little startling: it's  
clear he hasn't slept. We instantly get the sense that  
something is odd here. Corinna clocks it right away.

ALEX

What?

CORINNA

I brought food.

He takes the container without so much as a "thanks," all  
caveman like, then starts to close the door.

CORINNA (CONT'D)

Hey --

(he looks at her)

The race phone? Has it rung yet?

ALEX

(thinks; listens?)

Um. No.

CORINNA

Are you okay?

ALEX

Huh? Fine.

CORINNA

Hey, did you... go out last night?  
I thought I heard your truck.

ALEX

I got up to move it. Didn't want it seen from the street.

CORINNA

Oh. You don't look like you slept.

ALEX

Yeah. Place is kinda noisy. Thin walls... did the screaming keep you up, too?

CORINNA

Screaming?

ALEX

Maybe I imagined it...

He's in another place. She is somewhat alarmed.

CORINNA

Tully, you need to try and get some rest. The second that race phone rings, we'll have to get right back on the road again.

ALEX

Right -- okay.

Again he starts to shut the door; again she makes him pause:

CORINNA

Alex -- ?

(he looks at her)

The flash drive. Can I get it from you?

(holds up:)

I got hold of a computer. I can work on decrypting it while you rest.

ALEX

Yeah... no, I think I'll hang on to it. I was thinking of maybe taking it to the cops.

CORINNA

What?!

ALEX

Well. If it is what you say it is, then it's proof the race is real.

CORINNA

You do that and they'll kill your  
wife.

ALEX

(considers, catching up)  
Oh. Yeah. Bad idea, then.  
(glances into food box)  
Ooh. Bacon. Thanks.

He shuts the door on her. Off Corinna, concerned...

11 INT. FLEABAG MOTEL - ALEX'S BATHROOM - CONTINUOUS 11

Alex pushes the door open, he's got the top back on the styrofoam food container, munches bacon as he sits on the (closed) toilet seat lid. Munch. Munch. He looks toward the bathtub --

ALEX

Okay. Let's try this again...

And WE SEE BILL, AKA Allan James, trussed up like a pig in the (dry) tub. He's got the evidence of his run-in with Alex and a wrench, and more now. He looks a little crazed himself, and scared. Off that --

BLACK OUT.

END OF TEASER

ACT ONE

11A-15A OMITTED

11A-15A

16 INT. PRESTON'S DINER - DAY - WENDY

16

still sitting in the same booth. Now she's got a different photo before her: her and Sam. She regards it like a talisman. WAITRESS approaches with coffee pot.

WAITRESS

I heat that up for you one more time, you're just gonna float right out of here.

WENDY

I've probably had enough.

WAITRESS

What you need is a cup of courage.

Wendy looks at her, startled.

WENDY

What?

WAITRESS

Couldn't do it, huh? Probably for the best. Not sure what you were thinking. Splatter that little gal's brains all over the ladies'? You wouldn'ta made it to the parking lot, honey.

WENDY

Who are you?

WAITRESS

Someone who's here to tell you that it's way too early in this game for you to go all wobbly.

WENDY

I don't mean to wobble. It's just... what they're asking me to do... Isn't there some other way? I've never used a gun before. I don't know if I even can. Plus it seems, you know, morally wrong.

WAITRESS

Is it morally wrong for a lioness to protect her cub?

Wendy looks at her. Waitress indicates the photo of Sam:

WAITRESS (CONT'D)

Anything you do, any action you take, it's all for that little lambkin. Remember that.

WENDY

But I don't even know this girl. She's never done anything to me.

WAITRESS

She's doing something to you now, darlin'. She's beatin' you.

The Waitress pulls a pencil from behind her ear, scratches out the check.

WENDY

I don't know what to do.

**(loop to play over  
waitress:)**

**It's too late. The phone's gonna ring. The race is gonna start again...**

**(back to Wendy:)**

I wouldn't even know where to find them now.

WAITRESS

(as she writes)

Oh, I'm sure your paths will cross again. Will there be anything else?

WENDY

Um. No.

Waitress slaps the check down on the table.

WAITRESS

If she's still in that car when they reach the next check point, you'll be the one who's eliminated.

(then, brightly)

You have a great day!

Wendy cocks her head, looks down at the check -- not a check. Well, it is a check, but instead of a total, what is written there: "TRAVEL INN MOTEL. 1800 Tequesta Lane." Off that:

16A EXT. TRAVEL INN MOTEL - DAY 16A

To re-establish the fleabag motel we've seen once already, while:

16B INT. FLEABAG MOTEL - BATHROOM - CONTINUOUS 16B

Bill, still trussed up in the tub, bunched in a more upright position now, groans in pain. Only half conscious. Alex leans over him, slap-slap to rouse him --

ALEX

Hey. Up, up. Come on. We're not done. If I don't get to sleep, you sure as hell don't.

In the bathroom MIRROR, an IMAGE: Alex's wife, KATHRYN.

KATHRYN

Alex, you are asleep.

ALEX

No I'm not, Kathryn. Haven't slept since I left Nebraska. Won't sleep until I find you.

He looks over at the mirror. She's not really there. Now his eyes go to something in his hand: the missing person's flyer. As he gazes at it:

Moaning from the bathtub. Alex looks over. Bill is starting to come around. Alex grabs him by the back of the hair. Pulls his head back.

ALEX (CONT'D)

Where's my wife?

BILL

I already told you -- I don't know. And you're never gonna find her. Not like this. Not if they do have her.

ALEX

What do you mean "if"? And who are "they"?

BILL

People you don't wanna meet. People you never will meet.

ALEX  
(yanks his head back)  
Wrong answer. You're gonna take me  
to them.

BILL  
(in pain)  
Take you where? I told you what I  
am. I'm a ground monitor. I know  
about the drivers. That's it. I  
can't get to the sponsors. Nobody  
gets to the sponsors.

ALEX  
(still holding his scalp)  
The sponsors?

BILL  
Look. You want your wife back?  
It's simple -- win the race.  
There's no other way.

ALEX  
Wrong again.

Alex BASHES Bill's head against the tile. Stands.

Kathryn is again in the mirror.

KATHRYN  
Alex, don't kill him. What if  
someone saw you go back to that gas  
station last night and bring him  
here?

ALEX  
No one saw me.

KATHRYN  
If you kill him they might kill me.  
(then)  
Unless I'm already dead.

ALEX  
You're not dead. Don't say that.  
Don't even think it.

KATHRYN

I wasn't thinking it. You were.  
I'm not really here.

BILL (O.S.)

That was her, wasn't it?

Alex turns to Bill, who has regained his senses. Alex blinks -- did Bill see her, too? No, because now Bill continues:

BILL (CONT'D)

When you were at the door. I  
recognized her voice. Your  
"partner."

Alex blinks. Oh. He's talking about Corinna.

BILL (CONT'D)

Why don't you ask her where your  
wife is?

Alex looks at him.

ALEX

What do you mean?

BILL

What do you really know about her --  
other than she figured you were her  
best shot at winning thirty-two  
million dollars? And it probably  
wasn't because of that piece of  
junk truck you're driving.

ALEX

You saying she's involved?

BILL

She's not in the race, I can tell  
you that much.

ALEX

You're lying.

BILL

You got that flash drive she stole  
from me? Check it out.

Alex takes the drive from his own pocket. Looks at it.

ALEX

She say it's encrypted.

BILL

(smiles)

Is that what she says? What else she tell you?

ALEX

That it has the finish line on it.

BILL

(laughs)

Nice. Giving you a good reason to keep her around. You want to know what's on that drive? Information. About you. About the other drivers. Open it. The one name you won't find on it -- hers. She's playing you, pal. Like she played me back in Key West.

As we PUSH IN on Alex, and he registers this --

BILL (CONT'D)

Is she involved in your wife's disappearance? Who knows? But if you think she wants you to find her at any place other than the finish line, you're a fool.

16B CONTINUED:

16B

Alex considers that for a beat.

ALEX

I changed my mind. You can sleep  
now.

And he BOOTS Bill in the face and off a painful moment, we  
HARD CUT TO:

16BA INT. UPSCALE HOTEL - JOHN'S SUITE/BATHROOM

16BA

JOHN TRIMBLE has his head lowered, in a painful moment. He  
looks up into the mirror. Doesn't look well. He takes a  
breath. Now from the other room, comes a VOICE:

VIOLET (O.S.)

Hey, Dad?

JOHN

Yes, Sweetheart?

VIOLET (O.S.)

So, don't get me wrong. Because  
I'm really digging the whole new  
spontaneous John Trimble: "dad of  
adventure" thing...

16C INT. UPSCALE HOTEL - JOHN'S SUITE/BEDROOM - DAY 16C

VIOLET

...but can we really afford to stay  
in this place?

JOHN (O.S.)

Think of it as in investment,  
Pumpkin...

16D INT. UPSCALE HOTEL - JOHN'S SUITE/BATHROOM - DAY 16D

John behind the closed door. Before him are PRESCRIPTION  
PILL BOTTLES.

JOHN

The better rested we are, the  
better we do in the next leg.

He looks at one of the bottles --

CLOSE: PILL BOTTLE WARNING LABEL: "DO NOT OPERATE MOTOR  
VEHICLES."

16DA INT. UPSCALE HOTEL - JOHN'S SUITE/BEDROOM 16DA

Violet pulls back the sheer curtain, looks down at the pool  
area --

VIOLET

Okay. I guess I can buy that.

16E VIOLET'S POV - of the pool area. SEAN SALAZAR is sunning16E  
himself on a chaise. (SHOT 13A)

16F RESUME - VIOLET/JOHN'S SUITE 16F

As she takes in Sean's pulchritude --

VIOLET

And you only live once, right?

16G INT. UPSCALE HOTEL - JOHN'S SUITE/BATHROOM 16G

John's just about to pop a pill into his mouth, reacts to the  
irony of Violet's last statement...

JOHN

Right...

As he stares into his eyes in the mirror, we go to:

16H JOHN'S FLASHBACK (FOOTAGE SHOT FOR 101) 16H

Off John's "I've never really been comfortable in this world... now I'm not ready to leave it..." We PRE-LAP the SOUND of the RACE PHONE RINGING in the distance, come back hard to:

16I INT. UPSCALE HOTEL - JOHN'S SUITE/BATHROOM 16I

John is shaken from his reverie by that RINGING from the OTHER ROOM. Comes fully back into the present as:

VIOLET (O.S.)

Dad! I said are you ready to  
leave?! It's time!

Off that --

17 EXT. CAMP GROUNDS - DAY 17

An actor-less static shot shows us the FIREBIRD parked next to a TENT. Rob and Ellie are bivouacked. Over this, the SOUND of the RACE PHONE RINGING.

17A INT. TENT - DAY - CONTINUOUS 17A

ROB and ELLIE. He's getting dressed, she's looking at the race phone: "KENNEDY KILLED IN '73" Below the words, a CLOCK that reads: 02:17:35:03 The clock is running down.

ELLIE (O.S.)  
"Kennedy killed in seventy-three?"  
And there's a clock running  
backwards --

ROB  
(on the move)  
Let's get the car packed. I'll  
strike the tent and we can figure  
it out on the road.

ELLIE  
Okay.

He exits the tent. She starts to gather their packs. She sees ROB'S CELL PHONE stuck in the pocket of one. She listens for him, then takes the cell phone, punches a series of buttons, and listens.

PHONE VOICE  
You have one new message.

MALE VOICE  
Robbo! Baker here. Dude, I don't  
know what you're doin', but you  
better get your ass back to base.  
Commander keeps asking me where in  
hell you are. Word is the unit's  
headin' back to Baghdad pronto, and  
if your butt isn't on that C-130  
when we take off, you're gonna be  
in some deeply serious --

But before he can get the word out, Ellie punches another button on the phone. We hear the PHONE VOICE again.

PHONE VOICE  
Message deleted.

Rob sticks his head back in the tent --

17A CONTINUED:

17A

ROB

Baby, I can't strike this with you  
in it.

ELLIE

I'm coming.

ROB

(notices his cell)  
Somebody call?

ELLIE

Nope. Nobody loves you except me.

They kiss. He disappears. Off Ellie --

18 OMITTED

18

19 EXT. UPSCALE HOTEL - OUTSIDE LOBBY/VALET - DAY

19

John and Violet hurrying outside, carrying their luggage.  
Violet trying to read the text message while moving --

VIOLET

I don't think it's fair there are  
history questions. Which Kennedy?  
The one who was president?

JOHN

JFK was killed in '63, honey.

VIOLET

Maybe it's a typo.

JOHN

I don't think these people make  
typos, sweetheart. Think and  
you'll see the answer. You can do  
this. Talk it out. I'll help.

VIOLET

I can't believe you know what this  
is and you won't tell me.

That said as they pass --

-- SEAN AND WINSTON, who are at the VALET, huddled around  
their own phone. They look up at the same time on hearing  
Violet's last complaint. They trade looks. Winston drops  
the phone into his pocket. THE IMPALA rolls up. They move  
to it, climb in. Winston JIGGERS the HYDRAULICS, as --

19A EXT. FLEABAG MOTEL - DAY

19A

Alex is at his truck securing the tarp over the back.  
Corinna appears from her room, notes some departures.

CORINNA

What's going on?

ALEX

Secret illegal cross country road  
race, is my understanding.

CORINNA

The call came?

ALEX

Few minutes ago.

She's already heading back to her (close) room for her stuff.  
Alex says after her:

ALEX (CONT'D)

Tell me you found the final finish  
line and we'll just go straight  
there.

CORINNA

(tossing it back as she  
enters her room)

Not yet.

ALEX

(sarcastically to himself)  
Guess we'll have to just keep  
plugging, then.

That punctuated as he ties the last corner of the tarp with a  
sharp tug just as she reappears carrying her stuff. She's  
heading for truck bed, thinking it will go there.

ALEX (CONT'D)

Not back here. Kinda full.

That as he moves to the cab. She joins him. As she juggles  
her things, he shoves the race phone at her.

ALEX (CONT'D)

See if you can make any sense of  
that. Partner.

CORINNA

Are you okay?

ALEX

Oh, yeah. I feel *great*.

He throws the truck into REVERSE, PEELS OUT. As they move out, we PAN THEM, then LAND ON ANOTHER ROOM, REVEAL --

-- SUSAN, LEIGH and IVY come out of an upper level room. They hurry down the stairs. WE PULL BACK, revealing...

WENDY PARKED there in her mini-van, facing away from them, eyeing them in her side-view mirror. Off Wendy --

END OF ACT ONE

ACT TWO

19B INT./EXT. FIREBIRD - MOVING - DAY

19B

The Firebird SWERVES INTO FRAME. Ellie looks at the clue.

ELLIE

Is it always gonna be some lame word puzzle? Why can't they just tell us where to go and let us get on with it?

ROB

Forget the words. See that number? Looks like military time. It's counting down to something.

ELLIE

What?

ROB

I don't know. But I know who to ask. Hand me my cell phone.

ELLIE

(wary)

Why? I mean, what for?

ROB

(What's your problem?)

What for? I'm gonna call a guy who can help us. Unless you want to keep driving nowhere in particular.

ELLIE

Somebody in your unit?

ROB

(amused)

Not exactly. This guy doesn't even exist.

ELLIE

Then how can you call him?

ROB

I don't mean it literally. He's Oh-F-9. They got him tucked away in a tiny room at Cheyenne Mountain. Anything's about to go up, down, or sideways, he'll know. Come on. The phone.

19B CONTINUED:

19B

ELLIE

Is that legal? I mean, are you even supposed to call an off-nine guy?

ROB

OH-F 9.

ELLIE

Can't you get in trouble for that?

ROB

Baby, he's not even Army. He's Air Force. No one's gonna know. Come on. Gimme the phone.

ELLIE

Okay. I just... don't want you to get in trouble.

He takes the phone, kisses her. He starts dialing. Ellie smiles, trying not to look as sick as she feels ...

19C INT. TAURUS - MOVING

19C

WE COME up INTO the TAURUS where we FIND JOHN sweating, looking much worse now. Violet eyes him with concern.

VIOLET

Dad -- are you okay?

JOHN

I'm fine, honey.

VIOLET

You're sweating --

JOHN

It's Florida. It's warm.

VIOLET

We've got the air conditioner cranked.

He looks a little busted, then his eyes go to his REARVIEW.

JOHN

Okay. Don't panic. I think we're being followed.

She looks back, turns forward, unconcerned.

19C

CONTINUED:

19C

VIOLET

Them? Yeah. They've been back there since the hotel.

JOHN

They look like hoodlums.

VIOLET

Sure. In a road company version of "West Side Story," maybe.

19D

INT. IMPALA - MOVING

19D

Winston and Sean follow the Taurus.

SEAN

How old you think she is?

WINSTON

Who?

SEAN

The girl.

WINSTON

Keep it in your pants 'til the finish line. Then maybe we'll head to Jamaica, Brazil, someplace. I'll introduce you to some real women.

SEAN

What's wrong with her?

WINSTON

She's the competition. They ain't nothing but GPS to us, man. Second we find out where they're headed, we're leaving 'em in our rearview.

20

OMITTED

20

21

INT./EXT. LR-3 - MOVING - DAY

21

Susan driving; Leigh riding shotgun with the race phone; Ivy leaning in between them from the back seat.

LEIGH

So which Kennedy was killed in '73?

IVY

There's about a million of them and they're always dropping like flies.

SUSAN

That poor family. They've endured so much tragedy.

LEIGH

We can't just keep driving aimlessly like this.

SUSAN

Maybe we should pull off the highway and figure this out.

IVY

What?! No. Bad idea. Let's do it on the move. We're in a race. How is stopping gonna help us?

SUSAN

You never hear the story of the tortoise and the hare? Better to be smart than fast.

IVY

Um, actually? The rabbit was the one that pulled off the road to take a nap, and that's why it lost the race.

LEIGH

And what if we need to be going the other way?

IVY

It's a cross country road race. You have to go north to get out of Florida. North is where the rest of the country is. You can't cross it until you get to it.

Susan and Leigh exchange looks.

LEIGH

(to Susan)

Next exit one mile.

Ivy sits back in the backseat, crosses her arms, annoyed.

IVY

(mutters to herself)

Hare my a--

WE BLOW PAST THIS, out through their back window and into --

Wendy's right behind the LR-3, intently following. She's got her PERSONAL CELL PHONE to her ear. It RINGS through. A WOMAN'S VOICE answers.

GENTLE WOMAN'S VOICE

Hello?

WENDY

Hi. It's Wendy Patrakas.

GENTLE WOMAN'S VOICE

Mrs. Patrakas. You're not supposed to call here.

WENDY

I know. But I'm on the phone you gave me. You said Richard wouldn't be able to trace it. I'll pay for the charge. I swear. How's Sam?

GENTLE WOMAN'S VOICE

(sigh)

Sam's fine. Just fine. Mrs. Patrakas, when you brought him to us we agreed -- no contact for the first thirty days.

WENDY

I know. I know... and I wouldn't except.. I need to talk to him.

GENTLE WOMAN'S VOICE

Wendy -- Sam doesn't talk yet.

WENDY

I know. I want him to hear my voice. It's important. Please.

GENTLE WOMAN'S VOICE

Of course. Okay. I'm putting the phone to his ear.

WENDY

Hi, Sam. Hi, baby. It's mommy. I know you can't understand, but I wanted you to know... I needed you to hear... mommy loves you. Mommy loves you very much. More than anything. And whatever you hear, if something happens, just... know that. I love you, Sam.

Wendy clicks off, sets the cell phone on the passenger seat... Next to THE GUN. She SWERVES OUT OF FRAME, and --

-- ALEX'S TRUCK SWERVES INTO FRAME. Alex driving; Corinna trying to focus on the text message. Alex eyes her. He's still wired-from-no-sleep-and-paranoia-guy.

ALEX

(re: the phone)

Well? What's the trouble?

CORINNA

I'm just now seeing this. Give me  
a second --

ALEX

Don't tell me that's "encrypted"  
too. Another secret code only you  
can understand?

CORINNA

(unsure laugh)  
What?

ALEX

You know. Like that flash drive  
you stole back in Key West. The  
one with the finish line on it.  
Hey! I know! Why don't we open  
it, and just go there. Then we  
won't even have to monkey with that  
clue or worry about checkpoints.  
(nods to seat)  
You got your computer there.

CORINNA

Well, it's not as simple as just  
opening it --

ALEX

Because it's encrypted --

CORINNA

Right --

ALEX

In fact, you don't even know if the  
finish line is on it --

CORINNA

I told you. I'm guessing --

ALEX

No. You're lying.

CORINNA

What?

ALEX

It doesn't have the finish line on  
it. And you know it. You only  
said it did so I wouldn't toss you  
out. To make yourself valuable to  
me -- as a partner.

CORINNA

Alex --

ALEX

You're not really even in this race, are you, Corinna?

She looks at him -- knows that flat denial now would be a mistake. A beat. Gulp.

CORINNA

No. But I am if you say I am...

ALEX

Who are you really? One more lie. Just one, and I don't slow down when I toss you out.

CORINNA

It's... complicated. I'm just someone hoping to find answers at the finish line -- like you.

ALEX

Not like me. I was forced into this. You found your way in.

CORINNA

By finding you.

ALEX

What's really on that drive?

CORINNA

Something more important than the finish line -- information.

ALEX

What kind of information?

CORINNA

For one thing, stats on all the competition. The other racers. Names, where they're from, the kinds of cars they're driving... strengths, weaknesses... and in your case...

(with some shame)

...there was a footnote. It said your wife had gone missing.

ALEX

You told me you didn't know that  
when you picked me.

CORINNA

I know. But I did.

(then)

It's why I picked you.

A beat as he takes that in, furious, a volcano before  
erupting --

ALEX

And it's why you're getting out --

He cranks the wheel HARD, screeching to an offramp --

23A EXT. HIGHWAY - DAY - CONTINUOUS

23A

The truck SKIDS across lanes and SCREECHES onto an off-ramp.

24-26 OMITTED

24-26

26A-26B OMITTED

26A-26B

26C EXT. HIGHWAY/SIDE OF THE HIGHWAY - DAY

26C

Alex's truck skids to a stop. Alex hops out, slams his door; moves around to her side, yanks her door open, pulls her out.

CORINNA

Tully, please don't do this.

ALEX

I'm doing it.

CORINNA

Alex. Please. I can explain if you just let me.

ALEX

You don't need to explain. I get it --

CORINNA

You don't --

As he starts pulling her things out of the cab, tossing them on the side of the road:

ALEX

You were looking for a partner. For a way in. You thought you'd found a chump desperate enough to win you thirty two million dollars.

CORINNA

No. It's not like that --

ALEX

I'd take you to the cops, Corinna -- but I can't even do that. Because if it turns out these people really do have Kathryn, they'll kill her. So I have to stay in this thing. At least for now. At least until I'm sure. But I'm doing it alone.

CORINNA

You're making a mistake.

ALEX

Maybe.

He grabs the last of her things, tosses it.

CORINNA

Please. You can't just leave me here.

ALEX

Don't worry. You won't be lonely --

He's moved to the back of the truck, flings back the tarp, revealing BOUND AND GAGGED BILL.

ALEX (CONT'D)

He's getting out here, too.

She recoils at the sight. Holy fucking shit. Alex looks at her; stoically satisfied as he clocks her fear.

CORINNA

Oh, God... he found us...

ALEX

No, Corinna. He didn't find us. I went back and got him.

Alex turns away from her, is unlatching the tail gate. She's backing away, her eyes on Bill; his cold eyes on her... now we're in Corinna's head as she takes in her impending fate. Alex is preparing to pull out his prisoner and dump him with her.

ALEX (CONT'D)

I didn't feel much like waiting around for a phone to ring last night, so I drove back to that gas station. He was still there. Seems your average traveller tends to avoid moaning men in public --

WHAM. Alex is hit over the head by the metal lap top computer, driving him to his knees. He looks up, dazed. Corinna looks regretful.

CORINNA

I'm sorry.

And she bring it up sharply, catching him under the chin. He goes down on his back. Out.

WE STAY IN CORINNA'S POV now. She looks from the downed Alex to the wide-eyed Bill. Off Corinna, shocked at her own desperate act, considering her next move --

END OF ACT TWO

ACT THREE

26D EXT. OFF HIGHWAY/SIDE OF THE ROAD/INT. LR-3 - DAY 26D

The LAND ROVER idles at a deserted country intersection. Susan and Leigh lean over maps and guide books; Ivy in the back seat, looking pissed off.

LEIGH

I know there's a Kennedy compound in Florida. It's near here. West Palm I think --

SUSAN

That's behind us.

ANOTHER ANGLE: WENDY'S MINI-VAN rolls up behind the LR-3. Stops...

IN THE LR-3

The discussion continues.

LEIGH

Well this clock is running backwards -- maybe that means we're supposed to be running backwards?

IVY

Oh, brother.

Ivy shakes her head, rolls her eyes. What a lame team. Suddenly, BANG! That was, it seems, a tire blowout. They all react.

26E EXT. OFF HIGHWAY/SIDE OF THE ROAD - LR-3 - CONTINUOUS 26E

They emerge from the LR-3 to see one of the back tires DEFLATING before their very eyes.

LEIGH

Wow. That's weird. We weren't even moving.

WENDY APPEARS, walking up behind them.

WENDY

Hi. Need any help?

Off the women looking at her --

26F EXT. HIGHWAY/SIDE OF THE ROAD (ANOTHER AREA) - DAY 26F

ALEX moans, comes to where he was left. It takes him a moment to re-orient himself. He gets to his feet. Sees that he's stranded. No truck, but distinctive TRUCK TRACKS laid veering a hard right and heading out toward the road. He starts walking in that direction. Puts up his thumb as a CAR passes. And it keeps going. He keeps walking --

27 INT./EXT. FIREBIRD - MOVING - DAY 27

Rob is still on the phone. Ellie watches him, trying not to betray her anxiety at what Rob's buddy might spill.

ROB

Uh-huh. It matches exactly?

Thanks, Carl. I owe you.

(hanging up)

Cape Canaveral. That's where we're going.

ELLIE

Cape Canaveral? What's that have to do with Kennedy and '73?

ROB

Canaveral used to be called Cape Kennedy. They changed it back to Canaveral in '73 -- killed the Kennedy name.

ELLIE

Oh.

ROB

Those numbers? It's a countdown. Shuttle's going up this morning. I figure we have to get there before the counter gets down to zero.

ELLIE

So that means we got two hours to get thirty miles...

ROB

Piece of cake.

ELLIE

And your friend didn't say anything about other stuff?

ROB

Like what?

ELLIE  
I don't know. Military things...  
Your unit...

27

CONTINUED:

27

ROB

Honey, I told you, he's Air Force.  
He doesn't know any more about Army  
units than you do.

Relief washes over her; she dodged the bullet.

ELLIE

Hurry up. I want to get you back in  
that tent.

Rob hits the gas --

WINSTON (PRE-LAP V.O.)

Dude totally knows where he's  
going...

27A

INT. IMPALA - CONTINUOUS

27A

Winston's eyeing the Taurus in front of them; Sean's looking  
at a map.

SEAN

So do I, now --

Winston looks at him.

SEAN (CONT'D)

Cape Canaveral, thirty miles.  
That's gotta be it. Kennedy Space  
Center.

(re: race phone)

What do you wanna bet this  
countdown is a shuttle launch?

WINSTON

Told you pencil-neck would have it  
all figured out.

28

INT. TAURUS - MOVING

28

John's eyes are on the rear-view. He speeds up. Violet  
studies him. Sweat beads on his brow. He looks unwell.

JOHN

(eyes on rearview)

You get that clue figured out yet,  
honey?

VIOLET

Yeah, we're going to Cape  
Canaveral. I saw the road sign.  
Dad? What are you doing?

DRIVE - 102 - DOUBLE SALMON REVS. - 3/27/07  
CONTINUED:

31A.  
28

28

JOHN  
I'm going to lose these two --  
He hits the gas -- dropping us back into --

	DRIVE - 102 - DOUBLE SALMON REVS. - 3/27/07	32.
28	CONTINUED:	28
	He hits the gas -- dropping us back into --	
29-31	OMITTED	29-31

32-33 OMITTED 32-33

33A INT./EXT. IMPALA - DAY 33A

Winston reacts to the Taurus' sudden burst of speed --

WINSTON

I think he's trying to lose us!

Winston guns it. Sean reacts --

SEAN

What are you doing?!

33B INT./EXT. TAURUS - DAY 33B

John continues to try and lose the Impala.

VIOLET

Dad, you're starting to freak me out a little --

He's sweating more, but is into it.

JOHN

It's fine, honey. Fine.

34 INT./EXT. IMPALA - CONTINUOUS 34

Winston enjoying this. Sean, not so much.

WINSTON

See that? He wants to race!

34

CONTINUED:

34

SEAN

Forget it. Don't race him.

WINSTON

Don't race him? Don't race him?  
We are racing him. It's a race.

SEAN

I just mean we don't need him. We  
know where we're going. Forget  
about him.

WINSTON

This about the mamasita?

SEAN

You're just gonna scare her.

WINSTON

Sure she's the one that's scared?

And Winston ACCELERATES UP THE ROAD, getting right behind John until their bumpers are inches apart. It's a game at eighty miles an hour. John tries to shake Winston -- switching lanes, speeding up, slowing down -- but Winston stays glued to John's bumper.

35

INT./EXT. JOHN'S TAURUS - MOVING - DAY

35

Where John is grimly driving as Violet tries to hide her growing alarm.

VIOLET

Dad, do you want to die?

JOHN

(fixed eyes)

No, sweetheart. I don't.

John ACCELERATES, pushing the Taurus as fast as it will go.

36

INT./EXT. IMPALA - MOVING - DAY

36

SEAN

Okay. Enough. You've made your  
point. Whatever it is.

WINSTON

No, I want to see what this guy is  
made of.

36

CONTINUED:

36

ZOOOOM -- The two cars are headed up the highway at top speed, buzzing past the other cars, the Impala glued to the Taurus' rear bumper, John's eye on the image of Winston in the rear-view mirror, when -

37

INT./EXT. JOHN'S TAURUS - MOVING - DAY

37

VIOLET  
(Look out!)  
Daddy!

John looks up to see a SEMI just ahead in his lane crawling at about thirty miles an hour. Too close for John to slow down or stop. John WRENCHES THE STEERING WHEEL, slipping the Taurus into the next lane. The Taurus clears the semi's back end by inches. In the Impala, Winston just barely manages to slow the car down enough to keep from rear-ending the truck.

38

INT./EXT. IMPALA - MOVING - DAY

38

WINSTON  
Let him go. Better not to draw the  
cops' attention anyway.

SEAN  
(through clenched teeth)  
You think?

39

INT./EXT. JOHN'S TAURUS - MOVING - DAY

39

As John eases off the gas pedal.

JOHN  
Okay. We're okay. Right, honey?

He looks at his frightened daughter, then back to the road.

JOHN (CONT'D)  
(subdued)  
Right.

39A

EXT. HIGHWAY/SIDE OF THE HIGHWAY - DAY

39A

Alex continues to walk, thumb out. An EIGHTEEN WHEELER approaches. Slows down. Alex runs to it, climbs aboard, pulls away --

40

OMITTED

40

41 EXT. OFF HIGHWAY/SIDE OF THE ROAD - LR-3 - DAY

41

Susan and Leigh changing the tire. Mostly Susan, who is jacking up the truck. Wendy hangs back with Ivy. Her prey.

IVY

So, you're in it, right?

WENDY

Hmmm?

IVY

I saw you at the hotel in Key West. Hey -- didn't you have a baby?

WENDY

Recently.

IVY

No, I mean with you. You were wearing one of those sling things.

WENDY

Oh. Yeah. I mean, Sam's fine.

IVY

So are you, like, up to something?

WENDY

W-what do you mean?

IVY

We get a flat. You pull over. I mean, we're in a race -- isn't it good for you this happened to us?

WENDY

Oh. Well. I guess you could look at it that way. But, I mean, it's really about... karma.

Ivy narrows her eyes, not buying it.

WENDY (CONT'D)

Yeah. If I pull over to help, even though it wouldn't benefit me, that's gonna give me... good karma.

IVY

But you're not helping.

WENDY

Right.

LEIGH

Hey, Ivy? Wanna give us a hand here please?

Ivy moves to join them. Wendy backs up to her mini-van...

THE KATRINA GALLS: together they heft the big flat tire into the back. Susan notices something...

SUSAN

The hell? That look like a bullet hole?

WENDY (O.S.)

I'm sorry. I'll pay for it.

They whirl to see WENDY HOLDING THE GUN ON THEM. This clearly terrifies Wendy more than it does any of the women, who register confusion more than anything else.

LEIGH

You'll pay for it? You'll pay for it, but you're robbing us?

WENDY

What? Oh, no. I'm not a thief.  
(swings gun onto Ivy)  
I think I'm something worse...

BLACK OUT

END OF ACT THREE

ACT FOUR

41A EXT. CAPE CANAVERAL - DAY (STOCK) 41A

The SPACE SHUTTLE, steam rising up as it waits to launch...

41B EXT. CAPE CANAVERAL - VISITOR'S CENTER - DAY 41B

We see the LAUNCHING PAD in the distance and a ROCKET/SHUTTLE on the pad, ready to go. An EVENT because it's a launch day. Lots of TOURISTS, some PRESS. We FIND SEAN and WINSTON. Sean is looking at the phone; Winston is searching the area.

SEAN

Clock's still counting down...  
looks like we got thirty five  
minutes to spare.

WINSTON

Okay. But there wasn't one of  
those light things in the parking  
lot -- so where's the finish line?

SEAN

(looks up, notices:)  
Hey. Recognize them?

ROB and ELLIE are walking quickly from the Visitor's Center, looking at what looks like A TICKET.

WINSTON

I recognize her.  
(to Rob and Ellie)  
Where's the finish line? Do we  
need to check in or something?

ELLIE

(hides tickets)  
Don't know what you're talking  
about, mister. You must have us  
mistook for somebody else.

They start to move on. Winston, insulted, blocks their way.

WINSTON

No need to be cold, baby.

ROB

You might want to step back.

WINSTON

(returning the challenge)  
Or I might not.

41B

CONTINUED:

41B

A testosterone-laced moment. Sean steps in beside Winston.

SEAN

You want to win a fight or a race?

41B CONTINUED:

41B

Winston considers -- and steps aside. Threateningly to Rob:

WINSTON

See you later.

ROB

Better hope not.

Rob and Ellie hurry off. Winston watches.

SEAN

Come on. You're just letting them  
get further ahead.

(re: phone)

Clock's still ticking.

41C EXT. ORANGE GROVES - DAY - ALEX

41C

On foot. He comes upon his truck. It's empty. He HEARS  
something off in the distance, VOICES.

42 EXT. OFF HIGHWAY/SIDE OF THE ROAD - LR-3 - DAY

42

Wendy with her gun on the gals.

LEIGH

What the hell is going on?

IVY

I knew she was up to something.

WENDY

I'm sorry. They're making me do  
this. They said I have to  
eliminate you.

IVY

Me?

WENDY

Yes. They said I had to if I want  
to stay in the race. And I have to  
stay in the race. I'm sorry.

(to Leigh and Susan)

You two can go.

SUSAN

We are not leaving our friend.

LEIGH

No way.

WENDY

Oh. Then you might wanna look  
away.

42

CONTINUED:

42

Wendy shaking... she squints -- A GUN SHOT! PRE-LAPPED FROM:

43

EXT. ORANGE GROVES/SHED - DAY

43

As Alex moves closer to the shed. WE SEE what Alex sees:  
Corinna marching Bill deep into the box-car sized shed.  
She's got a gun on him. We're seeing this all from Alex's  
stealthy moving POV as he moves...

CORINNA

That's far enough. Turn around.

BILL

You're making a big mistake.

CORINNA

I said turn around!

Alex starts moving low, closing in on this, as --

44

EXT. OFF THE HIGHWAY/SIDE OF THE ROAD - LR-3 - DAY

44

Wendy tenses and! She slouches.

WENDY

Okay. So this is hard. Can you...  
not look at me?

They all stare at her. Still with the looking.

WENDY (CONT'D)

Please?

45

OMITTED

45

46 EXT. OFF THE HIGHWAY/SIDE OF THE ROAD - LR-3 - DAY 46

Ivy, sick of this, swings her arm, sweeps the gun out of Wendy's hand. Really kind of easily.

IVY

Are you crazy, bitch?!

Wendy reacts, the gun on her now, as --

47 OMITTED 47

47A INT. SHED 47A

Corinna has the gun on Bill, cornered, trying to bargain --

BILL

Look, we can deal. You want in the race? That can still happen. I can help --

CORINNA

The race? You think I care about the race? Just turn around!

Bill sees movement behind her; glances. She clocks that, but before she can react, Alex is on her, takes her from behind -- pins her hand with the gun to her side.

ALEX

What do you care about, Corinna?

CORINNA

Tully! Let me go.

ALEX

No chance.

He's still controlling her from behind, keeping that gun hand pinned and with his other hand digging in her pockets, taking back his keys, the race phone, the flash drive -- as he does:

CORINNA

He works for the people who have your wife -- what do you care what happens to him?

ALEX

I don't. But you just said you don't care about the race -- so what the hell are you doing?

CORINNA

What we should have done back at that gas station. What I should I have done in Key West when I took the flash drive -- make sure he can never come after us.

ALEX

No. There is no "us." You know that. What's really going on?

He's disarmed her, has his stuff, releases her to face him now.

ALEX (CONT'D)

Why do you want to kill this man?

CORINNA

Because... he works for them. And I've been trying to get to them most of my life. Searching for the starting line. Knowing it was all real but not being able to prove it... until now. And if this is as far as I ever get... at least that's something.

He's listening to her this time, looks at her.

ALEX

What are you talking about?

CORINNA

It's what I've been trying to tell you. We're the same. You're not the only person they took someone from. At least you have a chance to get your wife back. My parents are dead.

ALEX

They took your parents?

CORINNA

No. They took me. Just like they took Kathryn.

ALEX

What?

CORINNA

Twenty seven years ago. My parents were in this race.

(MORE)

47A

CONTINUED:

47A

CORINNA (CONT'D)

And they never made it to a finish line. I know. Because I was standing on the other side of it...

She looks away, shuts her eyes, trying to banish the memory. But WE SEE IT -- in HITS. A LITTLE GIRL STANDING on the other side of a RACE MARKER. A PERIOD VOLVO being RAMMED OFF and DESERT ROAD. THE HORRIBLE ACCIDENT.

She forces herself to look at Alex. She smiles sardonically. She's a fighter, and she'll be fucked if she's going to cry.

CORINNA (CONT'D)

I watched them die, Alex. Trying to get me back. And I've been trying to get back to them ever since... and this is the only way I know how... find the people who killed them.

In that moment they've forgotten about Bill. She sees something out of the corner of her eye --

CORINNA (CONT'D)

Tully!

But it's too late. Bill has grabbed a garden hoe, swings it. Alex blocks it, but BILL lunges. They go down. They grapple. Bill wrests control of the gun. Corinna throws herself at him, but he takes control of her and the gun. Faces off with Alex.

BILL

Okay. Let's talk --

48 EXT. OFF HIGHWAY/SIDE OF THE ROAD - LR-3 - DAY

48

Ivy has the gun on Wendy -- Leigh and Susan are worried.

SUSAN

Ivy, put down the gun.

IVY

Bitch was gonna kill me!

WENDY

It wasn't personal. They said I had to. It's my penalty.

IVY

It's your penalty, but I'm the one that's gonna get shot?!

LEIGH

What kind of a race is this?

WENDY

I'm sorry. I know it's horrible. But you don't understand. I'm not doing this for myself. I'm doing it for Sam. And they said if she was in the car when it reached the next checkpoint, I'd be out.

SUSAN

Well, honey, that don't necessarily mean they meant you to do murder.

WENDY

Oh, I know. I was thinking maybe  
I'd just shoot her in the leg.

IVY

How 'bout I shoot you in the leg?

SUSAN

But you didn't even need to do  
that. You coulda just brandished  
the gun. Then tied her up.

48

CONTINUED:

48

WENDY

At the same time?

LEIGH

Well, you could have brandished it  
at us and we woulda tied her up.

SUSAN

Sure. Or clunked her on the head.

IVY

Uh, guys? I'm standing right here.  
Oh, and I'm armed.

SUSAN

Ivy. Can't you see this is a  
desperate woman?

49

OMITTED

49

49A EXT. OFF HIGHWAY/SIDE OF THE ROAD - LR-3 - DAY

49A

Ivy with the gun on Wendy.

IVY

So you were really gonna do it,  
huh? You would have shot me?

WENDY

In the leg.

IVY

And you said you're doing this for  
a guy?

WENDY

A little guy. Sam. He's my son.

Wendy reaches into her bag -- Ivy, with gun, reacts --

IVY

Hey! What are you doing?!

WENDY

I-I just wanted to show you...

It's the picture of her and her newborn. Leigh and Susan  
crowd around her, react, coo and awe.

LEIGH

Oh, he's adorable!

49A CONTINUED:

49A

SUSAN

What a little cherub!

LEIGH

Where's his daddy?

WENDY

His daddy is why we need to win.

Off the women, understanding that at once --

49B OMITTED

49B

49C EXT. OFF HIGHWAY/SIDE OF THE ROAD - LR-3 - DAY

49C

Ivy is now holding the photo of baby Sam and mommy. Nods.

IVY

Yeah. I think I get it. You got a real reason to stay in this, to win it, don't you?

WENDY

I have to win it.

IVY

And you were even willing to shoot a total stranger to do it.

WENDY

In the leg.

IVY

Now this, ladies, is someone who's in this thing to win!

(to Wendy)

You want to make good on your penalty?

LEIGH

What?

IVY

You want to get me out of that car? Recruit me into yours.

WENDY

Would that work?

IVY

I don't see why not.

WENDY

You'd want to be my partner?

IVY

Hell. Why not? You could use one. And 32 million split two ways is better than split three ways.

SUSAN

I can't believe I'm hearing this!

IVY

Believe it. You two tortoises have fun.

(MORE)

49C

CONTINUED:

49C

IVY (CONT'D)

I think I'll go with the homicidal  
baby mama.

(to Wendy)

You up for it?

49CA

INT. ORANGE GROVE SHED - DAY

49CA

Bill holds Corinna with the gun, faces off with Alex.

BILL

The flash drive. Give it to me.

CORINNA

Don't do it, Alex --

BILL

Shut up.

CORINNA

There's information on it. Not  
just about the racers. But about  
the people behind the race.

BILL

Shut up.

CORINNA

The people controlling this. The  
sponsors --

BILL

Give it to me now or I'll shoot you  
and just take it off your body.

CORINNA

He's bluffing. Do not give it back  
to him. Use it. Use whatever you  
can.

BILL

Shut up --

CORINNA

He won't shoot you.

(then)

Alex? He can't.

Alex's focus is on her; the girl with the preternatural race sense. She knows things about this race, these people. And what she's saying now she's saying with conviction.

CORINNA (CONT'D)

Someone wants you in this. Someone  
he works for.

(MORE)

49CA CONTINUED:

49CA

CORINNA (CONT'D)

That's why he can't touch you.  
Just turn around and walk away --  
he won't do anything.

BILL

She's wrong --

CORINNA

I'm not. Just go.  
(then, because he doesn't)  
Kathryn's waiting for you. She's  
waiting at the finish line. Get  
there. And get her back.

Alex looks at her. She seems totally calm, totally confident  
in her choice.

ALEX

What about you?

CORINNA

Forget about me. Just promise me  
you'll get them when this is over.

Alex wavers -- might take her up on the offer -- Bill clocks  
that.

BILL

I'm not playing here!

And Alex looks to Bill -- takes in his growing fear.

ALEX

No... but I am. She's right. You  
can't shoot me, can you? I could  
just walk away... or...

Bill swallows. Is getting increasingly nervous. Alex starts  
moving slowly forward --

ALEX (CONT'D)

I could walk right up to the barrel  
-- and you couldn't do a thing.

He starts to; Bill tightens his grip on Corinna --

BILL

I can shoot her --

And he looks like he might --

ALEX

Twenty minutes ago I woulda said  
have at it. But now...

(MORE)

49CA CONTINUED:

49CA

ALEX (CONT'D)

I don't think so... You can't touch her --

(he looks to her)

-- she's my partner.

Corinna holds his gaze. Sonofabitch. He's a hero. She smiles.

BILL

She's gonna be your dead partner.

Alex brandishes the flash drive. Toys with it.

ALEX

And what are you gonna be when I get to the next check point and show them what you lost?

Bill looks at the flash drive that Alex hold aloft tauntingly. The motherfucking flash drive. Bill hates it more than Craig Erwhich does.

ALEX (CONT'D)

Something bad would happen to you if they found out... I figure that's why you're wetting yourself. And they will find out, if you don't let her go right now.

A beat as Bill considers that. Fuckers. Another beat. He shoves Corinna into Alex's arms. Residual face off.

ALEX (CONT'D)

You should probably start walking.

Fuck. Bill turns to exit --

ON BILL as --

CORINNA (O.S.)

Hey --

He turns back and WHAM!, gets the end of the hoe. He goes down, and out. Alex looks at Corinna; she's the one wielding it. Alex blinks.

CORINNA (CONT'D)

I feel better. We should go.

49D OMITTED

49D

50-55 OMITTED

50-55

56 EXT. OFF HIGHWAY/SIDE OF THE ROAD/LR-3/MINI-VAN - DAY 56

Ivy jumps into the passenger side of the mini-van.

IVY  
Let's hit it!

Wendy stares at Ivy, blinks.

IVY (CONT'D)  
What?

WENDY  
I think maybe I should have shot  
you...

Wendy pulls away, panning us to: THE LR-3. All FOUR TIRES  
are FLAT. SHOT OUT. Off Susan and Leigh --

END OF ACT FOUR

ACT FIVE

57 OMITTED 57

57A EXT. CAPE CANAVERAL - DAY (STOCK) 57A

The SPACE SHUTTLE on the back of a rocket, waits to launch...

58 EXT. CAPE CANAVERAL - VISITOR'S CENTER - DAY 58

THE CLOCK ON THE PHONE TICKING DOWN. 00:27:35:03 It is LOWERED FROM FRAME, revealing A LARGE DIGITAL CLOCK on the side of a building. Same countdown.

SEAN

It matches.

WINSTON

Twenty seven minutes... to what?

SEAN

To launch. To win. To lose.

WINSTON

Then this has gotta be it. Okay -- the hot babe had something in her hand -- you see what it was?

SEAN

I wasn't looking at her hands.

WINSTON

She didn't want us to see... looked like...

(spots something)

... a ticket.

He has spotted -- MR. BRIGHT with a roll of tickets. He tears off one, hands it to a team of two more ATMO RACERS who pass Sean and Winston as they approach him.

WINSTON (CONT'D)

You. The guy.

MR. BRIGHT

The guy indeed, Mr. Salazar.

WINSTON

So what's our rank? How'd we do?

MR. BRIGHT

That remains to be seen.

DRIVE - 102 - DOUBLE SALMON REVS. - 3/27/07  
CONTINUED:

49A.  
58

58

SEAN  
This isn't the end?

MR. BRIGHT  
It's scarcely the beginning.

59 OMITTED

59

59A EXT. CAPE CANAVERAL PARKING LOT - DAY 59A

JOHN'S TAURUS pulls up. John and Violet emerge from the Taurus. Violet's looking at the phone.

VIOLET

Twenty three minutes left on the clock.

John notes THE IMPALA nearby.

JOHN

Those thugs are here already. Vi, you stay in the car. Keep the doors locked and the windows closed. I'll be back.

John looks considerably worse -- sweaty and feverish.

VIOLET

No way. I'm going with you.

JOHN

Vi --

VIOLET

Are we partners, or not?

JOHN

Stay close. This could be dangerous.

59B OMITTED 59B

59C OMITTED 59C

59D EXT. CAPE CANAVERAL - VISITOR'S CENTER - DAY

59D

JOHN AND VIOLET moving down the concourse. John slows. His attention taken by -- THE SPACE SHUTTLE on the launch pad. Violet looks at her Dad looking at the shuttle.

VIOLET

Dad? We win this, you can buy one of your own.

He looks at her. Smiles. She knows his dreams.

VIOLET (CONT'D)

Okay. You can buy a seat on one. You'll get up there. Someday. I know you will.

Again that smile for her. She doesn't know his fears.

JOHN

Let's find that finish line.

They start moving again. And he swoons. Collapses.

VIOLET

Dad!

SEAN AND WINSTON moving through the crowd, a bit further back. They're now approaching the SMALL CROWD that has gathered around the collapsed John and frantic Violet.

59D

CONTINUED:

59D

SEAN

Hey -- check it out.

Sean starts to move toward them; Winston grabs his arm.

WINSTON

No time for that -- whatever's  
happening over there's only good  
news for us. Now come on --

Sean throws off Winston's grip with:

SEAN

You want to go without me, go.

Sean heads for John and Violet.

WINSTON

Son of a bitch.ANGLE - JOHN AND VIOLET as Sean arrives. John's still on the  
ground. Violet's by his head, trying not to freak out.

SEAN

Hey. What's up?

VIOLET

I don't know. He just passed out. I  
need to get him back to the car.

SEAN

Get his feet. I'll get his  
shoulders.

As Sean and Violet move to pick John up Winston steps in.

WINSTON

(to Violet)

I got it.

The brothers hold the look between them as they hoist --

59E

OMITTED

59E

60-61 OMITTED

60-61

62 EXT. CAPE CANAVERAL PARKING LOT - DAY

62

John, awake, is propped up in the passenger seat. Violet kneels next to him.

JOHN

I'm fine, honey. All that driving and the heat. Plus I've got a bad cold coming on. That's all.

VIOLET

You're sure?

JOHN

A five-minute nap, I'll be as good  
as gold.

He closes his eyes. She looks at him, worried, then she goes  
to Winston and Sean, who stand nearby.

VIOLET

Thanks.

WINSTON

No problem.  
(to Sean, pointedly)  
We're outta here.

He starts to go. Sean hesitates.

SEAN

(to Violet)  
There's something you should know.

WINSTON

Don't say it, bro.

SEAN

The next leg has already started.  
(Winston's brow knits in  
anguish)  
We have to go another like eight  
hundred miles to Rome, Georgia.  
You need to make it before dark.

VIOLET

Oh, no.

SEAN

And he says every car is gonna need  
one of these when they get there --

He holds up a TICKET. She looks at it. Now he offers it.  
For Winston, this is only getting more infuriating.

SEAN (CONT'D)

Here. Take this. We'll run back  
and get another one.

WINSTON

Who'll run back?

SEAN

I'd wish you good luck, but he'd  
probably hit me.

WINSTON

Probably?

VIOLET

Thank you.

He nods, moves off. Violet returns to John at the car. He's still in the passenger seat, his head back, resting.

JOHN

Those thugs are very nice boys.

VIOLET

Feel stupid?

JOHN

As a rule. Vi. I'm so sorry. This whole thing has been a terrible mistake. We're going to have to withdraw. I don't know what I was thinking.

A beat. Violet looks at him, with love in her eyes.

VIOLET

You weren't thinking. And it's about damn time. All you ever do is think, Dad. Maybe you're finally ready to feel something.

HE looks at her. He's sure as shit feeling something now.

JOHN

It's too dangerous. We can't do this.

VIOLET

Don't say "can't." How can you be at a place like this and say "can't?"

He looks past her, to the ROCKET GARDEN rising up beyond. She clocks that glance.

VIOLET (CONT'D)

Well, I don't have a rocket ship for you yet. But I do have a ticket.

JOHN

What's it for?

VIOLET

I dunno.

She sits down in the driver's seat, pulls the door shut.  
Fires up the car.

VIOLET (CONT'D)

But we're about to blast off into  
the unknown and find out.  
Together.

(hearing herself)

What a dork. I think I just threw  
up a little in my mouth.

(then)

Hang on, dad.

The car PULLS OUT of the parking lot, as --

JOHN (O.S.)

Vi? Seat belt. Signal.

ALEX'S TRUCK SCREECHES IN, the CAB MEETING OUR LENS.  
Corinna's got the phone, is looking at it.

CORINNA

Less than three minutes --

ALEX

Let's go.

63 OMITTED

63

63A EXT. CAPE CANAVERAL - VISITOR'S CENTER - DAY

63A

Where Wendy and Ivy are talking to Mr. Bright.

WENDY

But I thought this was the finish  
line.

MR. BRIGHT

As I explained, Mrs. Patrakas, this  
is merely a qualifying leg. The  
finish line is in Rome. You must be  
there by sunset. Six-oh-two pm. The  
ticket --

(it's already in her hand)

-- will gain you admittance.

IVY

To what? What are we going to?

MR. BRIGHT

(smiling)

You'll find out when you get there.

WENDY

It doesn't seem fair. How far is Rome, anyway?

MR. BRIGHT

Precisely four hundred and eighty-six miles.

WENDY

By sunset? Is that even possible? I'm not sure I can do it.

MR. BRIGHT

You couldn't eliminate Ms. Chitty without killing her, but you did, didn't you? Don't underestimate yourself, Mrs. Patrakas. We don't.

WENDY

But --

IVY

Enough yappin'. We gotta drive.

(To Bright)

Didn't appreciate that elimination thingy.

MR. BRIGHT

Good luck.

Ivy tugs at Wendy's sleeve. Wendy starts to go with Ivy, then turns around and returns to Mr. Bright. There's something she has to say --

WENDY

It just doesn't seem fair.

Off which --

CLOCK: ticking down. 00:02:47:03 Alex and Corinna move through the crowd to Mr. Bright. WENDY and IVY are just moving away from him. They pass.

MR. BRIGHT

Mr. Tully. Your talent for lateness is undimmed. Bit of a surprise. We had hopes for you.

63A

CONTINUED:

63A

ALEX

The clock's still ticking --

MR. BRIGHT

True.

Bright glances at Corinna, clocking that she's a newcomer.

MR. BRIGHT (CONT'D)

I see your time wasn't wasted.

63A

CONTINUED:

63A

ALEX

This is Corinna Wiles. She's my partner. Anything else I have to do to make that official?

MR. BRIGHT

That'll do.

ALEX

Great. Corinna?

He's holding out the race phone to her. She looks at him a beat, takes the phone. Unsure what he's up to.

ALEX (CONT'D)

She's in. I'm out.

MR. BRIGHT

Really?

CORINNA

Alex --

ALEX

I'm not driving around the country just hoping someone has my wife. That I'll find her at some finish line. Either I get proof, proof they have her, proof she's alive, or I'm done.

MR. BRIGHT

Well. That's up to you.

ALEX

Yes it is.

MR. BRIGHT

(hands her the ticket)

Ms. Wiles. Welcome to the race. Rome, Georgia. After Sunset. But before dark. Good luck.

(adding as she goes)

To both of you.

And he moves off into the crowd. Corinna looks at Alex. He's already tense. Was that smart?

CORINNA

Tully. Let's go.

He shakes his head. This isn't easy for him.

ALEX

No. I need to know. I need to know she's okay. Someone wants me in this. Let's see just how badly.

(MORE)

63A CONTINUED:

63A

ALEX (CONT'D)

(then)

It's the only power I have.

She looks at him. Can't argue wanting to feel some control, not after the day she's had. He sits. She looks at him. He's tense watching the crowd. Watching for a sign. The COUNTDOWN CLOCK continues to count down. After a while...

...the RACE PHONE RINGS. They both react. She's holding it. Looks at it. Blanches...

CORINNA

Tully..?

He stands. She hands him the phone...

He looks at it, reacts. Fuck.

CLOSE: RACE PHONE SCREEN: it's an image of KATHRYN TULLY. She's being held for the camera by A GRINNING MAN. A man we RECOGNIZE. The TRUCK DRIVER who gave Alex a lift when he was hitchhiking. Over this:

TRUCK DRIVER (V.O.; MEMORY HIT)

I might have something in the back  
could help ease your troubles.

WE'RE PULLING BACK FROM ALEX NOW... Alex and Corinna getting smaller... the CLOCK TICKS TO ZERO. The IGNITION is DEAFENING... MUSIC OVER:

63B EXT. CAPE CANAVERAL - DAY (STOCK)

63B

The SPACE SHUTTLE on the ROCKET -- RUMBLING! LIFT-OFF! And as it breaks the bonds of gravity, rising into the UNKNOWN...

64-73A OMITTED

64-73A

MONTAGE:

74 EXT. OFF HIGHWAY/SIDE OF THE ROAD - LR-3 - DAY

74

Susan and Leigh standing next to their hobbled LR-3. Susan looking at the phone. RUMBLING. The SHUTTLE ROCKET appears in the sky behind them.

LEIGH

I think I just figured out that  
clue...

- 75 INT./EXT. TAURUS - DAY 75  
Violet drives. John lays in the back seat. He's looking out the back window, gazing up at --  
-- THE SHUTTLE ROCKET soaring toward the heavens, comtrails shooting out. Heading into the unknown. Like John, like...
- 76 INT./EXT. FIREBIRD - DAY 76  
Rob and Ellie leaning forward as they drive, smiling as they watch the rocket take to the sky. He puts his hand on the back of her neck. She gives the smile to him.
- 77 INT./EXT. IMPALA - DAY 77  
Winston and Sean leaning forward, impressed like boys as they watch the rocket bursting into the atmosphere.
- 78 INT./EXT. WENDY'S MINI-VAN 78  
Wendy a little wide-eyed and nervous at the sight; Ivy sawing logs in the passenger seat.
- 79 INT./EXT. ALEX'S PICK-UP TRUCK - DAY 79  
Alex stoically driving. Corinna looks out the window. Together, in their own worlds now. Stay with Alex's grimly determined face. He's not looking back. The SOUND DROPS OUT, REPLACED BY a MISSION CONTROL VOICE:

MISSION CONTROL VOICE  
And it's a beautiful day for it.  
Visibility unlimited. All systems  
are go.

WE PULL BACK from the TRUCK, as in the CLEAR BLUE SKY behind them, the ROCKET TAKES FLIGHT.

MISSION CONTROL VOICE (CONT'D)  
And we have lift off --

BLACK OUT.

END OF EPISODE