

IN THE ARENA

Written by

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FADE IN:

EXT. OPEN TERRAIN - NEAR DUSK

A PANTHER stands on the ridge of a boulder. It surveys the vast landscape.

Near a cliff's edge, TOMMASO QUINN watches the panther with intrigue.

Tommaso is a youthful 30-year-old with an athletic build and quiet demeanor.

EXT. VAST HORIZON - NEAR DUSK

Clear sky.

EXT. FLAT PLAIN - NEAR DUSK

Two HUNTERS saunter in from the far end. They take positions behind some brush. Their focus is keen on their prey --

EXT. OPEN TERRAIN - NEAR DARK

HUNTER #1 takes his position on a raised stone. He checks his rifle. Satisfied, he braces it on his shoulder, ready to fire.

HUNTER #2
You see it?

HUNTER #1
Up there, on the ridge.

Hunter #2 pulls out his iPhone, ready to capture the moment.

HUNTER #2
You do this... you're fucking God!

HUNTER #1
This cat's caused enough shit. If
it doesn't want to go, I'll make it
go. Fuck it!

He's honed in on his prey --

From Hunter #1's POV -- the Panther is locked in his sight.

HUNTER #1 (CONT'D)
Shit's about to fly.

Hunter #1 fires --

EXT. CLIFF'S EDGE

Tommaso flinches as the ECHO from the rifle shot booms across the sky --

EXT. RIDGE OF BOULDER

The Panther quickly scatters --

EXT. CLIFF'S EDGE

Tommaso turns to where the shot came from --

EXT. FLAT PLAIN

HUNTER #2
You get it?

His iPhone aimed at the Panther, or at least where it was.

Hunter #1 raises his head for a better view at his prey.

HUNTER #1
I dunno.

Hunter #2 sees --

HUNTER #2
-- Look. There!

Hunter #1 instantly takes another shot --

EXT. FLAT LANDSCAPE - CONTINUOUS

The Panther streaks through --

EXT. FLAT PLAIN/ BEHIND BRUSH - CONTINUOUS

HUNTER #1
Go ahead... run, you fuck, run.

Fires off repeated shots as the Panther tears through high grass --

EXT. CLIFF'S EDGE - DUSK

Tommaso scurries down the steep rock.

SHOTS ECHO throughout.

EXT. FLAT PLAIN/ BEHIND BRUSH - DUSK

Hunter #1 continues his barrage of gunfire. It's an adrenalin rush.

Hunter #2 holds his iPhone steady. This is a rush for him as well.

HUNTER #2
This fuck's kickin' ass.

HUNTER #1
Not for long.

The shots continue -- bang-bang-bang --

EXT. FLAT LANDSCAPE - DUSK

Tommaso scrambles through craggy rock. Heavy breaths. Eyes zeroed in on the higher grass --

EXT. BEHIND BRUSH - DUSK

Hunter #1 is now at a cease-fire.

Both hunters hold their movements in check.

HUNTER #2
What do ya think?

Hunter #1 squints. Unsure himself.

EXT. NEAR HIGH GRASS - NIGHT

Tommaso is cautious in his approach. Not sure what to expect. He suddenly stops. He's caught sight of --

EXT. HIGH GRASS - NIGHT

Embedded and camouflaged -- two cubs denned in a crib. One older than the other. The older one scowls at the younger, who squeals.

Tommaso turns his focus to the high grass.

A path has been streamed through it.

EXT. HIGH GRASS - NIGHT

Tommaso steps through, then stops --

The Panther lies on it's side. It's been hit. It's chest heaves heavy breaths.

Tommaso holds concern.

EXT. AIRPORT - DAY

The sun beams through the overcast sky.

An airliner breaks through the clouds.

The airliner comes in and land on the tarmac. It travels through and towards the arrival gate.

INT. AIRLINER - SAME

Tommaso is seated in the last seat, by the window.

A fatigued, IMPATIENT TRAVELER gets up from the aisle seat.

IMPATIENT TRAVELER

You know, the last time I was on a plane they took my shoes. They thought I was carrying.

Tommaso cannot bother to answer. He gets up, removes his backpack from underneath the seat in front of him --

INT. AIRPORT/ ARRIVAL CORRIDOR - CONTINUOUS

Tommaso files on through with the other passengers. His focus is on a YOUNG COUPLE before him --

The YOUNG MALE and YOUNG FEMALE move along with the other passengers. They are hardened and edgy. Both carry backpacks.

The Young Male has his hoody over his head.

The Young Female has her sweatshirt sleeves rolled up as she reaches into the Young Male's backpack. In that instant --

Her forearm exposes a tattoo:

"Anarchy Is Order" -- a sharp-edged "A" with an "O" around it.

This catches Tommaso's eye.

INT. AIRPORT/ ARRIVAL GATE - DAY

The passengers wait for their luggage.

The Young Couple step in. Their focus is on the various passengers around them. Curious, maybe suspect, but unsettled.

Tommaso stays back and watches them with interest.

The Impatient Traveler is at his side.

IMPATIENT TRAVELER
This always takes forever.

No reaction from Tommaso.

A Pretty Woman with her 4-year-old steps in.

The Impatient Traveler suddenly diverts his eyes to her.

IMPATIENT TRAVELER (CONT'D)
(to Pretty Woman)
Were you on this flight?

All she does is give him a meek smirk. She cannot be bothered.

The Impatient Traveler continues:

IMPATIENT TRAVELER (CONT'D)
You know they took my shoes last
time I was here.

The Young Couple have their eyes on a SENIOR COUPLE who wait for their luggage.

IMPATIENT TRAVELER (CONT'D)
It's a good thing I don't wear
underwear.

No reaction from the Pretty Woman.

A Large FEMALE TSA OFFICER passes through.

The Pretty Woman quickly picks up her luggage from the carousel. She moves on.

IMPATIENT TRAVELER (CONT'D)
 (to Tommaso)
 Now that made my day.

He gives Tommaso a wink of assurance.

IMPATIENT TRAVELER (CONT'D)
 (about the Senior Couple)
 They carry their world with them.
 (scoffs)
 Seniors... not in the know.

Checks on Tommaso for a reaction. Nada.

Tommaso notes the Young Woman's eyes on the Senior Couple.

The Female TSA Officer is called over by the Senior Couple for assistance. There is cordial exchange.

A large, travel bag comes through.

The Senior Woman gestures to the Female TSA Officer that is her bag.

Instantaneously --

The Young Female jumps onto the carousel and grabs the large travel bag before the Senior Couple have a chance to reach for it.

The Young Woman lunges the large travel bag to her partner.

The Female TSA officer rushes to retrieve the large travel bag --

The seniors are in shock at the sight of this.

The Female TSA Officer is taken off-guard as the Young Female's arms swings at her, madly --

The Female TSA Officer's head and arms are struck violently and repeatedly.

Two TSA Officers jump in. They do their best to try and immobilize Young Female.

Travelers are at a loss to this. They all step back.

Shock and awe in motion.

The Female TSA Officer can only shield herself with her arms, at this point. She is knocked to the floor.

The two TSA Officers are at a loss as the Young Female turns her rage on them with kicks and arm swings.

Rampant chaos.

The Young Female does not let up as she turns her attack back on the Female TSA Officer on the floor --

Tommaso jumps in and tackles the enraged Young Female to the floor.

Tommaso has his arms wrapped around the Young Female in order to contain her.

The Young Female's legs flail uncontrollably in the air.

It has turned in to a struggle for Tommaso.

The Young Female has not let up.

The LEAD TSA OFFICER arrives:

LEAD TSA OFFICER
(into side mic)
-- Code Bravo. Code Bravo! Gate 11.
Now! Now!

Tommaso has pinned the Young Female to the floor.

Suddenly, Tommaso is kicked from behind --

The Young Male has turned on him with brutal kicks to his body.

Tommaso has to release his hold of the Young Female -- spin and grab the Young Male's leg as it strikes him again.

Four TSA officers jump in on the Young Female as she is about to get to her feet. They pile on top her. There is a struggle. She's still in full-force.

Tommaso has both arms around the Young Male's leg. He jumps to his feet and tosses the Young Male aside --

The Young Male slams onto the carousel.

The Impatient Traveler watches the spectacle with interest.

IMPATIENT TRAVELER
(to other passengers)
Brutal, huh? Brutal.

The Young Male jumps from the carousel.
Tommaso grabs him and pins him to the floor.

Four airport police officers rush in. They aid the two TSA officers busy with the Young Female.

INT. AIRPORT CORRIDOR - CONTINUOUS

Seven airport police race through --

INT. AIRPORT/ ARRIVAL GATE - CONTINUOUS

Out of nowhere -- Tommaso is tackled and slammed to the floor by two massive airport police officers --

Three more airport police show up and jump on the Young Male.

The two massive airport police officers on Tommaso have him pinned to the floor, knees driven in on his back.

AIRPORT POLICE OFFICER #1
(to partner)
-- Hurry up. Cuff him!

Airport Police Officer #2 pulls out the handcuffs.

Tommaso catches sight of this and turns on them.

Tommaso bumps Airport Police Officer #1 off his back.
Airport Police Officer #1 lands hard on the floor. Shocked.

The Young Male is contained.
Two Police Officers jump in and hog-tie him down.

Tommaso is quick to his feet.

An airport police officer goes to tackle Tommaso.

The airport police officer is shoved aside -- smoothly -- by Tommaso.

Another airport police officer charges in on Tommaso.

Tommaso does the same to him, effortlessly.

Instantly -- four airport police officers key in on Tommaso.
They grab him.

All four officers find it difficult to pin Tommaso down.

Three more airport police officers race in.
Two more behind them.

All nine airport police officers do their damndest to bring Tommaso down in this melee.

TALL AIRPORT POLICE OFFICER
Pin him down!

Two of the officers have handcuffs at the ready.

TALL AIRPORT POLICE OFFICER (CONT'D)
Shit! He's like a fucking freak of nature.
(beat)
Hurry up!

Tommaso doesn't seem to struggle. He takes a deep breath, then gives in.

All nine airport police officers collapse to the floor.

Tommaso cannot be seen under the mass of bodies.

TALL AIRPORT POLICE OFFICER (CONT'D)
-- Cuff him.

Tommaso allows the officers to cuff his wrists and ankles.

The airport police officers all stand, then hover over Tommaso.

YOUNG AIRPORT POLICE OFFICER
(relieved)
We got him.

MASSIVE AIRPORT POLICE OFFICER
You ever see anything like before?

All the officers shake their heads in disbelief.

YOUNG AIRPORT POLICE OFFICER
Fuck me.

LEAD TSA OFFICER
(to his officers)
Bring them all to containment.

INT. AIRPORT/ LOBBY - NIGHT

We follow a PERSON walk through the length of the complex.

This Person by-passes the departure gates scattered with travelers and the handful of airport police officers on patrol.

This Person stops before one of the police officers, flashes credentials. A police officer gestures in a specific direction.

The person moves forward --

INT. DEEPER INTO AIRPORT - CONTINUOUS

This Person passes by Gate 11 -- still scattered with police and TSA officers --

A few FBI agents acknowledge this Person who continues through. All of the FBI agents in various discussions amongst themselves.

This Person by-passes the travelers --

Further along --

INT. AIRPORT/ BACK CORRIDOR - CONTINUOUS

This Person streamlines through --

At the far end -- TSA officers stand before a nondescript door. One TSA officer notes the badge from this Person and opens the nondescript door for this Person to walk through --

INT. AIRPORT/ HIDDEN CORRIDOR - CONTINUOUS

This Person continues, rounds the corner and nears a far door where two airport police officers stand guard.

This Person arrives before them. One of the airport officers nods their acknowledgement of this Person. The second airport officer opens the door to allow this Person in --

INT. AIRPORT/ OUTER OFFICE - NIGHT

A handful of FBI agents and airport police officers that were involved in the chaos stand.

This Person streams passes them --

INT. INTERROGATION ROOM - NIGHT

The Lead TSA Officer and a handful of other TSA officers encircle the confined quarters.

Tommaso sits at a small table. Composed.

This Person takes a seat down across from Tommaso, who doesn't look up. His eyes finally rise to --

RUTH EMERY, who sits across from him. Emery -- early 40's, carries a small, but thick stature. Pleasant disposition. This is not new to her. It shows. Her demeanor is calm.

A civil smile is Emery's initial response to Tommaso.

EMERY

Hi.

Soft spoken.

No response.

EMERY (CONT'D)

You have a name I can use?

LEAD TSA OFFICER

His passport identifies him as Tommaso Quinn. His only baggage is that backpack on that chair.

Emery holds her eyes on the Lead TSA Officer, only briefly. Didn't expect him to answer. Her attention focuses back on Tommaso.

Emery introduces herself:

EMERY

I'm Special Agent Ruth Emery. Yeah, FBI.

Tommaso remains silent.

LEAD TSA OFFICER

That's as much as we've gotten out of him the past seven hours. He's giving us the silent treatment.

Emery isn't interested in the Lead TSA Officer's opinion, but remains reserved. She holds her eyes on Tommaso.

Tommaso does the same with Emery.

EMERY

(to Tommaso)

Seven hours is a long time. You're patient, I'll give you that.

Tommaso remains mute.

Everyone in the room still waits for a response.

Emery hasn't even blinked.

EMERY (CONT'D)
Can I have the room, please.

Indirectly to everyone in the room.

There is a hesitant pause by everyone.

Emery gives the TSA officers a clear glare: Yeah -- that means you.

The Lead TSA Officer gestures with his head for his officers to leave.

The room slowly clears. The door closes softly.

Tommaso and Emery haven't moved throughout this process.

EMERY (CONT'D)
You had a busy morning.

No response.

EMERY (CONT'D)
The sooner you respond the sooner you can get through this, Mr. Quinn. I will wear you out with your patience.

Beat. Then:

TOMMASO
I didn't expect this.

EMERY
To put it mildly. No one expected you today either.

TOMMASO
The TSA officer needed help.

EMERY
Of course. Officer Hayes is back on duty. Thank you.

No reaction.

EMERY (CONT'D)
Let's hope this isn't habit-forming.

She leans in closer to him.

EMERY (CONT'D)
All this normal to you?

TOMMASO
First time.

EMERY
I'll bet.

A doubtful tone.

EMERY (CONT'D)
Help me out here if you can. Think
of it as a gesture of good will.
Did you know the couple that happen
to test the TSA's trained officers?

TOMMASO
No.

EMERY
All right, then... you're
fortunate, they don't know you
either.

TOMMASO
The couple had their eyes on the
seniors. I didn't know if they were
going to make a move on them.

EMERY
(acknowledges)
They did. You noticed something
about them.

TOMMASO
The young woman had an "Anarchy Is
Order" tattoo on her arm.

EMERY
You have a keen eye, Mr. Quinn.

Tommaso has no response.

EMERY (CONT'D)
You don't seem nervous.

Tommaso just stares at her.

EMERY (CONT'D)
I have to admit, Mr. Quinn, you are
an anomaly.

TOMMASO
I'm glad the TSA officer is OK.

EMERY
Uh huh.

INT. OUTSIDE INTERROGATION ROOM - LATER

The Lead TSA Officer waits along with two other TSA officers.

The Interrogation Room door opens. This quickly gets their attention.

Emery steps out.

LEAD TSA OFFICER
And... ?

EMERY
(quietly)
Release him.

LEAD TSA OFFICER
What? Why?

EMERY
Give him his bag and send him off.

The Lead TSA Officer stops Emery in her tracks.

LEAD TSA OFFICER
On what grounds?

EMERY
Mine. He's not going anywhere.

LEAD TSA OFFICER
Don't you need to take him in for
more questioning?

Emery is subtle, but adamant.

EMERY
Release him.

EXT. AIRPORT/ FRONT ENTRANCE - NIGHT

Emery exits and makes her way over to a Black Sedan. There stands AGENT TODD RILEY -- youthful, assured and savvy.

RILEY
... Anything?

EMERY

Not yet.

(beat)

I'm tired, Todd. It's been a long day. Besides... I have to check if my kid fed the dog.

She gets in the passenger side. Riley gets behind the wheel.

The Black Sedan takes off.

EXT. AIRPORT/ ENTRANCEWAY - NIGHT

Tommaso exits with his backpack slung over his shoulder.

Four FBI agents step out in short time. They stop on the walkway and watch Tommaso disappear into the darkness.

EXT. AIRPORT - NIGHT

Tommaso melds in with the pedestrians that move past him.

EXT. AIRPORT/ ENTRANCEWAY - NIGHT

AGENT NOAH -- seasoned, lean, hardened -- holds an eye of interest on Tommaso.

AGENT SAMUELS -- rugged, staunch -- stands to one side with another two agents.

SAMUELS

What do you think?

Noah is stoic.

NOAH

He got off easy.

SAMUELS

Jensen's not going to be happy.

Noah scoffs.

NOAH

He's not the only one.

Turns back into the airport.

EXT. ROADWAY - NIGHT

Tommaso makes his way along the sidewalk which leads away from the airport.

The road ahead is long...

EXT. NEAR CITY EDGE - NIGHT

The road stretches out into the dark horizon.

Tommaso continues his way along the sidewalk.

He by-passes the high street lights that beam down on him.

EXT. RURAL LANDSCAPE - DAWN

Only a few houses are visible.

Clouds hover over the horizon where the sun tries to break through.

EXT. FARM HOUSE - DAWN

Tommaso comes in from the far end of the rural road. He turns up the dirt walk --

EXT. FRONT OF FARM HOUSE - DAWN

Tommaso arrives and knocks on the front door.

Beat.

The door swings open.

Through the screen door stands UNCLE PADDY -- a robust, elderly man who has seen his time. Perplexed at the sight of Tommaso.

Tommaso is undaunted and composed.

A long beat.

Uncle Paddy finally steps aside and leaves the door open.

Tommaso walks in.

EXT. RURAL LANDSCAPE - DAY

The sun beams down from the clear sky.

INT. FARM HOUSE - DAY

Tommaso sits at the kitchen table. Breakfast eaten.

A confined kitchen area. An abode that hasn't changed any accoutrements since it was first constructed decades past.

Uncle Paddy is at the kitchen sink. He finishes with the dishes and starts to put them away.

Silence.

There seems to be an awkwardness that hasn't to be addressed.

Uncle Paddy finally turns around and gives Tommaso a questionable glare.

Tommaso doesn't acknowledge him.

Uncle Paddy goes to take his seat across from Tommaso. He pours himself a cup of coffee.

UNCLE PADDY

Why are you here?

Tommaso has no reaction.

UNCLE PADDY (CONT'D)

This isn't good.

Sips from his mug.

TOMMASO

There was an issue at the airport.

This catches Uncle Paddy off guard.

UNCLE PADDY

There are no "issues." You didn't execute.

(beat)

Why?

KYRIE ELSON -- a fresh-faced 12-year-old -- enters. She carries an innocence about her. She is at a loss to the sight of Tommaso as well. Not sure what to make of his presence.

Uncle Paddy continues on:

UNCLE PADDY (CONT'D)
(to Tommaso)
You shouldn't be here.

TOMMASO
I don't want to be.

UNCLE PADDY
(a harsh, but hushed tone)
She trusted you.

Tommaso turns his eyes to Kyrie.

Kyrie's eyes hold her own suspicions.

Uncle Paddy contains his disappointment.

UNCLE PADDY (CONT'D)
This complicates things now.

Tommaso is not satisfied as Uncle Paddy festers with it.

UNCLE PADDY (CONT'D)
This wasn't suppose to happen!

Gives Kyrie a quick glimpse.

Kyrie holds back a reaction.

Tommaso isn't satisfied with this either.

UNCLE PADDY (CONT'D)
This changes everything.

EXT. DOWNTOWN OFFICE BUILDING - DAY

Emery makes her way to the front door.

GARY JENSEN -- a lean, gray-haired adviser with the FBI --
steps out along with Noah.

Jensen stops Emery in her tracks.

JENSEN
Ideal timing, Ruth. You hungry?

Not what Emery expected from him.

EMERY
No.

JENSEN
No problem. Come on.

Jensen and Noah step away.

Emery hesitates, but follows them anyway.

INT. DOWNTOWN RESTAURANT - DAY

The establishment's clientele is upper class. It is busy and well-maintained.

Emery, Jensen and Noah are in the middle of their meals.

Jensen and Noah are practically finished, but Emery has not touched her plate. She just sips her glass of water with lemon.

JENSEN
(as he chews)
We should keep an eye on this
Quinn...

Looks to Noah to finish his sentence.

NOAH
He may be more than what we know.

EMERY
Really?

JENSEN
Have you done a history on him?

EMERY
Data and research shows no priors
or adversarial affiliations.

Jensen indicates doubt.

JENSEN
You sure?

EMERY
What is there to know? And why the
interest?

Jensen gives Noah a quick look.

Skepticism looms with Emery.

JENSEN
(back to Emery)
Look past the superficialities.

Emery's curiosity increases.

EMERY
You don't trust him.

JENSEN
Should we?

Emery shoots Noah a doubtful glance .

NOAH
He's got to be hiding something.

EMERY
Paranoia is only going to
complicate things.

NOAH
Whose paranoia?

EMERY
Yours.

Noah is agitated with her response.

NOAH
What are you talking about?

He shoots Jensen a look.

JENSEN
(to Emery)
What do you purpose?

EMERY
I'm not purposing anything. I'm
stating... I don't know if Tommaso
Quinn is who he says he is -- and
he hasn't acknowledged anything to
investigate him outside our
parameters. Your skepticism about
him is clear and understood. If
there is something to know, then
fill me in. If not, I'll find it
out. Either way, I don't know if
this well is filled, but I do know
that it's deep.

Noah mocks her with a laugh.

NOAH
How do you know that?

EMERY

Because of this. You're talking about it. Curiosity breeds interest. There's something there.

NOAH

You don't trust him either.

EMERY

That has nothing to do with it. I can't make an informed decision about someone I know nothing about.

JENSEN

Then find out about him.

EXT. FARM FIELD - DAY

Uncle Paddy drives a tractor through.

Tommaso is back in the trailer. He bays hay out to the cattle scattered in wait.

Uncle Paddy turns the tractor around as Tommaso tosses the last bay of hay. The tractor heads back to the farm house in the distance --

EXT. FARM HOUSE - DAY

The tractor turns and drives through the open barn door.

Tommaso jumps off.

Uncle Paddy emerges from the barn. Tommaso goes to close the barn door.

Both head back to the house.

UNCLE PADDY

You cannot stay here. It will bring unwanted interest.

(beat)

Hell follows you. I don't want that here... and not for Kyrie.

Tommaso has no response.

UNCLE PADDY (CONT'D)

They will not be satisfied with what you told them. They will discover more.

TOMMASO

They seemed more interested in the young couple.

UNCLE PADDY

From your perspective. They probably asked them about you.

He gives Tommaso a hardened glare.

UNCLE PADDY (CONT'D)

(confesses)

I sent that young couple in. I didn't expect them to be disruptive.

TOMMASO

(irritated by this)

You.

(beat)

You didn't trust me enough to do the assignment.

Uncle Paddy's disappointment with him melds to anger.

UNCLE PADDY

-- No, I didn't!

TOMMASO

(incensed)

I can't believe you. It's not what Kyrie asked for!

UNCLE PADDY

There has to be trust.

This strikes a chord with Tommaso.

UNCLE PADDY (CONT'D)

I didn't expect you to do what you did. You see the situation now?

TOMMASO

If they find me, they'll find Kyrie... and you.

This festers with Uncle Paddy.

UNCLE PADDY

Then let's not have that happen.

EXT. FARM HOUSE/ FRONT PORCH - CONTINUOUS

Kyrie swings on a wooden chair by the front door.

Back-and-forth. Back-and-forth.

She turns her eyes to Tommaso from the tablet on her lap.

Uncle Paddy lumbers through.

UNCLE PADDY
(about the tablet)
Not too long, Kyrie.

KYRIE
Dinner is on the stove.

Kyrie's concerned eyes hold Tommaso a moment. Her focus returns to the tablet screen.

INT. DOWNTOWN OFFICE BUILDING - DAY

Emery walks to her desk.

Riley is seated at his desk, across from her on his tablet.

RILEY
The Glorious One returns.

Emery takes her seat. A lot on her mind.

EMERY
Just fill me in on our kamikaze couple from the airport.

RILEY
Hired guns who lost their prime directive.

EMERY
Clarify.

RILEY
I don't think they were there to take a flight down. That's obvious. Everybody landed unscathed. Their slip up -- they snapped after landing. She probably thought the prime directive was a wash and decided to take an alternate course of action.

EMERY
 You said "prime directive".
 Explain.

RILEY
 There are no priors, for him or
 her. But I found this...

Emery moves in behind him to take a look on his tablet screen.

On the tablet screen:

YouTube footage of a protest before the State Capital. Through the maze of protesters the video is quickly freezes on the Young Couple. The Young Woman is frozen in time -- mouth gapped open in a scream.

RILEY (CONT'D)
 (explains)
 I don't know if you remember the
 protestors about five years back
 that took siege on the State
 Capital.

Emery clarifies for him.

EMERY
 It was six years ago. The bureau
 raided the home of Janine and
 Martin Elson. We suspected that
 that the Elson's were about to set
 off attacks on FBI headquarters in
 Washington. Janine Elson believed
 that the FBI was responsible for
 killing her father. The bureau knew
 Janine's father was a subversive.

RILEY
 Was he?

EMERY
 I was one of the investigators
 involved on the case. Nothing came
 up.

Leans back as she continues to glare at the screen.

RILEY
 What happened?

EMERY
 Janine Elson's father was believed
 to have committed suicide.

RILEY
What about the Elson's raid?

EMERY
We took fire. They were killed in
the assault. Here...

Hands Riley a photo -- the Young Woman's forearm with a
tattoo.

RILEY
"Anarchy Is Order."

EMERY
I want to know if there is a
connection with the Elsons.

Riley nods.

INT. FARM HOUSE - NIGHT

Kyrie is at the kitchen sink and finishes with the dishes.
She takes her seat at the kitchen table.

KYRIE
When do we leave?

UNCLE PADDY
In time.

KYRIE
(to Tommaso)
Will Gary Jensen find us?

Tommaso has no response.

UNCLE PADDY
We have to move quickly.

KYRIE
(to Uncle Paddy)
You shouldn't of hired that couple?
I have control of this.

UNCLE PADDY
(confirms)
Yes.

Timid in his response.

KYRIE
It's done now.

Uncle Paddy begrudges the thought. He carries on.

UNCLE PADDY
(to Tommaso)
Who spoke to you at the airport?

TOMMASO
A FBI agent... Ruth Emery.

UNCLE PADDY
And... ?

TOMMASO
She wanted to know if I knew who
the manic couple was.

UNCLE PADDY
She wanted to know if you were
connected... and if the incident
was plotted or impulsive.

Kyrie reaches for her tablet.

KYRIE
Emery... E-M-E-R-Y?

Tommaso nods.

UNCLE PADDY
How much did you tell this Emery?

TOMMASO
Nothing. She informed me about the
TSA officer that was assaulted, but
that's all. She has suspicions
though. That's obvious.

UNCLE PADDY
Why wouldn't she?
(beat)
A background check on you won't be
overlooked. They'll find nothing --
hopefully. But that won't be enough
for them. I can guarantee you, you
hold their curiosity.

Kyrie jumps in as she reads from her tablet screen:

KYRIE
-- Special Agent-In-Charge Ruth
Emery. Dartmouth University.
Psychology and neurology. Graduate
Magna Cum Laude. Forty-five years
old.

(MORE)

KYRIE (CONT'D)
 Three years with Special Forces
 before joining the FBI. Separated.
 One child.

She raises her head with a note of uneasiness.

KYRIE (CONT'D)
 It says she studied kapu ku'ialua.
 What is that?

Tommaso and Uncle Paddy lock eyes. They are clearly wary.
 Uncle Paddy answers Kyrie, but indirectly.

UNCLE PADDY
 It's something that was taught to
 warriors in Hawaii.

TOMMASO
 She can shatter a human body.

UNCLE PADDY
 (to Tommaso)
 Be careful of this one.

EXT. DOWNTOWN OFFICE BUILDING - NIGHT

Emery walks to her car.

RILEY (O.S.)
 Ruth!

Emery stops as Riley arrives.

RILEY (CONT'D)
 I think I got something.

Emery gestures for him to follow her.

EXT. DOWNTOWN - NIGHT

Emery and Riley walk along the sidewalk.

RILEY
 About Tommaso Quinn...

This stops Emery. She has to pull Riley aside. For their ears only.

EMERY
 Go.

RILEY
There's nothing on him.

EMERY
(not satisfied)
No. He's in there. Maybe not where
you expect, but he's there.

Riley gives an exasperated sigh.

RILEY
OK, where do I go?

EMERY
Where nobody wants you to go.

RILEY
Where? He's an aberration. Tell me.

EMERY
He's not a figment of someone's
imagination.

RILEY
I'm going to have access into
unauthorized files. Bureau or not.
(beat)
You asking for military history.

Emery shakes her head at him as she answers.

EMERY
More.

RILEY
Headquarters will have my ass.

EMERY
Check if any history of him has
been expunged.

RILEY
I've never been subpoenaed.
(beat)
And if his file has been deleted?

EMERY
Undelete him.

EXT. FARM HOUSE - NIGHT

Uncle Paddy steps out with Tommaso and Kyrie. They stand on
front porch.

Uncle Paddy ruminates within his own thoughts.

UNCLE PADDY

(to Kyrie)

I should never have allowed you to do this.

KYRIE

That was my decision.

UNCLE PADDY

I'm sorry it had to come to this. This is exposure that is not necessary for you.

TOMMASO

(affirms)

Nothing will happen to you.

KYRIE

I should of never have asked you to do this.

UNCLE PADDY

(to Tommaso)

You've endangered all of us at this point. We must now all separate.

Tommaso nods in agreement.

UNCLE PADDY (CONT'D)

We can no longer make contact with each other.

There is a DISTANT THUNDER.

Uncle Paddy is not sure what to make of it. He steps forward for a better look.

UNCLE PADDY (CONT'D)

(commands)

Run!

EXT. FLAT LANDSCAPE - NIGHT

Beyond the trees, the roar THUNDERS through the dark sky.

A bright, white light bleeds out from behind the trees.

A Bell 407 Helicopter breaks through. It screams over the treetops --

EXT. FARM HOUSE - NIGHT

Tommaso takes Kyrie with one arm and races toward the barn.

Uncle Paddy is directly behind.

Four Black Sedans close in from the country road ahead --

INT. BARN - NIGHT

Just as Uncle Paddy closes the door, the headlight beams from the Black Sedans streak in --

EXT. FARM HOUSE LANDSCAPE - NIGHT

The Bell 407 Helicopter's search light blinds the darkness across the terrain.

INT. BARN - NIGHT

Tommaso, Uncle Paddy and Kyrie peer through the cracks between the barn door frame.

Tommaso focuses on --

EXT. FARM HOUSE - NIGHT

Noah who is huddled with a handful of other FBI agents around the front porch of the house.

Three FBI agents storm into the farm house --

INT. BARN - NIGHT

Tommaso, Uncle Paddy and Kyrie watch with daunted eyes.

EXT. FARM HOUSE - NIGHT

Noah stops Samuels who emerges.

Samuels shakes his head at him.

NOAH

They gotta still be here. Find them!

INT. BARN - NIGHT

Uncle Paddy gestures Tommaso and Kyrie to the back --

At the back of the barn -- a trap door flips open.

Tommaso is the first to crawl through.

Kyrie follows --

EXT. BACK OF BARN - NIGHT

Tommaso pulls Kyrie out.

Uncle Paddy struggles to squeeze his large frame through the narrow trap door. He's now jammed.

Tommaso waves Kyrie to the trees in the distance. He turns to Uncle Paddy to help him squeeze out from the tight situation.

Uncle Paddy realizes it's futile for him.

UNCLE PADDY

-- Go. Go!

Tommaso uses all his force in order to pull Uncle Paddy through.

Uncle Paddy is jammed.

Tommaso kicks at the trap door frame with a force --

Bang! Bang! Bang!

A piece of the frame snaps off.

Tommaso pulls Uncle Paddy through --

Uncle Paddy's leg catches the sharp edge of the wooden slat. It slices through his trousers and cuts into his leg. He drops to his knees. Agony.

Tommaso picks Uncle Paddy up and slings him onto his shoulders. The body weight prevents Tommaso from any speed. It is a struggle, but he too catches up to Kyrie.

Kyrie gives the barn one last look --

EXT. NEAR FARM HOUSE - NIGHT

FBI agents race to the barn.

The Bell 407 Helicopter comes over the farm house and closes in on Tommaso, Uncle Paddy and Kyrie in the distance --

EXT. NEAR THE TREES - NIGHT

Tommaso drops to his knees. Uncle Paddy's weight slows him down.

KYRIE
(hushed urgency)
Over here!

Tommaso wraps his arm around Uncle Paddy waist and supports him as they move --

Kyrie is behind some brush near a ravine.

Tommaso and Uncle Paddy move as fast as they can --

EXT. LANDSCAPE/ RAVINE - NIGHT

SPLASH!

Kyrie jumps in to the water.

Tommaso arrives with Uncle Paddy and drops him into the ravine with a splash!

Kyrie takes hold of Uncle Paddy and braces his head on her.

Tommaso jumps in the water with a splash.

All three cling to the marshy edge of the ravine.

A Bell 407 Helicopter roars in from above --

The Bell 407 Helicopter's search light beams down before the trio. The search light closes in -- then freezes just feet from them.

Tommaso braces himself against Uncle Paddy and Kyrie. All are pinned to the edge of muddy, coarse ravine.

Nobody moves.

The search light streams past them like a daunted ghost. It pauses.

Tommaso has concern as his eyes freeze on the beam of light mere feet from him.

Kyrie's braces herself against Uncle Paddy, as if to protect him.

Footsteps are heard from above ground.

Tommaso holds himself before Kyrie and Uncle Paddy like a human shield.

The SHADOWS of four FBI agents are noted through the darkness.

Though they are SILHOUETTED, their VOICES are obvious:

NOAH

You sure they came through here?

SAMUELS

Do you want to wait 'til daylight?
Sun's up in three hours.

NOAH

(disgruntled tone)

Jensen wants this Quinn more than anything. Wait for daylight.

SAMUELS

We'll get him. Where can he go?

NOAH

Let's pack up.

SAMUELS

What about Emery?

NOAH

I'll fill her in when we get back.
Let's go.

They turn away.

By the embankment -- Tommaso, Uncle Paddy and Kyrie remain motionless. All wary as they watch..

EXT. FURTHER DOWN THE RAVINE - DAWN

Uncle Paddy leans against a fallen tree. His wounded leg now wrapped in Tommaso's shirt. Blood has stained through.

Kyrie sits by his side.

Tommaso comes in down the ravine.

TOMMASO
There's one car left at the house.

KYRIE
(to Uncle Paddy)
Where else can we go?

UNCLE PADDY
(to Tommaso)
They won't go far. There will be a
search party.
(exasperated)
We're caged in.

KYRIE
We can't stay here.

TOMMASO
(to Uncle Paddy)
We should get your leg looked at.

UNCLE PADDY
About a mile down from here there
is someone that might help.

KYRIE
Erin?

Uncle Paddy nods, begrudged at the thought.

KYRIE (CONT'D)
Is Erin stable?

UNCLE PADDY
We have no other choice.

INT. ERIN'S SHACK - DAY

An abode with no real amenities from the past half-century.

ERIN -- 60, senile and short-tempered -- nervously twitches
as her eyes stay locked on Tommaso.

Tommaso doesn't know what to make of her.

KYRIE
(to Tommaso)
Don't stare at her... she doesn't
like it.

Kyrie finishes with a fresh wrap around Uncle Paddy's wounded
leg.

KYRIE (CONT'D)
(to Uncle Paddy)
Somebody who knows more should look
at it.

UNCLE PADDY
It's fine.

He gives Kyrie an assured nod.

TOMMASO
It's me that they want. They don't
know about you.

UNCLE PADDY
We're past that now.

TOMMASO
You need medical help.

UNCLE PADDY
That's honorable of you. Then what
happens with Kyrie? Who will take
care of her?

Erin nods nervously at those who speak around her.

UNCLE PADDY (CONT'D)
(to Tommaso)
You were not hired to take care of
me. We've reached beyond our means
of morality right now. We now have
Erin to consider.

TOMMASO
I can do this.

UNCLE PADDY
Honorable, but futile.

TOMMASO
They don't know about you, Kyrie,
or this woman.

UNCLE PADDY
You're thoughtfulness becomes me.

TOMMASO
You've got too many issues.

UNCLE PADDY
Only one -- you!

KYRIE

-- Stop, the both of you!

Tommaso and Uncle Paddy's irritation with each other has now gotten to her.

KYRIE (CONT'D)

Neither one of you is helping. Both of you -- shut up!

She turns to Erin.

Erin shakes uncontrollably.

Kyrie takes hold of Erin's hand and calmly speaks to her. This pacifies Erin. Kyrie whispers into her ear.

Tommaso and Uncle Paddy watch Kyrie's care for Erin.

EXT. DOWNTOWN OFFICE BUILDING - DAY

Two Black Sedans are parked in front.

INT. JENSEN'S OFFICE - DAY

EMERY

(agitated)

-- You can't do that!

JENSEN

Slow down.

Emery is clearly in disbelief.

EMERY

(confirms to Jensen)

This is my call. This-is-my-call.

JENSEN

There is something about Tommaso Quinn that needs attention. He took out two over-active fanatics at the airport without missing a beat. Plus the nine officers who had to bring him down. That's not normal.

Emery has no response.

JENSEN (CONT'D)

How do you want to do this?

EMERY
Overriding my authority with Noah
isn't helping.

JENSEN
You released Quinn on me!

EMERY
(calmly)
I have to find out who he is. Why
he is. If he has a motive. There is
a reason behind him. I won't find
it in files...
(beat)
This is my job. This is why you
hired me, Gary.
(beat)
Let me do my job.

Jensen is not sure whether to be awed by her, or intimidated.

JENSEN
OK.

EXT. DOWNTOWN OFFICE BUILDING - DAY

Noah steps out with Samuels in tow. A Junior Agent is behind
them.

EMERY (O.S.)
-- Tony!

Noah, Samuels and the Junior Agent stop.

SAMUELS
What's this about?

Noah wants to interject first, but --

EMERY
Look...
(beat)
Let me take care of Quinn.

NOAH
Why?

EMERY
It was my fault he got away.

Noah is at a loss to this confession. He and Samuels exchange
quizzical looks.

SAMUELS

OK. So, what do you want from us?

EMERY

I lost him. Give me chance to get him back.

Noah and Samuels are now suspicious of Emery.

EMERY (CONT'D)

I know what you're thinking, I don't deserve this. I agree with you. I talked to Gary about this already... he's giving me the go ahead.

NOAH

I don't know.

EMERY

I just want the chance, Neil.

She appears sincere to Noah.

NOAH

(confirms)

You better get him back.

Emery acknowledges him with an assured smile.

EMERY

Agreed.

Emery walks away.

Samuels steps forward.

SAMUELS

You believe her?

NOAH

She believes her. That's what scares me.

EXT. STREET - DAY

Riley stands by the Black Sedan and watches Emery walk past him and go to the driver's side door.

AGENT RILEY

What was that all about?

EMERY
Buying time.

AGENT RILEY
Did it work?

Emery holds a curious eye on where she was with Noah and Samuels.

EMERY
I'm not going to wait to find out.
Get in.

Both get in the Black Sedan which quickly drives off.

EXT. ERIN'S SHACK - DAY

Erin's jitteriness envelops her as she gathers pieces of wood.

Tommaso steps before her and takes the pieces of wood that Erin has wrapped in her arms.

Erin is surprised by this gesture.

Erin is abashed by Tommaso's gesture of goodwill. She jumps to open the front door for him.

ERIN
You're welcome.

Tommaso gives her an assured nod.

A shy smile appears on Erin's weathered face.

INT. ERIN'S SHACK - NIGHT

Uncle Paddy sleeps.

Tommaso and Kyrie watch over him.

Erin snores as she sleeps in a chair off to the side.

TOMMASO
He doesn't trust me.

KYRIE
I know. I didn't know he hired the couple.

TOMMASO

I didn't think saving lives was going to cause a problem.

KYRIE

Uncle Paddy has his own way of doing things.

TOMMASO

(sighs)

Yeah.

KYRIE

Sometimes things happen. You did what you had to do. I have to admit... you are better than me. I haven't learned how to not hold grudges.

A bashful chagrin.

TOMMASO

You're parents were killed. I don't know how you deal with that.

Kyrie is pensive.

KYRIE

My mom was always a big believer that things all happen for a reason.

TOMMASO

It doesn't make it right.

KYRIE

No, but we all have to deal with each other. Good and bad.

TOMMASO

I'll get you past this. I promise.

Kyrie's thoughtfulness is apparent.

KYRIE

We should help Uncle Paddy now. He means well.

TOMMASO

He'll do what he can for you. Your parents entrusted you to him for a reason.

KYRIE

He's softening up to you.

TOMMASO

I don't think I can get used to that.

EXT. ELSA'S SHACK - DAY

Tommaso looks out at the rural countryside. The vastness holds him.

Kyrie steps out.

KYRIE

See anything?

TOMMASO

No. That bothers me.

EXT. HIGHWAY - DAY

A Black Sedan speeds through the midday traffic. It by-passes cars --

INT. BLACK SEDAN - DAY

Emery drives.

Riley hesitates. Then:

RILEY

You know, you can't be like this when we get there. I don't think the take-no-prisoners approach is your best option.

EMERY

There are no other options in my world. Deal with it or move on.

(beat)

I can drop you off if you want.

Her eyes focused on the road ahead.

Riley glares out the passenger side window and notes the speed at which they race past all the vehicles on the road. They appears to stand still.

RILEY

That's OK. I'll adapt.

Offers a meek smile to Emery as a subtle gesture of his concern with her heavy foot.

EMERY

Good. I wasn't about to slow down.

Riley can only nod quietly. It's clear to him.

EXT. HIGHWAY - DAY

The Black Sedan does not let up. It picks up speed as it races.

EXT. AIRPORT/ DEPARTURE GATES - DAY

The Black Sedan pulls in.

The Airport Concierge steps forward.

Emery gets out of the Black Sedan and shows her FBI badge. The Airport Concierge steps aside --

INT. AIRPORT/ LOBBY - CONTINUOUS

Emery and Riley make their way through. The Lead TSA Officer makes his arrival.

LEAD TSA OFFICER

Agent Emery... what's the pleasure?

EMERY

I want to review the security tape from the other night.

The Lead TSA Officer sighs.

LEAD TSA OFFICER

Why not.

INT. AIRPORT/ OFFICE - DAY

Emery, Riley and the Lead TSA Officer watch the footage of Tommaso and his actions against the two assailants on the computer screen.

LEAD TSA OFFICER

For a Joe Public he has moves.

On the Computer Screen -- the Male Assailant jumps in on Tommaso when he has the Female Assailant pinned to the floor. The assailant's kicks are rapid and vicious.

Riley observes the footage with interest. He looks to Emery for a reaction.

Emery keeps her eyes locked on the screen. She doesn't even blink.

LEAD TSA OFFICER (CONT'D)

What gets me is here -- after he's kicked, repeatedly, he's still able to jump back up and immobilize the male.

On the Computer Screen -- airport police pile in on Tommaso.

LEAD TSA OFFICER (CONT'D)

Nine of them and they couldn't immobilize him.

Emery backs away.

The Lead TSA Officer and Riley turn their focus over to Emery.

RILEY

(to Emery)

What?

EMERY

Joe Public's pretty impressive.

RILEY

There must be some authority that supersedes the FBI because they sure are making it complicated.

EMERY

Maybe it's the FBI. Sometimes they like it when you chase your own tail.

RILEY

Good to know.

EMERY

(to Lead TSA Officer)

Let me see your records.

LEAD TSA OFFICER
I'd know if he was mine. I've been
here for over thirty years. I would
of known.

EMERY
Let's see them.

EXT. ELSA'S SHACK - DAY

Uncle Paddy steps outside. He favors his wounded leg.

Tommaso and Kyrie watch him with concern.

Uncle Paddy steps past them and takes in the environment
before him. He turns back to Tommaso and Kyrie.

UNCLE PADDY
Elsa says the main roadway is a
little over a mile in that
direction.

KYRIE
Should you move?

UNCLE PADDY
No, but we have no choice in the
matter.

Turns his eyes to Tommaso.

UNCLE PADDY (CONT'D)
Time is running against us.
(to Tommaso)
If they come after you, they'll
take you out. They find you, they
find us.

Beat.

TOMMASO
They find me... the search ends.

UNCLE PADDY
What you draw in I will not have
Kyrie be responsible for.

Tommaso steps away.

UNCLE PADDY (CONT'D)
This is Kyrie's wellbeing we should
concern ourselves with.

TOMMASO

Then we move.

EXT. AIRPORT/ DEPARTURE GATES - DAY

Emery and Riley exit.

Riley carries a laptop under his arm.

RILEY

I think we've passed the ethics and
morality basis of our job
descriptions.

Emery walks likes she's on a mission. Riley does his best to
keep in toe.

RILEY (CONT'D)

Are we actually allowed to
confiscate properties without
authorization?

Gestures to the laptop under his arm.

EMERY

We're in an investigation, Andy.

RILEY

What purpose is this serving? The
TSA is not under investigation.

They arrive at their Black Sedan. Emery turns to face Riley
before she gets in the driver's seat.

EMERY

I'm not here to trust people.
Especially those I find suspect.
You handle the processing, Andy,
let me handle the procedures.
(beat)
Get in.

She gets in the car.

Riley gets in the passenger seat. No questions asked.

EXT. RURAL LANDSCAPE - DAY

Tommaso walks with Kyrie.

Uncle Paddy is behind them. He does his best to keep up.

KYRIE

I know Uncle Paddy doesn't trust you, but I know he means best.

TOMMASO

He still thinks he's got what it will take to get through this.

KYRIE

He's a born radical at heart. He says he's never believed in bureaucracy. He says they take advantage of people.

TOMMASO

Bureaucracy's always going to be there. Like it or not.

KYRIE

My parents always believed in you. Even when my dad said you went to the other team. I never understood what he meant by that when I was smaller.

TOMMASO

I was drafted into the military. I didn't want to go. They took advantage of me. I never understood it at first. I thought they were looking out for me. They were only looking out for themselves.

(beat)

I don't turn on those who trust me. I'm not about to start now.

Pause.

TOMMASO (CONT'D)

I made a promise to your mom, your dad... and you... and your trust is everything to me.

KYRIE

Keep safe, Tommaso.

EXT. HIGHWAY - DAY

The Black Sedan races past --

INT. BLACK SEDAN - SAME

Emery is behind the wheel.

Riley is beside her, laptop before him. He checks through Anon Moss's chart.

RILEY

(eyes on screen)

Tommaso Quinn is the definition of an anomaly, that's for sure.

EMERY

Speak to me, Andy.

RILEY

Nothing came through TSA. A Freedom Of Information Act would require time to access, but an FBI search... well... now we're talking.

EMERY

Quinn would have to be in the know by the bureau.

RILEY

That would be an understatement. Bonsai!

Raises the laptop in victory.

Emery holds a subtle curiosity.

RILEY (CONT'D)

(explains)

Tommaso Nathaniel Quinn. Three years, Special Forces operative. Marine academy graduate.

Riley gives a deep, cautious sigh.

Emery waits.

RILEY (CONT'D)

O-K... our man is a specialist in Tai chi, Tae Kwon Do... and a Krav Maga.

Emery takes the information in with concern.

RILEY (CONT'D)

Our pacifist can instantly get away with murder.

EMERY

"Hurt them real bad and then get away." Israel Defense Force slogan for Krav Maga.

(beat)

From hostile to thermal nuclear in a breath.

RILEY

How do you know this?

EMERY

(a quiet tone)

What else?

RILEY

It says he left the naval academy when they tried to recruit him into the Secret Service.

(beat)

He turned down Uncle Sam. He wasn't intent on serving, I guess.

Emery nods, quietly.

EMERY

That incident at the airport was no accident.

RILEY

How do we do this?

EMERY

We get to get to him first.

EXT. RURAL LANDSCAPE - DAY

Tommaso, Uncle Paddy and Kyrie follow a dirt path.

UNCLE PADDY

Kyrie, see how much farther we have to go.

Kyrie gives him an assured nod, then scurries off.

UNCLE PADDY (CONT'D)

(to Tommaso)

I've made a decision, Kyrie and I will go. If we stay with you, we will be captured.

TOMMASO
 (affirms)
 Kyrie stays with me.

UNCLE PADDY
 You've endangered her. We can't
 have the authorities take Kyrie in.

TOMMASO
 I won't allow her to be taken.

He's assured of it.

UNCLE PADDY
 For you to take her is a concern.
 You are not safe to be with.

TOMMASO
 You're spending too much time
 thinking about it.

UNCLE PADDY
 I'm thinking for the both of us.

TOMMASO
 She is my responsibility.

A distant sky ECHOES with thunder.

Tommaso and Uncle Paddy lock stares. They know what that is.

TOMMASO (CONT'D)
 Kyrie!

KYRIE (O.S.)
 Uncle Paddy...

Uncle Paddy turns --

Kyrie stands at the edge of the tree line.

KYRIE (CONT'D)
 Over here!

Uncle Paddy limps as fast as he can to her.

Tommaso turns his hardened eyes to the distant sky.

EXT. OPEN SKY - DAY

The haze spans across.

A Bell 407 Helicopter banks over the hilltop.

INT. BELL 407 HELICOPTER - DAY

Noah sits beside the pilot. His focus on the terrain below.

The Bell 407 Helicopter skims across the flat landscape. The trees soon come into view.

NOAH
Land by the road up ahead.

The pilot nods.

Noah speaks into his mic:

NOAH (CONT'D)
We're coming in.

EXT. RURAL LANDSCAPE - DAY

Government sedans and Hummers surround the main highway.

Jensen speaks with two other agents.

The Bell 407 Helicopter comes over the trees.

A whirlwind is kicked up as the Bell 407 Helicopter lands near by.

Noah gets out of the Bell 407 Helicopter and makes his way to Jensen.

NOAH
This is the only path to this road.
They can't be far.

JENSEN
Tell everybody to keep a wide
perimeter.

Noah nods.

EXT. HIGHWAY - DAY

The Black Sedan races along.

INT. BLACK SEDAN - SAME

Emery drives. Riley holds his eyes on the laptop screen.

Emery's iPhone rings. She presses a button on her counsel.

EMERY

Emery.

Samuel's VOICE comes through:

SAMUELS

(on speaker)

Jensen's set up a search party near the highway. I was told to tell you to join him there.

Emery is not pleased with the command.

EMERY

Tell them I'll get there when I get there.

SAMUELS

(on speaker)

All right.

Emery hangs up.

RILEY

You do that a lot, piss people off. It's an impressive character trait.

EMERY

Jensen didn't call me direct. He knows better.

Riley turns his eyes back to the laptop.

EXT. RURAL TERRAIN - DAY

Tommaso leads Uncle Paddy and Kyrie through the thick trees that encompass them. He stops. Something has caught his eye.

Uncle Paddy and Kyrie stop. Pensive.

TOMMASO

Stay here.

He leaves --

EXT. THROUGH THE TREES - DAY

Tommaso races through the rough terrain.

Further ahead -- beyond the tree line -- Tommaso stops. He stands ready.

EXT. MAIN HIGHWAY - SAME

Two armed FBI agents stand guard on the shoulder of the road.

A car pulls up to the FBI agents. It is inspected. The riders are questioned. Satisfied. The agents step aside to let the car through.

EXT. EDGE OF TREE LINE - SAME

Tommaso watches this, curious.

EXT. RURAL TERRAIN - DAY

Uncle Paddy and Kyrie watch as Tommaso makes his return.

TOMMASO

This isn't going to work here.

UNCLE PADDY

This was our only option.

Uncle Paddy steps forward to have a look for himself.

UNCLE PADDY (CONT'D)

(asserts)

We have to go.

Tommaso catches something out of the corner of his eye. He gestures in silence.

EXT. THROUGH THE TREES - DAY

Two FBI agents make their way through -- guns drawn.

EXT. RURAL TERRAIN - CONTINUOUS

The two FBI agents arrive where Tommaso, Uncle Paddy and Kyrie were just at.

FBI AGENT #1 looks down --

Fresh boot prints are right beside his shoes. The prints are not hers.

FBI AGENT #2
What is it?

FBI Agent #1's suspicions increase.

FBI AGENT #1
They're here.

FBI Agent #2 is now wary.

Both FBI agents spread out and move forward.

Further ahead, both FBI agents close in on the rough landscape.

FBI Agent #1 stops.

FBI AGENT #1 (CONT'D)
(to partner)
Hey!

FBI Agent #2 catches sight of --

Kyrie in the distance. She sits on large rock. She holds the two stranger FBI agents with interest.

Both FBI agents cautiously approach her.

FBI Agent #1 raises her hand to Kyrie. A friendly gesture.

Kyrie offers a friendly wave back.

FBI Agent #1 smiles.

Both FBI agents are at an impasse.

FBI AGENT #2
(to partner)
This doesn't feel right.

FBI Agent #1 turns --

From out of nowhere --

Tommaso jumps in like a wild panther and knocks Agent #2 to the ground.

Agent #2 takes hold of her sidearm, but --

Tommaso spins and kicks FBI Agent #1's sidearm out of her hand.

Agent #1 kicks her leg out and strikes Tommaso in the sternum which knocks him back.

Tommaso double-overs, but maintains his composure.

Agent #1 can't believe her sight. Tommaso still stands.

EXT. TOWARD THE TREE LINE - SAME

Uncle Paddy hovers over Kyrie like a protective blanket. His eyes hone in on Tommaso in the distance where --

FBI Agent #1 jumps to her sidearm on the ground, scoops it up in hand, and quickly takes aim at Tommaso.

KYRIE

(warns)

-- Tommaso!

FBI Agent #1 shoots --

Tommaso is distracted by Kyrie's shout out to him. He is struck on the shoulder with the shot. It jolts him. Painful.

EXT. RURAL LANDSCAPE - DAY

The sound of the gun blast ECHOS throughout the serenity.

Jensen's head perks up.

JENSEN

Over there!

Noah and a handful of other agents rush toward the trees --

EXT. THROUGH THE TREES - CONTINUOUS

Noah and the agents race across --

EXT. RURAL TERRAIN - DAY

Noah arrives with a Junior Agent.

FBI Agents #1 and #2 are clearly dazed as they struggle to their feet.

FBI Agent #2 is without his jacket and trousers.

NOAH

What happened to you?

FBI AGENT #1
We found them.

Noah gives FBI Agent #2 a strange look.

Noah is at a loss to the sight of this. His focus turns to the higher terrain.

NOAH
(to Junior Agent)
Get the helicopter!

EXT. RURAL LANDSCAPE - DAY

The Bell 407 Helicopter's rotors go as it lifts off. It banks and heads to the higher terrain --

EXT. HIGHER TERRAIN - DAY

Tommaso leads Uncle Paddy and Kyrie through the craggy rock and high grass.

INT. MILITARY HELICOPTER - DAY

Jensen and Noah keep their focus on what lies below.

JENSEN
(to Noah)
Get a hold of Emery -- now!

EXT. DOWNTOWN STREET - DUSK

The Black Sedan streaks across --

INT. BLACK SEDAN - DUSK

Emery makes a hard turn --

Emery's iPhone RINGS.

She checks the number. Exasperated by the sight of who it is. Answers anyway:

EMERY
Emery.

NOAH ON PHONE
Where are you?

EMERY

Here. Now.

INT. BELL 407 HELICOPTER - DUSK

NOAH

Get your ass over here. We got him!

INTERCUT:

Emery gives Riley a questionable look.

NOAH

We got him. We got him!

EMERY

I'll be there in ten.

NOAH

It'll be over in five.

INT. BELL 407 HELICOPTER - DUSK

Noah hangs up.

Jensen is at his side.

JENSEN

Make it happen.

INT. BLACK SEDAN - DAY

RILEY

You believe him?

Emery doesn't respond.

EXT. ONRAMP TO HIGHWAY - DUSK

The Black Sedan tears across the blacktop --

EXT. HIGHER TERRAIN - DUSK

Tommaso catches his breath as he checks on the --

The Bell 407 Helicopter in the distance.

Kyrie checks Tommaso's wounded shoulder. It has bled through his shirt.

KYRIE

It's going to leave a mark.

TOMMASO

Sounds about right.

He checks on Uncle Paddy who struggles with his steps.

Tommaso slides down the ridge to him. He takes hold of Uncle Paddy's arm and practically lifts him up and quickens his pace.

UNCLE PADDY

You're lucky I'm not your age.

TOMMASO

I'm relieved.

UNCLE PADDY

Stay with Kyrie.

TOMMASO

She's waiting.

EXT. COUNTRY SKY - DUSK

The Bell 407 Helicopter streaks through.

EXT. RURAL ROAD - DUSK

The Black Sedan tears through -- the engine roars.

INT. BLACK SEDAN - DUSK

RILEY

It's got to be close.

EMERY

OK, Computer Boy. Check a name for me.

RILEY

Who now?

EMERY

Gary Jensen.

RILEY

Seriously?

Emery shoots him a cold stare.

RILEY (CONT'D)
(gives in)
OK.

EXT. RURAL ROAD - DUSK

The Black Sedan's ass spins in motion --

EXT. HIGHER TERRAIN - DUSK

Tommaso is not pleased with the sight of what's behind Uncle Paddy. He pushes Uncle Paddy to the ground and suddenly reaches out to --

Tommaso's arm wraps around Kyrie and is pulled back behind brush --

EXT. GROUND BRUSH - DUSK

Uncle Paddy and Kyrie now camouflaged. They watch --

INT. BLACK SEDAN - DUSK

Emery picks up speed.

EMERY
Do me a favor.

RILEY
Such as...

EMERY
Pull up a picture of a Paddy Chekov.

Riley keys it in. Waits. Then:

RILEY
Got it.

Glares at the photo with skepticism.

RILEY (CONT'D)
OK. There might be a problem.

Emery has to take a look at the photo herself.

EMERY
Upload it.

The problem -- the photograph is of a 30-year-old Uncle Paddy. His face is scruffy and hair long. Thick and powerful.

EXT. OPEN TERRAIN - DUSK

Tommaso runs like a fiend shot from hell.

INT. BELL 407 HELICOPTER - DUSK

NOAH
-- Over there!

From the Bell 407 Helicopter up above --

Tommaso races across the open terrain toward the heavy corn field in the distance --

EXT. OPEN TERRAIN - DUSK

Tommaso does not let up.

The Bell 407 Helicopter hones in on him.

EXT. GROUND BRUSH - DUSK

Uncle Paddy and Kyrie watch the Bell 407 Helicopter practically on top of Tommaso.

It doesn't look good.

INT. BELL 407 HELICOPTER - DUSK

It's now over Tommaso.

JENSEN
Take him out!

EXT. NEAR THE CORN FIELD - DUSK

The Bell 407 Helicopter hovers over Tommaso.

The wind from the rotors beat down on Tommaso.

The Bell 407 Helicopter is like a mechanical bird ready to take out its prey.

The Bell 407 Helicopter's SKIDS are close enough to knock Tommaso out.

Tommaso lunges up and grabs onto one of the skids --

INT. BELL 407 HELICOPTER - DUSK

The craft jolts to one side.

NOAH
-- Shit! He's got us!

JENSEN
(to Pilot)
Shake him!

PILOT
Hang on!

EXT. CORN FIELD - DUSK

The Bell 407 Helicopter is tilted, but rises up.
Tommaso clings on for dear life on the skid.
The Bell 407 Helicopter leans, then begins to spin.
Tommaso does his best to force the craft out of control.

INT. BELL 407 HELICOPTER - DUSK

It spins erratically.

JENSEN
What in hell!
(to Pilot)
Drop him!

EXT. CORN FIELD - DUSK

The Bell 407 Helicopter spins round-and-round.

Tommaso clings on like a rag doll.

On the final spin --

Tommaso is flung off and lunged into the corn field below.

The Bell 407 Helicopter recaptures control.

INT. BELL 407 HELICOPTER - DUSK

JENSEN
You see him?

NOAH
No.

EXT. GROUND BRUSH - DUSK

Uncle Paddy and Kyrie watch the Bell 407 Helicopter hover over the location Tommaso was dropped.

INT. BELL 407 HELICOPTER - DUSK

NOAH
We're right over where he landed!

He's eyes scour the terrain.

Jensen checks over his shoulder.

JENSEN
It's all open ground. How can we
not see him?
(to Pilot)
Check the field.

EXT. GROUND BRUSH - DUSK

Uncle Paddy and Kyrie watch the Bell 407 Helicopter veer deeper over the corn field.

UNCLE PADDY
Let's go, Kyrie.

Kyrie is resistant. Though Uncle Paddy has a firm grasp of her arm she snaps her arm away. Her eyes keyed in on corn field where Tommaso might be --

EXT. CORN FIELD - NIGHT

The Bell 407 Helicopter is further away, but its roar is distinct.

Uncle Paddy and Kyrie arrive at the location in which they last saw Tommaso land.

The corn has been flattened, but no Tommaso.

Kyrie's desperate eyes check off in the distance.

KYRIE
-- Over there!

She takes off --

UNCLE PADDY
-- Kyrie! Kyrie -- no!

He's anxious and fearful.

EXT. NEAR HIGH GRASS - NIGHT

Kyrie arrives and drops to her knees.

Uncle Paddy limps his way in.

Kyrie hovers over Tommaso. Relieved.

Tommaso lies face down.

Kyrie leans closer to his face.

KYRIE
(to Uncle Paddy)
He's still breathing. He's alive!

Uncle Paddy checks on the distant Bell 407 Helicopter.

UNCLE PADDY
We have to get him out of here.
They'll come back.

Kyrie raises Tommaso to sit up.

KYRIE
Help me, he's heavy.

UNCLE PADDY
Drag him.

Uncle Paddy and Kyrie both take hold of an arm and drag him away --

EXT. RURAL LANDSCAPE - NIGHT

There's still is a FBI presence.

The Black Sedan pulls in. Emery and Riley get out --

The Bell 407 Helicopter returns.

Jensen and Noah disembark. They make their way to where all of the FBI agents are huddled.

Noah sees Emery.

NOAH
(sarcastic)
Great timing!

EMERY
You said you had him.

Jensen is in no mood to discuss it. He turns to one of his agents.

JENSEN
Get agents out there. I want foot patrol.
(beat)
Let's go, people!

A forceful command.

EMERY
C'mon, Gary --

NOAH
(reconfirms)
We had him!

EMERY
OK...

Emery's calm unnerves Noah.

EMERY (CONT'D)
Let's hear it.

NOAH
(disgruntled sigh)
He got away.

Emery steps closer to the tree line which reflects the strobe lights from various vehicles that surround the area. She turns back to Jensen and Noah.

EMERY
(to them both)
You said you had him.

NOAH
Where were you?

A defensive interjection that gets him nowhere.

EMERY

It's Quinn that we're after, not me.

NOAH

He's more accountable than you.

EMERY

You're a piece of work.

NOAH

At least I'm here.

He steps away.

Emery is clearly flustered.

EMERY

(sotto voce)

Moron.

She steps toward Jensen.

EMERY (CONT'D)

Gary, speak to me.

Her tone stays controlled. Firm.

JENSEN

We think Quinn is connected with the couple from the airport.

EMERY

The couple from the airport were radicals. They are affiliated with a Paddy Chekov, who was/is associated with Janine and Martin Elson. The Elsons were killed in a FBI raid five years ago. We were a part of that. You were a part of it. Remember? I am as much to blame as you.

The thought festers with Jensen.

JENSEN

You're telling me that Paddy Chekov is involved?

EMERY

Maybe.

Beat.

NOAH

Tommaso Quinn has got to be connected.

EMERY

(to Jensen)

If Quinn is affiliated with Chekov we haven't much time.

NOAH

Why not?

EMERY?(TO NOAH)

Paddy Chekov was the Janine Elson's father's Clean-up Man.

NOAH

Speak English.

EMERY

He protected... and killed.

NOAH

An assassin?

EMERY

(to Jensen)

Gary... give me the opportunity to bring Tommaso Quinn in. If he is guilty of anything, I guarantee I will press charges on him. Let me run with this.

Jensen's questionable glare of Emery holds her.

JENSEN

All right. You have 48 hours.

Emery nods.

JENSEN (CONT'D)

(calls out)

Shut this thing down! Let's clear out!

Noah is aghast by this. It doesn't fester too well with him. He gives Emery a cold, hard stare.

Riley arrives at Emery's side.

RILEY

Do you believe him?

EMERY

It's gotten out of hand.

RILEY

It doesn't give us much time

EMERY

We use what we got.

EXT. WHEAT FIELD - NIGHT

Uncle Paddy and Kyrie are clearly out of breath and have to stop. Uncle Paddy checks back from where they came.

UNCLE PADDY

Kyrie. Kyrie...

Kyrie stops. She checks on Tommaso.

Tommaso slowly stirs.

KYRIE

Tommaso...

Uncle Paddy and Kyrie kneel down by Tommaso's side.

Tommaso coughs as he sits up. Does his best to gather his senses. He catches Uncle Paddy's stare and notes Kyrie's concerned eyes.

TOMMASO

I'm here.

A note of wonder.

Uncle Paddy is relieved at the sight of him.

Kyrie places her hand on Tommaso's shoulder. There is care.

UNCLE PADDY

You stumbled.

TOMMASO

Good to know.

He checks the night sky.

Uncle Paddy, in answer to Tommaso's attention upward.

UNCLE PADDY

They left.

TOMMASO
No they haven't.

Struggles to get to his feet.

KYRIE
Go slow.

Tommaso braces himself a moment.

UNCLE PADDY
Steady...

TOMMASO
(in answer)
When we get Kyrie safe.

EXT. RURAL LANDSCAPE - NIGHT

FBI agents now on foot patrol. Their handheld search lights scan the terrain before them.

EXT. WHEAT FIELD - NIGHT

Tommaso leads Uncle Paddy and Kyrie out.

An abandoned farm house stands in the distance.

KYRIE
(to Tommaso)
Should we knock?

TOMMASO
No time.

UNCLE PADDY
(to Tommaso)
I question your ethics.

INT. FARM HOUSE - NIGHT

Enveloped in complete darkness. It appears void of any residents.

Beat.

From the darkness, a shadow moves.

The SILHOUETTED FIGURE crosses before the window. A moonlight beam catches the figure that stares out at the corn field.

A SECOND FIGURE appears.

Both stare out the window. One is seen, silhouetted, with a handgun.

These armed figures hold their positions.

EXT. FARM HOUSE - NIGHT

An eerie silence looms.

INT. FARM HOUSE - NIGHT

The two figures hold their positions. One TALL AGENT, one SHORT AGENT.

TALL AGENT
You see him?

The Short Agent shakes his head, quietly.

SHORT AGENT
That means nothing.

TALL AGENT
Call it in.

The Short Agent gets on his radio.

SHORT AGENT
That's the plan.
(into mic)
F-1, this is F-2.

VOICE FROM MIC
Come in, F-2.

SHORT AGENT
No signs of Quinn.

VOICE FROM MIC
We got word he was headed in your
direction.

The Tall Agent glares out the window with his infrared binoculars.

TALL AGENT
Nothing's moving. Not even a
breeze.

SHORT AGENT
(into mic)
That doesn't make me feel better.

PING!

Something hit the window.

TALL AGENT
-- What the hell was that?

SHORT AGENT
(into mic)
Hold on, F-1.

He turns to the door --

EXT. FARM HOUSE - NIGHT

The Short Agent stands before the window. The grip on his sidearm tightens.

INT. FARM HOUSE - SAME

The Tall Agent makes his way to the open front door --

EXT. FARM HOUSE - NIGHT

The Short Agent is wary as he scans the darkness around him.

TALL AGENT
(to Short Agent)
What do you see?

SHORT AGENT
Fuck all!

Within an instant, the Short Agent drops from sight. As if his legs were taken right out from under him.

The Tall Agent steadies himself. His sidearm now clasped in both hands. Edgy.

TALL AGENT
(hushed urgency)
Will! Will?

No respond.

The Tall Agent cautiously moves forward.

Suddenly -- a Shadowed Figure jumps out at him from his blind side. He is tackled to the ground.

Silence.

Beat.

A SHOT GUN BLAST shatters the silence.

VOICE FROM MIC
F-2 come in. F-2 come in!

EXT. SHOULDER OF ROAD - NIGHT

Emery and Riley stand by their Black Sedan. Emery notes Riley's curious skepticism as he reads from the laptop.

EMERY
Your silence is making me nervous.

Riley turns his quizzical eyes to her.

RILEY
Jensen and Tommaso Quinn are
connected.

Shoots Emery a wary glare.

Emery's eyes are locked on Riley's glare.

EMERY
Let's have it, Andy.

Riley turns his eyes back on the laptop.

RILEY
I did a back-check on Jensen... He
led a secret military mission ten
years ago when he commanded a
Special Operations Forces unit...

Emery listens with interest.

RILEY (CONT'D)
Most of the information is vague,
but... It's almost like... you have
to read between the lines.
(sighs)
I think it took place somewhere in
Central American.
(MORE)

RILEY (CONT'D)

Its described here as a
 "undisclosed central outpost."
 Seven military operatives were
 assigned to "locate and return"
 some dignitary from this outpost.
 The operatives found themselves
 surrounded by armed guerrillas.
 That's when the shit hit the fan.
 Six didn't make it back.

Emery is in the know. Her silence says it all.

RILEY (CONT'D)

(beat)

Quinn was the youngest of the team.
 They were going to honor him. He
 didn't want any part of it. He
 walked away.

EMERY

He didn't expect to make it back.

RILEY

Well, he saved the dignitary.

EMERY

Quinn's our hostile apostle.

Suddenly -- over the car radio:

FBI AGENT'S VOICE

(urgently)

-- Agent down! Agent down!

EXT. RURAL LANDSCAPE - CONTINUOUS

A flurry erupts as all FBI agents have heard the urgent call
 as well -- all get to their cars and race into the darkness --

EXT. SHOULDER OF ROAD - NIGHT

Emery's Black Sedan spins its tires spins and bolts away --

EXT. FARM HOUSE - NIGHT

Strobe lights encompass the dark haze that envelops the
 landscape.

FBI agents already on scene.

The Big and Short Agents are off to the side. They are questioned by Jensen and Noah.

Emery steps into the house --

INT. FARM HOUSE - NIGHT

Emery takes it all in.

FBI agents pass through.

Jensen and Noah enter and make their way to Emery.

NOAH
(to Emery)
Quinn isn't human.

Emery doesn't bother a response. She steps back outside.

Jensen follows her --

EXT. FARM HOUSE - NIGHT

Emery takes in the controlled chaos along with Riley.

EMERY
(indirectly to Riley)
They won't find anything.

Emery's eyes lock on Jensen. She moves to him.

EMERY (CONT'D)
Stay here. I'll be back.

She approaches Jensen.

Jensen and Noah observe the scene.

EMERY (CONT'D)
(indirectly to Jensen)
He's not here.

Jensen gives her a questionable look.

Emery returns the gesture, then steps away.

JENSEN
(to Noah)
We might have to get a hold of the
TSA. Give them notice that Tommaso
Quinn might be headed back.

NOAH

You sure?

JENSEN

He's run out of options. He's trapped.

NOAH

All right.

Turns away.

Emery takes in the farm house before her.

Jensen arrives by her side.

EMERY

This is pointless, Gary.

Jensen questions her suspicious tone.

Emery turns to face him.

EMERY (CONT'D)

He won't go in quietly.

JENSEN

He's a hostile, Ruth.

EMERY

He'll do everything he can to prevent us from catching him.

JENSEN

He's a fanatic... and he's gotten out of hand. I can't have him in the public domain.

EMERY

You set him up to draw him in.

JENSEN

He never could follow orders. I did what I could for him.

(beat)

Who told you who he was?

EMERY

You just did.

She steps away.

EXT. RURAL LANDSCAPE - NIGHT

Tommaso leads Uncle Paddy and Kyrie to the highway directly ahead.

Streetlights from a small community come into view.

The sun peeks over the horizon.

INT. BLACK SEDAN - NIGHT

Emery drives.

Riley has is cautious to speak.

RILEY
How'd it go with Jensen?

Beat.

EMERY
I'm being undermined.

RILEY
It's good to know.

EMERY
Stay with me on this, Andy. We're surrounded by hyenas on the prowl.

RILEY
You're stuck with me. Deal with it.

Gives Emery a wry smile.

EMERY
They're going to take out Quinn.

RILEY
It's good to know where you stand.

EMERY
Knowing where you stand doesn't make it any safer.

EXT. HIGHWAY - NIGHT

The Black Sedan brakes hard and stops on the shoulder of the road. Gravel is kicked up --

INT. BLACK SEDAN - NIGHT

EMERY

Kyrie was home when we invaded the Elson home.

A realization.

RILEY

Reports don't indicate that.

EMERY

She was there.

Her suspicions grow.

RILEY

Did she witness anything?

EMERY

Jensen had agents took her away immediately. She didn't speak a word for over a year. They hired every high-end psychologist and counsellor they could get their hands on. They hid her away in some private institution.

RILEY

Have you heard anything since?

EMERY

The report says a "family member" showed up six months in and took her away. She hasn't been seen since.

RILEY

What family member?

EXT. TOWN - DAWN

Uncle Paddy holds the community in question.

Tommaso and Kyrie take in the environment with equal hesitation.

UNCLE PADDY

We have to hurry.

TOMMASO

Let's just pick up what we need.
(points)
Over there.

INT. SMALL MART - DAWN

Tommaso, Uncle Paddy and Kyrie walk in.

The PROPRIETOR is behind the counter. He is quaint. He smiles.

PROPRIETOR

Hi, folks.

Tommaso gives in to a timid smile and makes his way to the back aisles.

PROPRIETOR (CONT'D)

I ran out of ice, if you're looking
for it.

Tommaso takes hold of a few water bottles. He takes note of items the counter over --

Tommaso's eyes lock on the hair dye.

At far end of the aisle -- Tommaso steps before a few items of clothing: pants, runners, a cap, etc. He quickly takes what he can.

PROPRIETOR (CONT'D)

(to Uncle Paddy)

You guys just passing through?

Uncle Paddy just nods.

Tommaso arrives and drops what he has wrapped in his arms before the Proprietor.

PROPRIETOR (CONT'D)

Those clothes were going to be
dropped off at the Salvation Depot.

TOMMASO

I'll pay for them.

Uncle Paddy instantly drops the money on the counter.

UNCLE PADDY

(to Proprietor)

Thank you.

Tommaso, Uncle Paddy and Kyrie make a quick exit.

PROPRIETOR
-- Hey, your change!

EXT. TOWN - DAY

FBI and police cruisers are scattered around the small mart.

The local residents keep their distance, but watch it all unfold.

Emery's Black Sedan arrives.

INT. SMALL MART - DAY

Emery enters.

Noah, Samuels and a few other agents are in a discussion with the Proprietor.

Emery observes a few of the uniformed officers who survey the premises.

One of the officers steps toward Emery. Emery quickly flashes her FBI badge. The officer backs down. Emery closes in on Noah and his associates.

The Proprietor finishes with his statement:

PROPRIETOR
... They paid. That's all that matter to me. They I called you guys.

SAMUELS
How long were they here?

PROPRIETOR
Maybe five minutes.

NOAH
No surveillance cameras?

The Proprietor is apologetic.

PROPRIETOR
I haven't gotten around to getting it fixed.

Noah makes an exit.

Emery follows --

EXT. STREET - CONTINUOUS

Emery follows Noah to one of the sedans. He does his best to ignore her.

EMERY
Don't do this, Vic.

Noah stops and faces her. Pissed.

NOAH
Do what?

Noah notes Emery's hardline stance. She doesn't budge.

EMERY
Quinn's not alone on this.

NOAH
What?

Taken aback.

EMERY
Paddy Chekov... and you said a young girl.

NOAH
Yeah.

Emery moves to the Proprietor who has stepped outside.

EMERY
This girl... she's about twelve, I guess.

PROPRIETOR
(surprised)
I guess... yeah.

NOAH
(to Emery)
Where are you going with this?

EMERY
Paddy Chekov kidnapped Kyrie Elson about seven years ago.

NOAH

What a minute... is that the same
Chekov that was associated with
Janine and Martin Elson?

EMERY

Yeah.

Noah's vague interest is now piqued.

NOAH

I'm authorization a five mile
barricade.

SAMUELS

Jensen better be notified.

EMERY

We're past that now.

She steps away.

NOAH

Where are you going?

EMERY

To find them.

EXT. SMALL MART - CONTINUOUS.

Emery makes her way to Riley who waits by the Black Sedan.

EMERY

Andy!

Riley turns her.

EMERY (CONT'D)

I want you to post that photo of
Paddy Chekov out. APP.

RILEY

The pic is twenty years past its
prime.

EMERY

Enhance it.

Emery waves the Proprietor over and gestures Riley to him.

EMERY (CONT'D)

He's going to help you.

Emery takes her iPhone in hand.

EXT. RESIDENTIAL PARK - DAY

A SUV is shaded under a tree.

A YOUNG COUPLE go through command sessions as they train their collie. The dog is clearly a puppy, still, but fully grown. The small-talk with their pet is petty.

Uncle Paddy and Kylie are seated at a bench and watch the benign owners their confused collie.

The Young Couple are happy to entertain Uncle Paddy and Kyrie -- their audience.

After a moment.

The Young Couple continue with their annul instructions. Their SUV slowly sneaks away in reverse. The Young Couple, apparently, aren't aware of this.

Uncle Paddy and Kyrie get up from the bench.

This is all done subtlety.

EXT. RESIDENTIAL PARK/ LOT - DAY

The SUV backs out, with the help of Tommaso who pushes the vehicle onto the road. He has the driver's side door open. He jumps into the driver's seat and hot wires the vehicle.

Uncle Paddy and Kyrie open the SUV doors and jump in.

The SUV -- instantly -- roars into motion and speeds off!

EXT. TOWN/ STREET - DAY

Emery speaks with a few agents. The agents nod in agreement. Emery leaves their side.

Riley, in a quickened pace, approaches Emery.

RILEY

You have to see this.

EXT. BLACK SEDAN - DAY

Laptop open on the hood.

LAPTOP SCREEN --

A grainy video of Uncle Paddy. He's scruffy and youthful.

Emery stares at the video.

RILEY

This popped up while I was
digitizing the other photo of him.

(beat)

Paddy Chekov set up an
investigation to find what he
called "the murderers of Janine and
Martin Elson." It led to nothing.
But, look at this...

He pulls up a news article for Emery to read.

The article is entitled: "The Elson Murders?"

RILEY (CONT'D)

He placed the murders on the FBI.
He accused Jensen of authorizing
it. There was an internal
investigation, but Jensen and the
department was cleared. Chekov said
the Elson's daughter was a witness.
But prosecutors were denied access
to any evidence to prove otherwise.

EMERY

Quinn was at the airport for a
reason.

A tone of confirmation.

RILEY

You saying Quinn was contracted?

EMERY

A chameleon can change colors, but
it's still a chameleon.

EXT. RURAL ROAD - DAY

The stolen SUV tears on through --

INT. SUV - DAY

Kyrie is seated beside Tommaso. Uncle Paddy keeps a keen eye
on the road ahead.

The rural road closes in fast. The SUV comes onto higher ground --

EXT. RURAL ROAD - CONTINUOUS

The SUV comes over the highest point, that's when the roadblock comes into view.

INT. SUV - CONTINUOUS

Tommaso eases up on the gas.

Uncle Paddy takes note of the obstacle a mile ahead.

UNCLE PADDY

They've sealed all roads around us.

Tommaso takes in the options on either side of him.

TOMMASO

Let's see...

EXT. RURAL ROAD - DAY

The SUV makes a hard turn onto the grassy, flat landscape that is bordered by a wire fence.

The SUV breaks through the wired fence and plows through a farmer's field --

EXT. FARMER'S FIELD - DAY

The SUV paves a path through the choppy terrain.

Two Police Pursuit Cars veer in from the roadblock. They are on a mission -- and it's the SUV.

INT. SUV - DAY

UNCLE PADDY

They're coming...

Tommaso checks the rearview mirrors --

EXT. FARMER'S FIELD - DAY

It isn't a pretty sight.

The SUV and two Police Pursuit Cars tear up the ground like rabid, mechanical animals.

The SUV makes a hairpin turn -- it practically flips onto its side. It charges back in the direction it came and zeroes in on the two pursuit cars that home in on it.

Police Pursuit Car #1 makes a sharp turn to prevent a collision.

The SUV blows by.

Pursuit Car #2 closes in on the SUV.

INT. SUV - CONTINUOUS

UNCLE PADDY
We have no time for this!

Tommaso stays focused on what he needs to do.

The SUV closes in on the rural road.

Tommaso braces himself --

EXT. FARMER'S FIELD - DAY

Two other patrol cars have taken positions on the rural road.

The posted, wired fence is the SUV's only obstacle.

INT. SUV - DAY

TOMMASO
Hang on.

Kyrie and Uncle Paddy grab onto what they can.

EXT. RURAL ROAD - DAY

The SUV takes the knoll with force.
It launches high enough to clear the wired fence.
It lands hard on the blacktop --

The SUV skids and almost loses control on the shoulder of the road -- it barely misses the ditch.

The SUV rides on only two tires --

INT. SUV - DAY

Now tilted.

Tommaso forces the vehicle back on all-fours --

EXT. RURAL ROAD - DAY

The SUV, miraculously, drops onto all-fours. It steers back on road --

The two patrol cars close in fast --

INT. SUV - DAY

Tommaso makes a hard turn --

EXT. RURAL ROAD - DAY

The SUV spins the SUV around and avoids collisions with the patrol cars practically on him.

The patrol cars spin 180 degrees to a halt.

The SUV charges off --

INT. BLACK SEDAN - DAY

A call comes in:

PATROL OFFICER

(on radio)

He's broken through the blockade on the north end.

EMERY

The drama is on.

EXT. RURAL ROAD - DAY

The SUV races through.

INT. SUV - CONTINUOUS

UNCLE PADDY

Go to Erin's.

EXT. RURAL ROAD - DAY

The SUV vanishes from sight --

EXT. ERIN'S SHACK - DAY

Before Tommaso, Uncle Paddy and Kyrie take another step to the front door --

Erin steps out, rifle in hand. Ready to fire.

Tommaso, Uncle Paddy and Kyrie don't expect this. They freeze.

Uncle Paddy approaches Erin with caution.

UNCLE PADDY
Erin... it's Paddy.

Erin hesitates.

ERIN
Why did you come back?

UNCLE PADDY
We have no where else to go.

ERIN
(angered)
You came back!

UNCLE PADDY
We need your help.

Erin takes note of Tommaso. Relieved at the sight of him.

ERIN
You came back.

UNCLE PADDY
(an aside, to Tommaso)
She thinks you are her son.
(to Elsa)
He had to come see you, Erin.

Erin accepts this and reenters her shack.

UNCLE PADDY (CONT'D)
(to Tommaso and Kyrie)
We'll stay until dusk.

KYRIE
Erin isn't safe with us here.

EXT. FARMER'S FIELD - DAY

Emery and Riley speak with the patrol officers.

Emery takes in the damage done to the fence and the premises.

EMERY
(sotto voce)
Shit.

Riley arrives at her side.

RILEY
What do we do?

EMERY
It's all damage control now.

RILEY
They could be anywhere.

Emery has a hesitant pause. She moves to the Black Sedan on the shoulder of the road. She reaches for her iPhone and makes call:

EMERY
(into iPhone)
This is Agent Emery. I want to
speak with the Lead TSA Officer.

INT. ERIN'S SHACK - DAY

Tommaso checks on his wounded shoulder. The blood has dried and caked on his shirt.

UNCLE PADDY
(to Tommaso)
We have to go back.

KYRIE
Back? Back where? We can't -- your
leg!

UNCLE PADDY
(to Kyrie)
We have to.

Erin rushes in --

ERIN
(screams)
-- HIDE!

SUDDENLY --

The window BLOWS OUT!

Tommaso instantly grabs Uncle Paddy and Kyrie and shoves them to the floor.

Erin takes her position by the blown out window and starts to fire.

Tommaso, Uncle Paddy and Kyrie watch the madness before them.

A hail of bullets SHUTTER and PUNCTURE THROUGH the shack walls.

Tommaso jumps up and takes position at the side of the window that Erin fires from --

From the window --

Police cars are parked in the distance.
Police officers -- shielded behind the cars -- fire on the shack.

A SHOTGUN BLAST shatters the corner of the window.

Tommaso jumps back -- the blast barely misses him.

ERIN (CONT'D)
(to Tommaso)
You're lucky, honey. Stay out of
the way!

She continues her rampage on the invaders outside.

ERIN (CONT'D)
(yells out at them)
Get off my land!

The barrage of fire power continues.

Tommaso crawls over to Uncle Paddy and Kyrie.

TOMMASO
They'll take everything down around
here.

UNCLE PADDY
Police or Federal?

TOMMASO
I didn't ask.

The rapid chaos shatters the feeble shack.

UNCLE PADDY
She's mad, but a force.

ERIN
(to officers)
Bastards!

UNCLE PADDY
We've endangered her.

TOMMASO
You said she wasn't suppose to draw
attention.

UNCLE PADDY
Where can we go?

Tommaso crawls to a rear window.

UNCLE PADDY (CONT'D)
Where are you going?

Tommaso doesn't bother a response --

INT. ERIN'S SHACK/ REAR WINDOW - SAME

Tommaso has a look out. Wary at the sight. He signals to Uncle Paddy and Kyrie to remain low. He climbs out the window.

UNCLE PADDY
The man is disturbed.

EXT. ERIN'S SHACK - DUSK

Tommaso jumps out the widow and darts across the open terrain.

EXT. RURAL TERRAIN - CONTINUOUS

Tommaso arrives before the stream. Out of the corner of his eye he catches sight of --

EXT. RURAL ROAD - CONTINUOUS

Four Back Sedans move in -- fast!

EXT. RURAL TERRAIN - CONTINUOUS

Not a sight Tommaso wants to see.

INT. ERIN'S SHACK - DUSK

The barrage of gunfire ceases.

Tommaso jumps back in through the rear window and drops to the floor.

UNCLE PADDY

Did you miss us?

Exasperated at the thought.

TOMMASO

Let's go.

He wraps his arm around Kyrie and spins back to the window.

Uncle Paddy follows --

ERIN

(to Uncle Paddy)

No -- don't go!

EXT. RURAL TERRAIN - DUSK

Tommaso carries Kyrie while Uncle Paddy does his best to keep up.

Erin steps out from the shack and yells!

ERIN

It's not safe!

The four Black Sedans tear through the rough landscape.

Erin takes aim with her rifle and fires at them.

A pair of FBI agents from the first sedan jump out and return fire.

Erin unloads her rifle at them. Heavy breaths.

An FBI agent has direct aim on Erin. He fires --

Erin is struck on the shoulder.
Her rifle drops to the ground.
Erin drops to her knees.

Helpless, Erin looks up. Weary. Wounded.

FBI agents close in on her -- ready to fire.

Erin glares at the FBI agents. It is too much for her. She goes limp and drops flat.

The FBI agents hover over her.

EXT. RURAL TERRAIN - DUSK

Tommaso carries Kyrie and runs like a fiend.

Uncle Paddy does his best to keep up. He repeatedly checks back on the shack.

Tommaso jumps over a knoll to the lower ground behind it.

Uncle Paddy finally arrives and drops on his ass. He's out of breath and crushed emotionally.

KYRIE

Uncle Paddy... ?

UNCLE PADDY

They killed Erin.

Kyrie's care is obvious.

TOMMASO

(direct)

Move.

EXT. ERIN'S SHACK - NEAR DUSK

Emery takes in pockmarked home riddled with bullets. She's at a loss to the sight.

Paramedics gurney Erin's lifeless body to an ambulance.

RILEY (O.S.)

Ruth!

Riley arrives at her side. He hands Emery's iPhone to her.

RILEY (CONT'D)

Jensen.

Emery places the iPhone to her ear and continues to wander her way through the disheveled premises.

Police officers wander through along with FBI agents.

EMERY

Yeah?

JENSEN (ON PHONE)

We have a problem.

EMERY

You could of fooled me.

JENSEN (ON PHONE)

Let's get past it, Ruth. What now?

EMERY

Airport TSA has been notified. Quinn will do whatever he can to get out. If Paddy Chekov is still with him... that'll be their only option, Everything else has been sealed off.

JENSEN (ON PHONE)

Make it happen, Ruth.

EMERY

We now know they are traveling with the Elson girl. They could very well use her as a ransom ploy.

INT. JENSEN'S OFFICE - SAME

Jensen listens. Concerned.

JENSEN

Can you confirm that?

INTERCUT.

EMERY

I can't confirm anything at this point. I'll know once we find them and bring them in.

JENSEN

Take in what you can from your position. I'll get a hold of the Lead TSA myself.

EMERY

We haven't got much time.

JENSEN

I know.

EMERY

I'll leave here soon and head
straight to the airport.

JENSEN

See to it.

Emery hangs up.

INT. JENSEN'S OFFICE - CONTINUOUS

Jensen turns his eyes to Noah who stands before him.

NOAH

She knows. We have to get there
first.

Jensen nods.

NOAH (CONT'D)

We can't allow Chekov and Quinn to
leave with the Elson girl.

JENSEN

Get personnel to the terminal asap.
I want uniforms there too. We'll
need backup.

(beat)

Let's keep us in the lead.

NOAH

He's ours now.

JENSEN

Let's keep it that way.

Noah nods.

JENSEN (CONT'D)

And Vic...

Noah stops.

JENSEN (CONT'D)

I don't advise it, but remember...
use force if necessary.

EXT. DINER - DUSK

A Tracker Trailer is parked to one side.

The Truck Driver -- thick, bearded -- steps out and makes his way over to his tracker trailer.

Tommaso makes his way to the Truck Driver. There is a brief exchange. The Truck Driver responds with an affable nod.

Uncle Paddy and Kyrie walk over and get into the tracker trailer cab.

The tracker trailer pulls away.

EXT. ROADWAY - NIGHT

The tracker trailer roars past police cruisers headed in the opposite direction.

EXT. AIRPORT/ TERMINAL - NIGHT

Congestion builds.

>>>>>>>>

Traffic has slowed around the departure terminal.

Commuters do their best to get to their destinations.

EXT. COMMUNITY CENTER - NIGHT

The tracker trailer pulls over.

Tommaso, Uncle Paddy and Kyrie get out.

The tracker trailer pulls away.

UNCLE PADDY
We haven't much time.

KYRIE
They will be waiting for us.

Uncle Paddy pulls Tommaso aside.

UNCLE PADDY
You know what to do.

EXT. GAS STATION - NIGHT

Kyrie steps out from the washroom. She is barely recognizable -- draped in a baseball cap, large sweater, khakis and sneakers. She stops before --

Uncle Paddy who is clean-shaven, plaid shirt, windbreaker and sweatpants.

Both are obviously disguised. They even leave bewildered themselves. They turn to see --

Tommaso approach. His dark hair now bleached blond.

KYRIE
(to Tommaso)
You surprised even me.

UNCLE PADDY
Are we ready?

TOMMASO
Get to the plane.

UNCLE PADDY
Make sure Kyrie is safe.

Tommaso gives an assured nod.

KYRIE
(to Tommaso)
Will you be OK?

Tommaso offers an assured smile.

KYRIE (CONT'D)
I didn't want this for you.

TOMMASO
Your mom and dad didn't want this for you, either.

Kyrie regretful smile.

KYRIE
Gary Jensen killed by parents. I wanted him dead for what he did. I thought taking a life would be easy. I wish I knew better. That was my parents world. I didn't want this.
(beat)
I should of never asked you to do it. I'm sorry.

Pause.

TOMMASO

You have your world ahead of you.
You asked me to take a life. I was
ready to do it, but not prepared
for this.

KYRIE

I always lose those I love.
(beat)
If we get out of here... I will
find you.

Tommaso has no reaction.

UNCLE PADDY

Kyrie...

Uncle Paddy extends his hand to Kyrie for her to take it.

Uncle Paddy and Kyrie walk away.

EXT. AIRPORT TERMINAL - NIGHT

Two FBI Black Sedans pull in.

Jensen gets out of the first sedan along with three FBI
agents.

Four agents get out of a second sedan.

Jensen leads them inside --

INT. AIRPORT TERMINAL - NIGHT

Jensen and the agents stream past the scattered travelers
that abound them.

INT. AIRPORT/ DEPARTURE GATES - NIGHT

Jensen and the agents arrive before Noah and the Lead TSA
Officer.

JENSEN

Where is everybody?

NOAH

The uniforms are on their way.

LEAD TSA OFFICER
I filled my staff in. They're aware
of your team. It shouldn't be too
complicated.

JENSEN
Remember what happened last time.

LEAD TSA OFFICER
This situation will be controlled.

JENSEN
(to Noah)
... Emery?

NOAH
She's on her way.

EXT. HIGHWAY - NIGHT

Emery's Black Sedan races --

INT. BLACK SEDAN - SAME

Emery drives. Riley by her side.

RILEY
You sure about this?

EMERY
No. This whole situation bothers
me.

RILEY
Tommaso Quinn... Paddy Chekov... or
Jensen?

Beat.

EMERY
It's a scenario that's not one-
sided. It's built on cliches of
confusion. In the middle of all
this shit is the truth. Something
nobody wants to bother with.

RILEY
There had to be a starting point.

EMERY
Kyrie Elson's our starting point.

RILEY

Kyrie Elson?

EMERY

She's the only one who can fill us in on the why. Why this is all happening.

RILEY

That's a lot to ask for in a twelve year old.

EMERY

She saw her parents killed. That would be complicated for any one... any time.

(beat)

That incident at the airport was no accident. Quinn was there for a reason.

RILEY

So, saving passengers and a TSA officer wasn't suppose to happen?

EMERY

I think Quinn was on a mission. The chaos at the airport was unexpected.

RILEY

OK...

He's confused.

EMERY

Paddy Chekov was a mentor to the Elson's. His voice would be all that the Elson girl would have to listen to. He took her from the institution. She was going to be silenced. She's the only survivor to her parent's chaos and history. She could very well have been coerced by Chekov to hire an assassin to take Jensen out. Jensen was involved with and responsible for everything that went down that day with the Elsons.

RILEY

You think Tommaso Quinn was hired to take out Jensen?

EMERY

It's a hypothetical. Sounds
bizarre, I get it... but it feels
too real to be unreasonable.

RILEY

Would Jensen know this?

This leaves Emery quizzical.

EXT. HIGHWAY - NIGHT

The Black Sedan blends in with the traffic into the city.

INT. AIRPORT TERMINAL - NIGHT

Travelers congest the main level.

Jensen walks with Noah and the Lead TSA Officer.

JENSEN

You ready?

LEAD TSA OFFICER

Of course.

JENSEN

(to Noah)

Call in for more agents.

Noah nods, then turns away.

JENSEN (CONT'D)

(to Lead TSA Officer)

Are these the main points to the
departure gates?

LEAD TSA OFFICER

I can guarantee you no one gets in
or out either way.

JENSEN

I have undercover agents scattered
throughout the terminal.

LEAD TSA OFFICER

We have the manpower.

JENSEN

We'll see.

EXT. AIRPORT TERMINAL - NIGHT

Tommaso, Uncle Paddy and Kyrie walk through.

Gridlock lays before them.

Uncle Paddy takes note of two men -- in casual attire -- who stand before a Black Sedan. They have their focus on the arrivals.

UNCLE PADDY

This is hell.

TOMMASO

Don't worry... I'll take it with me.

Kyrie lowers her cap before her eyes. Checks to make sure her hair is tucked tightly under her cap. She gives the impression of a boy.

TOMMASO (CONT'D)

(to Kyrie)

Don't look at anybody straight on.
Stay close to Paddy.

Kyrie nods.

TOMMASO (CONT'D)

You and Paddy will make it through.

KYRIE

I'm worried about you.

Tommaso and Uncle Paddy exchange questionable looks of concern. Tommaso leaves their side.

Uncle Paddy and Kyrie make their way into the terminal.

INT. AIRPORT - NIGHT

Noah arrives before Samuels and two undercover agents

NOAH

Stay near the doors.

SAMUELS

Is Emery here yet?

NOAH

Let's not worry about that now.
Keep your eyes out for Quinn and
the old man.

EXT. HIGHWAY - NIGHT

The Black Sedan takes the off-ramp --

EXT. SIDE STREET - CONTINUOUS

The Black Sedan doesn't let up --

INT. BLACK SEDAN - SAME

RILEY

Jensen usually checks in. There's gotta be something going down.

EMERY

He doesn't want us there.

Riley grows weary.

EMERY (CONT'D)

Jensen wants to take Quinn out himself.

RILEY

It's a hell of a set-up.

EMERY

That's what he wants.

RILEY

That's murder.

EMERY

That depends on who you ask.

EXT. AIRPORT/ DEPARTURE GATES - NIGHT

Tommaso is behind the concrete pillar.

The plain clothed FBI agents stand by the entranceway into the terminal. Their eyes keen on the travels around them.

A Super Shuttle pulls in. Three couples step out as the Driver opens the back door of the van and removes the travelers' baggage.

The three couples take hold of their luggage and turn to the terminal doors.

The Super Shuttle driver goes to close the back door of the van and is suddenly struck twice --

In the sternum, Then the head.

The Driver drops into the shuttle. Unconscious.

No one takes note of this disturbance.

Tommaso jumps into the shuttle and closes the back door.

EXT. BY TERMINAL ENTRANCE - LATER

Tommaso jumps out from behind the van -- donned in the Driver's uniformed jacket and pants. Tommaso slides past a couple in a conversation -- picks up a handbag -- and glides past the FBI agents and into the terminal --

INT. AIRPORT TERMINAL - NIGHT

Uncle Paddy moves to the electronic ticket counter.

Kyrie goes to take a seat on a bench behind him.

Uncle Paddy is cautious as he purchases two airline tickets. He turns back to Kyrie.

The senior and child walk away.

An Undercover FBI Agent steps forward. He holds a curious eye on this duo. He decides to follow them.

INT. AIRPORT/ DEPARTURE AREA - NIGHT

Tommaso moves through the travelers that surround him. He's wary, but calm.

A couple passes by him. He's on the move.

INT. AIRPORT CORRIDOR - CONTINUOUS

Two airport security police are busy with an elderly man. The elderly man appears pissed with the officers.

Tommaso wanders by.

INT. AIRPORT/ FAR END OF CORRIDOR - NIGHT

Jensen and the Lead TSA Officer watch the faces that pass them.

Jensen's iPhone rings. He answers:

JENSEN
(into iPhone)
Yeah...
(listens)
You sure?
(listens)
Stay with them.

Hangs up.

JENSEN (CONT'D)
(to Lead TSA Officer)
Contact.

EXT. ROADWAY - NIGHT

The Black Sedan closes in.

INT. BLACK SEDAN - NIGHT

Emery's iPhone rings. She puts it on speaker:

EMERY
Emery.

EXT. ROAD TO AIRPORT - NIGHT

The Black Sedan closes in on the terminal.

INT. AIRPORT - SAME

Jensen storms through. The Lead TSA Officer stays close behind.

JENSEN
(into iPhone)
Ruth, where are you?

INTERCUT.

EMERY
I'm pulling in.

JENSEN
It's going down now.

EMERY
I'm here.

Jensen hangs up, abruptly.

INT. BLACK SEDAN - NIGHT

Traffic has them blocked out.

RILEY
We're jammed.

The laptop on his lap

Emery unbuckles her seatbelt.

EMERY
Give the notebook back. This is
going down now. Take the wheel.

RILEY
Go.

Emery jumps out of the sedan.

Riley slides into the driver's seat.

EXT. ROADWAY - NIGHT

Emery weaves through the congestion of vehicles that lie
before her.

The airport lights are faint in the distance.

INT. AIRPORT TERMINAL - NIGHT

Jensen and the Lead TSA Officer move with purpose.

Airport police and FBI agents join in.

Travelers have to step aside.

INT. AIRPORT TERMINAL - NIGHT

Tommaso moves through incognito.

Airport police race past him.

Tommaso keeps his head down, but his eyes on them.

INT. AIRPORT/ LONG CORRIDOR - CONTINUOUS

Airport police meet up with a few of the undercover FBI
agents. There is a brief exchange between them. Soon after,
the parties part ways.

Tommaso watches a handful of the airport police race past him.

There is urgency.

EXT. AIRPORT ROADWAY - NIGHT

Emery races in. Then --

Police Cruisers -- with lights that FLASH -- skim past her and close in on the terminal.

Emery now runs --

INT. AIRPORT DEPARTURE GATE - NIGHT

Jensen arrives.

Noah and FBI agents are at specific points.

Among the line of travelers -- Uncle Paddy and Kyrie watch and wait.

Jensen holds his focus on them.

Noah makes his way to Uncle Paddy and Kyrie. He reaches out and takes hold of Uncle Paddy's arm --

Uncle Paddy spins around -- it isn't him!

Noah is taken aback by this.

FBI agents arrive on scene.

Travelers don't know what to make of this.

Noah checks back with Jensen. A subtle shrug.

JENSEN

(to an FBI Agent)

-- Seal off the corridors.

EXT. AIRPORT - NIGHT

Police cruisers pull in.

THICK AGENT

(to airport security)

-- We're on lockdown. Seal it off!

Travelers that arrive are blocked out.

THICK AGENT (CONT'D)
(to all travelers)
The terminal is locked down!

Disbelief and uneasiness reverberates among the travelers.

EXT. AIRPORT ROADWAY - NIGHT

Emery races to the doors of the terminal.

Congested mayhem encompasses her.

A LARGE POLICE OFFICER stops Emery in her tracks.

LARGE POLICE OFFICER
No entry.

Emery reaches for her identification -- she doesn't have.
She's at loss to this.

EMERY
(explains herself)
Look, I'm Special-Agent Ruth Emery.
FBI.

LARGE POLICE OFFICER
I don't care if you're the Pope,
you're not getting past.

EMERY
I have to get in there! Notify
Special Agent Gary Jensen. Tell him
it's Ruth Emery.

LARGE POLICE OFFICER
Right.

He ignores her plea.

Emery makes a move to the doors --

The Large Police Officer grabs her with force.

Emery unloads with rapid punches to the officer's neck and
sternum. She grabs his throat and body-slams the Large Police
Officer to the pavement.

A police officer and security guard arrive to help.

Emery is grabbed by the police officer before entry. His arms
wrapped around her, but that is pointless as Emery flips him
over her shoulder. He slams onto the pavement hard.

Two security guards go to tackle Emery -- both are instantly grabbed and hit the pavement with force.

Emery's breaths are heavy. She rushes into the terminal --

INT. AIRPORT TERMINAL - NIGHT

Tommaso is before the departure gates.

The FBI and airport police now have the Elderly Man and his Granddaughter surrounded.

Jensen and Noah watch.

JENSEN
He's here. He's here!

NOAH
The terminal's on lockdown.

JENSEN
Look.

Noah turns to see --

Tommaso at the far end of the corridor.

Noah gets on his side-mic:

NOAH
Code Red. Departure Gate 11.

Tommaso sees --

The Elderly Man and his Granddaughter.

Jensen pulls out his sidearm, ready to fire.

Tommaso holds his position.

People pass by in and around Jensen.

In an instant -- Tommaso has vanished from sight.

NOAH (CONT'D)
Shit!

JENSEN
Find him!

INT. AIRPORT - NIGHT

Near the departure gates -- Emery runs.

Airport police close in.

Emery stops and sees --

Six airport police officers have encircled her. The LEAD POLICE OFFICER goes to grab her arm --

Emery slaps the officer's arm away.

EMERY

-- I'm a federal agent. Stand down.

LEAD POLICE OFFICER

How'd you get here?

EMERY

On purpose.

The Lead Police Officer gets on his side-mic.

INT. AIRPORT/ TERMINAL CORRIDOR - NIGHT

Jensen and Noah direct the FBI agents to various points around them.

JENSEN

We're running out of time.

He reads the flights on the overhead display before him.

NOAH

They'll be taking an international flight. Anything domestic won't work.

JENSEN

Get everybody on a gate.

A series of shots:

Departure gates of International Flights ready for departure. FBI agents and airport police scramble in every location.

INT. AIRPORT/ DEPARTURE GATE 11 - NIGHT

Uncle Paddy and Kyrie are on stand-by with the other travelers.

FBI agents race in from the far end of the corridor.

Uncle Paddy takes a firm, concerned hold of Kyrie's hand.

Kyrie watches it all in dismay. She wants to move, but Uncle Paddy has hold of her arm.

INT. AIRPORT/ NEAR MOVING WALKWAY - NIGHT

From the far end --

Airport police officers close in.

Uncle Paddy and Kyrie are at a loss to all this. Trapped.

From the far end of the moving walkway --

Jensen, Noah and a team of FBI agents pace through like stormtroopers.

Then:

TOMMASO (O.S.)
(calls out)
-- Jensen!

Jensen stops and turns --

Tommaso stands at the far end of the corridor -- before the moving walkway. He opens his arms to them -- I'm Here!

Jensen doesn't know what to make of this. He checks back on --

Uncle Paddy and Kyrie. They stand helpless.

Jensen turns his focus back on Tommaso. He takes a step closer to his prey.

Tommaso holds his position -- the open target.

INT. AIRPORT/ GATE 11 - NIGHT

The doors open for the passengers to board. Flight attendants start to take tickets.

Uncle Paddy and Kyrie are skittish.

Jensen and Noah hold their focus on Tommaso.

The FBI agents around them await command.

Noah gets the nod from Jensen.

Tommaso runs.

Uncle Paddy and Kyrie watch as airport police officers race past them and hone in on where Jensen and the FBI agents are headed --

INT. AIRPORT/ CORRIDOR - NIGHT

Tommaso bolts through.

The gates of Hell have opened.

FBI agents and airport police officers in pursuit.

Tommaso notes the police officers ahead of him.

TSA officers close in on him.

Tommaso is tackled to the floor by two police officers.

One police officer is kicked with a leg-thrust and driven back.

The second police officer is struck by Tommaso's rapid-fire strikes to the head and sternum. He hits the floor hard.

Tommaso takes the police officer's sidearm and runs.

INT. AIRPORT/ LOBBY - CONTINUOUS

Emery bolts through the chaos of police officers and FBI agents --

INT. AIRPORT/ MAIN LEVEL - CONTINUOUS

Tommaso leaps over the guardrail down to the mid-level stairs -- then down another level to the ground floor --

FBI and police officers can only scurry down the stairs in order to keep up with their prey.

INT. AIRPORT/ MAIN LEVEL - CONTINUOUS

Tommaso stops before the shuttle doors.

There are travelers in-wait. They give Tommaso, the desperate one, suspicious glares.

A WOMAN catches sight of the weapon in Tommaso's hand -- she SCREAMS.

The travelers quickly take unconventional cover as well as drop to the floor.

Tommaso's breathes are deep, but controlled. He notes --

FBI agents and police officers converge on him --

The shuttle doors open.

Tommaso steps onto the shuttle --

EXT. AIRPORT/ SHUTTLE - NIGHT

Tommaso has to force the opposite door of the shuttle open. He steps out. He doesn't rush. He, unconventionally, jumps off the shuttle --

EXT. SHUTTLE LINE - CONTINUOUS

Tommaso lands hard the track below --

EXT. AIRPORT/ SHUTTLE TRACK - CONTINUOUS

Tommaso now breaks into an all-out sprint as a shuttle races in on him from the opposite direction. He jumps from the track just as the shuttle screams past him --

He lands onto tarmac, then races away --

EXT. AIRPORT - CONTINUOUS

Tommaso closes in on a parked airliner.

EXT. AIRPORT SHUTTLE - CONTINUOUS

An FBI sharpshooter takes aim at Tommaso from the far tarmac. He fires!

The bullet hits Tommaso in the leg. He stumbles.

A second shot rings out.

The bullet strikes Tommaso's shoulder. He drops to his knees.

Tommaso forces himself onto his feet. Blood pours from his wounds. He does his best to control the shakes he's now developed with deep breaths.

Emery races across the tarmac to Tommaso. She arrives before him.

Tommaso is hunched over. Wounded warrior.

Jensen, Noah and all of the agents stare at Tommaso from their positions by the shuttle line.

Emery does her best to maintain composure as she approaches Tommaso. She takes note of the uneasy atmosphere that envelops the scene.

Tommaso has his sidearm in hand -- ready to fire.

Emery shakes her head at him -- calmly.

EMERY

No. No...

Tommaso veers his eyes to Jensen.

Jensen glares at him, like a predator.

Tommaso returns his eyes to Emery and shakes his head at her.

Emery is desperate for Tommaso to submit.

Quinn suddenly takes aim at Jensen --

EMERY (CONT'D)

-- No!

BLACK OUT:

SHOTS ECHO OUT -- BANG-BANG-BANG-BANG!

THE END