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DRIVE

Episode 106

"REARVIEW"

Written by

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&

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WHITE	4/04/07	DOUBLE BLUE REVS.	4/11/07
BLUE REVS.	4/04/07	DOUBLE PINK REVS.	4/12/07
PINK REVS.	4/04/07		
YELLOW REVS.	4/04/07		
FULL GREEN	4/09/07		
FULL GOLDENROD	4/10/07		
SALMON REVS.	4/10/07		
BUFF REVS.	4/11/07		

Twentieth Century Fox Television

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DRIVE

Revision History

WHITE 4/4/07

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FULL GREEN 4/9/07

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DRIVE

"106"
Double Blue Revs. 4/11/07

CAST LIST

ALEX TULLY
CORINNA WILES
JOHN TRIMBLE
VIOLET TRIMBLE
WENDY PATRAKAS
ROB LAIRD
ELLIE LAIRD
IVY CHITTY
WINSTON SALAZAR
SEAN SALAZAR

BILL
ERIC HAMILTON
PAULA (HOUSE MOTHER)
LOUIS
MS. BRIGHT
RICHARD PATRAKAS
KATHRYN TULLY
***CARL**
LOCAL COP

(NOW SPEAKS)

DRIVE

"106"
Full Goldenrod 4/10/07

SET LIST

INTERIORS:

DODGE CHALLENGER

IMPALA

TAURUS

DODGE CHARGER

VISITING ROOM - FORT BENNING

SAFEHOUSE

MS. BRIGHT'S OFFICE

FIREBIRD

- SAME CAR - 1999 (OMITTED)

NON-DESCRIPT ROOM - N

MINIVAN

COMPUTER SCREEN (FLASH DRIVE)

MUSCLE CAR

EXTERIORS:

SMOKY MOUNTAINS - D

CHALLENGER - D

IMPALA - D

PARKING LOT (FRONT GATE) - D

TAURUS - D

COUNTRY ROAD - D

MOUNTAIN ROAD - D

BRIDGE - D

SAFEHOUSE (WALTON, WVA) - D

OHIO HIGHWAY - D

ROCK AND ROLL HALL OF FAME - D

MINIVAN - D

DOWNTOWN CLEVELAND - D

MUSCLE CAR - D

RURAL HIGHWAY - D

- SIDE OF THE ROAD - D

DRIVE

"Rearview"

TEASER

We START with our RUN-UP to the Cleveland checkpoint. Act five stuff, but we're gonna play it here first. The end of an urban race/chase. Hard-ass competitive fuel between Alex and Winston. The FIRST thing WE SEE are WHITE WORDS on a BLACK BACKGROUND: "Cleveland, Ohio." THE SOUND OF the CHALLENGER ENGINE ROARING, and WE HEAR this:

CORINNA (V.O.)

I tried to talk him out of it...

HARD CUT INTO:

0A INT./EXT. ALEX'S CHALLENGER - DAY (HIGHWAY PLATES) 0A

CLOSE - CORINNA. Silent in the passenger seat. Holding her breath. The ENGINE ROARS as...

CORINNA (V.O.)

He wouldn't listen. We'd played the game their way. And we were losing.

...we PAN from her tense face to the even tenser face of: ALEX TULLY, focused, resolute, and seemingly angry. He's TEARING UP THE ROAD.

ALEX

(eyes on the road)

Map.

As she reaches for the glove box...

CORINNA (V.O.)

They called it a "jump start." It was supposed to put us ahead of the competition. But by the time we made it into Ohio, there was no telling just how far behind we really were...

Alex looks to his left -- he's not the only one driving angrily --

CORINNA (V.O.) (CONT'D)

He was just determined we wouldn't be last...

0A CONTINUED:

0A

Alex has his eyes on:

0B INT./EXT. WINSTON'S IMPALA - DAY (HIGHWAY PLATES) - WINSTON 0B

just as determined, just as resolute. Sean in the passenger seat, hanging on...

CORINNA (V.O.)

Twenty hours before we'd been a team. All four of us.

0C INT./EXT. ALEX'S CHALLENGER - DAY (HIGHWAY PLATES) 0C

Corinna watching Alex watching the Impala, competing against it. On her POV of ALEX (for he is the "he" of the next line):

CORINNA (V.O.)

He'd risked everything to save the younger brother's life.

0D INT./EXT. WINSTON'S IMPALA - DAY (HIGHWAY PLATES) - SEAN 0D

The younger brother, watching Winston eyeing Alex --

CORINNA (V.O.)

None of that mattered, now... Now we didn't even have the luxury of simply being competitors... now we were enemies... we had no choice...

Off Winston and Alex eye-fucking --

0E INT./EXT. ALEX'S CHALLENGER - DAY (HIGHWAY PLATES) 0E

As Corinna pulls the map from the glove box, something else falls out: the MISSING PERSON'S FLYER with the picture of Kathryn Tully and the word "WIN" scrawled across her face.

CORINNA (V.O.)

There was just too much at stake...

Alex clocks Corinna clocking the flyer. She returns it to the glove box, looks to the map, as --

0F EXT. HIGHWAY - FREEWAY SIGN-AGE - DAY 0F

A POV of a freeway sign saying "CLEVELAND."

OG EXT. DOWNTOWN CLEVELAND - DAY

OG

The Challenger and the Impala negotiating city traffic. As much of an exciting urban chase as we can muster here. (We'll repeat this in some form later, so think of it as an amort for act five!)

It's hard and focused competition between the two cars. Testosterone-plus in the looks between Alex and Winston.

BOTH CARS

Zooming in and out of street traffic. Up ahead --

A TRAFFIC LIGHT -- it switches to YELLOW...

BOTH CARS

Going for it, getting ahead of the traffic, racing up to the intersection --

THE TRAFFIC LIGHT -- turns RED.

BOTH CARS

Get there just in time to stop at the head of the pack. Looks again between Alex and Winston as the cars IDLE. They both now see --

-- passing in front of them is a POLICE CAR, moving through the opposing intersection on the green.

ALEX AND WINSTON

Eye it as it passes, gliding by right in front of them. That was close. A beat.

Their light TURNS GREEN now. They safely and sanely move into the intersection. La la la.

Once they're clear of the intersection, though --

ROOOOM-ZZZZOOOOM!, they're at it again!

Both cars zigzagging in and out of traffic, tearing down the final stretch that leads to --

OH EXT. ROCK N' ROLL HALL OF FAME - DAY

OH

A RACE PYLON is lit in the parking lot. Alex is in first, brings the Challenger to a hard stop just beyond the pylon. He and Corinna get out --

OH

CONTINUED:

OH

CORINNA

I don't see anything -- maybe
inside?

But Alex is scanning the parking lot --

ALEX

(nearly to himself)
Maybe...

-- The Impala isn't far behind.

Alex starts ushering Corinna toward the museum in a fast
walk.

The Impala ROARS up in the background.

MOVING WITH ALEX AND CORINNA

Alex ushers Corinna along -- Alex clocks Winston and Sean
behind them, emerging from the Impala...

...Winston is on the move -- Sean is moving much, much more
slowly, still bandaged and in pain --

ALEX AND CORINNA

As Alex turns forward again, just as --

A CARGO VAN

SCREECHES up in front of them. Skin: "BRIGHT EXTERMINATORS." *
The sliding side door opens and THREE MEN in your basic *
exterminator uniform spill out. But these aren't *
contractors. They're moving on Alex and Corinna. *

Corinna reacts to that -- she instinctively tries to turn and *
run -- but she's stopped... by Alex. She looks at him. He *
looks back at her. *

MOVING WITH WINSTON *

as he sees what's happening up ahead. He starts running --
calls out:

WINSTON

Hey!

ALEX not enjoying this. Is grim about what he is about to *
do. But he does it. He hands Corinna over to the MEN. She *
struggles. Alex looks at one of the men -- *

ALEX
The next checkpoint. No riddles.
That was the deal.

The man offers him a slip of paper. Alex takes the slip of paper. One last look at Corinna being restrained in the back of the cargo van. Alex turns away...

...and now Winston is on him.

WINSTON
What'd you do? What'd you get for
her? The next checkpoint?

Alex ignores him, starts walking past, back toward his car. Winston won't have any of it, reaches out --

WINSTON (CONT'D)
Oye, I'm talking to you!

*

-- and spins Alex around. Probably a mistake. Alex lands the first blow. Turns to go again, but Winston isn't deterred. He jumps on Alex. Both men grapple. They go down -- Alex is poised over Winston for another punch -- he glances up --

-- Alex meets eyes with Corinna in the back of the cargo van. Time SLOWS DOWN as the sliding door on the van starts to shut...

CORINNA (V.O.)
I couldn't blame him... there was
just too much at stake. He had
something they wanted...

WHAM!, Winston takes the opportunity to punch up at Alex, connecting, knocking him off.

As the SLIDING DOOR SLAMS SHUT:

CORINNA (V.O.) (CONT'D)
...me.

-- WE HARD CUT TO:

MAIN TITLES

END OF TEASER

ACT ONE

TITLE CARD: 16 HOURS EARLIER

*

1 EXT. SMOKY MOUNTAINS - DAY 1

Alex's Challenger comes blazing up a winding road. We JUMP INTO IT --

*

*

2 INT./EXT. ALEX'S CHALLENGER - DAY (MOUNTAIN PLATES) 2

Alex and Corinna heading up the winding mountain roads.

CORINNA

(impressed)

You know these roads.

ALEX

Could do this run blindfolded.

CORINNA

Kinda glad you're not.

(notes the sheer drop)

Though maybe I should be...

She notes he's got his eyes on the rearview --

CORINNA (CONT'D)

You expecting someone?

ALEX

Any number of someones. We didn't leave any friends back in Tennessee, believe me.

(then)

I'll just be glad when we're out of the South...

Corinna looks to a map --

CORINNA

Well. The good news is, the other racers were headed for Appomattox. And Virginia's not much closer to Cleveland than we are, when you get right down to it.

ALEX

That's assuming they're just now leaving Appomattox.

CORINNA

True. But once they got there, they'd also have to work out a clue, which we didn't have to do.

He gives her a dry look.

ALEX

We're so lucky. I'm sure robbing a bank for that address was so much easier, than, say, a pun.

(annoyed with himself)

The next time you give me some free advice about how this all works? Remind me to take it. Less people might get shot.

CORINNA

The next time you get a chance to get closer to your wife? Won't matter what advice anyone has. You'll do what you think is right.

ALEX

Let's just hope "right" doesn't mean "last."

Off that, Alex hits the GAS and VERROOOM!, and we leave them to their twisty mountain driving.

3-4 OMITTED

3-4

5 EXT. PRESTON'S - DAY

5

As an ND CAR pulls up. We reveal JOHN TRIMBLE in the passenger seat and an ND DRIVER behind the wheel. John looks over at him.

JOHN

Thanks for the ride.

John exits the car, then leans back down the passenger window, holds up his wrapped, dangling fireball candies --

JOHN (CONT'D)

And you're sure my hot balls don't mean anything to you?

5 CONTINUED:

5

The DRIVER pulls the hell out of there. Rude.

JOHN (CONT'D)
(calls after)
I'm not from around here!

John looks around, searching for some sign of Violet or the Taurus. Nothing. He pulls out his cell phone, punches in a number, and puts the phone to his ear.

6 EXT./INT. TAURUS - DAY

6

The ring of a cell phone. The display reads, "Dad."

VIOLET is driving down a two-lane country road. Her face is puffy, her eyes still wet with tears; she's every bit as angry, hurt and messed up as when we left her in the last episode. She grabs the phone and sees who's calling. Shaking her head, she presses a button to shut the ringer off. She's barely watching the road --

7 EXT. COUNTRY ROAD - DAY

7

-- where IVY is walking down a SLIGHT INCLINE. She's got her PURSE and GARMENT BAG slung over her shoulders. Thumb out, she's hitching a ride. She's tired, frustrated, and pissed off, as her comments at the cars whizzing past suggest.

IVY
Hey! C'mon! How about a little help
here!?

The last car passes. Ivy, frustrated beyond endurance, throws down her bags, steps out into the road, and starts shouting at the departing cars.

IVY (CONT'D)
Yeah, well karma's a bitch, that's
all I can say! You get what you
give! Revenge is a dish best served
cold, and mine's gonna be served up
any day now! Bastards!

She's venting in the middle of the road now, back to oncoming traffic, and we go to --

8 EXT./INT. TAURUS - DAY

8

Where Violet is moving up the crest of a small hill. Opens her eyes wide as she sees --

8 CONTINUED:

8

-- Ivy standing in the middle of the road, dead in her path. Ivy just has time to turn and see the car barrelling toward her. Violet SCREAMS and twists her wheel to the right, off which high-impact moment we CUT BACK TO:

*

8A EXT. PRESTON'S - DAY

8A

Where John is still standing with the phone to his ear, listening to Violet's RECORDED VOICE coming through the phone:

VIOLET

Yup, you've reached Violet's voice mail. Leave a message.

Beep.

JOHN

It's dad, honey. I've left Appomattox and I'm retracing my steps south along Highway 81, stopping at gas stations, restaurants, anywhere I might ... find you. Could you please give me a call and let me know where you are? Or just ... give me a call. I love you. Drive safely, sweetheart...

*

As he closes his cell phone we SMASH BACK TO:.

8B EXT. ROADSIDE - DAY

8B

Violet brings the car to a screeching halt. She jumps out.

*

VIOLET

Oh my God! Are you all right?

*

*

Ivy didn't even have time to be scared ...

*

IVY

Yeah. I think. My feet hurt and arm's about to fall off. Thanks for stopping.

*

*

*

*

Ivy's already stowing her stuff in the Taurus without invitation. She passes a bag to Violet --

*

*

IVY (CONT'D)

Hold that for a second?

*

*

VIOLET

Um...

IVY

Oh! Hey. You're in the race, too,
aren't you?

VIOLET

No. Maybe. I don't know.

IVY

(takes bag, stows it in)
Yeah, you were with that geeky guy
in the short sleeves. The one who
always looks worried.

VIOLET

Yeah. I was.
(beat)
He's my dad. The geek.

IVY

Huh. What happened to him?

VIOLET

We ... had a fight. I ... sort of
ran away.

Ivy gets into the passenger seat, pulls the door shut. Looks
out the window at Violet.

IVY

That's funny. I lost my partner,
too.
(then)
We should go.

Off Violet, blinking --

A quiet residential neighborhood. A series of well-
maintained homes, not cookie cutter McMansions, are set back
from the tree-lined street.

We hear the screech of tires as someone takes a corner too
fast. WENDY'S MINIVAN comes barreling down the street and
skids to a stop in front of a large, two-story Victorian.

WENDY jumps out of the minivan and races up the walk to the
front door. The front door opens as she nears the door and
the house mother, PAULA, is there --

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8BA CONTINUED:

12.
8BA

PAULA
Mrs. Patrakas --

Wendy blows right past her and into:

*

8BB INT. SAFEHOUSE - CONTINUOUS (WAS 17)

8BB

Frantic, handheld scene. Wendy moves quickly through the house to the alarm of several other MOTHERS. Noisy KIDS of all ages are playing and getting in her way.

WENDY
Where's Sam? Is he okay?

PAULA
He's fine, Mrs. Patrakas. He's sleeping --

WENDY
Where?

PAULA
In the nursery. Mrs. Patrakas, I can't tell you how sorry I am about this. I hate asking you to take Sam out of here, but with you out of town and no relatives for us to contact...

WENDY
I understand.

And now she has come up a CRIB where she finds her SLEEPING BABY. Wendy's frantic melts away for a moment of reunion.

WENDY (CONT'D)
Sammy. Hi, baby. Mommy's here.
Oh, bunny. I'm sorry I left you.
I won't do that again. Not ever.
I promise.

Paula looks with wistful regret at this reunion. A beat as Wendy forgets her troubles for a second. Then, full again of purpose and resolve, she looks at Paula --

WENDY (CONT'D)
Thank you. We have to go.

Wendy hoists bags and such. Paula follows ---

8BB

CONTINUED:

8BB

PAULA

I can give you some numbers. Help you find another place --

*
*
*

WENDY

No. If Richard found this place he'll find the next one, too. It'll be better if I keep Sam with me. Thank you again --

*
*
*
*
*

She pulls open the front door and GASPS: there is A MAN standing in the doorway, blocking her escape. Wendy registers recognition and shock. So does the man --

*
*
*

LOUIS

Wendy --

*
*

Paula moves in, protective lioness.

*

PAULA

Excuse me. This is private property. Leave now or I'll call the police.

*
*
*
*

WENDY

It's okay. This is my brother.

*
*

The man, LOUIS, blinks as he looks from busted Wendy to the tiny person in her arms --

*
*

WENDY (CONT'D)

Sam... say hi to your Uncle Louis...

*
*
*

Off the awkward family reunion we weren't expecting...

*

8C

EXT. PARKING LOT - DAY

8C

VROOSH! Rob's Firebird chews asphalt into the lot and BRAKES near camera. For a second we assume it's the checkpoint. But then the camera comes around to reveal THE FRONT GATE OF A MILITARY BASE. This isn't the finish line. It's the end of the line for Rob.

LEGEND: **Fort Benning, GA**

8D

INT. FIREBIRD - CONTINUOUS

8D

Rob cuts the engine, yanks the parking brake and zips off his seat belt in one smooth motion. Ellie is in tears.

8D

CONTINUED:

8D

ELLIE

Rob, wait!

No answer. Rob digs in his wallet, plucks out his CAC (Common Access Card, his Army ID), tosses the wallet on the dash. He won't be needing the rest of it.

ELLIE (CONT'D)

Rob, look at me!

He looks at her. Eyes hard with resolve. Ellie shrinks.

ROB

It's over, Ellie. Take the car, go home.

ELLIE

And do what?! I quit my job to go on this damn race!

ROB

Chuck'll hire you back.

Rob opens his door, moves to get out. Desperate, Ellie reaches out and grabs his arm.

ELLIE

I don't wanna go back. I wanna win. For us. I can only say I'm sorry a million times but you know what I did, I did because I love you. But if you leave me now... if you walk through that gate, it is over. And I'm not talking about the race. I'm talking about us.

Her body language says ultimatum. Her eyes say please.

Rob stares at her. Pulls his arm free, gets out.

8E

EXT. MILITARY BASE - DAY

8E

The MPs from the Guard Gate have walked over. Rob holds out his CAC to them. Ellie gets out, stares at Rob, helpless, from the other side of the Firebird.

ROB

Specialist Robert Laird. Three-thirteenth artillery. My unit shipped out to the sandbox seventeen days ago. I missed that deployment due to circumstances...

(MORE)

8E CONTINUED:

8E

ROB (CONT'D)
 (looks at Ellie)
 I'm here to turn myself in.

MP takes the card, examines it. Nods to the other MP. Ellie chokes up.

ELLIE
 Baby...

Rob turns to let the MP's cuff him. They do.

Ellie begins to cry as her husband is led away toward the GATE. Rob allows just one look over his shoulder, watching Ellie and his Firebird fall further away with every step...

8F INT. FIREBIRD - CONTINUOUS

8F

Ellie sits into the drivers seat, emotional. Digs out a cell phone. Sniffles as she dials. Scared.

ELLIE
 (into phone)
 It's me. Everything's bad...
 (beat)
 Rob's out. We gotta meet.

She closes the phone. Fuck. What's gonna happen now?

9 INT./EXT. ALEX'S CHALLENGER - DAY (MOUNTAIN PLATES)

9

Alex clocks something approaching in his rearview mirror -- coming up fast --

ALEX
 Wonder who that is?

Corinna looks back -- whatever it is in the distance. She squints, but at least can make out that:

CORINNA
 It's not the Salazars...

ALEX
 No. Their car doesn't go that fast. And it's not a cop...
 Another racer, maybe?

CORINNA
 Or a motorist? Not everybody on the highway is in a secret, illegal cross country road race, Alex.

ALEX
(because now it's really
coming up fast)
That's what I'm afraid of --

She looks at him, sees him trying to figure it out. Now it's
LOOMING -- really coming up fast. Not a cop, not a car we've
seen before -- it's a MUSCLE CAR.

CORINNA
And not everybody in the South is
someone from your checkered past,
either --

Just about then the MUSCLE CAR taps the back of the
Challenger.

ALEX
You got a third option?

Then it comes up hard on Alex's side -- the DRIVER is as deft *
behind the wheel as Alex. We'll just call him "CARL." Carl *
stabs with his index finger, indicating for Alex to pull
over. Alex would indicate with a different finger, but this
is network television.

ALEX (CONT'D)
He wants me to pull over.

CORINNA
You going to?

ALEX
Still deciding.

Uh, no. And the mountain racey is ON BABY!

9A EXT. SMOKY MOUNTAINS - DAY

9A

ACTION SEQUENCE

Our worked-out windy-road mountain action sequence: we go
into the most awesome driving action we've yet seen on our
little driving show.

The Challenger and the Muscle Car fight for superiority on
the curving mountain roads, the Muscle Car trying to force
Alex to stop; the Challenger giving back as good as it gets.

9B INT./EXT. ALEX'S CHALLENGER - DAY (MOUNTAIN PLATES) 9B

Reactions of Alex making the hair-pin turns. Corinna hanging on for dear life -- is she enjoying this? Not much. Is he? Little bit...

9C INT./EXT. MUSCLE CAR - DAY (MOUNTAIN PLATES) 9C

Carl is no slouch in the driving department. Counters every move, makes a few of his own, while --

9D EXT. SMOKY MOUNTAINS - DAY 9D

The Challenger drifts toward the shoulder, riding its tires on the painted line. Carl punches the gas, coming up alongside. Then, just as Carl is about to cut the wheel and sideswipe the Challenger...

Alex SLAMS on the brakes. The Challenger screeches to a halt, as Alex works to keep the car from spinning. The Muscle Car careens toward the edge. Carl tries to stop but loses control of the car and it CRASHES.

*

10 EXT. MOUNTAIN ROAD - CONTINUOUS 10

The Challenger stops. Alex pops the compartment under his dash, grabs his knife, gets out. He moves to the crash site; Corinna follows. Carl is alive, but out.

*
*
*

ALEX

He's alive.
(little slaps)
Hey! Hey!

*
*
*
*

But he just MOANS and doesn't come around.

*

CORINNA

Alex... just leave him. Let's get out of here...

*
*
*

Alex has pulled out the guy's wallet:

*

ALEX

(sees I.D.)
Allan James... same name as the last guy who tried to run me off the road. But it's not the same guy...

*
*
*
*
*
*

CORINNA

But he works for the same people.
(nervously scans the road)
We should go. There'll be more.

ALEX

No. There won't.

He makes a decision. He's stalking back to the Challenger --

ALEX (CONT'D)

He wants the flash drive you stole.
I'm going to give it to him --

CORINNA

What? Alex, don't.

He grabs her bag, starts going through it.

ALEX

Where is it?

CORINNA

Think about what you're doing.

*

ALEX

I don't have time to think. I have
to get to a finish line. And I
can't do that if I keep getting run
off the road.

He can't find it. Dumps the contents of the bag on the hood.

ALEX (CONT'D)

Where is it?

CORINNA

What do you mean?

She moves to the stuff scattered there -- sifts through it.

CORINNA (CONT'D)

It was in there --

She takes the empty bag, looks inside. He's not buying it.

ALEX

Don't make me search you.

10 CONTINUED:

10

CORINNA

Alex, I'm telling you, it was in this bag. I put it in here back at the motel...

*
*
*
*

They both look up to see: THE IMPALA coming around a corner, blowing past them. Winston gives a MUSICAL TOOT on his custom HORN as they blow past and we JUMP INTO --

*
*
*

10A INT./EXT. IMPALA - DAY (MOUNTAIN PLATES)

10A

Winston amused; Sean has been asleep in the passenger side, effects of being shot and doped. But that horn wakes him up.

WINSTON

Yo. Bro. How you feeling?

SEAN

(painfully adjusting)
Like I been shot.

WINSTON

Sounds right.

SEAN

Where are we?

WINSTON

Not in last place, that much I know.

(then)

You awake for real now?

SEAN

Yeah.

WINSTON

Good. So let me ask you a question...

Winston holds up: THE FLASH DRIVE.

WINSTON (CONT'D)

What do you figure this is?

Off that --

11-13 OMITTED

11-13

END OF ACT ONE

ACT TWO

13A OMITTED 13A

13AA INT. MS. BRIGHT'S OFFICE - NIGHT 13AA

CLOSE ON CORINNA'S WRIST being handcuffed to a chair. The man who does it walks away, his footfalls echoing in the large room. It's not important that we see his face, but we do see Corinna's when she says, cool...

CORINNA

Thank you.

Corinna takes in the room. She is in a chair across from the desk of MS. BRIGHT. She is a formidable woman -- equal parts middle-management, health inspector and Nazi doctor. She's not even looking at Corinna. Her eyes on a file. The room they're in is a bare industrial space/makeshift office.

MS. BRIGHT

Corinna Wiles. Little flashy... I assume Elle Subterfuge was already taken?

CORINNA

Do you have a name? Or do they just tag and number you guys?

Ms. Bright finally looks up. Studies Corinna.

MS. BRIGHT

Bet you have a lot of questions about us, don't you?

CORINNA

This room's answered a couple already. You keep everything mobile. Decentralized. You move along with the race.

*
*

MS. BRIGHT

For someone who can't hope to *win* this race, why are you so interested in how it works?

(beat)

We can get to that later. Or never, it's up to you. Right now you have something else I need.

CORINNA
(innocent)
Really? What's that?

MS. BRIGHT
Not long ago, I discovered that
someone stole a confidential file
off of my computer. Copied it onto
a portable device.

CORINNA
That's too bad.

MS. BRIGHT
-- I believe that file has come
into your possession.

CORINNA
I was searched pretty thoroughly on
the way in --

MS. BRIGHT
-- I believe that's how you were
able to burrow your way into this
race uninvited, and select Alex
Tully as the best candidate to
leech onto. *

CORINNA
He recruited me.

MS. BRIGHT
He sold you out. And when he did,
he mentioned a certain flash drive-

CORINNA
I don't have it.

MS. BRIGHT
Who does?

13B OMITTED 13B

14 EXT. MOUNTAIN ROAD - DAY 14

Back where we left them. The TOOT of WINSTON'S HORN and the tail end of the car rounding a corner re-sets us, but this time back with Alex and Corinna.

CORINNA

Winston. He must've lifted it from me at the motel. We can get it back at the next check point.

Alex reacts to the sound of MOANING. Carl is coming around. *

ALEX

No. We'll get it back before.

CARL

Hey -- help me outta here. *

ALEX

Later. Tell your bosses if they want that flash drive, to meet me at the next check point. I'll have it for 'em. *

CARL

Fine. Just get me outta here first. *

Beat. Alex reaches in for Carl's cell phone: *

ALEX

Actually -- I'll tell 'em myself. Their number in here? *

CARL

Seriously. I think I broke something. *

ALEX

Well. Try not to move around too much. *

Alex gives him a friendly -- well, not THAT friendly -- pat. Heads back for his car, Corinna following. *

CORINNA

Alex -- don't do this. Why do you think they want it back this badly? *

ALEX

I don't care why. I don't care
what's on it. I don't care who
wants it. Two words I never want
to hear in the same sentence again
are "flash" and "drive."

*
*
*
*
*
*

14

CONTINUED:

14

'Cause he doesn't. Off Corinna --

*

14A

INT. IMPALA - MOVING (MOUNTAIN PLATES)

14A

CLOSE ON SEAN'S LAPTOP COMPUTER

WINDOWS popping up one after another, each one with the same basic properties - a dark blue background, concise, easy to read text, and a DMV photo of people we recognize - Wendy Patrakas, Rob Laird, Ellie Laird... and people we don't recognize. A SENIOR CITIZEN. His WIFE. An OVERWEIGHT WOMAN. A guy who looks like JOHN GRAY. End with Alex Tully.

Reveal Sean, laptop on lap, FLASH DRIVE plugged in.

SEAN

Looks like stats.

WINSTON

What?

SEAN

Statistics. Information on all the people in the race...

WINSTON

I know what *stats* are. You telling me that's all that's in there? Nothing about checkpoints or the finish line?

SEAN

Just a single database. "Players." Lot more people in this than I thought...

WINSTON

(thinking to himself)
That's how she knew about me.

SEAN

Who are you talking about?

WINSTON

Girl I took that from. Blondie.

SEAN

Corinna.

WINSTON

Yeah. She knew someone sprung me from lock-up to get me in this race. That's how.

SEAN

(tapping through files)
She's not in here...

WINSTON

Hey. Mira. Does it say who busted me out?

Sean clicks on Winston's file. Cocky even in his DMV pic.

SEAN

No. Well, maybe. There's an encrypted cell in each file, including yours...

WINSTON

Yeah?

SEAN

Yeah. They're all locked under the same reference... *Sponsor*.

WINSTON

Sponsor. *Claro*. Like NASCAR. Maybe some big company staked me in this.

SEAN

Unlikely.

WINSTON

Totally likely. Come on man, un-decrypt that bitch. *Vamonos!*

Winston slaps Sean on the shoulder. Sean tenses. Winston doesn't notice, too excited.

WINSTON (CONT'D)

You know what this is, bro? Knowledge. And knowledge equals power. And we're gonna use this knowledge right here to power us ahead.

SEAN
(under his breath)
Power you ahead...

WINSTON
What?

Sean takes a deep breath. This is tough for him.

SEAN
I was gonna wait till Cleveland to
tell you this, but...
(beat, turns to him)
I'm done, Winston. I want out.

Winston just stares at him.

SEAN (CONT'D)
I thought I was doing this to get
back at Dad, or to get to know you,
but... now I don't know. I just
know I can't do it anymore.
(beat)
I'll help you crack this file, but
then I'm going home.

WINSTON
When did you decide this?

SEAN
The second I shot that guard at the
bank. The second I pulled the
trigger... this isn't who I am,
Winston.

WINSTON
So who are you? Some kid who runs
home to Daddy whenever life gets
too tough-

SEAN
Tough? Tough?! I killed someone.

WINSTON
Yeah, and with Daddy's gun. How
happy do you think that's gonna
make Fernando? Think he's gonna
welcome you home with open arms?

Sean considers that.

14A CONTINUED:

14A

WINSTON (CONT'D)

That's right, homes. Now you know
what it's like to be me.

SEAN

That's what I'm trying to say. I'm
not you.

Maybe Sean wanted to be. Maybe Winston wanted him to be.
But the truth hurts. Both of them.

WINSTON

Just... do me a favor. Crack that
thing before we get to Cleveland.
Then at least you won't have been a
total waste of time.

Sean looks down. Winston looks straight ahead. Pain.

*

14AA INT. SAFEHOUSE - DAY (WAS 29)

14AA

*

Wendy, holding Sam, put on pause on her way out the door.
The level of frantic fleeing has gone down a notch or two
because:

*

*

*

WENDY

So it was you here asking
questions?

*

*

*

LOUIS

Yes.

*

*

WENDY

Then Richard didn't find us... why
didn't you just tell them who you
were?

*

*

*

*

LOUIS

Wen. You and I haven't talked in
three years. And that's not
because of me.

*

*

*

*

She looks away, a little ashamed.

*

WENDY

I know. How did you find us?

*

*

LOUIS

He called me.

*

*

WENDY

Richard called you?

*

*

14AA CONTINUED:

14AA

LOUIS

Well, not Richard, but someone he hired to track you down. A private investigator. Said you and your son were missing...

(smiles, off the baby)

Your son.

(then)

Who I guess did what I could never do... convince you to leave him.

Wendy looks with emotion and gratitude to her brother.

WENDY

You have always been there. You have. And I'm sorry I pushed you away. That was wrong.

(beat, then)

We have to go.

LOUIS

What? Go where?

WENDY

I can't tell you.

LOUIS

What?

WENDY

(hoisting bags, etc)

I'm sorry. But we really have to go. It was good seeing you again, Louis.

14AB EXT. SAFEHOUSE - DAY (WAS 30)

14AB

Wendy exits, determined. Louis follows her out.

LOUIS

Tell me you're not going back to him.

WENDY

I'm not. I swear.

Wendy has arrived at her mini-van.

LOUIS

Don't deflect, Wendy. Don't be like Mom.

This gets her attention. She bristles. Stops her hummingbird pace of getting ready to go, faces him:

WENDY

I'm not like Mom.

LOUIS

Look where we are. In the same safehouse Mom took us to when we were kids. And here we are, twenty years later and you're running away from your abusive husband with your baby in your arms.

WENDY

I'm not running away. I'm driving...

(pulls herself back)

I'm driving toward something. Something better. I'm not going back to him. I'm never going back to him -- and he's not going to find us. Ever.

This is strong Wendy, not a fearful Wendy, a determined Wendy. She holds her brother's look. He asks:

LOUIS

Will I?

A beat. She smiles. So sure, suddenly.

WENDY

We'll find you.

She turns to pull open the door of her mini-van when -- BURRRREP! TWO LOCAL COP CARS pull in. One COP in each.

Another car pulls up, a LUXURY TOWN CAR that was following the cops. A DRIVER (standard airport limo company) gets out, moves to open the back door, but his passenger opens it first and gets out. A HANDSOME MAN in a nice suit.

Wendy's blood runs cold. The strong, determined Wendy evaporates before our eyes. In case you were wondering if anyone is going to say "Richard"....

LOUIS

Son of a bitch...

14AB CONTINUED:

14AB

WENDY
(under her breath)
Richard....

*
*
*

The Local Cop is out of his car and walking toward the house with no great urgency, though he senses the civilian tension.

*
*

LOCAL COP
Hey Folks, don't mean to alarm...

*
*

RICHARD
It's okay. That's her.

*
*

Richard walks up to Wendy. She pulls Sam tighter to her, almost involuntarily. He stops a few feet in front of her.

*
*

RICHARD (CONT'D)
Wendy. Thank God.

*
*

He sighs, shoulders sagging, flush with emotion and relief.

*

RICHARD (CONT'D)
You've had me worried sick.

*
*

14B-D OMITTED (MOVED TO 24B-24D)

14B-D

*

15 OMITTED

15

*

16-17 OMITTED (MOVED TO 8BA-8BB)

16-17

*

18-19 OMITTED

18-19

20-21 OMITTED (20 MOVED TO 24A AND 34(A)A)

20-21

*

22 INT. IMPALA - MOVING - DAY (RURAL HIGHWAY PLATES)

22

*

Winston driving and Sean decoding in stony silence. Then-

SEAN
(under his breath)
Bastard.

WINSTON
What'd you say to me?

SEAN
(not looking up from his laptop)
Didn't say anything to you.
Talking to the code.

WINSTON

Better be.

Winston, unsure, back to driving fast. Then...

SEAN

Little punk.

Winston looks over. Sean is in a focus zone.

SEAN (CONT'D)

Think you're tough? Not so tough... you're vulnerable just like everyone else.

Winston tries not to listen, but he's like an open nerve.

SEAN (CONT'D)

That's right. You're scared. You just can't admit it... can't admit you're weaker than me...

WINSTON

Hey.

SEAN

(to Winston, but not looking up)

Shut up! Shut up I think I got it.

Winston fights the urge to elbow Sean in the face.

ON SCREEN - in the encrypted cell attached to Winston's file, a NEW WINDOW with information pops up. Before we can read it-

SEAN (CONT'D)

It's coming up...

Sean reads it. Goes cold.

WINSTON

Well? What's it say?

SEAN

You were right. About your sponsor...

(beat)

It's a big company.

WINSTON

(excited)

Yeah? Who?

22

Sean looks at his brother for the first time in the scene,
his face drained of color. And off that WE GO BACK TO:

22A INT. MS. BRIGHT'S OFFICE - NIGHT

22A

Ms. Bright and Corinna. Possibly pre-lapping first line:

MS. BRIGHT

We don't keep secrets because it's
a lotta fun, Ms. Wiles. Our
secrets maintain the integrity of
this race. You should be able to
appreciate that.

CORINNA

I should?

MS. BRIGHT

You've put in some serious effort
to conceal who you really are.
Changed your name, erased your
identity... which makes it easy for
me to erase you, if I have to.

CORINNA

Which you won't, because I have
what you need to maintain
"integrity."

MS. BRIGHT

Fine. Then let's try something
different. I know you didn't sneak
in here and steal information from
my computer. Someone else did
that. Someone inside this
organization. So...

(leans forward)

If you won't tell me where the
flash drive is, why don't you tell
me who gave it to you. That way,
we can establish trust.

*

22A

CONTINUED:

22A

CORINNA

Sorry. Can't help you.

*
*

Ms. Bright rises with:

MS. BRIGHT

Then I can't help you. And I'm
sorry.

*
*

Corinna watches as Ms. Bright crosses, passing someone we
hadn't seen waiting in the wings -- Corinna reacts, but tries
to cover: it's BILL. As Ms. Bright passes him:

MS. BRIGHT (CONT'D)

You have twenty minutes. Keep the
questions short.

She exits. Off Corinna and Bill looking at each other and
this odd turn of events --

BLACK OUT

23-24

OMITTED

23-24

END OF ACT TWO

ACT THREE

24A INT. VISITING ROOM - FORT BENNING - DAY (WAS 20PT.) 24A

Rob sits across from a man in uniform, ERIC HAMILTON, Rob's Army JAG lawyer. Overworked, with poor bedside manner.

ERIC

You're in some serious trouble, soldier... Expect to be charged with desertion, and missing movement.

Rob reacts to that, surprised. We take in the institutional room. Windows on one wall look to the outside, to an army base. Another set of windows give us a glimpse to the hallway and waiting room beyond. Two MILITARY POLICE stand guard in the hallway.

ERIC (CONT'D)

If found guilty, you're looking at up to fifteen years in prison, following a dishonorable discharge.

ROB

Sir, I am not a deserter. I was absent without leave due to a miscommunication...

Eric taps the FILE in front of him, calling bullshit.

ERIC

Six.

(beat)

That's the number of times your C.O. attempted to contact you with orders to report to Fort Sill, Oklahoma for immediate deployment. Said he left a voicemail for you each time.

Rob looks down, feels the noose tightening, but not for him. Eric flips open the file, reading from it.

ERIC (CONT'D)

When you finally did report in, two weeks later, it was from a payphone in Braselton, Georgia. Three whole states away. Couple this with testimony from your neighbors who saw you and your wife take off in your car, bags packed and burning rubber...

*

(MORE)

24A

CONTINUED:

24A

ERIC (CONT'D)

paints a picture of a coward
fleeing from duty as fast as he
can.

*
*
*

ROB

You are my defense counsel, right?

*
*

ERIC

Yes. And I have a defense that's
gonna save your ass.

*
*
*

Eric leans back in his chair, looking directly in Rob's eyes.

*

ERIC (CONT'D)

Civilian misconduct leading to the
enlisted's involuntary separation
from the military.

*
*
*
*

ROB

Civilian...

*
*

ERIC

Your wife, Specialist Laird. She
hid your orders from you, didn't
she?

*
*
*
*

Rob shakes his head.

*

ERIC (CONT'D)

It's not hard to figure out. We're
used to seeing spouses unable to
cope with the stress of deployment.
A judge will understand that,
especially if he's married-

*
*
*
*
*
*

ROB

And What does civilian misconduct
mean? Conspiracy? Treason? How
many years is my wife looking at?

*
*
*
*

ERIC

I don't think you understand, kid,
this is your only chance.

*
*
*

ROB

No, Sir. You don't understand. I
joined the Army to defend my
country. To protect the people I
care about. And I'll be damned if
my last action as a soldier is to
sell out the woman I love to save
my ass.

*
*
*
*
*
*
*

24A

CONTINUED:

24A

ERIC

We're at war, Laird. Your unit suffered heavy losses, and you weren't there. The Army is gonna be looking for someone's head. If you don't give 'em your wife...

ROB

I'll give 'em something bigger.

Eric hesitates. What?

ROB (CONT'D)

An event. An illegal event, I guess you could call it organized misconduct...

(smiles, then serious, formal)

...which caused my involuntary separation from the military.

ERIC

What kind of event?

Off Rob, about to blow the secret of the race...

24B

EXT. PRESTON'S - DAY (WAS 14B)

24B

The Taurus finishes pulling up in front of a pump. Violet and Ivy get out. Ivy will do nothing while Violet takes care of the car. N.B. Trucks or such should block our line of sight to the front of the station, so we aren't immediately clued in to the fact that this is a Preston's.

IVY

I just don't see the point of quitting.

VIOLET

I'm not quitting. I'm giving up. There's a subtle but important difference.

IVY

You're just mad at your dad.

VIOLET

Yes.

Violet starts filling the tank.

IVY

So wouldn't it be cooler to stay in it? Finish? Win? That'd show him.

VIOLET

I don't want to show him. I just want to go home. I never thought I'd say this? But I want to see my mom.

IVY

I thought you said she was a big ho?

VIOLET

Did I say that?

IVY

Kinda, yeah. Look, I just hate to see you give up so easy.

VIOLET

You just want a ride to Appomattox. But my dad'll probably still be there. And I'm just... I'm not ready.

IVY

Appahoo?

VIOLET

Appomattox. The checkpoint we both missed. You knew about that, right?

IVY

Sure. Yeah. I just ... don't pronounce it that way.

VIOLET

Look, I'm sorry. I'm sure you can find another ride here. I need some calories. You want anything?

IVY

(admitting defeat)

Sure.

VIOLET

(as she goes)

Anything special?

24B CONTINUED:

24B

IVY
 (still defeated)
 Just get a variety.

Violet exits. Ivy sighs. Leans against the car. Then glances at the keys in the ignition...

24C INT. PRESTON'S - DAY (WAS 14C)

24C

Violet enters the mini-market. WE FIND JOHN seated at a booth with a cup of coffee, his back to where Violet is doing a little junk-shopping behind him. They don't see each other. He regards the candy fireballs before him. Oh, to hell with it. He pops one from the wrapper into his mouth. Mmmm. Not too bad. Kinda good... hot. HOT! HOT! HOT! His eyes are tearing up. He jumps up, turns --

-- and there's Violet with a handful of junk items.

JOHN
 (marble mouthed)
 Vi-o-ret!

A suspended beat. She dumps the stuff and runs out.

24D EXT. PRESTON'S - CONTINUOUS (WAS 14D)

24D

Ivy is just replacing the gas nozzle. Is about to make her move on the car when -- Violet blows past her and into the car. WHAM! Pulls the door shut. Violet locks the doors.

JOHN
 Vi!

IVY
 (calls in)
 Did you steal something?!

JOHN
 (gives Ivy a look)
 I'm her father.

IVY
 (register recognition)
 Oh! Right! Short sleeve worry
 guy!

John rries the driver-side door, can't get in.

JOHN
 Vi? Honey? Let me in!

24D

CONTINUED:

24D

Inside the car, Vi fumbles for the keys. She puts them in the ignition.

*
*

JOHN (CONT'D)
Sweetheart, we have to talk!

*
*

Violet starts the car, and floors the pedal, roaring the engine once and scaring John into STEPPING BACK. Violet slams the car into drive and starts forward only to SCREECH TO AN IMMEDIATE STOP BECAUSE --

*
*
*
*

-- IVY is standing right in front of the car with her HAND OUT like a traffic cop.

*
*

IVY
Whoa there mama!

*
*

Off which tableau we GO TO:

*

25

OMITTED

25

*

25A

INT. IMPALA - MOVING (RURAL HIGHWAY PLATES)

25A

Winston in a state of shock. Speed slowly creeping up as he leans on the gas...

WINSTON
That... that can't be right.

SEAN
It's right here.

WINSTON
Check it again.

SEAN
It's right here, Winston. In plain text.

(reading from laptop)
Your sponsor is "E.M" Of "S.H."
That can only mean Esteban Masferrer, of Salazar Holdings, Inc. Dad's company. Or one of 'em anyway...

WINSTON
No. Doesn't make sense...

SEAN

It makes perfect sense.
Masferrer's name doesn't show up on
a dinner check without my...
without our Father approving it.

WINSTON

That's what I mean... if Fernando
got me in this, why try to take me
out with a bounty hunter?

He looks at Sean and they both seem to be realizing the same
thing at once: Sean embarrassed by it; Winston getting angry:

WINSTON (CONT'D)

Unless it wasn't me he was trying
to take out of the race... it was
you.

SEAN

He doesn't want us together --

WINSTON

Protect little Seanito... afraid
you might get hurt. No such
worries about me, though, right?

Winston is in a slow, terrifying boil. But Sean's mind is
racing, try to put the pieces together.

SEAN

That's how he was able to track us.
It wasn't the credit cards...

Sean holds up their RACE PHONE.

SEAN (CONT'D)

It was this. He knew where we were
at every step of the race. He
knows where we are right now...

WINSTON

Why? Why bust me out and put me in
this? Just to *play me*? Just to
mess with my head?

SEAN

Winston...

WINSTON

Why?

SEAN

I don't know.

WINSTON

I did everything he wanted. I
stayed away.

(beat)

No mas.

Sean sees something boiling up in Winston. Winston grabs the race phone, looks at it --

SEAN

Makes sense... the race phones are
all probably embedded with GPS.

(then)

What are you gonna do?

Winston looks at the races phone. Then looks at Sean. Sets down the phone. His eyes have intensity we haven't seen yet. Made all the more intimidating by how calm he suddenly becomes.

WINSTON

Tell you what I'm gonna do. First,
I'm gonna win this 32 million
dollars. Then I'm gonna wrap *that*
thing --

(nods to flash drive)

-- in a one dollar bill, and drive
to Fernando's house, and shove it
down Fernando's throat. Then we'll
see who's laughing-

WHUMP. Sean and Winston jerk forward as the Impala is BUMPED from behind. They turn to look, and see the CHALLENGER breathing down their tailpipe.

SEAN

It's Alex.

WINSTON

The hell is he on?!

Winston lays on his horn. Not the custom one. Hits the gas. Alex is the one outside their window, now, not unlike Carl was outside Alex's window before. He's motioning at them --

SEAN

Winston, pull over.

*
*
*
*

25A

WINSTON

What?

SEAN

He's not trying to run you off the road. He wants you to pull over!

WINSTON

Bet he does. I ain't pullin' over till the finish line. Not for no one.

SEAN

He's probably trying to tell us something-

WINSTON

You wanna talk to him? Get out!

Sean is gripping the dash.

SEAN

Winston. I'm sorry.

Winston looks at Sean. What?

SEAN (CONT'D)

He saved my life.

Sean STOMPS his foot on Winston's. On the BRAKE, and we realize oh, he was apologizing in advance. Winston struggles to control the car as the brakes smoke out and the car fishtails to the side of the road --

25B-30B OMITTED (29,30 TO 14AA,14AB; 30A ADDED TO 25A)

25B-30B

30B EXT. RURAL HIGHWAY - DAY

30B

Alex pulls the Challenger to a stop in front of the Impala. Cars doors flying open. Alex, Corinna and Winston springing out -- Sean rising painfully from the passenger side --

*

SEAN

Winston --

WINSTON

(moving on Alex)

You wanna talk, ese? Let's talk.

ALEX

You're a thief.

SEAN *
Winston -- *

CORINNA *
Stop it -- *

WINSTON *
I'm a thief because I took
something you pro'lly stole? *

ALEX *
Going through a ladies' things --
pretty unchivalrous. *

WINSTON *
You wanna teach me some manners? *

ALEX *
Probably time someone did -- *

WINSTON *
You ready to throw down? *

CORINNA *
Guys. Stop -- *

But they're ignoring all calls for calm --

ALEX *
Ready to throw you down --

Inches away from actual punch-throwing, when: *

SEAN *
How 'bout I throw that down? *

They look over, as Sean CHUCKS HIS LAPTOP INTO THE ROAD -- *

-- right in front of an ONCOMING TRUCK. CRUNCH. And angels *
sang and Craig Erwich rejoiced, and Minear was just as glad
as Sean to be rid of it. They all turn on Sean, but react
as BLOOD BLOOMS from under his shirt. Those home-made
staples opening up. Alex and Winston are there, forgetting
about the drive and steadying him --

Off Corinna, her contraband now lost forever -- *

BILL (V.O. PRE-LAP) *
Where is it? *

30C INT. MS. BRIGHT'S OFFICE - NIGHT

30C

CLOSE - ON A VERY AMUSED CORINNA

CORINNA

Could be any number of places.

Corinna and Bill alone in the office. This could be a tense, dramatic face-off, except for one problem -- Corinna's trying not to laugh. Bill? Decidedly less amused.

BILL

I'm not joking around.

CORINNA

I know. But I really want to laugh. That would probably reflect poorly on your interrogation skills though, huh? How long should I wait before I rat you out to yourself? I don't want to make it too easy on you.

*
*
*
*
*
*

BILL

You want to stay alive? Then tell me where the flash drive is.

*
*
*

CORINNA

You want to stay alive? Convince me not to tell your boss you're the one who stole it from her.

*
*
*
*

Bill fumes. Bitch.

*

CORINNA (CONT'D)

Guess we both have good reason to keep our mouths shut.

*
*
*

BILL

How do I know you will?

*
*

CORINNA

Because... you beat the hell out of me -- and I still wouldn't talk.

*
*
*

Bill looks at her, unsure...

*

CORINNA (CONT'D)

Make it look real.

*
*

Now he's sure. Now he smiles.

*

DRIVE - 106 - DOUBLE PINK REVS. - 4-12-07
30C CONTINUED:

43.
30C

BILL
My pleasure.

*
*

And off Corinna bracing for it...

*

BLACK OUT

*

31-34 OMITTED

31-34

*

END OF ACT THREE

*

ACT FOUR

34aaA EXT. PRESTON'S - DAY (WAS 36A)

34aaA *

Where Violet is still in the car with the engine running. Ivy still stands in front of the car. John stands next to Ivy. For the literal-minded among us, a car is at the pumps behind the Taurus, preventing Violet from backing out. So there.

JOHN *

(to Ivy)
You sure? *

IVY *

Yeah. Lemme talk to her. *

And Ivy crosses to the driver's side window, as John remains planted in front of the Taurus. Ivy knocks on the window and makes a gesture indicating that Violet roll her window down. After a beat, Violet does, though only half-way. Ivy leans in. We can see that Violet is trying very hard not to CRY. *

IVY (CONT'D) *

Look, I don't know what happened between you and your dad. But I get the idea, just from hearing you talk about him? That you kinda like him. A lot. *

VIOLET *

I hate him. *

IVY *

Yeah, that's not the feeling I get. And just talking to him a couple minutes? I get the idea that he's a pretty nice guy. *

VIOLET *

You're wrong. *

IVY *

See, here's the thing with me. Pretty much every time I dumped a guy I actually liked? It was because I could tell he was getting ready to leave me. Cause I always figured it was better to hurt somebody than be the one that gets hurt. Sound familiar? *

34aaA CONTINUED:

34aaA

VIOLET

You don't understand. What he told
me ...

(And the effort fails. She
starts to cry.)

It hurts so much I can't even think
about it.

IVY

Just give him five minutes. That's
all he's asking. Don't you think
he deserves that much?

A beat. Violet looks through her tears -- and the windshield --
-- at John. She TURNS THE IGNITION OFF. She opens the door --
WITHOUT TAKING THE KEYS -- and gets out.

IVY (CONT'D)

It's okay. I'll wait here.

Violet stands. John looks at her.

34aA INT. VISITING ROOM - FORT BENNING (WAS 20PT)

34aA

Rob paces, anxious, as he waits for someone to show up. And
then someone does. He sees ELLIE being led into the room by
one of the MP's. She stands in front of him, nervous.

ROB

Ellie, thank God.

Rob doesn't hesitate. Embraces her. She embraces him back
(under the watchful eye of the M.P.).

ELLIE

Oh, baby... what I said before, I
didn't mean it...

ROB

It's okay. I'm just glad you got
my message.

ELLIE

I called the home machine from a
payphone, just to check in... sucks
not having a cell phone.

Awkward moment. She threw his out the window (oh, and she's
lying that she doesn't have one, when she always did).

ELLIE (CONT'D)

Your lawyer sounded nice. Do you like him?

ROB

No. Listen, we don't have a lot of time. I need you to get the phone.

ELLIE

What?

ROB

The race phone. I need you to get it back.

ELLIE

But, Rob... you threw that thing out the window...

ROB

Yes. On I-85, near the junction for the 53. It's probably still sitting there on the side of the road. I need you to find it, and I need you to bring it here.

ELLIE

Why?

ROB

Because it's the only proof I have that the race exists.

ELLIE

Proof... Baby, you're not gonna tell these people about the race, are you? They said we weren't supposed to tell anyone.

ROB

Ellie.

ELLIE

The penalty would be severe, remember?

ROB

Ellie, they want me to give you up. My nice lawyer wants me to testify that you deliberately destroyed military orders. But I don't want to do that.

Ellie, scared now...

ELLIE

I don't want you to do that, either.

ROB

And that's why we need the phone. I need to prove the race is real, and powerful, and sinister.

ELLIE

Sinister?

ROB

Yeah. So I can say that it forced me to play. Like it threatened to kidnap you or hurt you if I didn't.

(off her look)

Stretch, I know, but who's gonna counter it? You think that bald guy in the suit is gonna take the stand with his power-point? I just need enough for reasonable doubt. Past that, a military judge, he's gonna want nothin' to do with a case this weird. He'll throw it out or call a mistrial.

ELLIE

It sounds like a big risk...

ROB

That's because it is. But it's a risk I'm willing to take.

ELLIE

For me.

ROB

For us.

Again, tears sting at her eyes. Her husband the hero. She nods. For us.

Sean's sitting in the Impala. Corinna is looking after him. The bleeding has stopped.

CORINNA

We should get you to a real doctor.

SEAN

No. I'm fine. And a felon. I'll be okay.

She looks to Winston, who takes her place as she moves to Alex, hovers nearby, feeling stupid but angry as the traffic kicks up pieces of the drive/computer in the road.

ALEX

How is he?

CORINNA

(shrugs)
He was shot. Recently.

ALEX

Yeah.
(then, looks to debris)
It had the sponsors on it. It could have told me who put me in this. Maybe even who has Kathryn.

CORINNA

I know.

ALEX

You were right. I'm so busy running to their damn finish line... I should be running to her.

CORINNA

That is running to her. At least until you know who to run at.

ALEX

(re: the broken pieces)
That might have told me. You should be happy. At least now I won't be giving it back to them.

CORINNA

No. You're going to give them something better. You're going to give them me.

ALEX

What? Are you out of your mind?

CORINNA

They'll keep coming at you, Alex. As long as I'm with you. They know I stole something from them.

(MORE)

*
*

34A

CONTINUED:

34A

CORINNA (CONT'D)

It doesn't matter that it's been
destroyed. They'll just keep
coming.

*
*
*

34A

ALEX

So you think that means I hand you over?

CORINNA

Yes. Alex, it's what I want. It's why I jumped in your car to begin with -- to get a foot hold. To find a way in, to get behind the curtain. Now's my chance. But I need your help.

ALEX

No. No way.

CORINNA

Alex -- I'm not her. I don't need you to protect me. I'll be okay --

As they hold the look between them --

34B INT. MS. BRIGHT'S OFFICE - NIGHT

34B

CORINNA LOOKS UP: She's got a shiner and split lip. Not looking too okay. Bill looms behind Ms. Bright, back at her desk. God. He hit a girl. Our girl. Fucker. But we're impressed with her. She's got brass ones.

MS. BRIGHT

She didn't say anything?

*
*

BILL

Nothing worth repeating.

*
*

CORINNA

I can repeat it if you want.

*
*

MS. BRIGHT

That's okay. I'm gonna give you one last chance to tell me who gave you the flash drive.

*
*
*
*

Bill stares at Corinna. Keep your mouth shut.

*

MS. BRIGHT (CONT'D)

Because if I find out who took it before you tell me...

*
*
*

CORINNA

You'll what? Have your goon tickle me some more?

*
*
*

MS. BRIGHT *
No. Not you. *

Corinna is about to reply, hesitates. Ms. Bright smiles. *

MS. BRIGHT (CONT'D) *
It's pretty simple. Only reason *
someone creates a new identity is *
to protect their old one. You've *
just done a pretty good job proving *
you don't care what happens to you, *
which begs the question, who do you *
care about? Who are you *
protecting? Someone who knew the *
old you. Husband? Child? *
Parents? *

Corinna looks at Bill. Keep your mouth shut. *

MS. BRIGHT (CONT'D) *
You knew if you came after us, we'd *
come after you. That's why you *
took precautions. But if we've *
learned anything today, it's that *
you can't keep secrets forever. *

Corinna is feeling the fear now. Not for herself. *

MS. BRIGHT (CONT'D) *
I'm going to find who you are, and *
I'm going to find who you love. *
(beat, leans close) *
What? No witty rejoinder? *

Ms. Bright nods to Bill, who manhandles Corinna to the exit. *
Ms. Bright sits at her desk, back to her work, and Corinna's *
file... *

MS. BRIGHT (CONT'D) *
You wanted to see how we do things *
here... you're gonna get your *
chance. *

On Corinna as she is led out the door which SLAMS SHUT. *

BLACK OUT

END ACT FOUR

ACT FIVE

34BA EXT. RURAL HIGHWAY - SIDE OF THE ROAD - DAY

34BA *

Alex, Corinna, Winston and Sean. *

ALEX *

Alright. So here's the plan:
Corinna wants to get behind the
curtain. I'm gonna help her do
that -- what I'm not gonna do is
turn her over then just run like a
dog to the next checkpoint --

SEAN *

Alex, you don't have a choice.
They have your wife.

ALEX *

And they think as long as I'm
running their race, I can't come
after them. They're wrong. I'm
gonna do both.

WINSTON *

How? *

ALEX *

With your help. We have a name.
We can go at one of the sponsors...

SEAN *

My father... *

ALEX *

(to Sean) *

You're gonna take me to him -- *

(to Winston) *

While you keep me moving toward the
finish line.

WINSTON *

Even if I knew how to do that, why
would I want to?

CORINNA *

Because. He's going to get you a
real jump start -- the location of
the next checkpoint. No riddles.
In exchange for me.

Winston considers that... *

34BA

CONTINUED:

34BA

WINSTON

So you all put your necks on the
line, and I get one step closer to
thirty two million dollars?

(then)

Sounds like a good plan.

*
*
*
*
*
*

34C

EXT. RURAL HIGHWAY - SIDE OF THE ROAD

34C

Winston, Sean and Corinna watch as Alex opens the phone he
took off Carl. He looks back at them. He doesn't like what
he's about to do. He hits "recently dialed" button. Beat:

ALEX

(into phone)

Yeah. Let me talk to whoever's in
charge. Tully. Alex Tully. I
want to make a deal...

35-36A

OMITTED (35/36 MOVED TO 44/45; 36A MOVED TO 34(A)A)

35-36A

36B

INT. PRESTON'S - DAY

36B

Violet and John sitting together in a booth. She has a coke
in front of her. Plays with the straw. John looks at
Violet. There's sadness in him -- and a new strength.
Finally speaking the truth -- acknowledging it to his
daughter -- has made him stronger somehow.

JOHN

I know you're mad at me. And you
have the right. I shouldn't have
lied to you. I'm so sorry,
sweetheart. I'm sorry for this ...
whole mess.

She looks at him, sadder and smaller than she's ever felt in
her life. A little girl again, hoping against hope that her
father will make things better.

VIOLET

I don't want you to die, Dad.

John looks at her -- and offers sadly, smile.

JOHN

I don't want to either, sweetheart.
But it's time for us to face facts.
We've been running from them for
too long. I've been running from
them too long.

VIOLET

... What should we do?

JOHN

Well. We can go back to Pasadena
and sit in the apartment and ...

(MORE)

36B

CONTINUED:

36B

JOHN (CONT'D)

wait.

(beat)

Or we can get back into the race.

VIOLET

What, so I'll have some money after you're gone? I don't care about that.

JOHN

No, it's not about the money anymore. I want ...

It's becoming clear to John what he wants -- maybe the first time it's been clear in his life.

JOHN (CONT'D)

... I want to do some things before I die. I want to ... drive too fast and ... break the law and beat people to the checkpoint and ... try to win. I'd like to win. I want to know what that feels like again.

VIOLET

"Again?" Dad, when'd you ever win anything?

JOHN

I'm looking at it.

She reacts to that. Looks at him. Smiles.

VIOLET

We're together the whole way?

JOHN

Every minute.

VIOLET

And ... you'll tell me every stupid fact about every stupid landmark we pass?

He smiles.

JOHN

I promise.

VIOLET

All right. Let's do it.

36B

CONTINUED:

36B

JOHN
Great! One thing.

VIOLET
What's that?

JOHN
Where's the car?

She follows his look out the window --

ANGLE: THEIR POV

The Taurus ain't there.

REVERSE - looking back at them looking out the booth window.

36C

INT./EXT. TAURUS - DAY

36C

The Taurus is in motion. A crazy, drunk-kind of motion but motion, none the less. Behind the wheel of the lurching car is Ivy. She's driving, two-footed and badly. She hasn't quite worked out the steering thing yet either. Oblivious to the blare of horns, she mutters to herself:

IVY
Right pedal is go. Left pedal
is...not go...

*

37-43

OMITTED

37-43

*

44

EXT. SAFEHOUSE - WALTON, WEST VIRGINIA - DAY (WAS 35)

44

*

Wendy's voice has become very small in front of her husband Richard, who looks like such a nice guy... He's ushering her to the mini-van.

*
*
*

LOUIS
I'm not gonna let you take her.

*
*

Louis marches right up Richard. Grabs him. For a second, Richard's eyes flash. Try it. Please.

*
*

WENDY
Louis.

*
*

LOCAL COP
Sir, take your hands off him right
now and step back.

*
*
*

Louis takes his hand off Richard, but doesn't step back. Won't let this monster take his sister without a fight.

*
*

LOCAL COP (CONT'D)

Ma'am, is there something you want
to tell us?

All eyes on Wendy.

WENDY

My... brother and I haven't seen
each other in a few years, and
we're working through some family
issues.

LOUIS

What?

WENDY

Just because you don't get along
with Richard, doesn't mean you can
talk to him like that in front of
our son.

Louis is stunned, watching his sister become someone else.
Any inkling of the person who just stood up to him is gone.

CLOSE: Richard has a small trace of a SMILE. Then gone.

WENDY (CONT'D)

No one's been hurt.
(to Louis)
No one's going to get hurt.

Meaning: I just saved your life. Sam cries.

WENDY (CONT'D)

Now we woke him. And he's hungry.

RICHARD

You have formula in the car?

She nods. And then... Richard takes Sam. A father reunited
with his son. Wendy's worst nightmare, though you would
never tell from the smile on her face.

RICHARD (CONT'D)

C'mon, buddy, let's get you some
milky milkies.

Richard carries Sam toward the Minivan. The Local Cops
exchange a glance. Do you see a problem here? Nope, you?

44

CONTINUED:

44

RICHARD (CONT'D)
Guys, thanks for everything. I mean it.

LOCAL COP
Sure thing.

Richard passes the Town Car driver, fishes a hundred dollar bill out of his pocket with his free hand.

RICHARD
I'm gonna take my car back, thank you.

Keep the change wink. Town Car driver nods, taking in the uncomfortable vibe as Richard opens the minivan door and straps Sam into the car seat.

Wendy dutifully moves around the side of the van.

PAULA
Wendy.

WENDY
(Stepford)
Thank you for everything.

Paula is rendered powerless alongside Louis. Wendy gets in-

45

INT./EXT. MINIVAN - CONTINUOUS (WAS 36)

45

Wendy in the passenger seat. Buckles up. The SOUND of the seatbelt clicking in is the opposite of reassuring. Richard gets in, waves to the Cops, closes the door. CLUNK. All air gone. Silent beat as Wendy surrenders the keys to him.

WENDY
Richard...

He cuts her off in a new, even-handed tone.

RICHARD
We'll talk when we get home.

Baby CRIES. Engine STARTS. Car rolls.

46

EXT. BRIDGE - DAY

46

Ellie waits by the Firebird, pacing anxiously, as she waits for someone to show up.

And then someone does. A familiar DODGE CHARGER rolls down a service road under the bridge. BILL gets out. *

ELLIE
You're late. I've been waiting here forever. *

BILL
I got sidetracked. Take it easy. *

Ellie forces an exhale, trying to shake out her nerves. Bill grins and puts his hands on her, pulls her close... *

BILL (CONT'D)
You look hot when you're stressed. *

Ellie pushes him away, but in a way that tells us... she's been with him before. *

ELLIE
Don't. *

BILL
What's the matter? *

ELLIE
What's the matter?! Okay, let's explore that. First, you lose that stupid flashdrive thingy that was supposed to get us ahead, then my idealistic jarhead husband throws our race phone out the window, and drives himself to the nearest army base to await court martial, which I could end up taking the blame for. *

(beat)
I think you picked the wrong racer to partner up with, Bill. I have no job, no money, no clue where the next checkpoint is, and oh yeah, I'm last. *

BILL
Wrong. You're in the lead. *

ELLIE
Yeah, I'm... What? *

BILL
I tracked your race phone by its GPS. *

(MORE)

BILL (CONT'D)

It's not in some bushes along the side of the road. Someone else must've picked it up because it's in play.

ELLIE

I don't get...

BILL

You don't have to. As far as the race knows, you passed the checkpoint at Appomattox last night, and you just passed the one in Cleveland about a half hour ago.

Ellie's made a turn, getting excited now.

ELLIE

Really?! So... who the hell has my phone?

BILL

We can worry about that after we get your husband off that base.

ELLIE

Rob? He's in the brig, he can't do anything for us, he's worthless...

BILL

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

ELLIE

Forget Rob, you can get me there.

BILL

You know I can't. If anyone found out I was even talking to you...
(shudders at the thought)
Listen, I can help you behind the scenes, but you gotta stay in it.
'Kay, baby?

Rob's term of affection stings Ellie's the wrong way.

ELLIE

Don't... don't call me that.

Bill puts his hand under her chin. Lifts her eyes.

46

BILL
Sorry... partner.

He kisses her. She kisses back, conflicted.

His PHONE rings. Bill picks it up, motioning for her to stay absolutely silent.

BILL (CONT'D)
Yes.
(beat)
How close are they?
(beat)
Okay. Take her, but don't touch
her till I get there.

Bill smiles to himself with grim satisfaction as he closes the phone. Ellie unnerved by that.

ELLIE
What was that about?

BILL
I think I just found our flash
drive.

As we PRE-LAP the rise of racing ENGINES...

47 INT./EXT. ALEX'S CHALLENGER - DAY (HIGHWAY PLATES) 47

And we're exactly back where we started. Elliptically repeating the run-up to the Cleveland check point.... CORINNA. Silent in the passenger seat. Holding her breath. The ENGINE ROARS as...ALEX TULLY, focused, resolute, and seemingly angry. He's TEARING UP THE ROAD.

CORINNA (V.O.)
We'd played the game their way.
And we were losing.

*
*
*

48 INT./EXT. WINSTON'S IMPALA - DAY (HIGHWAY PLATES) - WINSTON 48
just as determined, just as resolute. Sean in the passenger seat, hanging on...

49 INT./EXT. ALEX'S CHALLENGER - DAY (HIGHWAY PLATES) 49
Corinna watching Alex watching the Impala...

50 INT./EXT. WINSTON'S IMPALA - DAY (HIGHWAY PLATES) - SEAN 50
watching Winston eyeing Alex --

51 EXT. DOWNTOWN CLEVELAND - DAY 51

The Challenger and the Impala negotiating city traffic. As much of an exciting urban chase as we can muster here. (Here's the amort repeat I was talkin' about before, yo.) It's hard and focused competition between the two cars.

52 EXT. ROCK N' ROLL HALL OF FAME - DAY 52

A RACE PYLON is lit in the parking lot. Alex is in first, brings the Challenger to a hard stop just beyond the pylon. He and Corinna get out --

CORINNA

I don't see anything -- maybe inside?

But Alex is scanning the parking lot --

ALEX

(nearly to himself)
Maybe...

-- The Impala isn't far behind.

Alex starts ushering Corinna toward the museum in a fast walk.

The Impala ROARS up in the background.

MOVING WITH ALEX AND CORINNA

Alex ushers Corinna along -- Alex clocks Winston and Sean behind them, emerging from the Impala...

...Winston is on the move -- Sean is moving much, much more slowly, still bandaged and in pain --

ALEX AND CORINNA

As Alex turns forward again, just as --

A CARGO VAN SCREECHES up in front of them. Skin: "BRIGHT EXTERMINATORS." The sliding side door opens and THREE MEN in your basic exterminator uniform spill out. But these aren't contractors. They've moving on Alex and Corinna.

Corinna reacts to that -- she instinctively tries to turn and run -- but she's stopped... by Alex. She looks at him. He looks back at her.

MOVING WITH WINSTON he starts running --

CORINNA (V.O.)

Twenty hours before we'd been a
team. All four of us. Now we
didn't even have the luxury of
simply being competitors...

*
*
*
*
*

WINSTON

Hey!

ALEX not enjoying this. Is grim about what he is about to do. But he does it. He hands Corinna over to the MEN. She struggles. Alex looks at one of the men --

ALEX

The next checkpoint. No riddles.
That was the deal.

The man offers him a slip of paper. Alex takes the slip of paper. One last look at Corinna being restrained in the back of the cargo van. Alex turns away...

...and now Winston is on him.

WINSTON

What'd you do? What'd you get for her? The next checkpoint?

Alex ignores him, starts walking past, back toward his car. Winston won't have any of it, reaches out --

WINSTON (CONT'D)

Oye, I'm talking to you!

-- and spins Alex around. Alex lands the first blow. Turns to go again, but Winston isn't deterred. He jumps on Alex. Both men grapple.

CORINNA (V.O.)

Now we were enemies... we had no choice... There was just too much at stake...

*
*
*
*

They go down -- Alex is poised over Winston for another punch -- he glances up -- This time, no slo-mo. We stay in the moment with Winston and Alex. WHAM!, Winston takes the opportunity to punch up at Alex, connecting, knocking him off. We HEAR SOMETHING we DIDN'T HEAR THE FIRST TIME:

*

WINSTON

(sotto)

Just stick with the plan --

*
*

And the side door on the van starts to slide shut...

*

CORINNA

I couldn't blame him. He had something they wanted... me.

*
*
*

52

CONTINUED:

As the door SLAMS SHUT we CUT TO:

*

52aA

INT. NON-DESCRIPT ROOM - NIGHT

52aA

*

An odd, windowless room. More like a long metal box really. (Perhaps like the kind of trailer one might find on an 18-wheeler.) In the glow of a single hanging light bulb, CORINNA (bruised, with the split lip post her run-in with Bill) continues to tell her tale...

*

*

*

*

*

CORINNA

*

...and they had something he wanted.

*

*

(then)

*

You.

*

REVEAL: Corinna has been saying all this to KATHRYN TULLY, the woman from the missing person's flyer. Only she looks a little wild, a little feral from her captivity.

*

*

*

KATHRYN

*

He'll find us... he'll find us both.

*

*

*

The ROOM LURCHES suddenly. The light bulb SWINGS, casting eerie shadows. The women react to that, as --

*

*

INTERCUT WITH:

*

52A

EXT. DOWNTOWN CLEVELAND - DAY

52A

The Impala and the Challenger rocket around the corner, leaving the Rock n' Roll checkpoint, driving hard.

*

53

OMITTED

53

54 INT. IMPALA - MOVING

54

Sean in the passenger seat, on the phone.

SEAN

Dad? It's Sean.

(beat)

Listen, I'm calling you from
Cleveland, Ohio.

(beat)

I'll explain that. I'll explain
everything... but not now, not on
the phone.

(looks to his left)

We need to see you in person.

Pull back to reveal ALEX at the wheel.

SEAN (CONT'D)

(into phone)

Yes, both of us. How soon can you
be on a plane?

CUT TO:

55 INT. CHALLENGER - MOVING

55

WINSTON at the wheel of the Challenger. He flexes his
knuckles on the wheel, still sore from Alex's jaw.

WINSTON

(to himself)

Alright, Farm Boy. This better
work.

R-RING! A distinctive phone sounds and Winston looks down.
Follow his look to TWO RACE PHONES sitting on the passenger
seat. Alex's and Winston's. And now BOTH of them start to
RING and we --

*
*

56 OMITTED

56

SMASH TO BLACK

*
*

DRIVE

*