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STORY # E03323  
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DRIVE

Episode 105

"THE EXTRA MILE"

Written by

Juan Carlos Coto

&

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Directed by

Paul Edwards

WHITE	3/21/07	DOUBLE BLUE REVS.	4/02/07
BLUE REVS.	3/22/07		
PINK REVS.	3/23/07		
YELLOW REVS.	3/26/07		
GREEN REVS.	3/28/07		
GOLDENROD REVS.	3/28/07		
SALMON REVS.	4/01/07		
BUFF REVS.	4/02/07		

Twentieth Century Fox Television

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## DRIVE

### "105" Revision History

WHITE                    3/21/07

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GOLDENROD REVS. 3/28/07  
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SALMON REVS.        4/01/07  
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BUFF REVS.            4/02/07  
38, 38A, 38B

DOUBLE BLUE REVS. 4/02/07  
36-37, 38

**DRIVE**

"105"  
Buff Revs. 4/02/07

**CAST LIST**

ALEX TULLY  
CORINNA WILES  
JOHN TRIMBLE  
VIOLET TRIMBLE  
WENDY PATRAKAS  
LEIGH BARNTHOUSE  
IVY CHITTY  
WINSTON SALAZAR  
SEAN SALAZAR

GIL HASKINS  
DETECTIVE EHRLE  
DETECTIVE NIERMANN  
BOBBY MOYER  
DEACON  
GUY (RACER)  
GIRL (RACER)  
**\*CONVERTIBLE DRIVER** (CHANGED TO NON-SPEAKING ROLE)  
MOTEL MANAGER  
RICHARD PATRAKAS (VOICE ONLY)

## DRIVE

"105"  
Shooting Script 3/21/07

### SET LIST

#### INTERIORS:

DODGE CHALLENGER

TAURUS - N/D

\*IMPALA (MONTAGE) (OMITTED)

MINIVAN - N

\*SAFE HOUSE (OMITTED)

4X4

HASKINS GYM - N/DAWN

BACK ROOM  
FRONT AREA

MOTEL ROOM - N/D

\*MANAGER'S OFFICE (ADDED)

PRESTON'S - N

DETECTIVE'S OFFICE (NEBRASKA)

CONVERTIBLE - N

DEACON'S CAR

#### EXTERIORS:

ROAD - N (VFX)

MOTEL - N/D

PARKING LOT - N/\*D (OMIT)

DEACON'S CAR - N

OUTSIDE PRESTON'S - N

TENNESSEE GAS STATION - N

MINIVAN - N

HIGHWAY SHOULDER - N

HASKINS GYM - N/\*DAWN (OMIT)

PRESTON'S - N

AN ACCIDENT SCENE - N

APPAMATOX - D

HIGHWAY - N

SOUTH CAROLINA  
NORTH CAROLINA  
WEST VIRGINIA

DRIVE

"The Extra Mile"

TEASER

1 EXT. HIGHWAY - NIGHT 1

John's Taurus rides down the freeway.

Legend: ***Outside Greenville, South Carolina***

VIOLET (V.O.)

So from here it's three hundred and  
twenty miles to Appomattox.

2 INT. TAURUS - MOVING - NIGHT 2

JOHN driving, VIOLET in the passenger seat. Violet is  
looking.

VIOLET

(the speedometer)

We keep the needle up around eighty-  
five, we could be at the finish  
line in under four hours.

JOHN

(shaking his head)

Eighty-five's our top speed, hon.  
With traffic, and rest stops, our  
average is more like seventy-four.  
Which means it'll take us --

(a moment to calculate)

-- four point three two hours to  
get there.

(off her look)

Give or take.

VIOLET

That's amazing, dad. How is it  
you're still single?

JOHN

I have no idea.

A warm moment between the two. They understand each other.

JOHN (CONT'D)

What do you think we'll have to do  
at Appomattox? I doubt they'll  
launch another shuttle.

(MORE)

JOHN (CONT'D)

It's where Grant and Lee negotiated the South's surrender. Are we going to have to re-enact the Civil War? Seems complicated.

VIOLET

(eager & impatient)

I don't care, I just want to get there. C'mon, dad. Let's win this leg. Get us one of those jump starts. What do you say?

JOHN

I did sense a twinge of jealousy when that other car got one.

VIOLET

That was no twinge. That was seething envy.

JOHN

We could use a tactical leg up.  
(beat)  
Check in my bag for the map. I think there's a shortcut just before the next town.

VIOLET

Now you're talking.

Violet digs in the back seat. John shakes his head, happy.

JOHN

We don't have the fastest car, pumpkin, but I think we actually have a chance to win this thing. You know why? Teamwork. We're in synch, you and I, maybe better than we ever have been and that's --

VIOLET

Hey, what's this?

Violet sits back down, a small TRAVELLING BAG in one hand. It's open. She's holding a PILL BOTTLE. John's eyes widen. Shit. She's gotten into his medicine bag.

JOHN

That's the wrong bag, pumpkin, put it back.

VIOLET

What are you taking medicine for?

JOHN

I said it's the wrong bag.

VIOLET

There's like ten bottles in here.

He quickly takes the bag from her lap and shoves it in the back, careful to keep control of the car. Violet watches as John tries to act like that was nothing. His eyes are on the road. He's quiet, which is odd in itself.

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CONTINUED:

3.  
2

2

VIOLET (CONT'D)  
Dad. Are you okay?

GOOGLE MAP TRANSITION TO:

2A

INT. CHALLENGER - MOVING - NIGHT (WINCHESTER, TN)

2A

On CORINNA, in the back seat --

CORINNA  
(toward front seat)  
He's dying.

Reveal ALEX driving, stoic, fixated on the road. SEAN in the back seat, shot and bloody from the last episode. Using Sean's rolled-up jacket, Corinna maintains pressure on his very bloody wound. His shirt is soaked.

CORINNA (CONT'D)  
(to Alex)  
Did you hear me?

ALEX  
I heard you.

CORINNA  
I've barely got the bleeding under control.

Sean is pale. No, ashen. And in his delirium, he mumbles to his brother --

SEAN  
Winston... what happened? What happened?

Corinna gives him a calming shhhh, then tosses a look at the headlights behind them.

Alex makes a HARD TURN. This brings her attention back to the road, and Alex --

CORINNA  
Where are we going?

Nothing.

CORINNA (CONT'D)  
If we're gonna skip Appomattox, you might wanna open that box --

She means the SAFE DEPOSIT BOX in the front seat.

ALEX

We're not opening the box.

Sean slumps in the back.

CORINNA

He's passed out. I'm losing him.  
(nothing from Alex)  
Alex. We need to get him some  
help.

Alex spots an O.S. destination ahead, then, under his breath-

ALEX

That'll work.

He turns in. We still haven't seen the place. But Corinna  
looks and is thrown --

CORINNA

Work for what?

EXT. MOTEL - NIGHT

The Challenger rolls into this armpit of a motel.

Legend: **Winchester, Tennessee**

Reveal the headlights following them were the Impala, with  
WINSTON behind the wheel. Alex makes a HARD STOP in the  
middle of the parking lot.

ALEX

(to Corinna)  
Get out.

CORINNA

What?

ALEX

Get out.  
(grabs DEPOSIT BOX)  
And take this with you.

Alex hands her the box, as he pushes the passenger seat  
forward for her.

CORINNA

What are you doing?

ALEX

Just trust me. Go.

CORINNA  
Alex, he needs to go--

ALEX  
Get out of the car.

By now, Winston has parked, leapt out of the Impala and rushed over. Corinna and Winston are each slightly smeared with blood on their arms and shirts. Everyone keeps their voices low, but intense. It is an illegal road race...

WINSTON  
How's he doin'?

Winston leans in, seeing Sean is out.

WINSTON (CONT'D)  
Sean! Hey, can you hear me, man?

CORINNA  
(to Alex)  
What are we doing here?

ALEX  
We aren't doing anything. Get a room. Pay cash. And don't open the box until we get back.

WINSTON  
Back from where?

ALEX  
Your brother's last chance.

Alex blows outta there, leaving Winston and Corinna behind. On the way out, Alex passes the

3A MANAGER'S OFFICE

3A

We glimpse inside, clocking the MOTEL MANAGER. He was asleep, and is just sitting up as the Charger blows by.

GOOGLE MAP TO:

4-5 OMITTED

4-5

6 INT./EXT. DEACON'S CAR - MOVING ON HIGHWAY - NIGHT

6

LEIGH sits next to the MAN who picked her up at the end of 104. She flips down the visor, looks at herself in the mirror, is using a hand towel to clean herself up a bit. She's in her own head space, partial shock from the crash. The man -- call him DEACON, because that's what he is -- throws a look at Leigh's blood-matted hair.

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CONTINUED:

5A.  
6

6

LEGEND: **I-85, South Carolina**

DEACON

You sure you don't want to go to a hospital?

LEIGH

I just need to get to Appomattox.

DEACON

That cut could use some attention, looks like.

LEIGH

(same tone)

I just need to get to Appomattox.

He casts a slightly worried look at her. Who exactly has he invited into his car? Covers his nervousness with cheer.

DEACON

Well, "Love thy neighbor as thyself." Leviticus 19:18. That's what I preach on Sunday, that's what I try to live. Lend a hand where I can. Help the needy, the --  
(another look at Leigh)  
-- troubled.

HEADLIGHTS FLARE BEHIND THEM. Leigh sits up, alarmed -- but the car, a Jeep Cherokee, passes fast on the RIGHT SIDE.

LEIGH

(to herself)

Came up from behind.

DEACON

Hm?

LEIGH

Wanted to take us out.

DEACON

Take you out? Take you out of what?

LEIGH

Eliminate the competition.

DEACON

I don't understand.

LEIGH

Thought it was an accident at first.

(MORE)

LEIGH (CONT'D)

(beat)

You're right, Susan. There are no accidents.

DEACON

Susan? Is that your name?

Leigh shoots him a look (for the first time).

LEIGH

Do I sound like I'm talking to myself?

DEACON

(beat, registering that)

Are you saying there's someone else back on the road? Were you in some kind of accident? Miss, should we be alerting the authorities?

LEIGH

(strong)

No. That would be grounds for disqualification.

He looks at her, now convinced he's got a nut in the car.

LEIGH (CONT'D)

(eyes ahead)

Just gotta get to Appomattox.

Leigh looks at the SIDE MIRROR again.

LEIGH (CONT'D)

Keep your eye on the mirror. It comes up behind you...

HARD CUT TO:

EXT. TENNESSEE GAS STATION - NIGHT

THE GRILL OF THE 4X4. Parked. The damage from the attack on Leigh and Susan is visible.

MOVE AROUND THE GRILL AND take in this hulking, ominous vehicle. Just sitting there. Someone, unseen, behind the tinted windows.

MEANWHILE AT THE ENTRANCE TO THE GAS STATION --

A couple steps out. Late twenties. The GUY is bearded and muscled: a rock climber/mountain biker type.

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CONTINUED:

7A.  
7

7

The GIRL is similarly athletic, with enough piercings to suggest she's hip without scaring off the over-forty set. Youth racers. The GIRL holds the phone.

GIRL  
No, I'm sure of it.

GUY  
Appomattox? Really? Because I still  
think the Kansas thing is viable.

GIRL  
It's "Surrender, America," not  
"Surrender, Dorothy." Besides, I  
don't think the people who run this  
thing get their clues out of "The  
Wizard of Oz."

The guy grabs her, kisses her.

GUY  
Well, maybe they should.

GIRL  
(breaking the kiss)  
Let's get on the road.

They get into A CARMEN GHIA MINIBUS. As the guy starts the  
engine, we PULL BACK TO --

THE 4X4

The engine starts. Lights come on. An unsettling GRUMBLE.  
The crank of the truck being put into gear, and --

It follows the Minibus out of the gas station, a predator  
stalking its prey...

END OF TEASER

ACT ONE

9A INT. MOTEL ROOM - NIGHT 9A \*

A DARK ROOM. The SOUND of the KEY in the LOCK -- BANG, the door opens and WINSTON and CORINNA enter, click on the light. Corinna's carrying her bag and the safe deposit box. They take in the room, unimpressed. \*

WINSTON \*

What are we doing here, man? \*

She looks at herself: Sean's blood. She sets down the safe deposit box on a table, moves to the bathroom. \*

CORINNA \*

We should clean up. \*

She's at the sink with the door open; Winston is a caged animal. Taking in his cage: \*

WINSTON \*

This ain't right. \*

CORINNA \*

So it's not the Ramada. We won't be here for long. \*

He moves to the bathroom door, leans, watches her clean up. \*

WINSTON \*

The accommodations ain't the problem, *mami*. In fact, normally I'd be real happy to be with you in a place like this -- \*

She gives a sardonic look as she cleans off at the sink. \*

WINSTON (CONT'D) \*

-- but in case you forgot, we're still in a race. \*

CORINNA \*

And in case you forgot -- your brother's been shot. \*

WINSTON \*

Yeah. He was shot in Georgia. The rest of the competition is on their way to Virginia. So what are we doing in Tennessee? \*

Corinna doesn't have the answer, but has her suspicions. \*

WINSTON (CONT'D) \*  
Your partner didn't drive us into \*  
this crack for the sights -- \*  
where'd he take him? \*

CORINNA \*  
Someplace safe. \*

Winston clocks her bluff. Gets it. \*

WINSTON \*  
You don't even know, do you? \*

CORINNA \*  
I know I can trust him. \*

WINSTON \*  
Well. Good for you. I don't trust \*  
either one of you. \*

Winston crosses to the table with the safe deposit box. She \*  
sees that, moves (still carrying the wash cloth). \*

CORINNA \*  
What are you doing? \*

WINSTON \*  
What's it look like? I'ma open \*  
this box and find out where we're \*  
supposed to go next. \*

CORINNA \*  
(puts her hand over it) \*  
Nobody opens it until we're all \*  
together again. \*

WINSTON \*  
How do I know there's even anything \*  
in this? \*

CORINNA \*  
What? \*

WINSTON \*  
You two had it with you in your \*  
car. You coulda popped it open \*  
already. Maybe he took the jump \*  
start and is passing the others now \*  
while you keep me here. \*

CORINNA \*  
He's got your brother with him. \*

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CONTINUED:

10.  
9A

9A

WINSTON  
Yeah. He better.

\*  
\*

Off that --

\*

9B

EXT. HASKINS GYM - NIGHT

9B

The Challenger pulls up to this funky brick building. Alex drives, Sean in the slightly reclined passenger seat. Out cold. Alex looks at Sean. Then looks at his car, tapping the wheel twice. Odd gesture, and a conflicted one. Doesn't look like Alex wants to get out. But... deep breath, and he does.

9C INT. HASKINS GYM - NIGHT

9C

Cavernous place. Boxing ring. Bags. Weights. Empty and dark. Alex enters, determined...

Only to be cut off by BOBBY MOYER, mid-20s, lithe, crooked smile to go with his soul. Probably a middleweight during the day. Right now, he's working a different career.

BOBBY

Whoa... slow down. We're closed.

ALEX

I'm looking for Gil.

BOBBY

Ain't here. And we're closed.

ALEX

He tells you guys to say that --  
(keeps going)  
He's in the back, right?

BOBBY

(stops him)  
He ain't here.

Alex doesn't intend to stop. Bobby tries to make a move, but Alex grabs him, twists his arm, when --

HASKINS (O.S.)

Hold up.

Alex stops. Looks toward GIL HASKINS, slightly older than Alex, in the doorway to the back room.

HASKINS (CONT'D)

Tully?

ALEX

Haskins.

BOBBY

You know this guy?

HASKINS

Knew him. When he was alive. Alex Tully, once drove a '72 Challenger from Knoxville to St. Louis in five hours, with some... perishable items in the trunk.

ALEX

Gil. I don't know what they told you, and I'm sure you got a lot of questions. I can answer most of 'em, but right now I need you to answer me.

(nods to back room)

You still running a practice?

HASKINS

Why? You need me to take a bullet out of you, Tully?

ALEX

Not me. Friend in the car. He's out front, got hit about two hours ago-

Haskins starts chuckling, not letting Alex finish as he turns and walks for the door...

HASKINS

Bobby, didn't you tell this guy we were closed?

ALEX

I can pay you.

HASKINS

With what? The money you stole from Terry Moss?

ALEX

No. With this.

Alex tosses something across the room to Haskins, who reacts and grabs it. Car keys. To the Challenger.

ALEX (CONT'D)

Car made that run in four hours.

Off Haskins, considering, not throwing the keys back...

10

INT. TAURUS - MOVING - NIGHT

10

Violet is getting angry as John tries to deflect her questions. She has several PILL BOTTLES in her lap and is looking at them.

VIOLET

(reading bottle)

Who's Doctor Roth? I don't remember him.

JOHN

(eyes on the mirror)

He's a specialist. I haven't seen any of the other racers for an hour at least. We may be in first place, Pumpkin. Pretty good, huh?

VIOLET

A specialist in what?

JOHN

Allergies. I told you. They're allergy medications. I have bad allergies.

VIOLET

Since when?

JOHN

Recently. You know, I'm thinking this shortcut might be a mistake. Can you check the map?

Violet holds up a bottle.

VIOLET

This is Oxycontin. This is hard-core stuff. What kind of allergy gets you a prescription for that?

10

JOHN

It's a complicated medical situation. I really need you to look at the map.

VIOLET

I want to know what's going on, Dad.

JOHN

This isn't the place to talk about it.

VIOLET

Then let's find the place.

JOHN

("everything's fine")  
We're making good time. Let's win us a jump start.

VIOLET

We are gonna stop and you're gonna tell me what's going on or I'm gonna wave down the next state trooper we see and tell him all about a secret, illegal road race.  
(off his look)  
I mean it, Dad. Stop.

10A EXT. HIGHWAY - NIGHT

10A

Wendy's Minivan SPEEDS down the highway. Legend: **Near Asheville, North Carolina 35° 34' 48" N 82° 33' 21" W**

IVY (V.O.)

Go faster.

10B INT. MINIVAN - NIGHT

10B

Wendy at the wheel, Ivy shotgun -- oh, and aiming her HANDGUN at Wendy. Wendy, desperate, trying to hold it together.

WENDY

Faster where? We don't even know where the next checkpoint is...

IVY

Don't matter. All we need to do is find one of the other racers and ride their tail. Suckers are out there to be used.

10B

Wendy glances at Ivy, at her gun. Suckers like me.

WENDY

You have all the power now.

Ivy rolls her eyes.

WENDY (CONT'D)

I acknowledge that. But you don't understand how much I-

IVY

(bored reciting)

That you need to get to Walton,  
West Virginia, to pull your baby  
out of the safehouse where you left  
him before his big bad Daddy grabs  
him first. How many ways can I say  
*I don't care?*

WENDY

Ivy-

IVY

(one way)

I don't care.

WENDY

Please-

IVY

(another way)

I don't care.

WENDY

What if I showed you how to drive?  
You could take the van and win the  
race yourself! I'll find another  
way to Sam-

IVY

Forget it.

WENDY

It's real easy. P is for Park, D  
is for drive...

IVY

I said-

WENDY

N is for neutral but you never really use that one. Right pedal is go and left pedal is-

IVY

Stop. I don't have time to learn to drive. All I got time for is to win. And nothin's gonna stand in my way. 'Cause there's no way in hell I'm going back to New Orleans, breaking into flooded houses and crapped-out stores, trying to find something worth selling that ain't been waterlogged.

Wendy is surprised.

WENDY

I thought you were in New Orleans  
helping people.

(Ivy says nothing)

You were a... looter?

IVY

I'm a survivor. Still am.

Ivy's coming from a different place now. A real place.  
Wendy senses this.

IVY (CONT'D)

When nobody gives you a break, you  
take it. When luck doesn't turn  
your way, you make your own.  
That's what a survivor does.

But now Wendy is barely listening. Instead, she is looking  
forward with an eerie sort of understanding creeping in.

WENDY

That's also why you're going to let  
me go.

IVY

What?

Wendy looks her in the eyes.

WENDY

You want to survive.

Suddenly, Wendy TWISTS THE STEERING WHEEL. The MINIVAN does a  
CRAZY-ASS U-TURN in the middle of the highway -- and starts  
speeding in the opposite direction. Off Ivy's SCREAM, we-

END OF ACT ONE

ACT TWO

19A EXT. HIGHWAY - NIGHT 19A

Cars swerve as Wendy's minivan careens down the highway against traffic.

19B INT. MINIVAN - MOVING - NIGHT 19B

Wendy drives through opposing cars, but she is focused, unflinching, fearless. She makes THEM move outta here way. Ivy is terrified.

IVY

Turn around! You're gonna get us killed!

Ivy still hasn't lowered the gun, but there ain't a lot of good it's gonna do her. If she shoots Wendy, they crash.

WENDY

Without Sam, I'm already dead. He was my reason to live, after we lost Lilly.

IVY

(eyes on road)

What are you talking about?!

WENDY

Lilly was our first. She was born four years ago. 9:32 on a Tuesday morning. I had to have an emergency C-section. When I came to, they told me she died. I never even got to hold her...

(looks forward,  
reminisces)

Richard wouldn't let me see her body.

Ivy is taken aback, but doesn't have time to react -- HEADLIGHTS, VROOM, HONK. DEATH!

IVY

NO!

WENDY

Oh, yes. He thinks he knows what's best for me. And he gets angry if I disagree. He's a brilliant man, Richard. And with brilliance comes demons...

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19B CONTINUED: 19B

That last part sounded like a quote, maybe one of Richard's, but Ivy isn't picking up on those subtleties, what with-

IVY  
CAR!!!

IVY (CONT'D)  
Watch out!

VROOM! SCREECH! HONK, and --

19C EXT. HIGHWAY/MINIVAN - DAY 19C

A car swerves around the Minivan -- Wendy doesn't even slow down.

19D INT. MINIVAN - DAY 19D

Wendy continues, matter-of-fact. Ivy's losing her shit.

WENDY  
I can't let him decide what's best  
for Sam, the way he decides for me.  
Not ever or anymore.

Ivy grips the seatbelt, shuts her eyes, mutters PRAYER.

WENDY (CONT'D)  
And I'll never let him touch Sam...  
Not the way he touched me. With  
his fists. With his feet. With a  
phone, once.

HONK! SCREECH! LIGHTS!

19E EXT. HIGHWAY - NIGHT (VFX) 19E

This time two cars SWERVE to miss the Minivan, and we

VFX TRANSITION TO:

19F INT. MINIVAN - MOVING - NIGHT 19F

VFX lands on Ivy in mid-scream. Wendy is unfazed.

WENDY  
That's why I decided to do this  
race. With 32 million dollars, me  
and Sammy could go someplace, any  
place, where Richard would never  
find us. Because Richard is the  
kind of man who won't stop looking.  
But now, if Richard's already found  
Sam, what use is the race?  
(MORE)

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19F CONTINUED: 19F

WENDY (CONT'D)

That's why I have to get to Walton,  
West Virginia. I have to get to  
Sammy before Richard does. He's  
not gonna stop me this time. And  
neither are you.

On that last, Wendy looks over at Ivy. Totally taking her  
eyes off the road. Just staring with finality. HEADLIGHTS!  
Wendy still won't look forward. But Ivy does, and this is  
her BIGGEST SCREAM YET.

19G EXT. HIGHWAY - NIGHT (INTERCUT) 19G

A semi coming right at the minivan. It AIR HORN BLAST!

HARD CUT TO:

19H EXT. HIGHWAY SHOULDER - NIGHT 19H

Ivy, all her shit piled haphazardly in her arms, stands by  
the side of the road as Wendy's minivan TEARS AWAY -- now  
going the correct direction.

IVY

(vainly calling after her)  
You're nuts, you know that? Like  
looney tunes, you need to get your  
head examined. I think your  
husband knocked something loose in  
there. Crazy bitch!

19I INT. MOTEL ROOM - NIGHT 19I \*

THE SAFE DEPOSIT BOX. Now, INTO FRAME: TWO MOTEL GLASSES \*  
and a BOTTLE OF RUM. \*

WIDER: as Winston joins her at the table with the safe \*  
deposit box: \*

CORINNA \*

You know, most people keep a first \*  
aid kit in their trunk. \*

WINSTON \*

(opens the bottle) \*  
What do you think this is? \*

CORINNA \*

Look. You want to open that box? \*  
Go ahead. Open it. You don't need \*  
to get me drunk. \*

WINSTON

(as he pours)

That what you think I'm doing? I'm  
just passing the time.

(pushes her glass forward)

I figure neither one of us is  
driving, right?

(as she takes it)

And if I wanted to open something,  
I wouldn't need to get you drunk to  
do it.

She looks at him. Smiles. In your dreams, pal. She raises  
her glass.

WINSTON (CONT'D)

We said we'd wait -- we'll wait.  
You're sure we can trust farm boy,  
right?

CORINNA

Yes. I'm sure.

WINSTON

Okay.

(casually dropping it)

Wonder what his wife would say  
about that --

(she looks at him)

Yeah. I noticed his wedding ring.  
Also noticed you don't got one. So  
what's the history there?

CORINNA

There isn't one. We're in the race  
together, that's it.

WINSTON

So how much do you really know  
about him, then?

Oh, he wants to go fishing? She can do that, too.

CORINNA

At least as much as you know about  
your brother. Not exactly getting  
the feeling you two grew up  
together.

WINSTON

(bristles)

Didn't need to. Sean's blood.

CORINNA

Actually?

(re: his shirt)

That's Sean's blood. And the fact  
that you haven't washed it off  
tells me I got nothing to worry  
about.

(as she pours herself  
another)

You won't leave here without him.

Winston doesn't like being psychoanalyzed by this woman --  
especially since she kind of nailed him with that.

WINSTON

You don't know that. And I don't  
know him. We only just met three  
days ago.

CORINNA

(interested)

Really? They put you together?

WINSTON

Who's "they"?

CORINNA

The Race.

WINSTON

No, man. We just, you know, hooked  
up. Figured I could use a partner.  
That was a mistake. He's the  
reason we're stuck here. Stupid  
kid.

CORINNA

He's the reason we're alive.

WINSTON

Yeah? Hopefully he is, too.

Off Corinna observing Winston as he drinks --

20-21 OMITTED 20-21 \*

22 INT. HASKINS GYM - BACK ROOM - NIGHT 22

A needle enters flesh. Alex looks on, trying not to pace, as Haskins dopes Sean in the arm. The kid is on his back, the bloody wound facing up, but still covered by the shirt.

They're using a table in this training room, a place where boxers prep for fights, tape up their hands. There's also a desk in the corner with a single B&W MONITOR, used to cover the front entrance. Actually, maybe our shot starts on that, pull out to reveal this back room, connect both spaces.

There's a row of lockers against a wall. One of them is open, the padlock and key still hanging on it. Inside, we'll get glimpses of Haskins' medical stuff, some improvised, some lifted from the local hospital -- industrial sized betadine, hydrogen peroxide, boxes of gauze, etc. Haskins' "medical bag" is a gym bag on the table next to him.

Sean GROANS.

ALEX  
He's awake...

HASKINS

That's the morphine talking. He's under.

Haskins (already wearing rubber gloves), pulls back Sean's shirt. A NASTY DEEP WOUND. Haskins cuts through his inner tank top. Then he starts cleaning the wound with betadine and prepping it with gauze. During this --

ALEX

How long does this take?

HASKINS

What's the hurry? You in a rush to walk somewhere?

ALEX

I just need to get back on the road. I can get another ride to pick to me up.

Haskins stops what he's doing, looks up at Alex.

HASKINS

You're not bringing anyone else here...

ALEX

No. No one's coming here. I'll get 'em to pick me up down the block.

Haskins starts digging into the wound with his fingers. Alex winces. Sean groans.

SEAN

(mumbling, out of it)  
No no it's not...

Haskins removes his fingers, finds some NEEDLE-NOSED PLIERS.

HASKINS

So, if you didn't die, where'd you go?

ALEX

New York.

Haskins glances at him. Knows that's a lie.

HASKINS

You know I could get in a lot of trouble for helping you.  
(MORE)

CONTINUED:

HASKINS (CONT'D)

If Moss finds out that you're back,  
and I didn't tell him...

ALEX

I'm not back. And I didn't steal  
money from Terry Moss.

HASKINS

To hear it from his guys, you  
walked out on a job, left 'em  
holding the bag.

ALEX

Walked out before the job. There's  
a difference. Terry should learn  
to move on, leave the past behind.

HASKINS

That's the thing about the past...

Haskins extracts the BULLET with the pliers. Shows it to Alex.

HASKINS (CONT'D)

Got a way of catching up to you.

Haskins drops the bullet into a peanut can -- with, Alex notices, a bunch of other extracted bullets. About an inch deep. Sean groans.

SEAN

Turn back, bro...

HASKINS

What's he saying?

ALEX

Nothing. We done?

HASKINS

Take it easy, Tully. Still gotta close up your partner here.

ALEX

He's not my partner. He's just a kid.

SEAN

Not worth it...

HASKINS

Just a kid you couldn't take to the hospital. Why is that?

Alex doesn't answer. But in his haze, Sean keeps going...

SEAN

Not worth... thirty two million....

Haskins looks up at Alex, smiles. 32 million, huh?

22A INT. PRESTON'S DINER - NIGHT

22A

John and Violet sit in a booth. He looks at her, she keeps looking at the table.

A few late night travelers seated in the booths further away from them. Chatting. Chuckling. John and Violet are doing neither. Then...

22A

VIOLET  
How long?

JOHN  
Vi --

VIOLET  
I want to know.

JOHN  
Doctor Roth said anywhere from...  
six months to a year.

VIOLET  
Oh my God.

JOHN  
I'm sorry for not telling you  
sooner. I didn't want you to worry.  
Besides, I was waiting to pick you  
up at school when I got the news,  
and that's when the race phone  
started ringing.

Beat.

VIOLET  
So ... me coming along. Wasn't  
part of the plan.

JOHN  
Well -- no, honey --

VIOLET

(talks over him)

So you got stuck with me because they happened to fire the starter pistol right when I happened to be around.

JOHN

Stuck? No. Violet, you're the whole reason I'm in this race. I figured if I could win that money, you'd be taken care of, after I...

He trails off.

VIOLET

Right. You know what I think? I think you wanted to run away and I messed it up.

JOHN

No.

VIOLET

You didn't even tell me about the race until you had to. And what would you have done if I hadn't found those pills? Kept pretending everything was fine? That you weren't going to die?

JOHN

Okay, stop. Truth. At first I did want to run away --  
(her blood's rising again)  
But now that we're here, and we've seen so much and we're doing so well, I realize what I knew all along. Two weekends a month was never enough. Don't you see, Vi? This race has made us a family again.

VIOLET

Then why'd you lie to me?

JOHN

Because I'm a big dummy. Because I know the mean temperature on the surface of Saturn but I have no idea how to communicate with you. But I do know this. I can't cross that finish line without you.

A moment, then --

VIOLET

Why should I believe that?

(voice rising)

Why should I believe anything you  
say?

Her voice is loud enough that a few people at nearby tables  
turn to look -- which John can't help noticing.

JOHN

Let's just... keep our voices down.

VIOLET

(starting to cry)

That's right. Wouldn't want to get  
upset about this.

(MORE)

22A

CONTINUED:

22A

VIOLET (CONT'D)

Wouldn't want to make a mess.

(beat)

You want to do this by yourself?

Go ahead. I'll be fine.

More looks from the neighbors. Violet's crying now, tears rolling down her cheeks, sobs starting to punch out her insides. John looks around, flummoxed, completely out of his element, searching for something concrete to do.

JOHN

Here, you need some...

Nothing on the table. He goes to the counter. Violet looks down at the table -- where her eyes light on the CAR KEYS.

AT THE COUNTER -- John yanks three napkins from a dispenser and turns back -- but Violet's gone.

He looks out the window -- just in time to see Violet run to the Taurus and get in. John hurries to the door.

22B

EXT. PRESTON'S DINER - NIGHT - CONTINUOUS

22B

As John bursts out the door, napkins still in hand.

JOHN

(shouting)

Violet, wait!

As Violet pulls the car out of the parking lot, tires screeching. As she goes she passes the DEACON'S CAR pulling in.

23

INT./EXT. DEACON'S CAR - OUTSIDE PRESTON'S - NIGHT

23

As the Deacon pulls the car into a parking space, anxious to drop off his passenger, Leigh.

DEACON

Sorry I can't take you any further.

But I'm sure you'll have no trouble getting another ride --

(off her stony demeanor)

-- eventually.

Without offering thanks or looking at him, Leigh opens the door and gets out. She's done. The Deacon leans over the passenger seat and calls out to her back.

DEACON (CONT'D)

Good luck. I'll, uh, pray for you.

23

CONTINUED:

23

Leigh looks around. After the Deacon pulls out she realizes she doesn't have her bags. But he's moving so fast that by the time she turns to say "wait", it's too late.

John is still in the door, wondering what to do. Neither sees the other. Off which --

24-26

OMITTED

24-26

27

INT. HASKINS GYM - BACK ROOM - NIGHT

27

THWUP. Haskins, all business, uses a medical STAPLER to finish closing up the top of Sean's wound... except he STOPS just short of finishing the job. Alex, anxious...

ALEX

Is that it?

HASKINS

Almost. Three more staples close the wound, then I gotta wrap the bandage.

Beat. He stares at Alex.

ALEX

So what's the problem?

HASKINS

Problem is... I don't like being lied to.

ALEX

What?

HASKINS

We were never that tight, Alex, but I know you a little. There's no way you traded this life for New York. Not the big city type...

ALEX

People change.

HASKINS

Right. So... let's do it like this. You tell me something *true*, I put in another staple.

ALEX

Are you serious?

Haskins puts the stapler in position over the wound.

HASKINS

Faster you come clean, faster you  
get out of here. Maybe start with  
the 32 million he's moaning about-

ALEX

Nebraska. I moved to Nebraska.

HASKINS

Why Nebraska?

ALEX

I met a girl. Her name's Kathryn,  
and she was worth trading this life  
for.

Alex holds up his hand with his wedding ring. Haskins stares  
at him. THWUP. Punches another staple without taking his  
eyes off Alex. Next.

ALEX (CONT'D)

Truth is I was looking for a way  
out, and she was there. After the  
bank job in Ashland... after those  
people got killed.... you couldn't  
pay me to drive for Terry Moss or  
anyone like him. He's not mad I  
stole his money. He's mad I  
wouldn't take it.

Again, Haskins PUNCHES another staple. Waits.

ALEX (CONT'D)

What else do you want to know?

HASKINS

32 million?

ALEX

Like you said, it's just the  
morphine talking...

HASKINS

You're doing it again.

ALEX

Gil, I already paid you. For the  
patch, not for questions-

HASKINS

Paid me with what? A hot car you  
just used in some score, figured  
you'd dump it in my lap...

ALEX  
There is no score.

HASKINS  
Then who is he?! What are you not  
telling me?

ALEX  
Nothing you need to know.

Bobby enters, rushed --

BOBBY  
There's a cop here.

HASKINS  
What?

BOBBY  
Detective. Black guy. Says he's  
from Nebraska.

Haskins glares at Alex. Alex looks to the...

THE B&W MONITOR - COVERING THE FRONT OF THE GYM

Yep, it's DETECTIVE EHRLE.

RESUME ON ALEX

Floored. He has no clue how Ehrle got here.

HASKINS  
Bobby, check the back. Make sure  
this guy's alone.

28 INT. HASKINS GYM - FRONT AREA - NIGHT

28

Haskins looks at the PICTURE of Alex with his Challenger (the  
one Ehrle took from Alex's sister in 103).

HASKINS  
Don't know him, Detective...

DETECTIVE EHRLE  
Ehrle. His car's parked outside.

HASKINS  
There's all kinds of businesses on  
this street.

DETECTIVE EHRLE  
Not many are open.

DRIVE - 105 - SALMON REVS. - 4-01-07  
CONTINUED:

30A.  
28

28

HASKINS

Talk to the ones that are. I don't  
know the guy.

DRIVE - 105 - SALMON REVS. - 4-01-07 31.  
28 CONTINUED: 28

INTERCUT WITH:

29 INT. HASKINS GYM - BACK ROOM - NIGHT 29

Alex watches the monitor. Ehrle and Haskins. Shit. Alex grabs the stapler. One punch left. How hard can it be. Alex steels himself, lines it up on Sean... THWUP.

29A BACK WITH EHRLE - FRONT ROOM 29A

He puts the picture back in his jacket. He's gonna go, but --

DETECTIVE EHRLE  
Mind if I have a look around?

HASKINS  
I do. But you're welcome to come back with a warrant.

DETECTIVE EHRLE  
Fair enough.

Detective Ehrle is now moving to the door. Alex exhales. Thank God. But then Ehrle catches sight of

BLOOD ON THE FLOOR

A few drops. Sean's.

RESUME

Haskins catches this, but too late -- Ehrle pulls his weapon.

DETECTIVE EHRLE (CONT'D)  
(to Haskins)  
Hands where I can see 'em. Now.

Ehrle forces Haskins against the wall, starts to cuff him --

DETECTIVE EHRLE (CONT'D)  
Think I will have that look around.

DRIVE - 105 - SALMON REVS. - 4-01-07  
CONTINUED:

32.  
29A

29A

HASKINS  
It's just blood from a fight.  
Kid's mouthguard got knocked out  
today. He went home fine.

DETECTIVE EHRLE  
Then this'll be a short visit.

Alex, torn, is about to move out, when --

The Bodyguard appears behind Ehrle. He whacks him in the  
back of the head with a 10-pound RUBBER DUMBELL.

Ehrle falls to his knees, but he's still conscious.

HASKINS  
Might as well stay now.

And Haskins SOCKS Ehrle square in the face. He goes down.

29B INT. HASKINS GYM - BACK ROOM

29B

Alex, working fast, has almost finished bandaging Sean when  
Haskins and Bobby walk in. Bobby with GUN.

HASKINS  
Price just went up.

Off Alex, caught --

SMASH TO BLACK.

END OF ACT TWO

ACT THREE

30 INT. DETECTIVE'S OFFICE - DAY (FLASHBACK) 30

ON the photo of Alex beside the Challenger.

DETECTIVE NIERMANN (O.S.)

That's crazy --

We're in a police office, fitting in size and scope for --

Legend: **Lincoln, Nebraska.**

DETECTIVE NIERMANN (blonde, 30s, bulky waist, bulky brain) clutches a printout, in mid-argument with our DETECTIVE EHRLE. They walk and talk, rapid-fire --

DETECTIVE NIERMANN (CONT'D)

You said yourself Tully doesn't own that car anymore.

DETECTIVE EHRLE

Maybe he got it back.

DETECTIVE NIERMANN

Got it back? We know he took the truck.

(re: a printout)

Right here. Gainesville, Florida. Brown, two-tone pickup. 'Tully Landscaping' on the side. Cuttin' off drivers up and down I-4.

DETECTIVE EHRLE

And never heard from again. But two troopers in North Georgia clocked a Challenger doing a hundred-and-twenty yesterday. Straight up the 77.

DETECTIVE NIERMANN

(condescending)

So Tully kills his wife, skips town, then proceeds to drive super fast across state lines in a rare collector car. That's some noggin you got there, Ehrle --

31 INT. HASKINS GYM - NIGHT 31

SMACK! An unsettling, elliptical flash of Ehrle getting smacked across the head by Haskins.

DRIVE - 105 - SALMON REVS. - 4-01-07  
CONTINUED:

34.  
31

31

HASKINS  
Wake up, Detective --

And we're --

32

EXT. MOTEL PARKING LOT - NIGHT (FLASHBACK)

32

Detective Ehrle talks to the MOTEL MANAGER, a twangy, lanky good-ol-boy in a ratty INTERNATIONAL HARVESTER cap (or some such thing). In the b.g. -- Winston's Impala, parked.

Manager has a plain-paper fax with a description and photo of the Challenger in hand --

MOTEL MANAGER  
Hell yeah, I seen it. Screamed on  
outta here, straight into town.

DETECTIVE EHRLE  
Any ideas where he might have gone?  
After hours bar maybe?

MOTEL MANAGER  
Got me. You can spit across  
Winchester, man. Take a look  
around.

DETECTIVE EHRLE  
Maybe I'll do that...

Right about now, Winston exits the Motel Room in the b.g. He moves to the trunk of his car.

Ehrle hears it, and casually clocks him... Winston removes that BOTTLE OF RUM we saw him sharing with Corinna earlier, then rushes back inside. Manager looks at his fax --

MOTEL MANAGER  
So you're tellin' me you faxed  
flyers of this jobber to every  
motel up and down the 77.

DETECTIVE EHRLE  
I did...

MOTEL MANAGER  
That's crazy, man.

Ehrle looks back at Manager --

DETECTIVE EHRLE  
Worked, didn't it?

33 INT. HASKINS GYM - NIGHT 33

THWACK! Another Haskins-to-Ehrle hit.

HASKINS

Come on, now --

34 EXT. HASKINS GYM - NIGHT (FLASHBACK) 34

*Ehrle, in a rental car, pulls up to the gym.*

*The Challenger parked outside.*

DETECTIVE EHRLE

*Hello, Alex Tully.*

35 INT. HASKINS GYM - NIGHT (NOW) 35

A final SMACK, as Ehrle awakens, his view landing directly on Alex. He's against the wall, being held there by Bobby, who now has a gun.

Ehrle is cuffed to a chair -- with his own cuffs. Haskins leans into frame, obscuring Ehrle's view of Alex. Haskins is checking out Ehrle's badge identification.

HASKINS

Hi. Detective... Ehrle, is it?  
Now we're ready to answer your  
questions.

(looks to Alex)

And mine.

Off ALEX...

35A INT. PRESTON'S DINER - NIGHT

35A

Leigh exits from the rest rooms, looking a bit cleaned up. She takes in the place, moves, passing John at a TABLE OF DINERS --

-- Three COLLEGE GUYS. We see John is sliding a credit card across the table to him. And we catch a bit of what John is saying to them --

JOHN

(re: the card)

There's eleven thousand and seventy-two dollars of credit left, and a five-thousand-dollar cash advance I haven't touched. It's all yours if you'll just give me the keys to your car.

MOVING WITH LEIGH as she passes this scene, a BURST OF LAUGHTER from behind her. The college guys goofing on poor John.

Leigh heads for the FOOD SHELVES. She dispassionately grabs something -- a Ho-Ho, maybe -- opens the package, and stuffs it into her mouth. She grabs a bottle of JUICE or WATER, twists it open, takes a long drink, and puts the bottle back on the shelf. We get the sense Leigh is in a place where no rules apply. She's stuffing more food into her pockets, doesn't look up, but we now see --

-- John moves to another booth, Leigh's attention is taken by: the MAGAZINE RACK. She approaches, and we see what's drawn her: a GUIDEBOOK/MAP of CIVIL WAR BATTLEFIELDS. APPOMATTOX is prominently mentioned on the cover with a painting of LEE AND GRANT meeting for the surrender. Leigh takes it.

Leigh exits. A beat later John heads for the door, scanning the room for any last diners to appeal to. The two still haven't seen each other.

35B EXT. PRESTON'S DINER - CONTINUOUS

35B

As John exits. Leigh is already there. They stand about ten yards apart, each scanning the lot, looking for something -- anything -- that will get them back on the road. \*

A GUY exits the Preston's, holding a "to-go" container. Makes his way to a CONVERTIBLE parked in the lot. Gets in, starts the car. Removes a FOOD WRAPPER from the bag, ready to enjoy a meal on the go. Takes a bite. Pauses, realizing this is not what he ordered. \*

35B

CONTINUED:

35B

He gets out of the car. Marches back to Preston's, bag in hand, leaving the car RUNNING and the door OPEN. \*

Leigh notices the opportunity. So does John. \*

Before they know it, they are BOTH at the car. Leigh jumps in the driver's side, John the passenger's. \*

John and Leigh stare at each other a beat, before... a MUFFLED SHOUT offscreen. The Convertible's Driver now RUNNING out of the Preston's to the car. \*

JOHN

For Pete's sake, hit it!

She slams the car into gear and takes off. \*

35C

INT. MOTEL ROOM - NIGHT

35C

Winston looking at a map; Corinna looking at Winston. \*

WINSTON

Appomattox -- it's far. How many of the others you figure made it there already? And we're sitting here in Tennessee.

She's looking at him. Has been wanting to say something. Maybe it's the rum. Maybe it's something else:

CORINNA

You still have a chance.

WINSTON

I still have a chance? You saying I should leave here without my brother?

CORINNA

No. You still have a chance to get out.

WINSTON

Get out?

CORINNA

So far this race has given you one thing -- your brother. That's all it's ever going to give you, trust me.

WINSTON

What are you talking about?

CORINNA

Have you asked yourself why you're in this?

WINSTON

Why?

CORINNA

The reason you're in the race --

WINSTON

I can think of 32 million reasons --

CORINNA

No. Someone put you in this. Someone got you out of prison so you could be here --

WINSTON

How do you know that?

CORINNA

-- do you have any idea who that might be?

WINSTON

Someone who put their money on the right horse, that's all.

CORINNA

Maybe. But if you're smart, if Sean survives this night, when he walks in that door you should throw away that race phone -- throw it away, and walk.

Winston gazes at her, drawn into her plaintive sincerity...

WINSTON

Some things are more important than 32 million dollars...

CORINNA

(nods)

Yes.

A beat as they connect. Hold that connection, then --

WINSTON

Oh, you're good. I guess that's one way to run somebody outta this thing.

CORINNA

What?

WINSTON

Tell you what -- if Sean does survive it? I'd be willing to switch up. You're the kind of partner I could use.

She shakes her head. What's the point?

36-38 OMITTED

36-38

39 INT. HASKINS GYM - BACK ROOM - NIGHT

39

Something HORRIBLY OUT OF FOCUS. Can't make it out. Then it becomes... Sean's face. Reflected, say, in the stainless steel of a medical implement. Or a mirror on the side of the lockers. Wherever it is, it's eerie and weird, until...

39

Sean awakens on that table. Shirt open. Bandage wrapped around his torso. He struggles to sit up in the back room, all alone. And then... he sees bloodied medical equipment around him... and those needle-nosed pliers. Touches his bandage. *WTF?*

40

INT. HASKINS GYM - NIGHT

40

Haskins across from Ehrle. Bobby holding Alex. Haskins takes his time, thinking this through.

HASKINS

(to Alex)

Okay, so you're not wearing a wire.

(to Ehrle)

And you're here with no back-up.

So I'm comfortable ruling out a sting, or set-up, or whatever.

Haskins gets in Ehrle's face.

HASKINS (CONT'D)

But. If this is about Alex Tully circling 32 million dollars, my guess is they'd send more than one man. Even if it is a man who can track him across state lines.

EHRLE

I don't know anything about  
32 million dollars-

ALEX

Gil, this isn't what you  
think it is-

HASKINS (CONT'D)

Hold on. One at a time.

(to Ehrle)

You.

EHRLE

Like I told you, I'm a Nebraska cop, working a Nebraska crime...

HASKINS

What crime?

EHRLE

He didn't tell you? His wife disappeared a week and a half ago.

Haskins turns to Alex, eyebrow raised.

HASKINS

We were chatting about Kathryn, but I think he left that part out.

Haskins turns back to Ehrle.

HASKINS (CONT'D)  
He kill her?

EHRLE  
That's what I'm trying to find out.  
There was evidence of an abduction,  
but we can't be sure...

HASKINS  
Abduction.  
(to Alex)  
Someone took your wife, Tully?

ALEX  
No. He's lying.

EHRLE  
What?

Alex rolls the dice, directing his play at Ehrle...

ALEX  
Can't fake our way out of this,  
man. Least not together.

HASKINS  
What are you talking about?

ALEX  
(re: Ehrle)  
This is my partner, Gil. That's  
why he doesn't have back-up. He's  
not supposed to be here.

Haskins looks at Ehrle, who is stunned. *Habadoosh?*

ALEX (CONT'D)  
We just took a bank in Sweetwater.  
Don't believe me, check with your  
people. Better yet, check your  
police scanner. They might mention  
someone getting shot.

BOBBY  
Who, you mean the kid in the back?

HASKINS  
Shut up, Bobby.

EHRLE  
What kid?

ALEX

The kid you put a bullet in.

(to Haskins)

Guy was just walking by when the job went down. It was Ehrle's mistake, he said we need to finish him, bury him.

(to Ehrle)

We disagreed on that.

EHRLE

He's lying. He knows you have to kill me anyway, and he's hoping you'll buy his story over mine.

ALEX

Gil, you know me-

HASKINS

Stop. I don't need to hear anymore. If this cop is really your partner, or even if he isn't... you brought him here. And like he says... I gotta do what I gotta do.

During this Haskins has crossed to a garbage can. He fishes out a stray plastic bag.

HASKINS (CONT'D)

But I'm not gonna do it alone.

He pulls the plastic bag TAUT in a way that suggests exactly what he intends it for - suffocating Ehrle. Holds it out to Alex like that.

HASKINS (CONT'D)

Here. This should settle the rest of your bill.

Off Alex, locking eyes with Ehrle, both of them now in deeper poo...

END OF ACT THREE

ACT FOUR

47 OMITTED 47

47A INT. CONVERTIBLE - MOVING - NIGHT 47A

John in the passenger seat. Leigh is intently focused on the road ahead. John, worried as he is, is still enough in the moment to feel slightly awkward about their situation. He looks over at Leigh.

JOHN

That was fast thinking back there.

I've never stolen a car before.

(awkward beat, then:)

You?

But she just stares forward, driving --

JOHN (CONT'D)

I'm John. John Trimble.

He extends his hand. She doesn't take it. John keeps trying.

JOHN (CONT'D)

I remember you. From the  
orientation in Key West.

(MORE)

47A

JOHN (CONT'D)

Boy, doesn't that feel like a million years ago.

(beat)

Weren't you travelling with two other women?

LEIGH

(still in tunnel-vision)

Only one.

JOHN

No, I distinctly remember two women with you.

LEIGH

(brooking no nonsense)

I had one partner. That's all.

JOHN

Alright. So, um, so where is she?

LEIGH

Not with me anymore.

JOHN

(not sure what to make of that)

Oh. Well, I'm sorry.

Leigh still driving, focused -- or not. In her own space.

JOHN (CONT'D)

(mostly for himself)

Seems I've lost my partner, too. My daughter. We had a fight. She took the car. But, she's a very responsible girl. I know where she is. Where she's going, anyway.

(beat)

She's going to the elephants.

He looks to her for a reaction. Gets none. Keeps talking as though he did --

47A

JOHN (CONT'D)

It's a metaphor. I know they don't have actual elephants in central Virginia. But when Violet was little, whenever we went to the zoo, we'd always say if we got separated we'd meet at the elephants. In this instance the elephants would be --

LEIGH

(eyes forward)  
Appomattox.

He reacts, looks at her -- she has been listening in a way.

JOHN

Yes...  
(then)  
I know Violet better than she thinks I do. Upset as she is, I'm sure... oh, dear...

And his voice trails off as they both spot

47B

EXT. AN ACCIDENT SCENE - NIGHT (INTERCUT)

47B

An ACCIDENT SCENE developing on the left. John and Leigh turn their heads to look. We see many COP CARS with their LIGHTS FLASHING, a couple of AMBULANCES, A SWARM OF EMERGENCY WORKERS, two BODIES COVERED WITH SHEETS. One is being loaded into an ambulance. At the center of the whole scene, we see --  
  
-- the distinctive CARMEN GHIA MINIBUS we saw at the gas station, the one pursued by the 4x4. It is flipped on its back. We can see damage on its sides, too.

The horrific scene passes in dreamlike slow motion.

John and Leigh look on.

JOHN

I recognize that car... I'm certain they're in the race...

LEIGH

(low)  
Not anymore...

Leigh looks back at the road, firmly back in her tunnel.

47B

CONTINUED:

47B

Off Leigh's all-consuming determination --

47C

INT. HASKINS GYM - NIGHT

47C

Alex. Haskins. Bobby. Ehrle in the chair. Bag being offered.

ALEX

Give me a gun, it'll be quicker.

HASKINS

Right. Good idea. Bobby, give him your gun.

BOBBY

Does he want an extra clip with that?

Bobby smiles. Alex is supremely fucked. All he can do is walk around to face Ehrle, who looks up at him. *Don't do it.*

ALEX

Gil-

HASKINS

What? You left, you're back. You're married, she's kidnapped, I'm bored. DO IT.

Alex reaches out... and takes the bag.

SEAN (O.S.)

Hello?

Haskins and Bobby TURN. Sean has come to the door of the back room. Drowzy, shirtless, bandaged. Bobby points his gun.

BOBBY

Get back!

Alex sees an opportunity and grabs it, lunges forward-

Wraps the bag over Haskins' head. Bobby swings the gun back toward Alex and Haskins -- but Alex has Haskins as a shield. It's a bold move.

BOBBY (CONT'D)

Hey!

ALEX

Drop the gun!

ANGLE ON SEAN, woozy, drugged, dull pain...

47C

CONTINUED:

47C

Taking in the following: A gym. Boxing ring. Guy with GUN. Another guy cuffed to a CHAIR. ANOTHER guy suffocating in a plastic bag held by a furious looking...

SEAN

...Alex?

Off Alex Tully, the *real* Alex Tully, looking at Sean...

END OF ACT FOUR

ACT FIVE

48 INT. HASKINS GYM - DAWN

48

Sean looks on -- Bobby still has his gun on Alex, who is using the struggling, "bagged" Haskins as a shield.

BOBBY

I ain't kiddin', man, let him go!

Haskins THRASHES, but it's no use. Alex has got him, is suffocating him. Is calm. It's chilling.

ALEX

What's your name again - Bobby, right?

BOBBY

Let him go or I shoot!

ALEX

Let's walk through your choices, Bobby. You can drop the gun, or shoot. If you shoot, you'll hit Gil first, and he'll die. If you don't drop the gun, and don't shoot, he'll die in this bag. And you'll still have to blow holes in his corpse to get to me.

BOBBY

Shut up!

Haskins continues to struggle. SCREAMING. Sean can't quite process this. Last time he knew, he was in the car.

SEAN

Um, what's going on?

ALEX

But if you drop the gun, and *don't* shoot, everyone lives. Even you.

Alex stares Bobby down. Haskins is SCREAMING INSANELY under the bag now. Alex doesn't let go. Bobby sweats.

ALEX (CONT'D)

Need me to go over that again?

Bobby folds, drops the gun.

ALEX (CONT'D)

Kick it.

Bobby kicks the gun toward Alex. With that, Alex throws Haskins against a wall and grabs the gun off the floor. Haskins rips the bag off his head, sucks in air.

BOBBY  
You okay, Gil?

HASKINS  
(to Bobby)  
I said SHOOT HIM.

Alex turns the gun on Haskins, who glares at him.

ALEX  
Keys please.

48A EXT. HIGHWAY - DAY (NORTH CAROLINA)

48A

An EXIT sign and we find... Ivy. Walking. Pissed and tired. She tries to bundle against cold. Suddenly, a phone rings from somewhere in her bag. She digs, mumbling to herself as she does it --

IVY

What'd you guys do, change the ring...?

Ivy brings up the race phone. But it is not ringing its signature ring. It's not ringing at all. Huh? Ivy digs back in the bag, and comes up with Wendy's personal phone. Smirks to herself, then answers.

IVY (CONT'D)

You want your phone back, you can forget it, bitch.

RICHARD (O.S.)

Excuse me? Who is this?

Ivy, surprised to hear a man's voice.

IVY

This is Ivy.  
(mocking his tone)  
"Who is this?"

RICHARD (O.S.)

Give the phone to Wendy, please.

IVY

Wendy's not here right now. She's out to lunch. Permanently.

RICHARD (O.S.)

How did you get this phone?

IVY

I guess it was on the seat. Tell you what, though. I'm gonna run up the minutes something fierce. Say, do you got a car?

RICHARD (O.S.)

Is she alright? Can you tell me where she is?

IVY

Who wants to know?

48A

RICHARD (O.S.)  
Her husband.

IVY  
Her... Richard? This is Richard?!  
Oh, I ain't even gonna tell you the  
time you bastard. This was my one  
shot and you blew it for me!

\*  
\*

RICHARD (O.S.)  
I-

Ivy goes on a rant, taking it all out on Richard...

IVY  
Your little Wendy was my ticket to  
the finish line, 'cept you had to  
go make her crazier than a football  
bat! Brilliant man... if you're so  
damn *brilliant* why you gotta smack  
your woman around to get her to  
listen to you? Maybe 'cause you  
can't touch her any other way,  
yeah? Well BOO HOO. You wanna  
talk to wifey you gonna get your  
chance, 'cause she knows you found  
the safehouse and she's on her way  
to Walton right now. So prepare to  
have your brilliant ass run over!

Beat. Ivy breathes, seethes. Silence on the other end.

RICHARD  
Walton. As in Walton, West  
Virginia?

IVY  
Huh?

RICHARD  
Thank you.

CLICK. Richard hangs up. Ivy slows, then stops walking,  
phone still to her ear. She realizes that she just put Wendy  
on a collision course with Richard...

48B EXT. HIGHWAY - DAY (VFX)

48B

Over Wendy's minivan, as it races through traffic (with  
traffic). As she passes around a car, we're...

48C INT. MINIVAN - MOVING - DAY 48C

Wendy tightens her grip on the steering wheel. Her determination unbound. Up ahead, a sign: "WALTON 10"

48D INT. HASKINS GYM - DAWN 48D

A NEEDLE ENTERS FLESH. Go WIDE to Bobby slumped against the wall. Out cold. PULL BACK to INCLUDE Haskins -- also sitting against the wall, Alex across from him. Haskins' wrists have been taped (with medical tape) and Alex is BURYING A NEEDLE in his forearm. Haskins is fading --

HASKINS

Next time I see you, Tully, I swear-

ALEX

Shhh. Gotta get this right. Or else your heart'll stop beating.

And Haskins slumps.

Reveal Sean standing nearby, staring at Ehrle, still cuffed to the chair. Alex starts using old rags to wipe down Haskins' medical stuff.

SEAN

Alex?

ALEX

Yeah.

Alex also finds a cordless phone. Alex hands Sean the keys--

SEAN

Where are we?

ALEX

We're leaving. Wait for me in the car. It's right outside.

Sean moves, best he can. Alex leans down to Ehrle.

ALEX (CONT'D)

You should have been looking for Kathryn. Why aren't you looking for her?

EHRLE

I'm trying to find the truth.

Alex is dying to explain himself. But how?

ALEX

After Kathryn was kidnapped, you asked if someone was trying to compromise me. You remember that?

EHRLE

Everything's a little fuzzy right now, but yeah.

ALEX

Someone's trying to compromise me.

EHRLE

(re: Haskins)  
Him?

ALEX

No. I'm not sure who. It's... hard to explain. But I'm being forced to do things I don't want to do.

EHRLE

Like rob banks.

ALEX

(yep)  
You're a smart man, Detective. Figure it out.

Alex raises the cordless phone, dials 911.

ALEX (CONT'D)

Yes... My emergency is at Haskins gym. There's an upstanding Detective here from Nebraska. Two no-good thugs just tried to kill him. Yes. Get here quick.

Alex puts down the phone with a final wipe. Before he goes --

ALEX (CONT'D)

She's alive. Believe it.

As he leaves Ehrle with that thought --

GOOGLE MAP TO:

50 EXT. APPOMATTOX - DAY

50

Silence. A field. A fence around it. A HISTORICAL MARKER ABOUT APPOMATTOX COURTHOUSE. And our RED LIGHT OBELISK marking the finish line.

**Legend: Appomattox, Virginia**

The Convertible pulls up. Leigh and John get out. John looks around for Violet. Leigh heads over to the RED LIGHT. She's talking to herself...

LEIGH

Made it, Susan. We made it.

Beat. A tear rolls down one cheek...

Then, something nearby catches her eye. She looks. We don't see yet, 'cause --

WINSTON (V.O.)

(prelap)

That's it.

51 OMITTED

51

52 INT. MOTEL ROOM - DAY

52

Winston throws on his jacket, gathers his keys. Then he goes to the table and the SAFE DEPOSIT BOX.

CORINNA

What are you doing?

WINSTON

Sun's up. New day. We're done waiting.

\*  
\*  
\*

She slides the box away, toward her.

CORINNA

They're coming back.

\*  
\*

WINSTON

Maybe. But how's this -- we keep them in the race by us getting to the next checkpoint. Or you and me team up. It's all the same to me -- but we open it now.

\*  
\*  
\*  
\*  
\*  
\*

DRIVE - 105 - SALMON REVS. - 4-01-07 52.  
52 CONTINUED: 52

He DOES make a salient point. She's thinking about it. A \*  
beat. Then... she does, and --

52A EXT. APPOMATTOX - DAY 52A

Back with Leigh, as she approaches a BIG GLASS CONFECTIONERY  
JAR WITH A SCREW-ON TOP sits on a decorative table. Leigh  
crosses to it. It's filled with INDIVIDUALLY WRAPPED RED  
CANDIES. Taped to the outside, a label with the "BRIGHT  
PROPERTIES" logo we saw in the pilot outside the conference  
room in Key West. Hand-written on the label, in big black  
letters: "TAKE TWO." And we're...

52B INT. MOTEL ROOM - DAY 52B

Corinna pulls out a piece of paper, hands it to Winston.

CORINNA  
It's an address.

ALEX (O.S.)  
Where?

Alex is at the door. Corinna looks, relieved to see him. \*  
The emotion is hidden under -- \*

CORINNA  
Cleveland. Cleveland, Ohio.

ALEX  
Then we'd better get going. \*

And we reveal Sean beside Alex. Winston registers relief -- \*  
but tries to cover it, well, a little. \*

WINSTON \*  
You ain't dead. \*

SEAN  
Hope I still have my kidney. \*

Sean moves past Winston to the map, which is still open. \*

SEAN (CONT'D) \*  
Cleveland, huh? And everyone else \*  
is up here... in Appomattox... \*

(MORE)

52B

SEAN (CONT'D)

So that puts us... about six, seven  
hours... behind.

\*

Winston's gathered up his stuff.

\*

WINSTON

Yeah, well --  
(with a look to Alex and  
mostly Corinna)  
Let's not be last.

\*

\*

\*

\*

\*

He indicates that they should go. Sean starts moving with  
him; a look back to Alex.

\*

\*

SEAN

Thank you.

\*

\*

Alex nods. Winston and Corinna share one last look as  
Winston leaves with his wounded brother. She looks back to  
Alex as:

\*

\*

\*

ALEX

So much for the jump-start.

Off Corinna --

\*

52C

EXT. APPOMATTOX - DAY

52C

VROOM! Two more racers cross the OBELISK and we find...  
John. By the convertible. Waiting for his daughter...

LEIGH

Any sign?

JOHN

Not yet. But she'll make it.  
(convincing himself)  
Whenever we went to the zoo, we'd  
always say if we got separated,  
we'd meet at the elephants. That's  
what Appomattox is -- it's the  
elephants.

LEIGH

She'll make it.

She holds out TWO OF THE CANDIES, hands them to him.

LEIGH (CONT'D)

Got these. It's the next clue.

DRIVE - 105 - SALMON REVS. - 4-01-07

53A.

52C

CONTINUED:

52C

JOHN  
What are they?

52C

LEIGH  
Some kind of candy. They're in a  
jar over there.

Awkward beat.

LEIGH (CONT'D)  
I'm gonna... keep going.

JOHN  
To where?

LEIGH  
I, uh, think I got it figured out.

But... she's not gonna tell a competitor.

JOHN  
Could I convince you to wait?  
(off her silence)  
It'll just be for a little bit.

LEIGH  
Gotta do what I gotta do.

JOHN  
I understand.

Before she gets in she looks back at John, who's looking back down the road, hoping to catch a glimpse of Violet's car approaching. Leigh drives away. Off John, standing by the fence, waiting for his daughter --

53-54 OMITTED

53-54

55 EXT. HIGHWAY/INT. TAURUS - DAY

55

Violet in the driver's seat, parked on the shoulder. A car or two whizzes by, and we find... Violet. In the front seat. Devastated. She's been sitting here crying. For a while.

But when she digs for some tissues in between the seats, she finds something. Looks at it. Reveal...

The RACE PHONE in her hand. Something comes over her. And she starts to wipe tears away.

VIOLET  
Alright, Dad... alright.

She STARTS the Taurus, gets ready to go.

VIOLET (CONT'D)  
We gonna win this now. We gotta.

CONTINUED:

She FLOORS IT, whipping off the shoulder onto the highway.  
And then... just like at the end of the Teaser...

DRIVE - 105 - SALMON REVS. - 4-01-07  
CONTINUED:

55.  
55

55

A FAMILIAR 4X4 - A WAYS BACK

Moves onto the highway, too. And it picks up speed.

The Road Killer, eyeing its next victim...

END OF SHOW