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STORY # E03316
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DRIVE

Episode 104

"NO TURNING BACK"

Written by

Craig Silverstein

&

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Directed by

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WHITE	3/11/07	DOUBLE BLUE REVS.	3/15/07
BLUE REVS.	3/12/07	DOUBLE PINK REVS.	3/16/07
PINK REVS.	3/12/07	DOUBLE YELLOW REVS.	3/16/07
YELLOW REVS.	3/12/07	DOUBLE GREEN REVS.	3/19/07
GREEN REVS.	3/13/07	DOUBLE GOLDENROD REVS.	3/20/07
FULL GOLDENROD	3/13/07		
SALMON REVS.	3/13/07		
BUFF REVS.	3/14/07		

Twentieth Century Fox Television

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DRIVE

"104" Revision History

WHITE 3/11/07

BLUE REVS. 3/12/07
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PINK REVS. 3/12/07
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YELLOW REVS. 3/12/07
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GREEN REVS. 3/13/07
33, 43aA, 43aAA, 43A, 43AA, 43B

FULL GOLDENROD 3/13/07

SALMON REVS. 3/13/07
8, 9, 10

BUFF REVS. 3/14/07
8, 8A, 9-10

DOUBLE BLUE REVS. 3/15/07
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42, 43, 44, 45, 46, 48, 49-51

DOUBLE PINK REVS. 3/16/07
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54, 55

DOUBLE GREEN REVS. 3/19/07
19, 19aA, 19A

DOUBLE GOLDENROD REVS. 3/20/07
23, 23A, 24

DRIVE

"104"
Full Goldenrod 3/13/07

CAST LIST

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

BILL/"ALLAN JAMES"
HOUSE MOTHER
BANK MANAGER
MAJOR LOWELL HYATT
DRIVER
RENTACOP
CHEESY NARRATOR (VOICE ONLY)
COFFEE GIRL (VOICE ONLY)
ROUGH VOICE (VOICE ONLY)

DRIVE

"104"
Double Blue Revs. 3/15/07

SET LIST

INTERIORS:

DODGE CHALLENGER

FIREBIRD

TAURUS

IMPALA

MINIVAN

SAFE HOUSE

SWEETWATER SAVINGS AND LOAN
VAULT

FORT SILL OFFICE

FORD FOCUS

SWEETWATER COFFEE SHOP

EXTERIORS:

ROAD - N

AFTER SUNSET

DRIVE-IN THEATER - D/N

BACK OF CONCESSION STAND - N

BELOW THE SCREEN - N

DODGE CHALLENGER - D/N

FIREBIRD - D/N

TAURUS - N

IMPALA - D/N

RURAL HIGHWAY - D

RURAL HIGHWAY EXIT - D

MINIVAN - D/N

GEORGIA TOWN - OUTSIDE BANK - D

SWEETWATER SAVINGS AND LOAN -D/N

***ALLEY/BREEZEWAY - N (ADDED)**

PRESTON'S/GAS STATION - D

GAS STATION - N

(Different Gas Station)

FORD FOCUS - D/N

SIDE OF THE ROAD - N

TEASER

1

EXT. ROAD - NIGHT - CARS

1

whizz past. PAN OVER to reveal SUSAN and LEIGH dragging their wheeled suitcases. Susan is furious, muttering.

SUSAN

Three days to replace four flat tires. 'Not in stock.' Calls his place 'Glen's Tire World.' What's he supposed to have in stock?

LEIGH

Susan --

SUSAN

Should call it "Glen's No Tire World."

LEIGH

Susan --

SUSAN

"Glen's Tire-Free Zone."

LEIGH

Stop! Where are we going?

SUSAN

There's a car rental agency a ways down this road. We're gonna rent a car, get back in the race.

LEIGH

Get back in the race? How? We're so far behind.

SUSAN

Not so far we can't catch up.

LEIGH

The other cars could be anywhere by now.

SUSAN

We'll find them. We will. You gotta have faith, Leigh.

2

EXT. AFTER SUNSET DRIVE-IN THEATER - NIGHT

2

We POP RIGHT INTO a colorful RACE SEQUENCE - eight ridiculous cars ramble down a cartoon highway set against a cheap Hanna-Barbera background, set to cheesy 60's trombone and a...

2

CHEESY NARRATOR (V.O.)
And they're off again! The Wacky
Race goes on and on! Each driver
determined to win, maneuvering for
position, looking for an opening
that will put him in the lead...

We PULL BACK TO REVEAL all of our CARS right where we left
them - before the screen, bearing mute witness to the likes
of Dick Dastardly, Muttley, and all the other Wacky Racers.
Legend: **"The After Sunset Theater. Rome, Georgia."**

3

INT./EXT. - DODGE CHALLENGER - CONTINUOUS

3

Alex and Corinna stare at the screen. The AUDIO plays
through the car's AM tuner. It's like the worst date ever.

CHEESY NARRATOR (V.O.)
Red Max makes his move, Arkansas
Chuggabug uses jet power... oh,
it's gonna be a great race, folks!

ALEX
This supposed to be some kind of
joke?

CORINNA
Maybe.

ALEX
Maybe?

CORINNA
(eyes riveted to screen)
Or maybe it's a clue to the next
checkpoint.

Beat. Alex looks back up, leans forward, focused, and we
FLOAT OVER to the next car over - WENDY'S MINIVAN, to reveal
IVY enjoying the show. The reflection of the cartoon plays
out on the windshield - a RED LIGHT drops from the sky.

The cartoon cars run together in a destructive pile-up. Ivy
CACKLES out loud. WE CONTINUE MOVING to find the driver's
seat of the mini-van empty... the door is open... WE FIND
WENDY pacing outside the van with her personal cell phone to
her ear, the other ear plugged with a finger, straining to
listen, wincing at NOISE.

WENDY
I don't mean to be a bother, I was
just wondering if I could say good
night to Sam.

3A INT. SAFE HOUSE - NIGHT

3A

We see a wall phone and a bit of a hallway. The sense is of a large, older house, the kind that might contain a number of mothers and children in hiding. The HOUSE MOTHER on the phone is older -- late fifties, early sixties -- and tough. She's been through a lot, and she guards her house well. She's trying to be gentle with Wendy... INTERCUT between the Safe House and the Drive In.

HOUSE MOTHER

Mrs. Patrakas, he just fell asleep...

WENDY

Oh. All right. Well - could you put the receiver up to his mouth so I can hear him breathing? Just for a second.

HOUSE MOTHER

Wendy... please. For Sam -- for your own sake... it's best not to call here. If there's a problem, I promise, we'll call you first.

WENDY

Of course.
(beat)
I'll try not to bother you again.

She clicks off sadly. WE MOVE off her to FIND:

4 INT./EXT. - FIREBIRD - CONTINUOUS

4

Ellie tries to snuggle up to Rob, who fiddles anxiously with the sleek race phone, eventually tossing it on the dash.

ROB

What good are these damn phones, if they can't even call out?

Frustrated, he opens the door to get out. She grabs his arm.

ELLIE

Hey! Where you goin'?

ROB

Gonna look for a payphone.

ELLIE

Wait.

4

ROB

I just gotta make one call. Check
in with the Sarge. Ask him 'bout
first cavalry.

ELLIE

And what're you gonna find out that
you don't already know? You saw on
TV your friend was dead, that's not
gonna change-

ROB

I'm gonna find out why I didn't
know sooner. And then I'm gonna be
right back.

He goes. Ellie slumps back in her seat. Shit. She glances
at the cartoon. The title "THE END" drops on Dick Dastardly,
crushing him beneath it. The clip ends and the screen goes
DARK. The radio squelches and MR. BRIGHT's voice comes up...

MR. BRIGHT (V.O.)

Welcome, Drivers.

ELLIE

Rob, come back! Something's
happening!

5

INT. TAURUS - CONTINUOUS

5

Violet, excited, turns up the volume on her radio.

MR. BRIGHT (V.O.)

We hope you enjoyed the on-screen
entertainment. We realize it
hasn't been updated in some time...

VIOLET

Dad! Dad, wake up!

John is sleeping in the passenger seat. He stirs, groggy.

MR. BRIGHT (V.O.)

In any case, congratulations on
making it this far. Honk if you're
having fun!

Violet grins and lays on the HORN. Now John is up.

6

EXT. AFTER SUNSET DRIVE-IN THEATER - NIGHT

6

Within seconds, a desperate symphony of CAR HORNS fills the
air.

We CUT AROUND to the different CARS: Ivy Leaning over to punch Wendy's horn, shouting WOOOO! Rob, halfway back into his seat, pressing the horn with Ellie, more to join in with everyone else... WINSTON and SEAN in the IMPALA. Winston's CUSTOM HORN blasts out a 118 Decibel double-bar of VAMOS ALLA PLAYA. Alex and Corinna NOT honking.

The horns abruptly STOP as the movie-screen FLICKERS to life. ON SCREEN: the drivers SEE THEMSELVES - from the point of view of a video camera that pans over the assembled cars at the drive-in. Some players crane their necks, trying to see where the camera is mounted (right under the movie screen).

MR. BRIGHT (V.O.)

Each of you has performed quite impressively up to this point. I see many of you are pacing yourselves. Very smart. You're beginning to catch on that this is a marathon, not a sprint.

Camera settles on John and Violet in the Taurus. That awkward moment of "why are they on me"?

MR. BRIGHT (V.O.) (CONT'D)

There are, however, benefits to going fast. Tonight, one of you will be rewarded with a special advantage. A little something we call a "Jump-Start."

In the Challenger, Corinna REACTS to that phrase.

ON SCREEN: exciting MUSIC starts up, synthetic and enthusiastic, accompanying an INSTRUCTIONAL VIDEO that closely resembles an ANIMATIC: A pack of crude CGI CARS race each other down a crude CGI highway.

MR. BRIGHT (V.O.) (CONT'D)

The Jump-Start challenge is an opportunity to gain a huge lead over your competition.

ANIMATIC: We PUSH INTO the speedy lead car to see two CGI STICK-FIGURES, supposed to represent Racers. Camera continues down to the Stick-Figures' RACE PHONE and moves right into the screen, which fills the frame and displays a blank MAP of the United States.

MR. BRIGHT (V.O.) (CONT'D)

We use the word opportunity because winning is not guaranteed - you have to earn it. This involves risk.

ANIMATIC: A RED LINE is drawn between random points A, B, and C on the map. The animated PACK OF CARS moves along the line from A to B.

MR. BRIGHT (V.O.) (CONT'D)

However, if you can meet the challenge, you will be able to skip the current checkpoint, and head directly to the next one!

ANIMATIC: On the map, one little car separates from the pack, and creates its own dotted-line which leads right to point C ...as everyone else is still moving toward B.

MR. BRIGHT (V.O.) (CONT'D)

This could earn you a distance advantage of *up to 700 miles...* and get you that much closer to the final finish line.

ANIMATIC: Pull out of the race phone screen and back to the lead car. The stick-figure team give each other a high-five.

MR. BRIGHT (V.O.) (CONT'D)

Tonight's jump-start challenge will be awarded to the one among you who arrived here first, tonight. To the victors go the spoils, and the envy of your rivals. Congratulations Mr. Alex Tully!

ALEX and CORINNA appear on the big screen for everyone to see. Canned applause plays over the speakers.

MR. BRIGHT (V.O.) (CONT'D)

Check your race phone for your challenge point.

Alex's race phone BEEPS. He holds it up, then feels eyes on him. Notices all the surrounding racers LOOKING at him (Winston in particular). Alex checks it below the dash.

ALEX

455 Broad Street, Sweetwater,
Georgia. Think we can figure that
one out.

Corinna looks away, at all the other racers, troubled.

MR. BRIGHT (V.O.)
As for the rest of you, drive fast,
drive smart, and good luck!

CUT TO:

7-10 OMITTED 7-10

VARIOUS SHOTS OF RACE PHONES beeping, hands grabbing them...

11 INT./EXT. TAURUS - NIGHT 11

Violet grabs the race phone, checks text screen.

JOHN
We don't even get to stop and
sleep?

VIOLET
Dad, you've been sleeping.

JOHN
Have I?
(then, re: race phone)
What's it say, honey?

12 INT./EXT. FIREBIRD - NIGHT 12

Rob is grim, answering Ellie. Doesn't like the message.

ROB
"Surrender, America."

13 OMITTED 13

13A INT./EXT. IMPALA - NIGHT 13A

Sean scrutinizes the race phone.

SEAN
Maybe it's the name of a town or
something. What do you think?

Winston doesn't answer, staring out his window at Alex's
Challenger.

WINSTON
Jump-start boy got a new ride. Not
bad.

SEAN
Winston -- yo, Homes.

13A

CONTINUED:

13A

Winston ignores him, starts his engine. Sean's had enough.

SEAN (CONT'D)

What's the deal, man? You haven't said one word to me since I rescued you from that bounty hunter chick.

Winston turns to Sean. ENGINES are starting up all around.

WINSTON

Rescued me.

SEAN

Yeah. You know, if it wasn't for me, you'd be back in jail right now.

WINSTON

(to himself, turning back to the window)

Rescued me..

SEAN

Do you have any idea what I had to do to-

WINSTON

I know exactly what you did. Same thing you always do - called up Daddy for help.

SEAN

What?

WINSTON

Maybe you're used to living in his debt, but not me. I'd rather die in prison than have to owe that *achepe* a single thing. So next time? Don't do me any favors.

Sean is stunned. Winston accelerates.

13B

INT./EXT. - DODGE CHALLENGER - NIGHT

13B

Alex starts his engine. Corinna has been disturbed since hearing they "won" a jump-start.

CORINNA

Alex -- ?

He looks at her. She knows this will be an odd thing thing to say, but says it anyway:

CORINNA (CONT'D)

Don't do it.

ALEX

Do what?

CORINNA

This jump-start. Let's not do it.
Let's take the group clue instead.

ALEX

You're joking. After what it took
to get here, you think I'd pass up
an advantage if it's offered?

CORINNA

It won't be an advantage. You
think these people give gifts?
There's going to be a catch.
There's always a catch.

ALEX

And if there's a chance this puts
me 700 miles closer to Kathryn,
I'll risk it.

CORINNA

We're already in the lead. Let's
just concentrate on staying there.

He, of course, suspects motive in every "helpful" suggestion.

ALEX

Right. Don't wanna get too far
ahead, do we, Corinna?

She reacts to that. Gets what she's being accused of --

CORINNA

You think I'm trying to keep you
from the finish line?

ALEX

Let's just say I understand you're
not exactly in this thing to win.
It's maybe not in your best
interest for it to be over too
quick.

CORINNA

Or maybe I just want to see you
stay in one piece.

ALEX

Oh. You're concerned for my safety?

CORINNA

Yeah.

ALEX

Since when?

CORINNA

Roughly since the moment you saved my life.

He looks at her, then hits the gas, expertly maneuvering around the tangle of cars.

ALEX

Which time?

14-15 OMITTED

14-15

16 EXT. AFTER SUNSET DRIVE-IN THEATER - CONTINUOUS

16

WIDE SHOT past the screen. Sort of American Graffiti-ish. Everyone heading back out into the night.

ANOTHER ANGLE - SOMEONE'S POV

Lurking on the edges of the place. Watching as CARS MOVE to the exit. Including some of our hero cars and a MYSTERIOUS 4x4, that we may or may not take note of. The Challenger as it rolls out past the Firebird...

REVEAL THAT WE ARE in the POV of...BILL, his ice blue eyes locking onto their target, his face lit by headlights passing, then falling off into darkness...

END OF TEASER

ACT ONE

17 EXT. RURAL HIGHWAY - DAY 17

Sleepy, divider-less highway. The Challenger drives past a SIGN proclaiming BREMEN - 72 and under that CARROLTON - 100.

18 INT./EXT. CHALLENGER - DAY 18

Corinna is checking a map.

CORINNA

Carrolton... Sweetwater should be just past that. A hundred miles. In the opposite direction of everyone else.

ALEX

It's a shortcut.

CORINNA

Right.

ALEX

Think we should turn around?

CORINNA

Do you care?

ALEX

Just making conversation.
(feels her look)
Hundred miles is nothing.

CORINNA

(off speedometer)
Especially at this speed. Won't be much of a shortcut if you get pulled over.

ALEX

(a touch condescendingly)
Think I'm going too fast?

CORINNA

No. I think you're trying to lose our tail.

He smiles, impressed that she's noticed it, too. Smart girl.

ALEX

(glancing at mirrors)
Recognize the car?

CORINNA
How could I forget?

ALEX
You don't look worried.

CORINNA
Should I be? You've outrun him
before.

ALEX
Got a better idea this time...

19 EXT. RURAL HIGHWAY EXIT - DAY

19

Alex pulls off the highway. He rolls up to a SINGLE HANGING RED LIGHT at the end of the wide country exit. Stops. The only car there.

The car following them pulls up behind, awkwardly. We expect it to be Bill's Charger, surprised to find it's the IMPALA.

Alex waits a beat. The Impala pulls around to the passenger side, Winston showing forearm and a smile. Sean showing the same reservations as Corinna, who rolls down the window.

WINSTON
Hey. Nice ride.

ALEX
Thanks.

WINSTON
You wire it, or just jack it?

ALEX
Kinda hard to follow someone out
here, isn't it?

WINSTON
Yeah, it's pretty rural. Not a
lotta room to ghost.

SEAN
Winston, it's over, let's just turn
back...

WINSTON

Are you driving? Are you driving?

Sean throws his hands up. Jesus. Winston glares at him for a second longer, then turns back, all smooth.

WINSTON (CONT'D)

Look, I wasn't trying to sneak up. I'm coming to you straight with a proposal.

CORINNA

A proposal.

WINSTON

Yeah. You cut us in on your chip now, and you get to cash in later, when we got the ups. Meantime, we join forces, and you turn your biggest threat into your strongest asset.

CORINNA

Or?

WINSTON

Or we just follow your ass, and then take what we need.

ALEX

Sold.

Alex revs the engine and smokes out IN REVERSE. Back down the exit!

Winston grits his teeth, punches the gas to chase, but of course he's in DRIVE, he goes forward. Jerks to a stop. Wrenches into reverse, starts back down...

Alex has reversed near enough to the highway to drive forward over the shoulder and back on.

WINSTON

Damn!

Winston brakes, whip-lashing Sean. Winston throws the car BACK into drive, realizing it's faster to go back up over the exit. The tires whine as he starts forward and we already get the sense that by the time he gets there they'll be gone.

21 INT. CHALLENGER - CONTINUOUS

21

Alex with the slightest grin, remembering this car. She looks at him, appreciating the skill.

CORINNA

Knew there was a reason I chose you
and not him.

Alex reacts to that, surprised.

ALEX

You thought of choosing him?

CORINNA

(shrugs)

I saw his file back in Key West,
too. Winston Salazar. Just got
out of prison. Don't know who his
partner is.

ALEX

What was he in for?

CORINNA

Armed robbery.

Alex nods. Takes that in. Feels like the end of a scene. A
beat. Alex adds:

ALEX

So you never really seriously
considered him.

She doesn't answer right away. He glances at her.

CORINNA

You weren't driving this at the
time.

ALEX

I am now --

Alex pours on the gas and they roar out of FRAME.

Empty. No cars, no racers, just movie theater detritus
littering the ground: soda cups, napkins, little red tickets.
An unassuming FORD FOCUS with Florida plates pulls in, its
tire smashing an empty popcorn bucket. REVEAL SUSAN in the
driver's seat, LEIGH by her side. They look exhausted.

SUSAN

We made it. Did I say we'd make it?

LEIGH

Several times.

SUSAN

And we did, didn't we? Yes we did.

LEIGH

Probably helped that this address came over the race phone before we ended up in Tennessee.

SUSAN

Looks like they had a party. Let's hope they're in hotels, nursing hangovers.

LEIGH

I don't know. Looks to me like we might have missed something.

MR. BRIGHT (O.S.)

Very astute, Ms. Barnthouse.

Susan and Leigh whip around. MR. BRIGHT has appeared.

MR. BRIGHT (CONT'D)

You have missed something.

SUSAN

I know, we got here last. We get a penalty, boo hoo. Do we have to eliminate someone? 'Cause I'd like to nominate a certain Ivy Chitty.

MR. BRIGHT

Your challenge was to get here by sunset. Yesterday. You didn't. You've been eliminated.

SUSAN

What?

LEIGH

We're out of the race?

MR. BRIGHT

The finish line has moved ahead, which means you can't cross it, which means you can't continue. I'm afraid you're done.

LEIGH

But you called us on the phone.

SUSAN

You told us to come here.

MR. BRIGHT

Yes, we did. Because we need the
phone back. May I have it please?

He puts out his hand. Beat. Susan holds it to herself.

SUSAN

No. No no no no no.

MR. BRIGHT

I understand your disappointment --

SUSAN

No, you don't. You got any idea
what we went through to get here?
I'll spare you the details of the
hostage situation and the four
bullets that found their way into
my tires, and the tire world with
no tires and Preston's drive-
through where they left the meat
out of my double-meat burger. We
got through all that, and do you
know why?

(beat)

Because God told me we would.
That's right. He said, "You're
going to persevere." He said,
"You're going to thrive." He said,
"You're going to triumph."

MR. BRIGHT

God was wrong.

SUSAN

(low, intense)

I have heard a voice. Do you
understand me? A voice that was
strong and clear and true. It said -
(a quick glance at Leigh)
"You are going to win this race."
(back to Bright)
And you expect me to disregard that
and listen to the squeak of a
little man in a suit?

MR. BRIGHT

The phone, please.

Susan just stares at him. Leigh rustles around in her purse
for the phone. Resigned, she hands it over.

22 CONTINUED:

22

MR. BRIGHT (CONT'D)

It's been a pleasure. Good travels.

He walks away. Off Susan watching him go, her face stony --

23 INT./EXT. MINIVAN - MOVING - DAY

23

Wendy driving, distracted. Ivy, feet up on the dash, looking at the clue.

IVY

"Surrender, America."

(beat)

God, I hate these things. These puzzles? These clever little puzzles? Make me want to hit somebody. You know what I mean?

Wendy doesn't respond.

IVY (CONT'D)

Hey, mamasan, I'm talking to you.

WENDY

Hmm? I'm sorry.

IVY

We got a problem to solve. Get on the stick.

WENDY

Right. The stick.

IVY

What's your deal, anyway? You been fuzzy since we left the drive-in.

WENDY

It's just -- I keep thinking about Sammy.

IVY

You said he was fine. You said he was in a safe house. That's a house that's safe. See? You shouldn't worry.

WENDY

I know. But now I'm wondering how long this race is going to last. I thought it would be a couple of weeks. But it's starting to feel like it might be a lot longer.

(MORE)

WENDY (CONT'D)

What if it's months? If I'm away from him too long, will he even remember me? Will I just be this stranger showing up at the door?

IVY

(sympathetic)

Wow. Right. That's gotta be tough. I mean. To have a thing like that hanging over you?

WENDY

It is. And... thank you for understanding. It means a lot to me.

IVY

(her sympathy gone)

Good. Now can we get back to the business at hand here? We're chasing thirty-two million, missy. Come home with a handfull of that, little Satchel's gonna remember you, believe me.

WENDY

Right. Okay. Um. "Surrender, America." Well. There's a town not too far from where I live called "Dull, Ohio."

IVY

What's your point?

WENDY

Some towns have funny names. Maybe Surrender is one of those.

IVY

...hey, right. I think you're on to something.

WENDY

Do you really think so? There's an atlas in the glove compartment

Ivy leans forward and starts rummaging through the glove compartment, pulling out a few things as she does.

IVY

See, this is why we're gonna win. Why all those other teams gotta watch out.

She pulls out the GUN and hands it to Wendy, who holds it awkwardly with two fingers as Ivy keeps digging.

IVY (CONT'D)
Teamwork. That's what's gonna give us the edge.

Off Ivy digging and Wendy holding the gun --

Rob driving; he's tense. Searching the landscape as he drives. Ellie's tense, too, tense because of Rob. But she's trying not to show it. She's got the race phone.

ELLIE
"Surrender, America."

ROB
(eyes on his mission,
looking)
Stop saying that.

ELLIE
It's the clue, baby. We have to think about it.

ROB
I'll think about it after I check in with base. Look for a land line.

ELLIE
Rob, we made such good time to the last checkpoint. Let's at least figure out what this means, know we're going in the right direction before we start...

ROB
There. That gas station.

He starts his turn. Off Ellie's frustration --

The main street of a lovely small town. Palm trees, mountains, you know... Southern Georgia.

Legend: "Sweetwater, Georgia 32°55' N, 83°33' W"

The CHALLENGER appears, rolls up into SHOT, stops. Alex looks over the steering wheel, taking in the place. Corinna is looking at a guide book.

ALEX

"Broad Street." Oddly? Not that broad.

CORINNA

Says here that Sweetwater hosts the annual Sorghum Festival. The hell is Sorghum?

ALEX

(scanning the street)
Third most popular cereal grain in the country.

CORINNA

How do you know that?

ALEX (O.S.)

I'm a gardener. I know crops. What was the address again?

CORINNA

(looks up)
455.

She scans, sees something. We come around to see what she sees: It's a bank. SWEETWATER SAVINGS AND LOAN. Muffled sound of the RACE PHONE beeping. Corinna digs for it in her purse (or pocket). As she does...

CLOSE ON ALEX

As he gets a sinking feeling in his gut. His eyes slowly scan the street around them, eventually looking down at his hands on the wheel. His grip tightens.

Corinna checks the text message. **"IN THE VAULT - 608"**

ALEX

(still in his own world)
No. No way.

CORINNA

No what? You don't even know what it says.

ALEX

It says we have to rob the bank.

Corinna looks back down at the phone, then up at the bank. She doesn't know why, but she knows he's right.

CORINNA

How do you know that?

ALEX

Because I wasn't always a gardener.

Off Alex, feeling trapped by this "challenge"...

END OF ACT ONE

ACT TWO

26 OMITTED 26

26A INT. SWEETWATER SAVINGS AND LOAN - DAY 26A

Mildly busy at this time of day. A BANK MANGER gives Alex and Corinna a tour on the way to his office. Alex is looking around at FARMER types waiting in line to cash their subsidy checks. He looks guilty, doesn't want to be here...

BANK MANAGER

We provide pretty much every service a big city bank does. House loans. Small business loans. Family planning. You folks moving here to Sweetwater?

CORINNA

We're just here for the Sorghum.

BANK MANAGER

Ah, the festival. You know my daughter's a clogger in the yeast parade.

CORINNA

Oh that's... we love the parade. You know we're down here so often, we figured it'd be a good idea to maybe get a safe deposit box to keep our... uh...

She nudges Alex. Line.

ALEX

Bulk buy receipts, and D of A tax records.

BANK MANAGER

Absolutely. Don't wanna leave *those* in the glove box at the trade fair.

26B INT. SWEETWATER SAVINGS AND LOAN - BANK VAULT 26B

A steel vault, very cramped. Electronic keypad that governs a large bolt-lock. Manager opens it (six key-presses) and shows Alex and Corinna the rows of safe deposit boxes.

BANK MANAGER

Vault is brand new, installed two months ago. Safest room in the county.

26B

CONTINUED:

26B

Corinna scans the boxes, finds BOX 608. She throws a look to Alex. Bank Manager grins.

BANK MANAGER (CONT'D)

So, how long y'all gonna be in town
for?

26C

EXT. SWEETWATER SAVINGS AND LOAN - DAY

26C

Alex exits with a purpose, heading for his car.

ALEX

We're leaving.

CORINNA

What?

ALEX

We still have time to catch up. If
we drive straight through, no
stopping...

CORINNA

Straight through to where? We
don't even know where the next
checkpoint is.

Alex wheels to face her, speaking low and direct.

ALEX

I'm not robbing this bank.

CORINNA

It's not like we're gonna take any
money. Alex, that metal box has
got the answer that can jump us
hundreds of miles ahead of every-

ALEX

You were right. Back at the drive-
in, when you said we never
should've taken this... challenge.
You were right and I was wrong.

CORINNA

That's when I thought it was going
to be something crazy. This is
nothing.

ALEX

Nothing? This is nothing? What
did you think they were going to
ask us to do?!

DRIVE - 104 - DOUBLE GOLDENROD REVS. - 3-20-07

23A.

26C

CONTINUED:

26C

CORINNA
Something hard?

He looks at her, shakes his head, gets in the Challenger.
Corinna confronts him at the window.

CORINNA (CONT'D)

Look, you need to win this thing to
get your wife back. You know it,
they know it --

(then)

-- and I know it, too. You said
before I wasn't really in this to
win? You were right. But I don't
want to see you lose, either.

That lands for a moment. Alex looks forward, but doesn't
turn the key. Corinna senses an opening.

CORINNA (CONT'D)

We can do this. You have
experience with this kind of thing.

ALEX

I have experience sitting in a car,
outside the bank, watching the
street and waiting for everything
to go wrong. I was the wheelman.
That's all.

CORINNA

Okay, so you be the wheelman. I'll
be the... bank robber.

Alex smiles at the absurdity of the circumstances.

CORINNA (CONT'D)

Don't laugh, we can do this.

ALEX

It's not... you can't rob a bank
with two people; it's amateur hour.

CORINNA

Kay, how 'bout three people?

ALEX

Three at least. Preferably four.

26C

CORINNA

So you're saying if we could find two more people, say who *did* have experience in, um, armed robbery... we could pull this off.

27 INT./EXT. IMPALA - DAY

27

Rural highway. Winston and Sean in stony silence.

SEAN

We're never gonna catch up now.

WINSTON

Stop bitching, start working out that clue.

SEAN

You work it out.

Sean flips the race phone on the dash.

SEAN (CONT'D)

Not doing you any more favors.

WINSTON

Aw, is little Sean-ito upset? You wanna call Daddy, make it better?

SEAN

You know what, maybe you should call him. Sounds like you're the one with Daddy issues.

WINSTON

I don't have "issues", Bro. Do I look white to you?

Sarcastic, but deflecting. Sean stares at Winston for a beat.

SEAN

You don't owe him anything. You owe me, Bro. If not gratitude, then a little respect.

Winston steams, but catches something in his rear-view.

SEAN (CONT'D)

And if we're gonna be partners in this you owe me a listen when I say things like trying to chase a 425 horsepower V-8 is a waste of time.

27

CONTINUED:

27

WINSTON

He got lucky. That thing is all show and no go. If the shoe was on the other foot, forget it. He woulda never been able to catch this monster.

During the last of that, ALEX'S CHALLENGER has crept up on Winston's side of the car. Winston, looking at Sean, doesn't see it. But Sean does.

SEAN

(nods to indicate)

You were saying?

Winston turns. Corinna is the one giving forearm and attitude this time. Winston reacts, rolls down his window as they drive car-to-car.

CORINNA

(calling over)

What was that thing about cashing your chips, again?

She smiles. It's hot.

28

OMITTED

28

29

EXT. PRESTON'S/GAS STATION - DAY - ELLIE

29

by the car, biting her fingernails. Twenty feet away, Rob's on a payphone. We HEAR a few rings and then:

ROB (ON PHONE)

Specialist Robert Laird, sir, 3-13th Field Artillery Regiment. I'm calling to request information about -

INTERCUT WITH:

30

INT. FORT SILL OFFICE - DAY

30

Where a lower-ranking OFFICER hands the phone directly to MAJOR LOWELL HYATT, an intimidating uniform who commands the room. He's not too happy.

MAJOR HYATT

Nice of you to check in, Laird.

ROB

I saw the news, sir. The casualties from the 100th Brigade Support Battalion in Anbar. I hadn't heard anything about it, from anybody in my unit.

MAJOR HYATT

Not a lot of guys making personal calls from Fallujah.

ROB

Sir?

MAJOR HYATT

You heard me right. Your unit shipped out two weeks ago.

ROB

No, that can't... I don't understand...

Rob trails off, his stomach lurching.

MAJOR HYATT

It's simple, son. Your unit received deployment orders. All personnel, save yourself, reported for duty at the base.

ROB

This is the first I've heard about it, Sir.

MAJOR HYATT

That's a little hard to believe, Laird. We made multiple attempts to reach you, by phone and mail. Fact, two MPs went out to your house just the other day. Apparently neighbors told them you and your wife left in a hurry a few days before.

(beat)

Helluva coincidence, wouldn't you say?

ROB

I admit it's ... hard to explain sir.

(then)

I'm hours from Fort Benning, I'll report for duty immediately.

MAJOR HYATT
(his anger spilling out)
Report for duty? Specialist Laird,
are you a complete idiot? You are
AWOL. You will report immediately
to Fort Benning for transfer to
Fort Monroe, where you will stand
trial in a court-martial. Am I
making myself perfectly clear?

Beat.

ROB
Yes, sir.

MAJOR HYATT
If you cannot arrange
transportation, we will sure as
hell arrange it for you.

ROB
No need, sir.

Rob throws a look back at Ellie, who's sitting in the car,
nervously chewing her nails.

CLOSE ON ROB, as the truth dawns on him ...

31 INT./EXT. FORD FOCUS - MOVING - DAY

31

Susan is driving silently, a dark cloud enveloping her. Leigh
looks at her and tries to lighten the mood.

LEIGH
Well, we tried. Made a pretty good
effort, I think. And you know, I
believe we would have won, if Ivy
hadn't turned out to be, you know,
evil.

Susan won't look at her. Leigh keeps trying.

LEIGH (CONT'D)
And you were something back there.
That whole "God's talking to me"
thing? That was good. I half
believed it myself.

SUSAN
(low)
It's true.

LEIGH

Hm?

SUSAN

I meant what I said, Leigh. God has been talking to me. Since Katrina.

LEIGH

.... You mean metaphorically. Right? You've felt a presence, comforting in moments of need.

SUSAN

No, I mean I've heard a voice. Clear as a bell. It's God. Speaking to me. I'm sure of it.

(beat)

You think I'm crazy.

LEIGH

No.

(beat)

A little.

SUSAN

It started in the storm. I had fifteen sick people in my care, levee water halfway up the stairs. I didn't know what to do. And suddenly there was this ... beautiful voice. In my head. It said, "They will help you." And then I met you and Ivy. And then when we got the phone? It said --

(a glance at Leigh)

-- "You are going to win this race."

(then)

We can't quit.

LEIGH

Who's quitting? We got fired.

SUSAN

I will not believe that. We just need to look for a sign. He'll send one.

LEIGH

No, Susan. It's over. God is not gonna get us back into a secret, illegal road race. He's got better things to do --

SUSAN
(driving, watching)
Just one sign...

LEIGH
How about the sign that says
"vacancy"? Susan. Please. I
haven't slept in I don't know how
long, I haven't changed my clothes,
there's moss growing on my teeth.
Let's stop. Okay? Get some rest,
then go back, pick up your car --

At that moment, the white FIREBIRD zooms by in the opposite
direction.

SUSAN
He sees the sparrow fall. And the
Firebird fly! Now that's a sign!
Hang on!

Susan BRAKES just enough to pull an illegal U-turn across the
median of the divided highway. The car BOUNCES. Now she's
following the Firebird.

LEIGH
Ohmygod! Where'd they come from?

SUSAN
Arkansas, honey. But where they
came from is not the point -- we
know where they're going!

Actually, WE know where they're going. As Susan follows Rob,
on his way to turn himself in --

32 OMITTED 32

33 INT./EXT. MINIVAN - MOVING - DAY 33

Ivy is looking at the atlas. Wendy drives.

IVY
We got Surprise, Arizona.
Bummerville, California. Roachtown,
Illinois, Ballstown, Indiana.

WENDY
Oh, I've been there. It's nice.

IVY
(a look at Wendy, then
back to the atlas)
(MORE)

33

IVY (CONT'D)
Boring, Big Bone Lick, Humpy Creek,
Square Butt, Belchertown, Poopout
Hill, Buttzville, North Dakota and
Buttzville, New Jersey -- and no
Surrender.

WENDY
Darn.

IVY
Any other bright ideas?

WENDY
At least I tried. There's no need
to get snippy.

A CELL PHONE rings. Wendy's. She answers.

WENDY (CONT'D)
Hello?

HOUSE MOTHER (ON PHONE)
Mrs. Patrakas.

WENDY
Yes! Hello. Hi.
(dawning on her)
What's wrong. Did something happen
to Sam?

INTERCUT WITH:

33A INT. SAFE HOUSE - DAY

33A

This time SOME ACTIVITY, daycare-center like, in the b.g.

HOUSE MOTHER
No. Well. Not yet ...

WENDY
What?! What do you mean?

HOUSE MOTHER
Someone came asking about him,
Wendy.

WENDY
Oh, God. Richard?

HOUSE MOTHER
I don't know who he was, but he was
very insistent. I think he'll be
back.

(MORE)

33A

CONTINUED:

33A

HOUSE MOTHER (CONT'D)

And some of the residents think they've seen people watching the house.

WENDY

Oh God -

HOUSE MOTHER

I'm afraid you need to come pick up Sam. For his safety, and the safety of the other children. A situation like this can get very ... ugly.

WENDY

How did Richard find you?

HOUSE MOTHER

I don't know. I'm sorry, Mrs. Patrakas. Come soon. Please.

The line goes dead.

WENDY

Oh, my God. Oh my God, oh my God.

Wendy brakes just long enough to WHIP the car in a fierce U-turn across the grassy median dividing the highway. Dirt and grass fly up in the air.

IVY

What the hell are you doing?!

WENDY

I'm going to Ohio.

IVY

"Surrender, America's" in Ohio?

WENDY

No, my son is. And he's in trouble.

Wendy's driving like a mad woman, zipping between cars, honking her horn. She's a woman with a purpose. Ivy's a woman with a big problem.

IVY

I don't know what you're doin', but you gotta turn back around.

WENDY

Someone's trying to hurt my baby. I can't let that happen.

(then)

I'm very sorry.

IVY

Sorry?

WENDY

I'll drop you off anywhere you like. I'm sure someone else will pick you up. You're a nice person.

IVY

Hold on, all right? You can't do this.

WENDY

I have to.

(looking around)

If I can just find the 77, it goes straight to Cleveland.

IVY

We're not going to Cleveland.

WENDY

You'd understand if you had a child yourself. Some things are more important than money.

IVY

No, they're not.

CLICK. It's distinctive enough, the sound of a safety being released on the handgun. Which Ivy's got trained on Wendy.

IVY (CONT'D)

And you ain't goin' nowhere except the finish line.

END OF ACT TWO

ACT THREE

34 INT. SWEETWATER COFFEE SHOP - DAY - WINSTON'S FACE 34

fills frame. Eyes intense, voice low.

WINSTON

Alright, here's how we roll. Hit hard and fast, dominate from the door, no warning. Grab the manager, pop the vault, in and out in six minutes. Someone even *looks* like they wanna play hero? I'll personally pimp-slap that twinkle right out their eye.

COFFEE GIRL (O.S.)

Wintergreen Chai Latte, no foam.

WINSTON

That's me.

WIDER: Winston gets up, heads to the drink counter of the funky Coffee Shop we're in. Alex, Corinna, and Sean at a sorta-private table near the window. They all have regular coffees. Across the street we can see the BANK.

ALEX

(to Corinna, grim)
Pimp slap?

CORINNA

Let's just hear him out.

ALEX

Think I've heard enough.
(to Sean)
There's no way in hell we're taking this bank in broad daylight.

SEAN

Wasn't my idea.

WINSTON

(landing back at table)
Shut up. What wasn't his idea?

CORINNA

We're thinking the whole stick 'em up approach might not be the best way to go.

ALEX

Unless you *want* a federal manhunt
dogging us to the finish line.

CORINNA

You know, too many witnesses...

WINSTON

What do you think, I'm stupid?
We're gonna wear masks.

ALEX

Oh. Masks. Why didn't you say so
in the first place? You got some
in your trunk, right? Or do you
mean we should buy some?
(to Sean and Corinna)
They gotta sell ski-masks in
Sweetwater, right?

WINSTON

Whatever, man. We can-

ALEX

We can do this at night. Or we can
not do it at all.

WINSTON

Got news for you, Bro. Bank is
locked at night. And there's an
alarm.

ALEX

The door alarm's old. It's cheap,
it's an easy bypass.

WINSTON

But the vault's supposed to be new,
and it'll be locked, too.

CORINNA

Guys...

ALEX

It's locked right now.

WINSTON

Yeah, but the manager can unlock
it.

ALEX

If we put a gun to his head.

WINSTON

If he *thinks* he's got a gun to his head. No one's gonna get hurt, Homes.

ALEX

I've heard that line before. Usually precedes a couple dead bodies.

CORINNA

Shh. Keep it down.

SEAN

Appomattox.

WINSTON

What?

Sean has kind of been spacing out. He snaps out of it.

SEAN

Checkpoint. That's where everyone else is going. The Courthouse in Appomattox where General Lee turned over the Confederate Army to Grant.
(beat)
He surrendered America.

CORINNA

That's nice, Sean. Couple hundred miles too late, but thanks. Right now we're trying to jump past everyone else. So we need to crack this vault. Not the Kentucky clue.

SEAN

Virginia.

CORINNA

Whatever.

WINSTON

Don't listen to him.

SEAN

And you don't have to *crack* the vault.

(to Alex)

You said the manager opened it with a six digit code on a keypad?

*
*
*
*
*
*

ALEX

That's right.

SEAN

Means all you need is the password,
which is probably sitting on the
manager's computer in his office.
Maybe he changes it every week or
every other week but it's always
six numbers, so the only thing you
have to "crack" are his files, and
then run a match case auditor
search for a six digit
alphanumeric.

They all just stare. Winston more stunned than anyone.

SEAN (CONT'D)

What? We gonna do this or not?

36 INT./EXT. FIREBIRD - MOVING - DAY

36

Rob and Ellie. Grim. Tense. A beat of silence, then --

ROB
Why, Ellie?

ELLIE
Why what?

ROB
Don't lie to me.

ELLIE
How can I when I don't understand
what you're saying, sweetheart?

ROB
Cause if you do lie one more time,
I'm gonna get out of this car, and
you will never see me again.
(beat)
The letters from the army. The
calls. You tore them up. Erased
them.

Ellie's so upset she can't speak. She gives a tight nod.

ROB (CONT'D)
Why, Ellie?

ELLIE
(small voice)
I was scared.

ROB
Of what?!

ELLIE
That you were gonna die. Of what I
was gonna go through waiting to
hear if you'd died. Couldn't do it,
Rob. I just couldn't.

ROB
I don't believe it.

ELLIE
I'm sorry, Rob. I'm so --

ROB
Do you have any idea the trouble
I'm in now?

ELLIE
Just tell 'em it was me. I'll take
the blame.

ROB

Oh yeah. That'll be good. "Sorry about being AWOL, Captain. My wife tore up the letters." You think they're gonna believe that?

ELLIE

Why not?

ROB

You know what the punishment is for deserting in wartime? Execution. Death. That's right, Ellie. Thanks to you, I could die a lot sooner than I would've in Iraq.

ELLIE

(shaking her head)

It doesn't have to be that way, Rob.

ROB

What does that mean?

ELLIE

There are things we can do. We can stay in the race...

ROB

(immediately)

No.

ELLIE

Thirty-two million dollars buys us a lotta options. We could get new identities --

ROB

Did you hear? I said no.

ELLIE

-- move out the country, set up some place the Army's never gonna find you.

ROB

How can you say that? I do that, I'm a coward and a deserter. Do you even want to be with that man?

ELLIE

(coming back strong)

If he's alive?

(MORE)

36

CONTINUED:

36

ELLIE (CONT'D)

You bet your ass I do. I'd rather be with that man than the widow of some fake hero dead in the desert.

ROB

It's never about me, or what I want, is it? It's always about you. What you're feeling, what you want.

ELLIE

(desperate)

No, it's about us staying together. Why can't you see that?

ROB

I think it's about something more'n that.

He reaches over into her lap, almost viciously, and grabs something. The RACE PHONE. And even before he starts rolling down the window, Ellie intuitively seems to know what he's going to do.

ELLIE

Rob, don't!

ROB

Here's your damn race.

He tosses the phone out the window. Follow the race phone as it flies into the afternoon air, and...

37

EXT. HIGHWAY - DAY

37

We follow the RACE PHONE as it skips and bounces off the pavement, landing on the side of the road. A BEAT as we look at it there, abandoned on the faded white safety line, then: WHEELS just out of focus, scrunching to a stop. Door opens. Feet run up. SUSAN picks up the race phone, victorious.

SUSAN

You are going to win this race.

37A

INT./EXT. MINIVAN - MOVING - DAY (FORMERLY SCENE 35)

37A

Wendy driving at gunpoint. The gun pointed by Ivy. Tense.

WENDY

Please don't do this, please...

IVY

I'm doing it. And so are you. You agreed to partner with me.

(MORE)

37A

CONTINUED:

37A

IVY (CONT'D)

You can't just quit! Now turn it around!

WENDY

I can't! Sam's in danger! If you make me turn around, you might as well shoot me! I won't be any good at this now.

IVY

You weren't any good at it before!

WENDY

Yes! Exactly! You could do much better. What do you want me for?

IVY

Uh, notice whose car we're in? What am I supposed to do now, hitch to the finish line?

WENDY

Okay, okay. You need cash? You can have my wallet. Credit cards, too. I won't report it.

IVY

Turn it around! We're going to Surrender, America!

WENDY

I don't know where that is! Okay, look. You can have the car!

IVY

What?

WENDY

I'll give it to you! Drop *me* off. I'll get to him some other way.

IVY

You're not gettin' out of this van.

WENDY

Sure I am. I can go get Sam. You can stay in the race.

IVY

Shut up.

Wendy starts slowing the car down, as if to stop.

37A

CONTINUED:

37A

WENDY

I'll just show you where the registration and insurance cards are and be on my way.

IVY

Shut up! And stop slowing down!

WENDY

Instead of sixteen million, you get the whole thirty-two. Isn't that nice?

IVY

(exploding)

I CAN'T DRIVE!

(beat)

But you can. Now turn. Around.

She's got the gun leveled at Wendy's forehead. Off which --

SUSAN (PRE-LAP)

Now you definitely can't say it's all coincidence.

37B

INT./EXT. FORD FOCUS - DAY

37B

Susan driving. They're mid-argument.

LEIGH

I can. And I do.

SUSAN

Seeing that Firebird? Finding the phone?

LEIGH

Luck. Could have happened to anybody.

SUSAN

But it happened to us. That can't just be luck. It's got to mean something.

LEIGH

Yeah, it means we're gonna get humiliated at the next finish line. I always thought God had a sense of humor, but this is just mean.

SUSAN

Just because we don't see a pattern, Leigh, doesn't mean one doesn't exist. Maybe it's just too big for us to see.

LEIGH

And meeting Ivy? Was that part of God's plan?

SUSAN

Hey, even the Garden of Eden had a snake.

(then)

Come on, now. "Surrender, America." Does that mean anything to you?

LEIGH

No. Why don't you ask your friend? You know. The big guy upstairs?

SUSAN

Don't mock. He gave us a phone.

LEIGH

We had a phone before, Susan. They took it away. And they're gonna take this one, too.

SUSAN

Uh-uh. Only way they're getting this phone is if they pry it out of my cold dead fingers.

(then)

"You are going to win this," Leigh. That's what the voice said. Now come on! Race or no, it's a beautiful day. We've got the Sun and the wind and the open road and...

(frowning at something as they pass)

-- a Civil War historical marker every ten miles.

(shaking her head)

These people do love their Confederacy.

LEIGH

Which is another good reason to turn around and...

(a lightbulb moment)

(MORE)

37B

CONTINUED:

37B

LEIGH (CONT'D)

Wait a minute. "Surrender ... "
 "Surrender ..."
 (looking up)
 Appomatox!

SUSAN

What?

LEIGH

Where Lee surrendered to Grant.
 That's the finish line!

SUSAN

Well, all right!
 (they high five)
 See? Was that a coincidence? I
 don't think so. Everything has
 meaning. It's all for a reason.
 There are no accidents.

WHAM! They're RAMMED from behind by a SCARY 4X4.

Susan slams on the brakes, but - SMASH! The horrible,
 unmistakable sound of metal grating against metal at 80 miles
 an hour.

And then as the 4x4 lurches back in the opposite direction,
 the force of the separation FLIPS the coupe onto its driver's
 side. Leigh is thrown into the backseat. The coupe SPINS on
 its side through several lanes of traffic. Horns blaring,
 cars swerving to miss it. Inside the car, the background
 whips and whirls around Susan and Leigh, a dizzying array of
 colors and sounds. And then, it all comes to a complete stop
 as the car's rotations slow to a halt. Everyone takes a
 breath.

SUSAN (CONT'D)

Are you --

LEIGH

I'm okay, I'm okay.

SUSAN

Okay. We're okay. Thank God.

And then, out of nowhere, A REFLECTION on their windshield.
 The 4x4 is coming back to finish them off. BASH! Susan
 looks with terror at the impending impact -- BASH! And
 everything goes --

BLACK

END OF ACT THREE

ACT FOUR

37C EXT. SWEETWATER SAVINGS AND LOAN - ALLEY/BREEZEWAY - NIGHT 37C

Alex watches from the Challenger, parked in the getaway position in the back alley of the bank, as the figures of Sean, Corinna, and Winston run down the side breezeway adjacent to the bank. They head right into a door.

38 INT. SWEETWATER SAVINGS AND LOAN - NIGHT 38

Empty. Clicking sounds. Find the front door, silhouettes of Winston and Corinna, Winston kneeling in front of the lock, PICKING it, Corinna holding a glove-box flashlight for him.

Click. The door opens and Corinna pushes in. A long warning BEEEEEEEEEEEEEEEP from the alarm panel sounds.

CORINNA

There.

She points the alarm panel. Winston makes a beeline for it, catches the flashlight as Corinna tosses it to him.

Sean enters a second later, looking to follow Corinna.

CORINNA (CONT'D)

Manager's office is over here.

They hurry across the bank floor as Winston removes the panel to get at the circuitry beneath. He uses the other end of his lock pick tool to cut and expose the right wires.

WINSTON

Panic switch, key switch. Just like hotwiring an import...

MANAGER'S OFFICE

Sean sits at the manager's computer, the alarm BEEEEEP ends just as the TONE of the computer booting up sounds.

CORINNA

How long is this gonna take?

SEAN

Most of the time is gonna be accessing my remote desktop and downloading the search utility over FTP.

CORINNA

You need to get into your home computer?

SEAN

What I need is to concentrate.

Winston, showing up...

WINSTON

Woah, puttin' the smack down.

SEAN

That goes for you, too.

Corinna makes a face to Winston. Touchy guy. Little moment between them as Winston shrugs, tosses the flashlight back to her. Corinna catches it and heads for the vault. Winston sneaks a proud smile at his brother before following her. Sean doesn't notice, focused on the SCREEN. Keyboard tapping-

SEAN (CONT'D)

C'mon, c'mon, c'mon.

38A EXT. SWEETWATER SAVINGS AND LOAN/INT./EXT. CHALLENGER - ~~NIGHT~~

Alex sits alone, tension gnawing at his gut. The burden of the wheelman. He checks his watch, looks to the bank.

ALEX'S POV - THE BANK DOOR

He hears GUNSHOTS. Followed by SCREAMS. Back to his face, impassive. Back to the BANK, where we HEAR an alarm and clattering footsteps, but see nothing but an empty alley.

Alex glances at his passenger door, which we HEAR open and slam shut, and then a rough voice.

ROUGH VOICE (V.O.)
Go Man GO GO GO!

Back to Alex. The door hasn't budged. It's all in his head. Just like the soft voice in his ear.

KATHRYN (O.S.)
You're doing this for me, remember?

Alex looks into his rearview mirror, meets the eyes of his wife, KATHRYN, sitting in the back seat, Mona Lisa smile.

ALEX
I left this behind for you.

KATHRYN
I know.

ALEX
You saved me from it.

KATHRYN
And now you're returning the favor.

Alex smiles.

ALEX
It's not good to talk to myself
while the job's in play, Kat.

KATHRYN
'Kay. I love you, Alex.

ALEX
Love you, too.

KATHRYN
Don't get too close to her.

38A

CONTINUED:

38A

ALEX

What?

Alex looks back up in the rearview, but Kathryn is no longer there. Instead, LIGHT hits his eye, making him wince.

A CAR pulls up the alley behind him. Alex slumps down in his seat as the car passes. Some kind of PRIVATE SECURITY car. Rent-A-Cop. Shit. The car parks. Fuck. A second later, a big, mean-looking man steps out, holding a heavy black maglight, a GUN clearly visible on his belt. Blueberries.

Alex takes a deep breath, grabs a cell phone... then stops as the RENTACOP walks up to a JEWELRY STORE, runs his flashlight beam through the display window, then up, probably exposing the back corners of the store. Alex watches as he snaps his light off, and heads back to his car, opens the door...

And stops. Alex holds his breath. Rentacop turns and looks at the bank. Maybe he sees movement inside. We don't know. All we know is he starts moving there. Oh HELL no.

38B

INT. SWEETWATER SAVINGS AND LOAN - NIGHT

38B

Corinna and Winston are waiting near the vault. Corinna looks between Winston and Sean, in the manager's office.

CORINNA

So, how do you guys know each other?

Winston grins, knows she's trying to pry information.

WINSTON

How do you guys know each other? I saw him in Key West, and he didn't have no partner.

CORINNA

Neither did you.

WINSTON

Look, if you wanna switch rides, I can't blame you-

SEAN

(yelling over)
635484!

Corinna hears that, mouths it as she enters it into the KEYPAD. Clunk. Winston pulls the vault OPEN.

38B

CONTINUED:

38B

Corinna and Winston share a grin, and then Corinna runs inside, goes straight for safe deposit box 608. She inserts the manager's key while he PICKS THE SECOND LOCK on the box.

MANAGER'S OFFICE - Sean is finishing wiping down the keyboard with a tissue, stuffs it in his pocket as he runs for the door, not waiting for Corinna and Winston who are exiting the vault with the prize - box 608.

SEAN (CONT'D)

C'mon, let's move!

Sean reaches the door and WHAM - runs straight into RENTACOP, who CRACKS his MAGLIGHT across Sean's face. Sean drops. Rentacop raises his light along with his gun and BLINDS Corinna and Winston with the beam.

RENTACOP

Howdy.

The way he says it is decidedly not friendly. In fact it may be the cruelest Howdy ever. Winston and Corinna freeze, and Rentacop smiles. We see his face. The opposite of the flatfooted rookie. Cruel pig-eyes with a sadistic gleam, like he's been dreaming of an opportunity like this.

39 INT. SWEETWATER SAVINGS AND LOAN - NIGHT - (WAS SEPARATED 39
FROM 38B BY ACT BREAK- NOW CONTINUOUS)

Flashlight beams alternately blind us and Corinna and Winston, while obscuring the dead smile of the Rentacop as he moves his light from Winston's face to Corinna's.

Looks like this might not be a slow night, after all.

Winston tries to play cool, even though he can't help looking down at Sean on the floor, groaning in pain.

WINSTON

Listen, Bro... we can work something out. Feel me?

RENTACOP

Say something, Carlos? No habla espanol.

He blinds Winston with his bright maglight beam.

WINSTON

C'mon, man, chill with that. You're not even a cop.

RENTACOP

What's that supposed to mean?

Corinna, getting nervous at the way this guy takes his time with his words. It's the cadence of a sociopath.

CORINNA

I think he means you should probably call this in.

RENTACOP

Oh, I will, honey. Don't worry about that. Just deciding what kind of call it's gonna be. Situation like this, end up a lot of different ways.

His beam moves slowly down her body.

RENTACOP (CONT'D)

Who knows? You might just find you have the power to change what happens.

WINSTON

Alright, man. You got us. You don't need to scare her.

RENTACOP

I don't need to do anything, hombre. Like you said...

He thumbs the hammer back on his gun, raises it.

RENTACOP (CONT'D)

I'm not a cop...

BLAM! Rentacop FIRES INTO THE CEILING as ALEX grabs his gun hand from behind. His other arm wraps around the guy's neck.

ALEX

That makes me feel a little better about this.

Alex digs in, applies full pressure to the guy's windpipe, his other hand trying to control the gun. They struggle. The guy is big. Like a bear. Grizzly, not Panda. Red-faced and losing air, he FLIPS Alex over his shoulder - SLAMS him on the floor next to Sean.

Rentacop rights himself, furious, levels his gun at Alex when WHAM - he is body-checked by Winston. The gun GOES OFF.

Winston slams Rentacop up against the door. Desperate fight as both men struggle over the gun. Winston HEAD-BUTTS the monster. Rentacop blinks, shakes his head, then steals Winston's idea and HEAD-BUTTS HIM BACK. They crash to the ground, Winston a little crushed by the bear's weight.

Rentacop rears back and PISTOL WHIPS Winston. Ouch. Raises his arm, savagely CRACKS him again. Winston bleeds. Rentacop raises the gun again and BLAM...

Rentacop is shot in the chest. He looks over at SEAN, still on the floor, pointing a handgun at him. Goliath topples.

CORINNA

Oh my God...

ALEX

(to Sean, re: gun)
Where'd you get that?

Sean doesn't answer, is already scrambling over to Winston.

SEAN

Are you okay?

DRIVE - 104 - DOUBLE GOLDENROD REVS. - 3-20-07
CONTINUED:

48.
39

39

WINSTON

That Fernando's gun? You took it
with you from the house?

Sean nods, a little dazed.

SEAN

Didn't know if I could trust you.

WINSTON

Oh, man.

They look over at the man Sean just killed.

CORINNA

We gotta go. NOW.

40

OMITTED

40

END OF ACT FOUR

ACT FIVE

41 OMITTED 41

41A INT./EXT. CHALLENGER - NIGHT 41A

Alex slams the front seats forward, Winston dives in the back, followed by Sean, both grunting in pain.

Corinna gets in the front seat, safe deposit box in her lap. As Alex runs around the side of the car...

WINSTON

It's okay, man. You did the right thing...

SEAN

No...

He's running his hands down the BLOOD on his shirt.

WINSTON

Now you know what it's like to have blood on you. Just feel lucky it's not...

Sean takes his hands away from his shirt. They are sticky with blood. Now we see the BULLET WOUND in his side.

WINSTON (CONT'D)

...yours.

On Alex, landing in his seat and looking in the rear view, taking in the reality that Sean has been shot.

CORINNA

C'mon, Go go go!

Alex answers with his engine. Drives off hot down the alley.

41B OMITTED 41B

42-43 OMITTED 42-43

43A EXT. (A DIFFERENT) GAS STATION - NIGHT

43A

Rob and Ellie pull up to the gas pumps. They've both calmed down, but silence reigns.

ROB
(steely)
Go to the bathroom if you have to.
We're not gonna stop again.

Rob gets out and starts pumping gas. Ellie looks around, can't sit here any longer. She starts gathering trash from the floor of the car, and climbs with a bag to toss.

ELLIE
I'll just be a minute. Don't leave
me here, okay?

Follow Ellie around the corner, in search of a garbage can. All of the sudden, a HAND comes out from the darkness and GRABS her by the wrist. She whips around and...

Comes face to face with BILL. He pushes her up against a grimy cinder-block wall. We're scared for her. Then: Ellie's the one who gets grabby. She pulls Bill's face to hers and plants a DEEP KISS on his lips. They go at it for a moment, then, even before really coming up for air:

ELLIE (CONT'D)
Where have you been? I've been
looking for you at every stop!

BILL
Got a little sidetracked.

She notes the bruises on his face.

ELLIE
(touches his bruises)
What happened?

BILL
Never mind. Doesn't matter.

ELLIE
What's going on? You said you'd
never approach me on the road. You
said if they found out about us--

BILL

They won't, if we make this quick.
Listen to me: you need to turn
around. You and your idiot husband
are going in the wrong direction.

ELLIE

No kidding.

BILL

What?

ELLIE

He found out he was supposed to
report for duty.

BILL

Ughhh.

ELLIE

He's driving us to his own court
martial. He tossed the race phone!

BILL

Great.

ELLIE

I swear to God he's worthless.

He takes her chin, makes her look at him. Serious point:

BILL

Wrong. He's worth 32 million
dollars to us. At least until he
gets you across the final finish
line.

ELLIE

Forget him. I can't stand it. You
can get me there.

BILL

You know I can't. Nobody can know
about us. And besides, his
explosives expertise is going to
win this for us when the time
comes. But you gotta stay in it,
baby.

ELLIE

Don't call me that. He calls me
that.

43A

CONTINUED:

43A

As he moves with slow lust toward her face, his mouth trailing up to her ear...

BILL

What if I call you this..?

...and whispering something unspeakable that we can't hear, but that makes her smile. Her smile disappears as:

ROB (O.S.)

(calling)

Ellie?!

BILL

Go. Try to keep him out of the brig. I'll see what I can do about getting your race phone back.

She dives at Bill again. Tongue action. He pushes her away.

BILL (CONT'D)

Go.

One more wet one, then she moves away. Off Bill, watching --

44

INT./EXT. FORD FOCUS - NIGHT

44

The Focus crashed in a dry creek bed, passenger door hanging open. Find LEIGH on the embankment, thrown clear. She's bruised and battered, but she's going to make it. As she pushes herself up, dazed, she discovers the wreck.

LEIGH

Susan. I'm coming, hang on.

Leigh stumbles toward the car, moves around to the front seat, and gasps in horror by what she sees: Susan, pinned by the steering wheel, her face and body a bloody mess.

LEIGH (CONT'D)

Susan!

Susan mumbles a little, opens her eyes.

LEIGH (CONT'D)

C'mon, I'm going to get you out of here. Just move your arm a little -

Susan GROANS. Leigh stops.

LEIGH (CONT'D)

C'mon, honey, just hang in for a few more seconds okay. We're meant to win this thing, remember?

She's crying now. But Susan's eyes are calm. She puts her hand in Leigh's.

SUSAN

God said ... "You are going to win this race."

LEIGH

I know, honey. We will, don't you worry. Just take it easy.

SUSAN

No.... no Listen. He told me ... you are going to win this race. Not me. You.

Leigh looks down. Susan has pressed the RACE PHONE into her hand.

SUSAN (CONT'D)

There are ... no accidents.

Susan closes her eyes. She's gone. Leigh, tears running down her face, looks from Susan to the phone in her hand.

As Leigh walks down the side the road, her thumb out, hitchhiking. In her other hand, the RACE PHONE. She's bloodied, and her face still shows the tracks of her tears, but the look in her eye is different than we've seen till now -- hard, and filled with purpose. She's a woman with a mission now.

A CAR PULLS OVER. She goes up to the passenger-side window. The DRIVER -- a white guy in his forties -- looks her over.

DRIVER

Ohmygod. You all right?

LEIGH

(flat, hard)

I'm fine. I just need a ride.

DRIVER
Sure get in. Where to?

She does.

DRIVER (CONT'D)
Where you goin'?

LEIGH
Appomatox.

DRIVER
(nods)
Where Lee surrendered.

Leigh's eyes are fixed into her future.

LEIGH
Not this time.

SMASH TO BLACK --

END OF EPISODE