BELIEVE

Written by

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ACT ONE

IN BLACKNESS:

we hear the beautiful voice of a GIRL (10). She's singing "1234" by FEIST. Soft, unstudied, passing the time...

GIRL (O.S.)
(singing)
One two three four tell me that you love me more / Sleepless long nights / that was what my youth was for...

CUT TO:

INT. CAR - CALIFORNIA COAST - TRAVELING - NIGHT

Raining.

The girl is BO. In the back seat of a car, shadows of rain painting her, a face as pure as her voice. We PULL BACK TO REVEAL she's in a soccer uniform for her team, THE ASTROS.

BO
(singing)
Oh you're changing your heart / oh you know who you are...

She sings as if lost in it. Like she's connected to another sort of reality. Her body swaying slightly, playing with a STUFFED TURTLE, feet dangling, as the car hugs the winding road.

UP FRONT: a COUPLE (GEORGE and MAGGIE, 40s). George drives, Maggie next to him. He negotiates the slick, curving road with care. She checks email on her phone, attending to the banal.

MAGGIE
Tracy just emailed me. She says the new couch came in.

She's looking at pictures. George looks at Bo in the rear-view, smiling. Everything is okay--

Then he spots a pair of HEADLIGHTS in the mirror. Getting closer. He slows slightly, negotiating a bend, giving the other driver the chance to pass them.

We see the lights disappear from the mirror and reappear as the front of the other car moves alongside.

MAGGIE (CONT'D)
It's a little greener than I thought.

GEORGE
Maybe it's the picture--

Suddenly the car RAMS them from the side!

MAGGIE
Oh my God--

GEORGE
Whoa whoa whoa--

George struggles to control the car, manages to keep them on the road when WHAM! They're hit again! The rear passenger window EXPLODES in shattered glass--

MAGGIE
Bo!

She's belted in, covering her head--

GEORGE
It's them--

George tries to speed up but the road keeps curving, Maggie frantically tries to dial her phone as the lights move closer, and closer--

GEORGE (CONT'D)
I got it I got it--

MAGGIE
(to Bo)
It's gonna be okay--

Bo is afraid, she looks at Maggie as they're HIT a third time and the camera BOUNCES from the rear of the car to the front, the car screams against the METAL RAILING with sparks flying as the passengers SCREAM--

And the car breaks through the railing and flies over a SMALL DITCH, falling onto its side heavily enough to SMASH the windshield, airbags EXPLODE and the passengers are jerked forward into them, momentum still carrying the vehicle--

When it finally comes to rest upside down, quiet and still.

THROUGH THE UPSIDE-DOWN CRACKED WINDSHIELD

we see the lights of the SUV that hit them on the hillside above. Windshield wipers moving.

CLOSER: George and Maggie in the front seats. Hurt. Some blood.

GEORGE
(to Maggie)
Take her, take her--

THROUGH TO THE BACK: Bo. Belted in. Upside down. Eyes closed but seemingly intact.

PAN BACK TO THE FRONT: someone is getting out of the SUV.

Maggie sees this, she struggles with her seatbelt, she finally clicks free and crawls towards the backseat, collecting Bo, looks back as--

The rain falls, it's hard to see, but the person from the SUV is visible in the headlights-- and making their way down the hillside towards the crash site.

The person gets closer-- it's a WOMAN (MOORE, 30s).

Maggie crawls out of the wreckage with Bo, looks back at George bleeding and trapped, badly injured--

GEORGE (CONT'D)
Call Channing... they found her...

Camera PANS as Maggie carries Bo towards some nearby BUSHES, she's limping and hurt, it's the only place to hide, PAN BACK as she sees Moore approaching the car, Moore crouches and leans in to George:

MOORE
Are you hurt?

For a split-second George relaxes, maybe it was an accident after all--

GEORGE
Call an ambulance...

Moore tenderly touches his forehead.

MOORE
Maybe this will help you.

Her hands slide down to his neck and she SNAPS IT in one motion. She stands up, sees George's blood on her hands, looks at her palms with detachment. She cups them and lets the rain pool and then wash the blood away.

Then we FOLLOW HER as she walks to the bushes, pulls a few branches to reveal Maggie kneeling, tightly holding the unconscious Bo...

MAGGIE
Please... she's just a little girl...

Moore kneels and smiles, seems touched, sizes up them both--

MOORE
I don't care.

Moore SNAPS Maggie's neck, lowering her to the ground. Then she puts her arm around Bo, starting to carefully carry her--

MAN (O.S.)
Put her down!

Moore stops and turns. A MAN is hurrying down.

MAN (CONT'D)
Don't touch her! I'm a doctor!

She puts Bo down. Then considers-- should she kill this man as well? But then A MINIBUS has stopped on the road above, more people coming, another CAR stops, the man arrives--

MAN (CONT'D)
An ambulance is coming!

MOORE
Thank God.

She channels a look of breathless concern... but the second the man races past her towards Maggie and Bo the facade drops and she's angry that she couldn't get the girl.

She walks TOWARDS US back to the hill, away from the crash site, more and more PEOPLE hurrying past her to help...

CUT TO:

EXT. STATE PRISON - TEXAS - NIGHT

A VOLVO STATION WAGON arrives at the prison gate.

INT. STATE PRISON - SECURITY CHECKPOINT - NIGHT

We follow as a PRIEST (70s), dressed in black and wearing a fedora, approaches the metal detector. His name is WINTER. A FEMALE GUARD (40s) looks at him curiously.

FEMALE GUARD
Where's Father Conover?

WINTER
He's got an exorcism at 1030.
Those things can run long.

She's surprised... but then Winter smiles, a kindly figure. She laughs heartily.

WINTER (CONT'D)
He's under the weather. I hope that's all right.

FEMALE GUARD
Sure-- you had me going, Father.

As Winter passes through a metal detector, the machine BEEPS. He points to a small AMPLIFIER in his ear.

WINTER
Ah-- my hearing aid. Would you like me to take it out?

FEMALE GUARD
No it's fine.

WINTER
Thank you.

He grabs her arm and leans in:

WINTER (CONT'D)
God speaks directly to your heart... but sometimes I'm not so lucky with the television.

She laughs. Another officer (SPARKS, male 40) clears his throat, all business.

FEMALE GUARD
Officer Sparks will take you.

CUT TO:

INT. CORRIDOR - NIGHT

A small row of cells but they appear empty. We follow Winter and Officer Sparks from behind as they approach the last one, Sparks rattling his nightstick against the bars.

OFFICER SPARKS
Wake up, Caveman.
(to Winter)
Just a little game we have.

There's no answer from the cell.

OFFICER SPARKS (CONT'D)
Hey! I'm talking to you!

He opens the cell door with a ring of keys, Winter cautiously steps inside--

INT. PRISON CELL - NIGHT

Winter turns back to the guard and nods in thanks.

OFFICER SPARKS
You gonna be okay in here?

WINTER
Fine. Thank you.

Officer Sparks leaves them alone. It's just Winter... and WILLIAM TATE (30s). Ragged beard, prison strong, intelligent eyes narrowed in suspicion. There's a depth to him, but he keeps the world at arm's length.

TATE
I didn't ask for a priest.

WINTER
You're being executed for two counts of felony murder in 30 minutes. You have nothing to confess?

TATE
I'm innocent. I was set up.

WINTER
And nobody seems to believe you, do they? No one ever did. No friends or family have come to be with you today. Or during the seven years you've been here. Must be difficult to maintain hope. And remember who you once were.

TATE
I don't need a confession.

WINTER
Well thank God for that.

Tate is surprised by Winter's curious response. Suspicious. Winter sits down on the edge of his bed, strangely informal.

WINTER (CONT'D)
Confessions are so boring. I mean it's so easy now. Reality television, instant messages... we live in a world where everyone wants forgiveness but no one asks permission.

Tate has grown impatient. He doesn't want a friend.

TATE
What do you want?

Winter smiles and turns to face him.

WINTER
I work for an international security organization. I'm here to help you escape.

Tate smiles.

TATE
I guess today's my lucky day.

WINTER
I'm serious.

Tate is unimpressed.

TATE
So I guess you're not really a priest.

WINTER
Maybe not. But we've all made mistakes... maybe there's more than one road to salvation...

Is Winter talking about Tate... or himself? Before Tate can respond, Officer Sparks returns with a final tray of food. As he brings it in, Tate looks at Winter but neither man says anything with the guard present...

CUT TO:

BO'S FACE

with her eyes closed, the only sounds the HISSING and STEADY BEEPS of medical machines. Protective blanket up to her neck, electrodes attached to her forehead and neck.

LAB TECH (O.S.)
Mostly cuts and bruises, right?

We are in:

INT. LA HOSPITAL - CT SCAN ROOM - NIGHT

The LAB TECH (20s, M) is speaking with DOCTOR JULIO CORTEZ (boyish 30). Cortez has a lot on his mind-- eventually we'll learn why.

CORTEZ
Yeah. But she's still sedated. We need to make sure there's no internal injuries.

A SENIOR DOCTOR (50s) dips his head in the doorway:

SENIOR DOCTOR
(to Cortez)
Hey. I hear you're not applying for the position. What happened?

Cortez stammers and doesn't answer. It's an awkward moment for him. Senior Doctor just shakes his head and moves on.

LAB TECH
You're turning it down?

CORTEZ
I'm turning everything down.

Cortez doesn't elaborate further. Lab Tech nods and presses a button. Bo starts slowly rolling into the machine...

INT. TATE'S CELL - NIGHT

A plastic fork and knife dig into the tray of food... and we reveal it's WINTER who is eating it. Or at least pushing it around.

WINTER
Salisbury steak, corn on the cob... quite nostalgic for a comfort you never had, aren't you?

Tate just looks at him, a little annoyed.

TATE
When I'm outside... then what?

WINTER
I'm not just freeing you, if that's what you're asking. I'm hiring you.

Tate seems disappointed. Maybe there were brief visions of revenge... he sits back.

TATE
I'm not a killer.

WINTER
Killing? No. Quite the opposite.

Winter pushes the tray of food aside.

WINTER (CONT'D)
At 7:27 PM last night there was a single car accident on Highway 1 near Point Mugu, California. A man and a woman died in the crash. They were the foster parents of a girl named Bo, who was also in the vehicle at the time. What looked like an accident was actually a targeted assassination in an effort to kidnap the girl.

TATE
What does this have to do with me?

Winter calmly continues the story.

WINTER
Help arrived and she'll be fine. She's at LA Hospital so we need to get there before they do.

TATE
I'm not a kidnapper.

WINTER
You're not kidnapping her, you're saving her. And she's important.

TATE
The hell are you talking about? You think this is funny? What kind of sick game are you playing? I'm about to be executed!

He stands menacingly over Winter, but Winter rises as well so they're face to face, speaking in urgent loud whispers:

WINTER
Are you thick, or just being stubborn? I'm offering you a way out!

Winter is passionate, and Tate decides to consider his offer more seriously.

RATTLING and footfalls from the end of the hall. Sparks and a Second Guard enter the corridor. Approach.

GUARD #2
Tate. It's time.

They move to cuff him but he still speaks directly to Winter.

TATE
Why would I trust you? You know what happens when you believe in people? Your so-called friends? Why do you think I'm here?

CLICK they cuff him and we:

CUT TO:

INT. LA HOSPITAL - CT SCAN ROOM - NIGHT

Lab Tech joins Cortez. The Scanner starts up. Lights flash and there are rolling, grinding waves of INDUSTRIAL SOUND.

Bo lies on her back, perfectly still. She wakes up slowly, getting her bearings, unhappy in the machine...

BO
(softly)
Stop...

The LOUD SOUNDS continue. She's growing anxious. Meanwhile the first images and lines of data begin to appear on the screens.

BO (CONT'D)
Please stop...

Lab Tech can hear her but he's used to this, he watches the displays, Cortez steps up next to him. He bites nervously at his fingernails. Confused.

CORTEZ
Is that right? That can't be right.

Lab Tech checks the machine.

LAB TECH
The system's functioning.

CORTEZ
Check it again.

BO
Stop this!

Lab Tech rechecks the machine--

LAB TECH
No we're good here... but this is weird, right?

CORTEZ
Get Schram in Neurology down here.

Cortez is perplexed by the data, almost mesmerized by it--

CORTEZ (CONT'D)
What the hell--

BO
Stop it!!!

There's a ZAP and a LOW RUMBLE that doesn't match the rhythm, Lab Tech frowns, suddenly alarmed--

LAB TECH
Something's wrong--

CORTEZ
Get her out--

Bo thrashes a bit in the machine like she's having a nightmare as lights start blinking faster, dials REDLINE, readings going haywire, Tech frantically types and slaps a few buttons but nothing helps, noises LOUDER, pulses FASTER--

BO
GET ME OUT!

Cortez races towards the door but just as he reaches it sparks FLY FROM the immense machinery and the Lab Tech's keyboard ZAPS with electricity and shorts out, the scanner POWERS DOWN suddenly, the displays flicker and go dark. The room is quiet.

Lab Tech and Cortez look at each other, completely freaked out. Bo slowly rolls from the machine. She turns her head and smiles sweetly at them:

BO (CONT'D)
Thank you.

CUT TO:

INT. PRISON CORRIDOR - NIGHT

One guard in front, Tate and Winter walking next to each other, Officer Sparks behind. Winter looks down at his Bible, reading softly:

WINTER
Though I walk through the valley of the shadow of death I shall fear no evil...
(to Tate)
You have one minute.

But Tate is still rambling, worked up--

TATE
--they told me it was just breaking and entering! Then they pinned those bodies on me!

They're heading towards a door at the end of the corridor.

WINTER
45 seconds.

Tate looks all around -- Front Guard -- eyes darting -- Bible -- heart thumping -- overhead light -- he's caged, marching towards the inevitable... when a SMALL BUTTERFLY passes through his field of vision.

He calms slightly, sounds drop out, he tracks the butterfly, it gives him focus and a sense of peace. Or an answer?

WINTER (CONT'D)
30 seconds.

Tate turns to Winter--

TATE
Why me?

WINTER
Because I believe in you.

Tate nods slightly. Maybe it's the first time anyone has ever said it to him.

TATE
Okay.

Winter smiles slightly, places a fingertip to his “hearing aid” and raises his “cufflink” which we now learn is a MIC:

WINTER
(into cuff)
Hallelujah--

THE LIGHTS CUT OFF. And things happen quickly--

CLUNK someone falls. A flashlight comes ON revealing--
Front Guard knocked out on the floor, Officer Sparks holding the flashlight, tossing a KEY to Winter who opens a SIDE DOOR halfway down the hallway--

ALARMS blaring, Officer Sparks shines the light towards Tate--

OFFICER SPARKS
Your hands, your hands!

Tate holds out his hands, Winter unlocks the handcuffs while Officer Sparks opens a floor-level SEWER GRATE then turns back and points to his own face--

OFFICER SPARKS (CONT’D)
Hit me. Come on hit me!

Tate hesitates--

WINTER
Hit him!

Tate punches him lightly. Officer Sparks is disappointed.

OFFICER SPARKS
Make it real.

Tate smiles a little, relishing it, then rears back and CLOCKS him.

OFFICER SPARKS (CONT’D)
Son of a bitch...

Winter pulls Tate towards the open sewer grate.

WINTER
Now go, go! Down and to the left!

Tate starts scrambling down and inside, Winter hands him the flashlight and pulls the sewer grate closed, EMERGENCY LIGHTS come on as Officer Sparks sprawls on top of the grate, acting woozy as he recovers from Tate’s punch--

MORE GUARDS rush in, Winter points to the door halfway down the corridor:

WINTER (CONT'D)
Over there! He went over there!

As they rush over:

WINTER (CONT'D)
(into mic)
Amen--

BOOM an EXPLOSION somewhere beyond that door! The Guards recoil back, but they know he's that way, they head that way--

CUT TO:

INT. SEWER - SAME

Tate lands in water up to his knees, the opening about the size of his body. It's hard to see except the skittering greyish silhouettes of what must be RATS... he starts walking forward... the filthy water reaching higher, his waist, his neck, he has to keep his arm up to keep the flashlight dry...

The water is higher, to his chin.... he reaches a GRATE blocking the tunnel, he reaches down UNDERWATER and feels where there's a small opening he can wriggle through...

TATE
Wonderful.

He holds his breath and dips into the sewage, sliding through the opening and coming out the other side, completely covered in gunk now, but the water less deep as he moves forward, reaching a FINAL GRATE with moonlight flowing through it...

He reaches it and pushes tentatively, the grate has been left open, he reaches

OUTSIDE

and it's raining now, Tate is a free man, he feels the rain falling on his face, he stands there and closes his eyes and bathes in it...

Then suddenly a HOOD goes over his head and before he can react someone quickly SLAPS another set of handcuffs on him. It's CHANNING: 30s, female, all business.

CHANNING
Come on, Shawshank.

Her associates GIBBS (40s, intense) and SANTOS (20s) quickly push him into a VAN, the van screeches off:

END OF ACT ONE

ACT TWO

INT. BO'S HOSPITAL ROOM - MORNING

Bo stirs from sleep, clutching the stuffed turtle in the bed with her. Hears a COMMOTION in the hallway and is drawn to it... she gets up out of her bed and walks from the room.

INT. ANOTHER HOSPITAL ROOM - SAME

A PATIENT (50s, M) is in CARDIAC ARREST. As NURSES surround him, Cortez tries to resuscitate the man with a DEFIBRILLATOR.

CORTEZ
Clear!

He THUMPS his chest with paddles but it's still a flatline.

NURSE
Six minutes--

CORTEZ
Go to thirty-five. Come on...
clear!

He uses the paddles again. Nothing. Bo watches all of this... not focusing on the patient. She's watching Cortez.

NURSE
Doctor? Are you calling it?

Cortez just looks at her, unsure what to do. He looks around at the others, waiting for him to do something. Finally he acts.

CORTEZ
(looks at watch)
Two eleven.

Cortez stares down at the man as the nurses clean up. Suddenly a HALLWAY NURSE spots Bo there.

HALLWAY NURSE
There you are. Let's go back to
your room sweetie, okay?

Bo lets the woman guide her from the room, taking one last look back at Cortez.

CUT TO:

EXT. ISOLATED AIRSTRIP - SUNRISE

Dimly lit. The Van cruises up to a HERCULES CARGO PLANE, propellers already whirring, the back door open.

The van doors open and Santos pulls Tate out. Still wearing the hood, he stands there-- when suddenly a HIGH PRESSURE HOSE starts dousing him with water, almost knocking him down.

TATE
Whoa! Stop!

Reveal Channing is the one doing the hosing. Gibbs and Santos get him up and take the hood off. He and Channing exchange a look: it's the first time he's seen her.

TATE (CONT'D)
Nice to meet you too.

The Volvo also arrives and Winter gets out. He's upbeat, removing his priest collar as he walks. He smiles at Tate.

WINTER
We're gonna fly for a couple of hours and we'll talk. Some real clothes, some real food. How's that for a plan?

Tate agrees and they walk forward. Winter notices his handcuffs. He turns to Channing.

WINTER (CONT'D)
I didn't ask for those.

TATE
She's a little exuberant.

CHANNING
You don't know me at all.

WINTER
(to Channing)
Take them off.

She reluctantly removes Tate's cuffs. Tate boards the plane with Santos. Winter follows, but Channing grabs his arm and pulls him back. She's respectful... but insistent.

CHANNING
Sir. He's a death row inmate.

WINTER
He claims he didn't do it.

CHANNING
They all say that! Why him? Why take the chance?

Her emotions slightly get the better of her. She seems more hurt than angry... did Winter pass her over? He's sensitive.

WINTER
You've been loyal. I appreciate that. But it's the right call. Some day you'll understand why.

No more time to discuss-- they've got to go. Winter boards the plane and Channing, dissatisfied, follows.

CUT TO:

INT. BO'S HOSPITAL ROOM - (LATER THAT) DAY

Bo sits up in her hospital bed. A mostly eaten tray of hospital food in front of her. Cortez enters, grabbing her chart from the foot of the bed, the incident with the CT scan still fresh in his mind.

CORTEZ
You're Bo, right? I'm Doctor Cortez. I'm a resident here.

Cortez sees the stuffed turtle on her bed.

CORTEZ (CONT'D)
That's a cute turtle.

BO
His name's Stanley. My mom gave it to me. My real mom. But I don't remember her.

He smiles, but it's all very polite.

CORTEZ
You're going to need a few more tests, but you're gonna be okay. But there's some other things--

BO
The nurse didn't want to tell me.

CORTEZ
Yes--

BO
Maggie and George.

CORTEZ
It was a very bad crash--

BO
They're dead.

Bo starts to cry. It's hard to watch, and Cortez isn't really sure how to react.

CORTEZ
I'm, uh, very sorry.

BO
They were my parents for only two weeks. But they were so nice. We were gonna get a puppy. We were gonna paint my room yellow.

He nods, not sure what to say. He chews on a fingernail again and makes a note in her chart.

BO (CONT'D)
It's not your fault.

CORTEZ
Pardon me?

BO
That man in the other room. You tried to save him.

He smiles at her politely, unconvinced.

BO (CONT'D)
You're a good doctor.

Cortez is somewhat thrown by this-- the authority with which she says it.

BO (CONT'D)
You saved "Senga."

CORTEZ
Who is "Senga?"

BO
Come on. You took care of him.

Bo smiles, but he really doesn't know what she's talking about.

CORTEZ
You're tired, Bo. I'll check in on you a little later, okay?

BO
How is Senga doing?

CORTEZ
I'm sorry. I don't know anyone named Senga. Now get some rest.

Cortez exits, leaving Bo there still trying to figure it out.

CUT TO:

INT. AIRPORT TERMINAL - BOUTIQUE GIFT SHOP - DAY

Moore (the hitwoman) looks at display cases of scarves and jewelry. A female SALES CLERK (60s) approaches.

MOORE
I'm looking for a gift.

SALES CLERK
For someone in particular?

An impatient BUSINESSMAN (40s) barges in--

BUSINESSMAN
Excuse me--

SALES CLERK
Just a minute sir--

MOORE
What do you get for the woman who brought you into this world and has driven you crazy ever since?

Sales clerk chuckles at this.

SALES CLERK
Mothers. Can't live with them, can't kill them.

MOORE
You can't?

BUSINESSMAN
Look sweetheart I'm in a hurry!

Moore is annoyed by this guy -- the arrogance, the disrespect, the lack of cool -- three strikes as far as she's concerned. But her phone RINGS and she lets the Sales Clerk deal with him. She sees the name on the call and reacts.

MOORE
(into phone)
Yes?

CUT TO:

EXT. SKYSCRAPER COMPLEX - DUBAI, UAE - NIGHT

A large party is underway for a glittering new high rise. On the phone: THEO SKOURAS (50s). Black tie, tanned, athletic, charismatic. It's hard to say no to him, and you wouldn't want to, either.

SKOURAS
The girl is in LA Hospital.

CUT TO:

INT. GIFT SHOP - CONTINUOUS

Moore and Skouras, intercut.

MOORE
I know. I'll be back tomorrow.

SKOURAS
Tomorrow will be too late. You can't leave.

Moore flinches slightly at this: a change in the plan, another man ordering her around. Meanwhile she watches as the Businessman berates the nice Sales Clerk, angrily waving his credit card around:

BUSINESSMAN
Declined? Swipe it again! Are you an idiot? Etc.

Moore continues to watch him but responds to Skouras:

MOORE
I was very clear. Tonight I have to be out of pocket. It's my mother's birthday.

SKOURAS
I don't care about your mommy issues.

MOORE
She'll make my life hell.

SKOURAS
This is not a conversation. Bo is at LA Hospital on the fourth floor. Call me when you have her.

Skouras hangs up. Moore tries to maintain her composure. CRASH! as the businessman angrily knocks over a display as he leaves. But Moore's in a bad mood too. She follows...

INT. AIRPORT - OUTSIDE BATHROOMS - DAY

The businessman enters the MEN'S ROOM. Moore watches and notes that the WOMEN'S ROOM has a "cleaning" sign blocking it. She moves the sign to the men's side and goes in.

INT. MEN'S ROOM - DAY

The businessman is about to take a piss when he sees Moore walking up to him.

BUSINESSMAN
Hey! This is the men's room!

MOORE
Then why are you in here?

Moore punches him in the stomach. The businessman doubles over, Moore calmly looks around to make sure no one else is there, then she grabs him by the collar and BANGS him against the wall. Then she punches him in the face. Then she brings him up, grabs his hair, and runs his face into the mirror, SMASHING it--

CUT TO:

EXT. CARGO PLANE - FLYING - DAY

Establishing.

INT. CARGO PLANE - DAY

A SERIES OF SHOTS as Tate's hair is cut, his beard trimmed and then lathered up for a shave:

REVEAL Tate leaning back in a chair and trying to stay still as a WOMAN slaps at his chest with a towel, knocking stray hairs to the ground. He looks over and sees Winter talking to the PILOT, then heading back towards him.

WINTER
You got something to eat?

TATE
Yeah.

WINTER
Good.

TATE
This girl you keep talking about. What's the big deal?

WINTER
She's special.

TATE
Aren't they all?

WINTER
I want to show you something.

He grabs a LAPTOP off a nearby table.

WINTER (CONT'D)
Imagine the cavemen. In the dark, in the cold, rubbing two sticks and feeling their warmth and then suddenly-- a spark. Flames. Fire. We take it for granted now, but at one time there was a planet without it. Can you even imagine?

Winter's eyes widen in delight, but Tate is less enthused.

WINTER (CONT'D)
And that man who controlled fire... he controlled everything. He changed everything. And this girl...

Calls up a YOUTUBE VIDEO and shows it to Tate.

WINTER (CONT'D)
This girl is fire.

The grainy, shaky video rolls: A TWO YEAR OLD sleeping, unaware as she levitates slightly in her crib. But Tate isn't buying.

TATE
Come on.

WINTER
I was skeptical too.
(laughs)
I'm not a zealot. But it's real.

Channing approaches with a more recent photo of Bo. Older.

TATE
So she can float. Big deal.

WINTER
We have no idea what she's capable of. And she doesn't know yet, either. She is starting to become the person she is going to be. And we were fortunate. We were able to hide her for a long time. We had friends who served as foster parents, people aware of her gifts. But obviously we've failed.

Winter shakes it off, but clearly feels this personally.

WINTER (CONT'D)
The people who tried to kidnap her work for some very powerful and dangerous people. And they're not going to stop until they control her.

Winter hands Tate a mirror. Tate barely recognizes himself and it shows on his (new) face.

WINTER (CONT'D)
From the caterpillar emerges a butterfly.

TATE
I liked the caterpillar better. Why me?

WINTER
We need someone we can trust.

CLICK! Tate looks down as Channing LOCKS an electronic SURVEILLANCE BRACELET on his ankle. It is TITANIUM and sort of sleek. Tate is surprised.

TATE
Just can't keep your hands off me, can you?

CHANNING
(ignoring him)
State of the art GPS tracking device. We'll know where you are plus or minus two feet.

TATE
So much for "trust."

WINTER
After all this time in prison, it would be natural for you to want to settle old scores. This will make sure you fulfill your end of the bargain.

CHANNING
And if you want to remove it, you'll have to chop off your leg.

TATE
Thanks for the tip.

Santos approaches with a small sponge, reaching for Tate's cheek-- Tate grabs his wrist and pulls him roughly around.

TATE (CONT'D)
What the hell are you doing?

WINTER
Relax-- it's makeup. So we can take you in through the ER.
(to Santos)
Go ahead, Jorge.

Tate relaxes slightly. Santos begins working on the bruises.

GIBBS
Cleared to land in five minutes.

Gibbs is now dressed as a PARAMEDIC-- he and Channing start preparing a STRETCHER. Tate turns to Winter:

TATE
You're gonna give me a gun, right?

WINTER
We don't do guns, Mr. Tate. We're the good guys.

Tate is exasperated. This is a deathwish.

CUT TO:

EXT. ANOTHER TARMAC - CALIFORNIA - DAY

The cargo plane LANDS. As the doors of the plane open, an AMBULANCE is waiting.

Channing and Santos push the stretcher (carrying Tate) out of the plane towards the back of the ambulance with Gibbs now behind the wheel-- all three in EMT UNIFORMS now.

Tate tries to lean up and see, and we note that his face and arms are covered with fake bruises and blood. Channing puts an oxygen mask on his face and pushes him back down.

As they get to the ambulance and are about to load, Winter is there. He looks down at Tate.

WINTER
This may be the most important day of your life. Exciting, isn't it?

TATE
(wearing the mask)
[garbled]

Based on his tone, he probably wasn't saying "yes it's exciting." Winter smiles and touches him on the shoulder.

WINTER
Good luck.

The stretcher goes up into the ambulance and Winter walks to a car as the ambulance pulls away, all wailing sirens and flashing gumballs.

CUT TO:

INT. NURSE'S STATION - DAY

Cortez sits at a desk and types into a terminal, searching the patient database...

He types in the name "Senga" but it says NO PATIENTS FOUND. He's stumped.

INT. HALLWAY/MEDICATION SUPPLY ROOM - DAY

Cortez looks both ways down the hall-- it's empty. He uses a key to secretly enter the medication supply room.

INT. MEDICATION SUPPLY ROOM - DAY

Cortez quickly slides several vials of MORPHINE into his lab coat pocket. Then he shuts off the light and exits as quickly as he entered...

CUT TO:

EXT. LA HOSPITAL - PARKING LOT - DAY

Moore is on the phone, walking in small circles in the parking lot:

MOORE
(into phone)
What do you mean I'm trying to kill you?
(listens)
It's just one day, Mom! You can't get sick from a day old sheet cake!
(listens)
I know it has custard in it--

She looks and sees DOCTOR TRACY ELLIOT (40s, black) nod goodbye to a few EMPLOYEES then heads towards her car.

We FOLLOW HER as she pulls off her white lab coat, she's exhausted, BEEPS her keys to unlock her fancy ride as Moore hurries to catch up with her, still on the phone--

MOORE (CONT'D)
Excuse me, Doctor? Do you have a second?
(into phone)
Look I'll call you back--

The Doctor turns, not thrilled, we STAY on her--

DOCTOR ELLIOT
Yes?

MOORE
I have a question. I have this--
(into phone)
Mom go. Go watch Bravo. Go. I don't know. Two something. Use the guide.

Moore hanging up as we still hear the CHIRPING.

MOORE (CONT'D)
Argh!! Sorry. My mother. The guilt, you know? What's that thing that comes out in the shower?

DOCTOR ELLIOT
(baffled)
Mold?

MOORE
Right. It's like mold.

Doctor Elliot is a little rattled... by Moore being rattled.

DOCTOR ELLIOT
Look, uh, I'm really exhausted, I'm sure someone inside can help you--

MOORE
Right. Sorry to bother you.

Doctor Elliot nods politely, relieved the exchange is over... she turns towards her car and Moore DARTS towards her--

CUT TO:

EXT. AMBULANCE - TRAVELING - DAY

Traffic slows as the ambulance exits the freeway and heads into the maze of streets in DOWNTOWN LOS ANGELES.

INT. AMBULANCE - TRAVELING

Gibbs drives, Santos and Channing look back at Tate from the passenger seat.

CHANNING
Our last report is that she's in ICU on the fourth floor, but that may have changed. We'll go in through the ER. We'll bring her back and meet Santos there.

TATE
So I'll get you the girl and I'm out of here. I have business.

CHANNING
No. Then we meet Winter at the rendezvous point.

CUT TO:

EXT. HOSPITAL - PARKING LOT

Doctor Elliot is bound and gagged and making muffly noises. Moore wears her hospital coat and looks down at her in the open trunk.

MOORE
I just want to say that I think athletes aren't the real American heroes. Doctors are.

Then she SLAMS the trunk on her and walks away.

INT. AMBULANCE - TRAVELING - DAY

We see through the windshield that we are arriving at LA Hospital. The camera TURNS 180 to the back of the ambulance...

GIBBS
This is it.

CHANNING
Get down.

Tate back on the gurney as the ambulance stops, the doors open, the camera follows

OUTSIDE

up the ramp and through the automatic doors of the intake area and into the chaos of the

EMERGENCY ROOM

where there are GUNSHOT VICTIMS, a woman in LABOR, a child CRYING... Gibbs and Channing are greeted by a HARRIED DOCTOR.

CHANNING (CONT'D)
Electrical accident. Second degree burns on the face and arms. But he's stable.

HARRIED DOCTOR
Then park him. We've got a bus accident two minutes out.

She hesitates, looks down at Tate.

HARRIED DOCTOR (CONT'D)
Come on you two! Come with me!

Channing is helpless and unable to help Tate with his search. As she and Santos head away, she mouths to Tate:

CHANNING
Go...

They're gone, he's left alone. He gets up from the gurney. He starts walking, hesitantly at first, but then with more confidence just as BOOM-- he bumps into a DOCTOR.

TATE
Oh. Excuse me.

DOCTOR
Sorry.

It's MOORE. They look at each other, then both disappear deeper into the hospital, walking away from us as they enter a corridor, Tate makes a right while Moore heads left...

END OF ACT TWO

ACT THREE

INT. ICU (FOURTH) FLOOR - HALLWAY - DAY

The floors are big. Tate walks down the hall, peering in rooms, not seeing Bo, he peers in one

EMPTY ROOM

where the patient is gone but the room hasn't been cleaned yet. He grabs a pair of stray scrubs flopped over a chair.

CUT TO:

INT. ANOTHER FOURTH FLOOR HALLWAY - DAY

Moore walks with confidence. She knows where Bo is. She gets to the room and looks inside-- but Bo is no longer there. She turns to a NURSE in the hall:

MOORE
Where's the girl that was here?

NURSE
She's stable. They moved her.
Check at the nurses' station.

CUT TO:

TATE

as he checks more rooms, wearing the scrubs now, sees SOMEONE getting revived...

CUT TO:

INT. NURSE'S STATION - DAY

A NURSE checks her computer screen as Moore waits.

NURSE #2
She's in 112. Recovery Wing.

MOORE
You're an angel.

Moore heads to the elevator and presses the button.

CUT TO:

TATE

exiting out a stairwell onto a NEW FLOOR, more frustrated and frantic in his searching...

CUT TO:

FIRST FLOOR CORRIDOR

as Moore approaches ROOM 112, she looks in, she sees Bo sleeping, she's about to enter--

FRANTIC NURSE
(from behind)
156! He can't breathe!

This means nothing to Moore. A SECOND NURSE also arrives, equally desperate--

MOORE
Look I--

SECOND NURSE
Doctor, please!

She's physically grabbing Moore and pulling her, and Moore realizes there's no excuse for her to be saying no. And the faster she deals with this, the faster she's back.

Moore follows Frantic Nurse... and Tate walks past them in the opposite direction. Moore sees him looking in rooms, then attention forward again as she approaches

ROOM 156

where a SECOND NURSE tries to hold down the MALE PATIENT (60s) as he FRANTICALLY GASPS FOR BREATH. Cortez stands there, paralyzed with indecision--

CUT TO:

INT. HALLWAY - SAME

Tate is about to pass another room when he stops, as if pulled by an unseen force. He turns towards an open doorway, then takes a step or two inside...

INT. BO'S HOSPITAL ROOM - CONTINUOUS

A BUTTERFLY floats back and forth across the frame.

We DOLLY IN on Tate as the sound seems to fade. The low huff of exhalation. The buzz of a flickering light. The steady solemn BEEPS of machines designed to keep a person alive.

TATE'S POV as we DOLLY into a girl who is sleeping, her chest rising and falling with her breath... as the butterfly lands on the lip of a glass of water next to her bed.

Tate watches the butterfly, wings moving slowly in and out as it rests, then he walks towards Bo's bed. He sits on the edge of the bed, looking at her curiously. There is something almost luminous about her face, and Tate looks at her as if hypnotized.

Tears start to form around his eyes. One starts to slide down his face and he touches his fingertips to his cheek in surprise, and looks at his damp hand as if it's something completely foreign.

BO (O.S.)
You stink.

Tate is still coming out of his reverie as he looks down at Bo. She's awake now.

TATE
I fell in a sewer. But they washed me off.

BO
You still stink.

TATE
I don't.

BO
You do. What's your name?

TATE
Tate.

She notices the bruises on his face and arm.

BO
You were crying.

TATE
No I wasn't.

BO
Yes you were.

TATE
I hit my head.

BO
(re bruises)
Those are fake.

TATE
How do you know?

BO
Because you're not feeling any pain.

This throws Tate a little.

BO (CONT'D)
Can I touch it?

Tate is irritated, impatient.

TATE
No.

She touches it anyway.

TATE (CONT'D)
Ow. You see? It hurts a lot. We have to go.

BO
Are you my new foster Dad?

TATE
No.

BO
Good because you stink.

TATE
We've established that.

BO
I'm not going with you.

TATE
Yes you are. Winter says you have to come with me.

BO
Milton?

TATE
Winter.

BO
<u>Milton</u> Winter. Where is he?

Bo quickly climbs out of bed, expecting to see him.

TATE
I'm taking you to him.

BO
Okay.

She sees her soccer clothes folded on a chair. She takes them and heads towards the bathroom. Then she turns back.

BO (CONT'D)
You know why you were crying?

TATE
I told you. It hurts.

BO
No. You remembered you were good once.

She goes into the bathroom and closes the door. Tate is there alone, trying to get his head around this young girl... he starts rubbing at the wound makeup trying to wipe it off.

CUT TO:

INT. ROOM 156 - SAME

The patient is still having convulsions. Moore seems remarkably composed. She's holding the chart, calmly and confidently taking him through a list of questions.

MOORE
(to resident)
Cortez, right? What happened?

CORTEZ
He needs an emergency tracheotomy.

Moore impatiently looks out into the hallway.

MOORE
So do it then.

Cortez stands over the man with a small scalpel. He's frozen. Moore can't wait anymore.

MOORE (CONT'D)
Let me help you.

Moore takes the scalpel from Cortez. With cool precision, she makes a narrow horizontal incision on the patient's throat, opens it slightly, then inserts a SHORT TUBE. There's a small SUCKING NOISE as the patient breathes through it. Stable now. Moore hands the scalpel back to Cortez.

MOORE (CONT'D)
Grow a pair.

She exits the room, leaving Cortez humiliated.

CUT TO:

INT. BO'S HOSPITAL ROOM - DAY

Tate is almost finished rubbing the makeup off his fake wound. Bo comes out of the bathroom in her soccer uniform. She grabs her stuffed turtle.

BO
There's soap in there.

TATE
(ignoring her)
Put this on, let's go.

He hands Bo her ROBE and she puts it on over her clothes. They turn to leave-- and Moore is in the doorway.

MOORE
Where are you going?

TATE
Uh-- I'm taking her to Radiology.

MOORE
Of course. I'll walk with you.
(to Bo)
Can you get in the chair, sweetie?

Bo looks to Tate. He doesn't see much choice-- so he plays it cool and nods. He grabs a wheelchair from the corner of the room and Bo gets in.

INT. HALLWAY - DAY

Tate slowly pushes the wheelchair down the corridor. Moore looks down at Bo.

MOORE
How are you feeling?

BO
Good.

Moore tries to grab the wheelchair from Tate. He resists.

MOORE
Don't worry. I'll take her.

TATE
I have to do it. Hospital policy.

MOORE
You know what? I'm gonna take the girl.

TATE
I could lose my job. Doctor--

He looks down at her ID clipped to her coat pocket... and the photo of a BLACK WOMAN.

TATE (CONT'D)
--Elliot.

Tate looks at Moore. She looks back, defiant.

TATE (CONT'D)
Are you all right? You look a little pale.

Moore looks around the corridor, sees it is empty-- WHACK! She elbows Tate in the gut, he bends and falls to the floor, Bo scrambles away, Moore moves to kick him but he blocks it with his hand, then another kick and block, he gets to his feet, she's ready to hit him again--

TATE (CONT'D)
Please. I don't want to have to hit you back.

MOORE
Not a problem.

Bo looks all around, she sees a recently vacated ROOM nearby with some equipment still laying around. And Moore is about to punch Tate again--

MOORE (CONT'D)
Ow!

She turns-- Bo has jammed a SYRINGE in Moore's butt. Moore looks down at her.

MOORE (CONT'D)
Not cool.

Moore throws another punch that Tate dodges. Then another-- but this one's way wide, whatever was in that syringe is kicking in, Tate avoids it easily and collects Bo--

TATE
Let's go.

They hurry down the hallway as Moore reaches inside her coat for a SILENCER, she shoots as they duck around the corner, the bullet SMASHES into plaster on the wall--

ANOTHER HALLWAY

now as Tate and Bo run towards us, Moore appears at the far end, levels the gun and shoots, bullet WHIZZING by--

She stops, staggering a little and holding onto the wall, leaning and druggy, tries to keep going. Tate and Bo have the advantage and disappear around another corner to a

THIRD HALLWAY

where Tate keeps running but then stops-- he looks to the end of the corridor, Bo looks that way as well and sees--

BO
Cortez!

And she starts to hurry towards him, he's got paperwork to fill out at the counter but he's just staring into space--

BO (CONT'D)
I need to go help him.

Tate grabs her and pulls her back before she gets too far--

BO (CONT'D)
I need to talk to him!

TATE
You'll get us killed!

Tate pushes her towards an open doorway, and as Moore hobbles her way around the corner they duck into a ROOM--

Moore reaches the doorway that Tate and Bo entered, she's barely able to stand, sees only a sleeping FEMALE PATIENT (30s), Moore staggers inside the

HOSPITAL ROOM

Where Tate and Bo hide under the bed, REVERSE and show their POV of Moore's druggy lurching feet shuffling past them as--

Moore approaches a medicine cabinet but it's locked, she breaks the glass, barely standing now, shoving vials away until she finds what she wants--

Tate looks at the window and gets an idea--

Female Patient starts to stir from sleep as Moore grabs a syringe and yanks it open with her mouth--

BEHIND MOORE: Tate and Bo crouch and sneak towards the windows, Female Patient sees them but groggily isn't sure what she sees, Tate pushing the window open as Moore INJECTS HERSELF--

Her head is lolling forward but then it SNAPS UP and her eyes are focused again as Tate disappears through the window with Bo right before Moore turns and looks in that direction.

Moore looks under the bed, she's almost manically focused now, Female Patient grabs her arm--

FEMALE PATIENT
Doctor, it hurts--

MOORE
Don't touch me.

Moore quickly exits the room, we follow her to the door but then move back towards the window and move close to see

OUTSIDE

as Tate and Bo run towards a city street, a CITY BUS is starting to move but as Tate CALLS OUT and WAVES HIS ARMS we see the bus brake lights go bright...

Tate and Bo disappear around the side of the bus and when it pulls away-- they're on it and gone.

END OF ACT THREE

ACT FOUR

INT. BUS - (MOMENTS) LATER

We're with the DRIVER, then we PAN back through the half-empty bus to where Bo and Tate are sitting. Tate is anxious.

BO
Do you think she's going to be okay?

TATE
Who?

BO
That lady. I stabbed her hard. In the butt.

TATE
She'll be fine. Who cares?

BO
Where are we going?

TATE
I don't know.

BO
Where's Milton?

TATE
I don't know. Can you stop talking for a second?

She's quiet... Bo looks out the window and sees some KIDS playing SOCCER in a ragged city PLAYGROUND. It may look like nothing to most people, but Bo isn't most people...

BO
I know who Senga is.

TATE
What?

BO
Senga. He wasn't an old patient. We have to find Cortez.

But he's not listening to her, he's fidgeting with the bracelet. She sees it.

BO (CONT'D)
That's pretty. Do you wear it all the time?

TATE
Apparently.

BO
I have Stanley with me all the time. He's a turtle.

The bus is passing through a busy commercial area with SMALL SHOPS-- and Tate spots a LOCAL BAR. He pulls the cord and the bus slows to a stop. He gets up.

TATE
We're getting off.

He heads off the bus. Bo follows.

CUT TO:

EXT. LA HOSPITAL - DAY

The hospital in the background as Moore walks towards us, unbuttoning the doctor coat with one hand, phone to her ear with the other.

MOORE
You didn't tell me they were sending someone.

CUT TO:

INT. GULFSTREAM JET - INTERCUT

Skouras rides in comfort on his private jet.

SKOURAS
Are you telling me he took the girl?

CUT TO:

EXT. HOSPITAL - SAME

Moore approaches her car.

MOORE
I was outnumbered. I need intel and support.

SKOURAS
Fine. Call them.

She hangs up. Gets in her car.

CUT TO:

INT. LOCAL BAR - DAY

Dark, better days, a smattering of DISSOLUTE CUSTOMERS. Tate ushers Bo to a barstool and sort of plops her on it.

TATE
Don't move.

BO
But--

TATE
Just do what I say!

It's rough and Bo shrinks a little, but Tate is unapologetic. He turns to the BARTENDER (M, 50s)

TATE (CONT'D)
Give her some milk.

BARTENDER
We don't have milk.

TATE
Fine. Some club soda then. And I'll take a double bourbon. Neat.

Tate moves past the bar to a payphone-- the reason he came in here. Digs in his pocket, puts in the coin, and dials a number from heart. Waits--

TATE (CONT'D)
(into phone)
Hey, remember me? Let me give you a hint-- I'm the guy you set up eight years ago.
(listens)
That's right. And tell your friends I'm coming for every single one of you.

He SLAMS down the phone. Satisfied-- for the moment. When Tate turns back to Bo there's a GUY (30s) on Tate's stool, next to her. Tate comes over, grabs Bo's glass of juice and pulls it to the other end of the bar, away from that guy.

TATE (CONT'D)
Let's move down here.

He reaches for his own drink but the guy grabs his wrist.

GUY
You think I'm stealing your girlfriend?

TATE
Let go.

GUY
Or what?

TATE
I'd let go if I were you.

The guy stands up-- and he's actually taller and bigger than Tate. The guy swings heavily and Tate dodges it, using the guy's own momentum to turn him around onto the bar, and Tate punches him in the kidney.

BO
No! Stop!

TATE
Stay out of it!

Tate punches him again--

BARTENDER
Hey! Knock it off!

Tate is a little out of control, still punching the guy--

TATE
You got a problem with me?

BARTENDER
Hey!

Tate finally stops for a second.

BARTENDER (CONT'D)
Your daughter-- she's gone.

Tate realizes he was focused on the guy and lost track of Bo, she must have just raced out--

TATE
She's not my daughter...

He downs his whiskey and runs out of the bar.

EXT. LOCAL BAR - DAY

Tate looks both directions. She's gone.

CUT TO:

INT. OPERATIONS - CONTINUOUS

A massive OPERATIONS CENTER with banks of computers, a wall of MONITORS with scrolling data and satellite views, a few idling NERD TYPES killing time playing video games... and one RINGING BLUE PHONE. COREY (20s, nerd handsome) picks it up.

COREY
(into phone)
This is Corey.

CUT TO:

INT. MOORE'S CAR - DRIVING

Moore is aggravated.

MOORE
It's Moore. I need you to find a male, 30s, with a girl, 9.

CUT TO:

INT. OPERATIONS - SAME

Corey perks up.

COREY
The Adams girl? I thought you got her.

Corey grabs a pencil and small pad. Moore is annoyed.

MOORE
Last known location is LA Hospital. Start your surveillance there, update me as soon as you can.

Moore hangs up. Corey turns to everyone--

COREY
LA Hospital, a man and a little girl, let's go people--

CUT TO:

EXT. STREET - DAY

Tate goes from shop window to shop window-- and sees Bo in A SMALL ELECTRONICS STORE on a computer.

INT. ELECTRONICS STORE - DAY

Tate walks up to her. He's pissed.

TATE
What are you doing?

But Bo is angry, too. She doesn't look up.

BO
You were mean.

TATE
I was protecting you!

BO
No you weren't. You were being stupid. You need to learn how to resolve your conflicts.

It's like something she heard on television. Bo walks out. Tate follows.

EXT. STREET - DAY

Bo walks away from the store. Still irritated.

BO
We have to go to 1147 Oswald Street.

TATE
What are you talking about?

BO
I have to tell Cortez about Senga.

TATE
Can you stop with that?

Suddenly a CAR SCREECHES to a stop in front of them. Santos leaps out, expecting Tate won't come easily--

BO
Channing!

Channing smiles at Bo but then leans out:

CHANNING
(to Tate)
Get in!

Tate and Bo hurry to the car and it quickly pulls away.

INT. CAR - SAME

Channing hurries them away from the area.

CHANNING
Where the hell were you? We were supposed to meet back at the ambulance!

TATE
We couldn't get there. A guy was beating the crap out of me.

BO
It wasn't a guy. It was a girl.

TATE
I just meant--

CHANNING
A girl beat the crap out of you?

TATE
Okay yes, but she was a big girl.

BO
She wasn't big.

CHANNING
(to Tate)
Have you been drinking?

They drive on.

EXT. SMALL FAMILY HOUSE - DAY

A working class neighborhood, a house in some disrepair. The number says 1147. Cortez (wearing a hoodie) unlocks the front door and enters.

INT. SMALL FAMILY HOUSE - DAY

Cortez sits down in the kitchen, exhausted. On the table in front of him: his DOCTORS WITHOUT BORDERS application. It's blank. He crumples it into a ball and tosses it towards the trash can... and misses.

Then he pulls the vials of morphine from his jacket and loads a syringe...

CUT TO:

INT. OPERATIONS - DAY

Corey and his team scramble to catch up. On the MONITORS: different shots of Tate in the hospital, down different corridors, finding Bo's room... Corey on the blue phone.

COREY
He got scrubs at 11:13, then at 11:23 he picked up the girl, then--

CUT TO:

INT. MOORE'S CAR - DRIVING

She's on the phone with him. But it's silent.

MOORE
What? What's going on?

CUT TO:

INT. OPERATIONS

Corey is covering his mouth not to laugh... as the video shows Bo stabbing Moore with the syringe. Then the distant shot of them getting on the bus.

COREY
At 11:41 they got on the 117 bus. That was the last sighting.

MOORE
Keep looking.

Moore hangs up. Corey is all business. He calls out:

COREY
Okay people! Check CCTV and ATMs on the routes as well.

CUT TO:

EXT. INDUSTRIAL STREET - DAY

An area of the city with warehouses, empty lots, etc. An OLD WOODEN GATE rises and Channing's car disappears into the garage of an INDUSTRIAL BUILDING.

INT. INDUSTRIAL BUILDING - DAY

They exit the car and into a freight elevator. Santos and Gibbs stay behind, guarding the entrance. Channing presses a button, it clatters closed and slowly rises, arriving on the

SECOND FLOOR

which is a large and airy unconstructed space with a row of empty offices along one long wall. Winter is on his phone in the empty center. Bo sees him--

BO
Milton!

She races out of the elevator and hugs Winter. He tries to lift her and makes a show of it:

WINTER
Argh! You're getting bigger!

BO
No I'm not! I saw you two weeks ago!

He puts her back down. Tate and Channing approach. Tate looks up at the room's naked RAFTERS: dozens of PIGEONS seem to be nesting there.

WINTER
Well done, Mr. Tate.
(to Channing)
What did I tell you?

Channing frowns at this.

TATE
So if one of you could remove my piece of jewelry now...

WINTER
(to Channing)
Go and show Bo her new clothes.

Channing and Bo head off to another corner of the room where there are some boxes and small suitcases.

TATE
The bracelet. I want it off.

WINTER
It's not that simple.

TATE
We had a deal.

WINTER
I said you'd come work for me.

TATE
And I did your work.

WINTER
Your work has just started. I'm sure you noticed that Bo's a special girl.

Tate doesn't answer. We see that Bo is listening to music on an iPod, singing along.

WINTER (CONT'D)
And your job is to keep her safe. To protect her--

TATE
From that woman?

WINTER
Yes. And the people she works for.

Bo hears this.

BO
Is he gonna be my foster daddy?

WINTER
(to Bo)
In a minute, sweetheart.
(to Tate)
You'll be moving from town to town. We'll be helping you. There are people after the girl, but soon the FBI and others will be after you too.

BO
He's mean and he stinks!

TATE
(snaps at Bo)
I fell in a sewer, I told you!
(to Winter)
You see! She doesn't want to be with me either!

Winter presses on.

WINTER
In some towns you'll be aided by our associates. Sometimes you'll be on your own. And the ultimate responsibility for her well-being -- her health and education -- that belongs to you.

TATE
Look, I'm not Mr. Mary Poppins--

BO
Milton, I want to stay with you!

WINTER
We talked about that, remember?

TATE
If I say yes, how many weeks is this “job” supposed to last?

WINTER
Seven years.

Tate chokes on this.

TATE
Seven years?!?

WINTER
And they’ll be the best years of your life.

Winter offers an encouraging smile. But Tate isn’t buying.

CUT TO:

INT. MOORE’S CAR - DRIVING

Moore driving frantically.

MOORE
Where are they now?

CUT TO:

INT. OPERATIONS - DAY

Intercut.

COREY
Well, we were able to access the city’s traffic signaling system--

MOORE
I don’t care. Where are they now?

COREY
433 Mission Avenue. It looks like a warehouse.

CUT TO:

INT. INDUSTRIAL BUILDING - DAY

Bo comes out from one of the small rooms in some of the new clothes. Channing smiles at her.

CHANNING
Look at you! Nice shoes! Do you like them?

Bo nods and smiles. They share a girly moment.

CHANNING (CONT'D)
Go look in the other bag.

Channing returns to Tate and Winter, who continue to discuss his mission.

WINTER
Our adversary is resourceful. We have to keep use of cell phones or other electronics to a minimum. Lovely Channing will be monitoring your whereabouts and progress.

TATE
You realize I haven't agreed to any of this yet.

WINTER
Oh but you have. The FBI is undoubtedly on to you by now.

TATE
Maybe I'll take my chances.

CHANNING
You won't last ten minutes out there. They'll shoot you on sight.

WINTER
But that won't happen... with our help. We're not superheroes, Mr. Tate. Far from it. But we're hardworking, dedicated people. And we can protect you.

TATE
You still haven't answered my question. Why me?

Channing leans in, wondering also. Winter smiles.

WINTER
Do you think we would have gone to all that trouble without a reason? I can't tell you now. But you'll figure it out.

Gibbs brings over a duffel bag and hands it to Winter.

WINTER (CONT'D)
This is for you.

He unzips it-- it's filled with THOUSANDS OF DOLLARS. Tate's eyes goes wide. Winter has his attention now.

WINTER (CONT'D)
We want you to take good care of her. Educate her. Good organic food. Comfortable accommodations. You're going to be raising her now.

TATE
I need a gun.

WINTER
We talked about that already.

Tate stares at the money. It's not clear if he's listening.

WINTER (CONT'D)
Mr. Tate?

Tate finally looks up.

WINTER (CONT'D)
The first time you saw her. You felt something, didn't you?

TATE
What do you mean?

WINTER
What did you feel?

Sound DROPS OUT as Tate looks at Bo-- bouncing a ball, she turns to him, they look at each other, expressions enigmatic--

WINTER (O.S.) (CONT'D)
Mr. Tate?

TATE
I don't know. I don't like kids.

Bo's ball ROLLS along the floor, hitting the low wall beneath a LONG WINDOW. Bo chases it and catches up on the back bounce, but then she looks out and sees Moore's car speeding towards the building, she turns back to camera and faces us--

END OF ACT FOUR

ACT FIVE

INT. INDUSTRIAL BUILDING - DAY

Moore's car SMASHES through the wooden gate of the garage and the second car follows, we WHIP to a startled Gibbs and Santos next to the entrance door, they race towards the door heading further inside--

UPSTAIRS

Winter and the others hear the commotion--

WINTER
(to Channing)
Take the girl!

Channing rushes to collect Bo at the front window as

DOWNSTAIRS

Moore hops out of the car and Santos reaches the interior door to safety, but Gibbs is trailing-- Moore FIRES TWICE and hits Gibbs in the back. He goes down. Moore moves quickly to the

CORRIDOR

where Santos is at the far end, he turns a corner towards the

FREIGHT ELEVATOR

and ducks inside dodging bullets, he slaps the button to send it upward, the doors start to close as

MOORE

takes the corner and begins walking directly towards him and

THE ELEVATOR DOORS

start to grind slowly towards each other--

SANTOS
Come on, come on--

But it's not fast enough, he's trapped himself, he tries to tuck himself in the corner but she can still make the angle and BANG BANG BANG empties the rest of her clip into him.

Then she sticks her hand in the closing doors, they lurch back open, she steps inside, Santos is in the corner gasping and spitting blood, she looks down at him pleasantly:

MOORE
Which floor?

She presses the button for the second floor as

UPSTAIRS

they've heard the SHOTS and now hear the elevator's inevitable rise: Winter, Channing, and Bo hurry towards the adjacent stairwell, across from the row of offices--

CHANNING
(to Bo)
Come on! We have to go!

Channing scoots Bo forward a little, they head off, Tate is left standing there, he looks down at his feet-- the DUFFEL OF MONEY. He looks at Channing, she looks back--

And he picks up the bag and heads in the opposite direction, away from them and deeper into the building.

CHANNING (CONT'D)
Bastard.

WINTER
Tate!

The elevator CLUNKS as it arrives. The doors SCREECH as they OPEN. Moore appears. It's quiet. Apparently empty. She assesses the room, gun in front of her, totally professional.

WE SEE TATE. Clutching the bag, hiding behind a far pillar.

PAN AS TATE SEES: the window across from him, a tantalizing FIRE ESCAPE just beyond its dusty pane.

WE SEE WINTER/CHANNING/BO. Hiding behind a near pillar.

Channing treads gingerly-- a slight CREAK. They can't move.

PAN to Bo, PAN AS BO SEES: a few steps in front of Moore: her stuffed TURTLE. Bo dropped it.

As Moore walks beyond their hiding space, Bo breaks free from Channing. Winter and Channing are desperate to restrain her or cry out but they can't, they can only watch helplessly as Bo steps forward cautiously...

At the same time Tate steps quietly towards the window, sliding it open so he can reach the fire escape...

As Moore turns towards one of the side rooms, Bo advances slightly... Moore takes a step then Bo takes one, a tiptoeing mimic getting closer to the object she left behind...

Moore dips into an OFFICE and Bo makes her move, she's got it! She smiles and turns and heads back to the stairwell but Moore is instantly on her, grabbing her roughly by the shoulder and spinning her around--

MOORE
Not so fast.

Winter and Channing can't take it, they leap up--

WINTER
Let her go!

And Moore turns and SHOOTS Winter in the arm, he collapses, Channing pulls him back--

BO
Milton!

Bo tries to get to him but Moore holds her back.

Tate has one leg outside the window, looks down at his escape route but sees Moore holding Bo, the girl starting to cry, a moment of decision for him--

Channing cradles Milton, looks up at Moore with disgust--

CHANNING
You bitch.

MOORE
The next one's in your head for that.

And she levels the gun at Channing when a hand comes from nowhere and SWATS the gun away! Moore turns-- it's Tate. She smiles at him.

MOORE (CONT'D)
I thought you didn't hit women.

TATE
I'll make an exception.

Moore swings her fist with amazing speed but Tate is quick and blocks it, a second punch comes and a third, Tate is blocking them but she's pushing him back--

Then he finds the space and swings back, and now it's Moore blocking the punches, a close contact battle emerges-- rapid blows, punches and kicks back and forth, each of them blocking the strikes of the other.

Moore's technique is impeccable and precise, while Tate's roughness is complemented by his street instincts and impressive strength.

TATE (CONT'D)
Go!

Channing pulls Bo back to the stairs, Bo struggles against her, not wanting to leave Tate behind--

Tate is beginning to get the better of Moore, but she finds an opening and KICKS Tate in the face. He falls to the floor, struggles to his knees, and she KICKS him again. Now he's really down.

Moore retrieves her gun, panting for breath, wiping her bloody lip, composing herself.

And Bo has stopped on the stairs, Winter leans on Channing but urges her--

WINTER
Bo come on...

But Bo doesn't respond or turn, she simply watches in horror as Moore turns towards Tate, levels the gun towards him--

And Bo opens her mouth to SCREAM.

But the sound that comes out is not what we expect, it isn't a girlish shriek-- it's more of a vibration, an otherworldly echo on the verge of the supernatural, emanating from her like some sort of shockwave.

It gives everyone pause but the PIGEONS in the rafters respond to it on some primal level, like a clarion call or communal alarm, they instantly TAKE FLIGHT from their perches and descend from above--

But it's not with a sense of fear or flight, the birds seem to be moving in unison, with a sense of purpose, they SWOOP DOWN like a ribbon unfurling directly towards Moore.

They fly around her in dizzying, synchronized circles, a surging current of gray and white: enveloping her, obscuring her, neutralizing her.

Winter and Channing watch in amazement: a sense of wonder, excitement... and maybe a little fear.

Tate is also momentarily mesmerized by it, then he climbs to his feet, moving towards the stairwell in careful steps--

BO
Come on! Come on!

And he moves faster now, one last look at Moore and the birds, and one last look at the duffel bag he's left behind on the far side of the floor.

Then he hurries down the stairwell with the rest of them. They're gone.

Back to Moore. The birds seem to slow. There are moments where her face and body within them become clearly visible. And then, as quickly as they arrived, one takes the lead and guides them in a flurry of directed movement through the room, a comet SMASHING THROUGH a window and disappearing up into the sky.

Moore takes a breath. Feathers and particulates float in the air around her. Scratches on her face, a feather stuck to the blood on her forehead. There's a second to process, and her reaction is less of surprise... and maybe more of something like admiration.

She walks quickly but calmly towards the stairs.

INT. GARAGE - DAY

They're hurrying to get in Channing's car. Moore enters the garage and FIRES at them. Tate jumps in the car and there's a SCREECH of tires as Channing's car pulls out.

INT. CHANNING'S CAR - SAME

Channing driving, they're hurrying--

BO
What happened, I don't understand--

Winter tries to reassure her, while not knowing the answers himself.

WINTER
It's okay... it's like the other spookies, it's just... a little bigger...

Channing looks in the REAR VIEW MIRROR to see Moore in her car following them--

INT. MOORE'S CAR - DRIVING

Moore driving like a maniac, on her phone--

MOORE
(into phone)
Skouras. There's something you haven't told me about the girl.

CUT TO:

INT. CHANNING'S CAR - SAME

Winter is grimacing, rummaging in his pockets, it's all VERY FAST here--

WINTER
We'll lead her away...

Channing goes hard around the corner and slams on the brakes. Winter hands Tate a crumpled wad of CASH.

WINTER (CONT'D)
Take this, Bo knows where to go...

BO
Milton...

WINTER
(sharply to her)
You have to go! Now!

Bo is startled, but she gets it. Tate pulls her from the car and they're dumped

ON THE STREET

and they watch as the car speeds off, Tate grabs Bo and pulls her into an ALLEY and down behind a dumpster, he covers her, we GO WIDER to see Moore's car speed by--

She's gone. It's quiet. They stand up. Tate touches his right side above his hips-- his fingertips come back moist with blood. Bo looks at it--

END OF ACT FIVE

ACT SIX

EXT. STREET - DAY

Residential area of SMALL HOUSES. Tate and Bo walking-- he's favoring his side. He pulls out the money Winter gave him-- wet with blood.

TATE
120 bucks for the next seven years. That'll work.
(to Bo)
Winter told you where to go, right?

BO
Right.

They walk.

TATE
That thing back there. How did you do that?

BO
What do you mean?

TATE
That thing with the birds. What was that? Does it happen a lot?

BO
I don't want to talk about it.

She stops-- they've arrived outside Cortez's house. She approaches the door and RINGS the bell. Tate follows.

TATE
Will they give us more dough here?

BO
You mean for cookies?

TATE
What?

Cortez answers the door. Bo smiles.

BO
Cortez!

TATE
(realizing)
Oh come on Bo let's go...

CORTEZ
(to Bo)
What are you doing here?

BO
I need to talk to you about Senga.
And my friend needs help.

Bo lifts up his shirt to show the wound. Cortez looks a little intimidated by Tate, but his medical instincts kick in and he begins to inspect it.

CORTEZ
Whoa. What happened there?

BO
A mean woman shot him.

CORTEZ
You were shot?

TATE
It’s nothing, I’m fine.

BO
(to Tate)
He’s a doctor. A really good doctor.

Bo looks at Cortez, who appreciates the words but hesitates.

CORTEZ
If you’ve been shot, we have to report it to the police.

TATE
Can you stop the bleeding first?
I’d appreciate that.

Cortez nods and helps him inside.

INT. CORTEZ HOUSE - KITCHEN DAY

Cortez walks Tate towards the table.

CORTEZ
Lay down on the table.

Tate lies down and Cortez grabs supplies from a cabinet. Bo takes a step or two into the

LIVING ROOM

where a VERY SICK OLD MAN (80s) is in a home hospital bed and attached to an IV DRIP, a few more morphine vials stacked next to it. This is a hospice situation.

The man is near death, his breaths ragged. Bo takes his hand. He sees Bo and manages a smile. She smiles back. Bo turns to Cortez and Tate in the kitchen, never letting the old man's hand go. Cortez is stitching up Tate.

BO
He's your father?

Cortez nods.

CORTEZ
He's barely conscious. He only has a week left, at most.

Cortez fills a syringe and gives Tate an injection.

CORTEZ (CONT'D)
These are antibiotics.

BO
He's proud of you.

Cortez doesn't look up. Maybe a slight smile.

CORTEZ
No he isn't. He said he wouldn't come to me if I were the last doctor on earth. He thinks I'm weak. Maybe I am.

BO
You're not. You can't quit.

Cortez keeps working in silence. Tate flinches a little.

BO (CONT'D)
What about Senga?

CORTEZ
I told you. I don't know who that is. I never had a patient with that name.

BO
I know. I thought you knew Senga. Sometimes I get things wrong. You don't know him yet. But you will.

She moves towards Cortez.

BO (CONT'D)
Senga lives in Congo. He plays soccer like I do. But one day they're gonna kick the ball too far and he'll have to run into the bushes to get it. And he'll step on something. And it will blow up and hurt him really bad. He'll be scared and he'll be crying. But he's lucky. You'll save Senga.

Tate and Cortez both listen to Bo. There's something powerful about her words for both of them.

BO (CONT'D)
The same way you're fixing him.

She points to Tate-- and Cortez realizes he's treated Tate and didn't freeze for a second.

BO (CONT'D)
Your father thinks you're a very good doctor. He knows he was wrong and he's sorry. He believes in you.

The old man nods, very weakly. Cortez swallows hard. Then he turns to Tate:

CORTEZ
The bullet went in clean. Keep it dry. Try not to carry things.

TATE
The police--

He just puts up his hands-- doesn't want to know.

CORTEZ
It's fine.
(beat)
I was thinking about applying to Doctors Without Borders. But I didn't follow through with it. How does she know that?

TATE
I don't know. She's a pain in the ass.

Tate looks down at the stitchwork.

TATE (CONT'D)
That's a good job.

CORTEZ
Of course. I'm a good doctor.

Bo turns to him and smiles.

EXT. CORTEZ HOUSE - DUSK

Tate wears Cortez's hoodie as they stand there. Tate looks both ways on the street as the sun sets.

TATE
Okay now where do we <u>really</u> go?

BO
Bus station. Flat Dune, Nevada.

Tate nods. He sees Bo is still looking up at the house.

TATE
Look that was very touching. But if this is going to work when we go to a new town, we're going to need some rules, okay?

BO
Okay.

TATE
Number one. That doctor guy wasn't your business. You're nosy.

BO
But he fixed you.

TATE
Yeah that was fine and all, but when we get somewhere you need to mind your own business.

Bo looks at Tate skeptically.

BO
What if a girl falls into a river?

TATE
I don't care. Now promise.

They start walking as our song from the opening -- FEIST'S 1234 -- starts up in a FULLY ARRANGED VERSION we:

CUT TO:

INT. MOORE'S CAR - DRIVING (MOS)

She's speeding and finally reaching Channing's car.

BO (O.S.)
What if a man is walking on the side of the road and it's really hot and he drops a penny and it gets stuck in the melting road and then his hand gets stuck and then a truck is coming?

Moore slams on the brakes.

EXT. CHANNING'S CAR - DUSK (MOS)

Moore approaches. The car is empty. REVERSE POV to VERY FAR AWAY-- as Channing and Winter watch her from a bluffside.

BACK TO MOORE: looking up, and around... she gets it.

INT. OPERATIONS - LATER (MOS)

They've lost Tate and they're scrambling to find him-- there's different surveillance cameras, satellite images, facial recognition, the team still hard at work.

TATE (O.S.)
That's never happening.

BO (O.S.)
But what if it did?

TATE (O.S.)
You know it isn't. Now promise.

But Corey is focused on a monitor near his desk that shows a NEWS CHANNEL-- a PHOTOGENIC SENATOR named ANNABELLE JACKSON (40s) holds a press conference, CHYRONS on the bottom:

SENATOR PLEADS FOR RETURN OF MISSING GIRL
SOURCES SAY FBI NOW INVOLVED

Corey watches this, Senator Jackson speaks and he studies her, somehow troubled by it, perhaps soon we'll learn why...

CUT TO:

INT. DINER - NIGHT

Closed for the night, the NEWS CHANNEL on here too-- Channing looks up at the TV over Winter's shoulder as a TRUSTED DOCTOR (40s, casual) sits next to him in the booth, stitching his hand. With his free hand Winter dials his phone...

INT. SKOURAS' HOUSE - LIBRARY - NIGHT (MOS)

Skouras in his lavish library. He answers his ringing phone.

SKOURAS
Hello?

WINTER (O.S.)
She's protected again. You lost your chance.

Skouras doesn't seem entirely surprised to hear from him.

SKOURAS
Protected by Tate? I have to admit, that was pretty unexpected. But it's gonna blow up in your face.

Skouras hangs up and gets up from his desk, nursing his scotch as he walks across his office... and we pass a series of FRAMED PHOTOS, friends and VIPS:

There's a recent one of him with SENATOR JACKSON-- they're obviously friends. And then another, less recent, maybe ten years old, two men in suits celebrating something... a younger Skouras with his arm around... WINTER.

BO (O.S.)
What if a piece of the moon crashes into a house and they keep spiders in a cage but the cage breaks, and the person who lives next to them has a gorilla that is allergic to spiders?

TATE (O.S.)
I don't even know where to start with that one.

CUT TO:

EXT. CITY BUS STATION - NIGHT (MOS)

The song KEEPS ON PLAYING and we follow FROM BEHIND as Tate and Bo approach the bus station...

BO
What's rule number two?

TATE
Always do what I say.

Bo thinks about it.

BO
Okay. But what if we're in an igloo and you have a cold and can't smell anything, and you tell me to light a candle but I smell gas?

CUT TO:

INT. HOSPITAL - SURGERY - NIGHT (MOS)

Cortez confidently assists the Senior Doctor (whom we met at Bo's CAT scan) during an operation.

SENIOR DOCTOR
So where are they sending you?

CORTEZ
Congo.

CUT TO:

INT. DIRT FOOTBALL FIELD - DAY (MOS)

A soccer game-- in AFRICA. Two teams of BOYS play. The game heads downfield, the boys run... but one stops. All alone, we can probably guess his name, as his gaze turns towards the sky... and follows the path of a small BUTTERFLY.

CUT TO:

EXT. BUS - NIGHT

The song ends as Tate and Bo board the bus together.

INT. BUS - NIGHT

Bo sits and Tate sits next to her, wincing. Yesterday he was on death row, but today is the first day of a life he doesn't yet totally understand. He looks all around, anxious to be on the move. Enemies could be anywhere.

Bo takes his hand, surprising him. He looks at her. She looks in his eyes.

BO
It's going to be fine.

Tate lacks her belief, but he's aware that he's about to embark on an extraordinary journey.

The bus begins to move, he keeps looking at her--

TO BLACK.