

CHASE

By:

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"CHASE"

FADE IN:

1 INT. CRASHING SURF-GLOOMY MORNING

SUPERIMPOSE: SIX YEARS AGO...

SPLASH! The mini waves toss a small boat onto a surface scattered with wood chips. The waves descend back into the water as a hooded figure--laying in the boat like a dead rat, struggles to get out of the boat. This figure is a man, By his look. He reaches for the edge. He tries to pull himself up, but he is weak. Something is paining him... it's a bullet wound, two of them. One to the side of his stomach, and one on his thigh. The man manages to pull himself over the edge of the boat. He rolls over on the woodchips. His gun falls from his back pocket. He barely grasps onto it.

MAN

Arrrgh!

The man manages to get up on his feet, but barely. He isn't in fit to do so. The man then limps on one foot. He picks up his gun and starts to walk.

TIME CUT: The hooded man limps behind the green forest trees disappearing to wherever. And off that we CUT TO BLACK.

OVER BLACK:

SUPERIMPOSE: PRESENT DAY.

We hear a strong and sharp sound of beeping.
BEEP...BEEP...BEEP...BEEP...

The beeping then stops in a split second. We then FADE IN.

2 INT. LONDON, ENGLAND-GROCERY STORE-GLOOMY MORNING

The cashier stuffs the groceries in a paper bag. We MOVE to the man opposite the cashier and see the main man of the show: NEAL CHASE.

CASHIER

(Rusty old British accent)
Twenty-five pounds.

NEAL

All I got is a twenty man.

CASHIER

Sorry then, have to take out the milk then...

NEAL

C'mon man, spare me today.

CASHIER

You use that line on me every time you come here, pull out the five pounds and you can have the milk.

NEAL

Um... alright here.

Neal pulls out the twenty pound bill. He then slides onto the counter as the cashier takes the money, and then slips the milk out of the bag. We move in on Neal's face as we CUT TO:

3 EXT. LONDON STREET-MORNING

Neal exits the grocery store. He then continues onto his bike, which is an old school 80's style bike. But it looks new and shiny. Neal fastens himself on the bike. He then starts the bike as the engine roars out. Neal continues out as he rides his bike on the road.

4 INT. ROAD-MOMENTS LATER

ON NEAL'S BIKE LICENSE PLATE, It reads the name CHASE. We then PAN AWAY to:

5 EXT. ROAD

Neal rides away. We Then pan out. We zoom out and out and out and out and out... we see the road getting smaller and smaller and smaller amongst the whole city of London. Then we zoom out from that and we zoom out until we are viewing England as a whole.

6 INT. CIA SOUTH CAROLINA BRANCH-TRACKING ROOM

We move upon an agent who is working on the computer. He realizes something... he begins typing and then presses enter. We then move in on the screen and see a map of England with the London portion highlighted in bright red and a smaller portion inside London that is highlighted in dark red. A caption that points to the dark red part reads:

RECIPIENT: JACK LACEY LOCATED: LONDON ENGLAND.

The Agent smiles. He then goes to his phone. He dials a number.

7 INT. CLEGG'S OFFICE

Clegg answers the phone after it rings.

INTERCUT PHONE CONVERSATION:

CLEGG
This is Clegg.

AGENT
Clegg this is Damon...

CLEGG
Talk to me, have you got a lead on him?

AGENT DAMON
Even better... I think we may have found him.

CLEGG
(Drops his pen,)
I'm on my way.

Clegg hangs up and rushes out his office.

CLEGG (CONT'D)
I've got you... I finally found you.

Clegg continues to walk.

INSERT CUT:

8 EXT. ROAD-LONDON

Neal is still on his motorcycle and he's riding away.

WE ZOOM OUT AND OUT UNTIL WE ARE:

OVER BLACK:

TITLE CARD:

One word Floats in out of the black:

CHASE.

We push in and suddenly fly into, through and passed the A in CHASE. We then are left OVER BLACK.

FADE IN:

9

INT. CONFERENCE ROOM

Angle in on a table: a file is slammed on the same table minutes later. We then PAN UP: to find Clegg and a bunch of agents, directors, and high profile men in suits.

CLEGG

Thank you gentlemen, for taking your time out on revisiting a closed case. This is really great.

DIRECTOR MELTZER

What the hell is this Clegg? Two years later? What are you trying to play on us now?

CLEGG

(Smirking)

Not playing Meltzer, consider this the happiest day in your life. In fact, all of your lives

AGENT KNAT

Oh please, The happiest day in my life? With you in it? No way!

DIRECTOR MELTZER

Oh my... get on with it.

CLEGG

(Pushing a button on his remote)

Two years ago...

A picture of a man--bearded, old, and a scar across the bottom of his chin- appears onto the screen.

CLEGG (CONT'D)

The CIA was on a manhunt for this man. Leon McCall. The US's most notorious criminal. He was secretly building a nuclear empire through his billion dollar company. And selling those nuclear weapons to numerous military sets. We tried to track him. Once we did, it all blew up in our face.

DIRECTOR MELTZER

(Annoyed,)

Oh for god sake Clegg! We aren't here to listen to your bull crap about how the CIA let a nuclear empire owner get on with this! What's this about?

CLEGG

You're gonna wanna hear this! Trust me director.

We push in on Clegg, clearly he's got something good. The screen cuts to a picture of: NEAL CHASE. But our first instinct: What is he doing on the CIA's POWERPOINT? Off this:

CLEGG (CONT'D)

Neal Chase. The CIA's most elite, and well trained agent. He was the best we had. Chase, was on the manhunt. He was just one step behind McCall, wherever he was. We had nothing on McCall until we gathered an amount of evidence against him.

(Beat. Then,)

Then, Chase happened. He stole the drive containing all of our evidence against McCall. He then backed up the drive on a computer, and then destroyed the computer. We lost all the evidence. In the process of doing do, Chase eliminated two of our agents who tried to stop him. Agents Jackson and Muller.

AGENT

Neal Chase's file was eradicated after the CIA ended their search for him. He is dead.

CLEGG

Actually, that was a lie. Neal Chase's file is still active in our archives.

DIRECTOR MELTZER

Alright, we're done here!
Gentlemen, enjoy your flights back to D.C.

Meltzer gets up to leave...Yes, he's had enough of this.

CLEGG

He is still on file because he is not dead... We found him.

DIRECTOR MELTZER

That's a bunch of bull! He's dead.

CLEGG

He's in London! See?

The screen cuts to a snapshot taken by the traffic cam. It's a picture of Neal. Where we saw him riding his motorcycle.

ON DIRECTOR MELTZER: Yep, he is annoyed but he still turns around to see. ON HIS FACE, it is shocked and intrigued simultaneously. Meltzer sits down.

MELTZER

Okay Clegg, you got my time and attention. Whatcha got on him?

CLEGG

I have all the facts on him. I told you I had something good. Now, over the past six years this man has been hiding in London; in the small suburban area of Newgrain. Trying to stay small and hidden from us.

MELTZER

Huh? London? And you looked in Australia? Hmph! aren't you smart?

10 INT. NEAL'S HOME-NEUGRAIN LONDON

The door opens. Neal walks in, sets the groceries. He then sees Mail on the counter. Neal fans through the junk mail. On the billed address we see a name: JACK LACEY.

CLEGG (V.O)

Just hear me out... our buddy Neal thought the suburbs would be the best place. But, we found him. He's been living under the name of a Jack Lacey.

ON NEAL, he is staring himself down in the mirror... we see a lot of pain and a life filled with falseness compressed in his look. The man is hiding something inside him.

11 INT. CIA CONFERENCE ROOM

MELTZER
Lacey? That's--

INSERT CUT:

INT. MELTZER'S OFFICE-FLASHBACK

Neal walks into Meltzer's office, who is petting his dog that is laying under his desk.

MELTZER
(to the dog, fondly)
Oh it's okay...yeah I know you're
thirsty! You--

NEAL
(At the door)
Having fun there Captain?

MELTZER
(Abruptly looking up,)
Yeah? Oh uh... Chase, I was just
uh... um--you need something Chase?

NEAL
Um... I just wanted to confirm on
this social security number... for
your wife's death certificate? The
one you asked for?

MELTZER
157-98-6689? Yeah!

NEAL
Good and cool dog...

MELTZER
Thanks. Just got him!

NEAL
Have a name for it?

MELTZER
Yeah, name's Jack. Jack Lacey. I
thought she should have a last name
you know?

Off Neal's look on that --

12 INT. CIA CONFERENCE ROOM

Back on Meltzer: he's shocked.

MELTZER

Jack Lacey? Son of a gun! He used my dog's name. my dog's name. Can you believe it? My dog!

CLEGG

Sir? Can we move off that? The real question is... how do we get him?

AGENT

Tell you what? It's been six years... he looks like he's having the time of his life in the London suburbs. So... keep things quiet around here...make sure the media doesn't know about this! Let's close in on him.

CLEGG

He's right sir, I request for permission to go get him from London.

MELTZER

Yeah, get the next flight to London. Get choppers down on that place Newgrain, I want him surrounded and I want him alive.

CLEGG

Oh please, I have got something better Director...trust me on this.

Off Clegg's look as we CUT TO:

13 INT. NEAL'S HOME-SHOWER

The water pours onto Neal's head. We move in on him. There is obviously some dark story he is holding in him, perhaps a different story than the CIA just reported.

14 INT. NEAL'S BEDROOM

Neal grabs his t-shirt from his closet. He puts it on while staring at himself in the mirror. Neal is about to move when he feels some small pain. He lifts up the side of his shirt to reveal a bullet wound; a dry and patched up hole is

indented into his stomach area. Neal then stares at that for a moment. He then covers the wound leaving us to further think on his past.

15 EXT. SUBURBAN AREA-STREETS-LONDON

A lonely Neal walks along the peaceful streets.

TIMECUT:

16 INT. CONVENIENT STORE

Neal walks into a store crowded with day to day merchandise stuffed on shelves. THIS STORE IS NOT ORGANIZED. Neal walks in dodging the edge of a shelf. He proceeds to an old man running the register. On his way he spots a gentlemen in a black suit reading a newspaper at the tiny coffee shop in the back of the store. Neal arrives at the counter. The old man looks up at him. A smile grows on him.

NEAL

How's it goin Alvin?

This is ALVIN. In his golden years, fine thick gray mustache, short thin white hair. Life seems good for him.

ALVIN

(Old, American accent)

Aye! Jack how are ya?

NEAL/JACK

Good, you?

ALVIN

Oh, me? Ya know? Behind the counter... always have been.

NEAL

Uh, the counter...yeah-

Neal eyes the place and the store. He rolls his eyes around and comes back to the messy counter.

NEAL (CONT'D)

Can't even see the counter you know?

ALVIN

Well, it's been a while since it was normal.

Neal brings his eyes to a wrinkled flyer sticking out from the back of the register. He slips it out.

NEAL

Been a while since you thought about this huh?

Alvin sees the flyer. He knows exactly what it is. The top reads: SMITTY'S GOLDEN HOMES: YOU'RE RETIREMENT BECOMES LUXURY! On the bottom there is a collage of old folks enjoying their leisure. Alvin frowns at this.

ALVIN

Well, you know... been busy with the store and all. Hmph, haven't gotten any time to think about it! Always a new stock coming in right? Yeah... so did you get that job?

NEAL

Alvin, c'mon you're getting old...you need to give this up.

ALVIN

Look, Jack... I like this. I do. I can't give this up, it's what matters to me. I can't just go running off to some dreamland when I have more of life ahead of me.

Neal understands.

NEAL

But it's your golden years...you can't have this goin on forever. Trust me man, I've known you for six years, I am not gonna let you die in this--

(Trying not to offend the store)

...piece of crap.

ALVIN

(Smiling)

You're scared for me? That I am going to die? You know Jack, when I found you...you had kind of the same face on you. The scared little boy type.

NEAL

Yeah, well...I was then. Now I am just worried.

ALVIN
(Taking a sip of his water)
I'll be fine.

NEAL
Okay...uh I gotta go. Jimmy's
Tavern? Tonight at nine?

ALVIN
Yeah. And uh... I might be late so
go ahead and get me one on the
rocks. Place is gonna be packed
tonight.

Neal nods, and then leaves. Alvin smiles as he turns to look
at the man in the suit. The man smiles at Alvin.

ALVIN (CONT'D)
Hi, just this?

Alvin takes the bottle from the man. He runs it through the
scanner. He takes a sip of his water. The man watches him
while he's at it. he smirks. Alvin takes a confused look at
the bottle.

ALVIN (CONT'D)
Uh, I'm sorry. I don't carry this
product. I-I--

Alvin starts to get dizzy. He drops the bottle. The man
takes it and dumps it in his pocket. Alvin takes a look at
his water.

ALVIN (CONT'D)
My water...you-you--

Alvin collapses.

MAN
I drugged you? Yes. I knew you
didn't carry a twelve oz. Atarax.

The man then dials a number on his phone. In moments, a clan
of three other men in suits arrive in.

MAN (CONT'D)
Alright, let's take him.

TIMECUT:

17 INT. STORE PARKING LOT

The three men shove a sedated Alvin into their black van.

CUT TO:

18 EXT. AIRPORT TARMAC-DAY-LONDON

A small jet plane lands onto a smooth blacktop. The hatch door opens. Agent Clegg makes his way to a British agent waiting far from the plane. Clegg walks to him. We move in on the British agent. This is AGENT WILL FREEMAN. Straight, sharp and savvy, this agent is far above average.

FREEMAN

Mr. Clegg, I am Will Freeman from MI5. You can call me Freeman.

CLEGG

Nice to meet you Agent Freeman. I assume Carlyle informed you I am on a manhunt?

FREEMAN

Indeed. Carlyle sent me to help you.

Clegg and Freeman begin to walk.

FREEMAN (CONT'D)

I am caught up on the case. It is my understanding that your fugitive Neal Chase--otherwise known as Jack Lacey is here in London?

CLEGG

Yeah. He skipped town to go to the suburbs. He is in Newgrain.

FREEMAN

I know everything on him. I've even gotten you started on some early interrogation. There...

Freeman signals to a black van waiting on the other side of the tarmac.

CLEGG

What's that for?

FREEMAN

It's to speed up your chase.

CUT TO:

19 INT. MI5 FACILITY-INTERROGATION ROOM

A classic display of an interrogation room. White bright lights engulf the room's walls. A man is handcuffed sitting in a chair. A table is before him. He is bagged. Freeman and Clegg enter.

CLEGG

This him?

FREEMAN

We pulled him off of his store in Newgrain.

Freeman walks over and removes the black bag off the man's head. The man is Alvin. Alvin is blinded by the white light. He can barely see. But he makes out: CLEGG. Sitting across from him and staring Alvin down, Clegg is out for answers.

CLEGG

Feeling drowsy?

ALVIN

What the hell is all this about?
Who are you? Why am I here?

FREEMAN

You're in the MI5 facility. Don't worry, we won't hurt you.

ALVIN

You drugged me.

CLEGG

Oh come on Mr. Jenkins, we both know you wouldn't have come here willingly without putting up a fight right?

FREEMAN

Don't worry, it's just some Atarax... it'll wear off once you get some rest.

CLEGG

But first, I want you to answer some of my questions.

Clegg pulls out a file in front of Alvin. He opens it. Inside, there are shots of Neal on the streets. And his CIA file.

ALVIN

That's--

CLEGG

Chase. Neal Chase.

ALVIN

Neal? No that's--

CLEGG

Jack, Jack Lacey. I know. He is your regular customer?

ALVIN

Well, kinda. Just likes to come in once a month to get a passport photo done.

CLEGG

(Smiles)

Do you know why?

ALVIN

No... maybe the man likes to have extras of a passport photo.

Clegg and Freeman exchange looks. Yeah, they know exactly what this is about.

FREEMAN

Oh for god sake, come to your senses Jenkins. Look at the file.

Alvin shoots a glance at Neal's file. He reads the identification: CHASE, NEAL. BORN FEBRUARY 27th, 1974. AGE: 33 years and counting. Alvin is confused.

ALVIN

No, you have it down wrong. Jack was born on November 10th of '77. And he is thirty-six now.

CLEGG

We have it down right. This is his CIA file. He was in the CIA.

ALVIN

No, he.....

FREEMAN

--Never told you what he did before he met you? And you never felt compelled to ask right? You don't get it Alvin. He lied to you. About it all. His birth date, his name, his age, his whole damn life!

CLEGG

Did you even question his love for retaking passport photos? No right? That's exactly what he wanted. Alright? He took those photos to keep himself hidden from us.

ON ALVIN, Completely confused. He doesn't get it. Clegg pulls out a sheet of paper. It has numerous snapshots of driver's licenses and passports IDs. Alvin starts to pull something together.

CLEGG (CONT'D)

We never stopped looking for him. He knew that, so he fooled the whole world around him. Including you. he took those passport photos so he could keep on creating new identities. Up till now, he is twenty-three different people. Jeremy Hoss, Jimmy Clust, Karl Fitz, Jack Lacey, Barry Sloane. They're all fake. You get it?

ALVIN

He...He just did it to stay hidden?

FREEMAN

Took ya long enough.

CLEGG

He lied to you. to almost the whole part of Newgrain. He's spent all these years covering his tracks.

ALVIN

So, he's a fugitive?

CLEGG

Yeah. Has been for the last six years. And I need to find him Alvin, at any cost. So please... if you can help me and tell me anything. Anything else you know.

CLOSE IN on Alvin. Off his look as we are:

20

INT. JIMMY'S BAR-NIGHT

As said earlier, we find Neal at a booth. He is sipping his beer alone. We pan across to find another tall glass of beer. It's Alvin, but he's not there. Neal waits patiently. Then, a girl approaches him. By the looks of her, she's a blond, sexy, flirting gal who is desperate for a guy. She sits down in front of Neal.

GIRL

Hi, I'm Cherry. You?

NEAL

Karl, Karl Fitz.

CHERRY

Whatcha drinking there, Karl?

NEAL

Carling black label...

CHERRY

That's good. So uh... Karl? It's loud here. You wanna maybe go someplace quieter? You got a few fifty pounds on you?

NEAL

You know Cherry, you can leave. I don't have time to pop your cherry.

CHERRY

(offended)

What?

NEAL

(Making himself clear)

I can't afford you.

CHERRY

(Protesting)

I am not hooker!

NEAL

Of course you are. Why else would you be asking me for money? You want to go someplace quieter, maybe rent a cheap motel room for the heck of it? No. You want more than that.

CHERRY

I was trying to snatch some money off you, you idiot! Gosh! How perverted are you?

NEAL

(Smirking)

On a scale of one to one-hundred? Sixty-nine.

CHERRY

What the hell? You know, I've got six or seven guys backed up there. They'll take you.

Neal looks back at the bar. There are seven men jacking around, and they are buff.

NEAL

What'd I do? You're the one who came flirting on me.

CHERRY

You're the one who called me a hooker.

NEAL

(Taking a look at the guys
Cherry pointed out)

You inferred hooker. I was gonna say slut.

CHERRY

(Extremely offended)

Well, if I was one, it would be too bad because you can't afford me.

Cherry begins to lay off Neal.

NEAL

And they say the cheapest ones are the best...

CHERRY

I AM NOT A HOOKER!

Cherry walks off leaving Neal.

NEAL

(mumbling)

Well, a hooker would get the joke.

TIMECUT: Neal has emptied two whole tall glasses of black label. And we still see Alvin's drink sitting there. Alvin hasn't arrived. Neal continues to wait patiently.

TIMECUT: Neal is calling Alvin. It goes into his voice mail.

NEAL (CONT'D)

Hey Alvin, it's me Jack. Uh, maybe you forgot but I'm here at Jimmy's waiting. They're open late so call me if you still planning on coming.

TIMECUT: The bar is almost emptied. Neal stops a waitress.

NEAL (CONT'D)

Hey uh, can I get this on my tab?

WAITRESS

Sure.

TIMECUT: Neal pays his bill.

21 EXT. JIMMY'S PARKING LOT-NIGHT

Neal walks to his car. He hears people from the back. Neal turns to find the group of seven muscular pack of boys crowding around Cherry--taunting her. Neal stands to watch and listen.

BOY # 4

Hey, C'mon girl... we can play right?

Cherry, feeling uncomfortable--backs away from the boy as the rest of the boys laugh.

BOY #6

Aye, c'mon...no need to be scared. I got a lot of money on me tonight. All just for you.

Boy # 6 runs his finger down Cherry's cheek. She immediately strikes back. Cherry slaps Boy # 6 across the face.

CHERRY

Get the hell off me!

BOY # 6

(feeling the slap)
Ooooo, she likes it rough! Huh?

CHERRY

Keep dreaming... you'll never get
your hands on me.

Cherry makes her way out of the crowd. But Boy # 6 isn't done with her...yet. He grips Cherry's hand and pulls her close to him.

BACK ON NEAL, he walks closer and closer to watch. One of the boys notices him. Boy # 6 looks to Neal.

BOY # 6

Aye, you want one on her?

NEAL

No thanks, I am just here to see
it.

Cherry looks at Neal, indirectly asking him for help by putting on her pitiful look but Neal doesn't budge off his interest.

BOY # 6

(To Cherry)

Ahhh, C'mon sexy... give us some
good stuff.

CHERRY

(trying to break free)

Let go of me you creep!

BOY # 6

(Tightening his grip.)

Oh I will if you give me one nice
kiss!

The rest of the boys LAUGH. Cherry is desperate. Neal watches as Boy # 6 nears closer to Cherry's lips. Cherry is trying to turn her head the other way but Boy # 6 grabs her head. Cherry pours a tear out of her. She is scared. She is uncomfortable. And she is helpless.

BOYS

(Chanting all together)

KISS HER! KISS HER! KISS HER!

Boy # 6's lips almost meet with Cherry's when --

NEAL (O.S.)

Alright enough. Let her go.

Boy # 6 leans off Cherry. He looks at Neal.

BOY # 6

Oh, I thought you were here to watch the show?

NEAL

I was. But show's over now. Let the girl go.

BOY # 7

Hey, wasn't he the one this chick was all over back inside?

BOY # 6

Oh yeah. Hey!

(To Cherry)

Look! You're boyfriend's here to take ya home.

NEAL

Let her go.

BOY # 6

Or what? You'll kill me huh? Let's go man! Us seven against you. You wanna go?

NEAL

It's cold out tonight, but okay.

BOY # 6

You've done this before?

Neal nods. He is prepared for this. Boy # 6 rolls his hand into a fist.

NEAL

Let the girl go first.

BOY # 6

I can let her go later.

NEAL

You might not be able to.

ON BOY # 6, he has had enough. He throws a punch at Neal. Neal catches the punch in midair. He pushes it down. Cherry breaks free from one hand while Neal still has his around the boy's. Boy # 6 tries to punch Neal with his other hand but Neal dodges it. He then elbows Boy # 6 in the face. By the time we angle in on the two, Boy # 6's foot is trapped in Neal's hand.

NEAL (CONT'D)

He's fine.

Neal lets go of the boy's foot. Boy # 6 tries to kneel but before he can, Neal whips a kick between Boy # 6's legs and nails him in the private. Boy # 6 shrieks in pain as he falls.

ON NEAL, he looks around at the other boys. They look horrified. In another moment, another boy comes at Neal. Neal quickly dodges the boy's punch and nails him in the guts with his punch. He trips Boy # 4, who comes running at him. Boy # 4 falls. Neal kicks him across the side of his head like hitting a golf ball.

Boy # 2 and # 1 make a move for Neal from the back. Neal moves to the side, dodging Boy # 1's kick. Neal catches the kick. He is holding the side of Boy # 1's foot. He then throws the foot above his head and Boy # 1 hits the ground. Neal steps on his head. Boy # 1 moans painfully. Boy # 2 watches as Neal makes it hurt. He grips his fist and gets ready for a punch. He sees Boy # 2 coming.

NEAL (CONT'D)

(To Boy # 2)

Remember, you asked for this...

Boy # 2 makes a run for it. BAM! Neal kicks him in the chest, putting him down before he can lay a finger on him. Boy # 2 falls. Neal looks up. He sees Cherry amazed by all this. Then, he sees Boy # 7 standing in the back against the wall completely frozen. He is staring at all the boys' misery. Neal looks at Boy # 7, wishing he was gone. He then looks at the boys on the ground.

NEAL (CONT'D)

(To Boy # 7)

Wait, There were seven of you right? I only took out four. Where are your other two buddies?

BOY # 7

They're...They--

NEAL

Too much to drink? Went to the bathroom?

BOY # 7

They're...

NEAL

Drunk?

BOY # 7

Gone.

NEAL

And you're still here?

BOY # 7

I gotta fight you...

ON NEAL, really? He pulls Boy # 2 by his hair. Boy # 2 rises on his knees. He is weak. Neal jabs his elbow across the back of Boy # 2's face. This strikes Boy # 2 unconscious. This scares Boy # 7 real bad.

NEAL

You want to?

Boy # 7 immediately runs away. He takes off for the streets. This leaves us with Neal and Cherry. Neal stares Cherry down. Cherry looks off to the right. She tries not to look at Neal but every time she shoots a quick look at him, HE IS STILL STARING AT HER. And he's not really that happy. Cherry's scared look is gone.

NEAL (CONT'D)

You uh...you wanna come clean here?

CHERRY

Clean? Huh? I am clean!

NEAL

Well...

CHERRY

I am not high okay? I am clean!

NEAL

I didn't mean drugs. I meant you wanna stop lying?

CHERRY

Lying? Who's lying?

NEAL

You.

ON CHERRY, confused. She doesn't get it.

NEAL (CONT'D)

Oh c'mon... you don't think I saw
you drop a bug under my table at
the bar when you started flirting?

CHERRY

Bug?

Neal pulls out a small earplug-like bug from his pocket.

NEAL

I'm not that dumb.

INSERT CUT:

22 INT. JIMMY'S BAR NIGHT.

Cherry walks to Neal's table. She sits down in front of Neal
at the table. We ANGLE IN on her hands. She sticks a bug
under the table, closer to Neal.

CHERRY

Hi I'm Cherry, you?

NEAL

Karl, Karl Fitz

23 EXT. JIMMY'S PARKING LOT-NIGHT

Neal crushes the bug in his hand.

CHERRY

I didn't put any bug--

NEAL

You know, no person stretches their
hands that far to sit down. I knew
you were up to something.

INSERT CUT:

24 INT. JIMMY'S BAR-NIGHT

Cherry storms off leaving Neal. Right after she leaves. Neal
slyly reaches under the table and searches for something. He
finds the bug. He smiles.

NEAL (V.O.)

And I'm pretty good with technology
myself.

Neal finds the ON/OFF switch. He turns the bug off.

TIMECUT: Neal plugs the bug into his phone. The Bug uploads the recordings. Neal listens to one of them. He makes it look like he's talking to someone.

NEAL (V.O)

I found the other bug that your boys were listening to our conversation from. And i heard about the set-up.

Neal looks at the back of the bar. He sees Cherry handing a stash of money to one of the boys.

CHERRY (V.O.)

(From recording)

I only got seven-hundred for you seven. Now remember, you're gonna try to kiss me and put up a fight with this guy. He's kinda old, so you all can take him.

25

EXT. JIMMY'S PARKING LOT

Neal still stands before Cherry coming clean and knowing the whole plan. Cherry looks at him unconfident.

NEAL

Oh It's alright, you don't have to feel bad or anything. You were pretty good. Not good enough for me to sleep with but--

CHERRY

What the hell? I told you I was trying to snag some extra money off you!

NEAL

Oh no you weren't. You were trying to lure me into the open. To try to make me feel jealous that you were all over these boys. You wanted these boys beaten up by me so you could sleep with me.

CHERRY

Oh please! You're not my type! I paid those boys because you seemed like a rich scumbag, and I thought they could rob your loot.

NEAL

Wow! All that for my wallet? Oh then I really wouldn't sleep with you.

CHERRY

Hey! I told--

NEAL

I know, I am joking. Okay? Just a joke.

Then, a police siren erupts. It looks like it's headed for Neal and Cherry. Neal takes one good look at the police car and knows what's going.

NEAL (CONT'D)

Oh we gotta go, c'mon.

CHERRY

What? No! I am not--

NEAL

Come on!

Neal grabs Cherry's arm and makes a run for it. He reaches his car and him and Cherry get in.

CHERRY

Would you at least tell me what's--

NEAL

Don't have time! We need to go!

Neal starts driving. He is on almost full speed.

CHERRY

Slow down!

NEAL

Cant, those boys back there are after us!

CHERRY

Even me? Whoa! Hold on, how are they after me?

NEAL

One of your pals that ran away rattled you out. And I beat the crap out of his friends. What do you think?

CHERRY

What? No, I paid him to do that.
Why would he turn me in... Wait a
second, that's not the real reason
you're taking me with you is it?

Neal presses on the accelerator.

NEAL

No it's not. You're in my car
because I need to make sure you
don't turn me in. 'Cause know what
I mean. Those policemen, man! They
are manipulators!

CHERRY

Let me out of this car!

26 EXT. SUBURBAN STREETS-NIGHT

A chase begins to form. Neal's car rushes past a stoplight.
Three or four police cars are right behind him. It's all
going full speed.

27 INT. NEAL'S CAR

CHERRY	NEAL
Get me out! I want out!	No I cant --

CHERRY

I hate you!

NEAL

Okay, just calm down. It's going to
be okay!

CHERRY

I've got five cops chasing after
me and I'm in a car running away
from them with a complete stranger!
So yeah everything's gonna be okay!

28 INT. COP'S CAR

The cops are right after Neal and Cherry

COP # 1

(TO RADIO)

He's headed right off of
fifty-first and onto Dale road.

(MORE)

COP # 1 (CONT'D)
Follow them onto the end of Dale
and then corner them.

COP (V.O.)
(FROM RADIO)
Copy that. Anything else on him?

COP # 2
Suspect seems to be wearing a black
fitted jacket. With a girl. Gray
Audi A5. Driving far past speed
limit.

Neal makes a sharp turn passed another stop light. He reaches toward the end of the street as he makes an unexpected turn into a clutter of trees.

29 INT. NEAL'S CAR

Cherry looks at Neal. She is scared and here is this guy that's going nuts while running away from the cops.

CHERRY
What are you doing?

NEAL
Taking a little short-cut. C'mon,
I'll take you to my place.

CHERRY
Wow, I thought I wasn't good enough
for you to sleep with. Remember?

NEAL
Yeah but then I said I was
joking...remember?

30 EXT. END OF DALE ROAD-NIGHT

The cops--confused on what to do, stand in front of the cluttered trees that Neal drove through. The two boys that ran from Neal during the fight are also there.

COP
He ran.

COP # 2
No he didn't. It leads into a
shortcut. Into a neighborhood. He's
has to be living there or going
through that neighborhood.

Then, three or four more black vans veer into the scene. The cars stop. Soon, the small street is crowded with men in vests. They are MI5. Along with more FBI-like men, Agent Clegg and Freeman get out of one van.

COP

Are you back-up?

CLEGG

Yeah, we're the guys that do your jobs for you half the time.

COP # 2

Yeah well at least we respect our work by wearing uniforms. And not make fool out of ourselves by wearing dumb suits--

CLEGG

Son, just don't. Not the suit.

FREEMAN

It's out understanding that you're after a speeder?

COP # 2

Not just speeder. He escaped a street fight, left four injured.

FREEMAN

Well, you're in luck because he's a fugitive from the U.S. he's a rogue CIA agent.

Freeman holds a picture of Neal. Cop # 2 recognizes him.

COP # 2

That's him. That's the one who ran just now. He went right through these trees.

FREEMAN

We've got a location on him. Follow our lead.

COP # 2

Yes sir.

Off Freeman's authority and onto Clegg.

CLEGG

Wow Freeman, you really got authority under your belt.

FREEMAN

Here in London we tend to get to our points rather than waste time insulting the police force.

CLEGG

I'll apologize later but first, let's get this runaway.

Off that, Clegg Moves to instruct.

CLEGG (CONT'D)

Alright, he's headed for his home. Remember the house number is 5800 and it's the blue one. I want him alive, so no shots until we've closed in on him. Understood? Okay! Let's get him.

CUT TO:

31 INT. TRAIL-FOREST AREA-NIGHT

BAM! Neal's car breaks through a solid wall of blue spruces.

32 INT. NEAL'S CAR-NIGHT

Neal stops the car. Cherry is stunned.

CHERRY

They lost us.

NEAL

They lost us fifteen minutes ago. So--

CHERRY

So, goodbye!

Cherry goes to open the car door to get out but in a jiffy Neal starts his car again. Cherry freaks out silently. Neal pushes a switch on the side of his wheel. Cherry's car door locks automatically.

CHERRY (CONT'D)

Oh my god! Stop it!

NEAL

Can't let you go...police's still looking for us.

CHERRY

I am not gonna rattle you out! I haven't even seen your license plate!

NEAL

Oh sure you haven't.

CHERRY

I haven't!

NEAL

Then what's that written under your left arm huh?

We pan down to Cherry's left arm. We see nothing. Cherry looks at it confused.

NEAL (CONT'D)

(Turning Cherry's arm over)

I said under.

We then see: CHA5E written in black capital letters on her arm. And we also see: 93756824. His license plate number.

CHERRY

Oh that? One of the boys' names I hired to rob you was named Chase. He was cute so I got his number.

NEAL

Really? That's funny because a phone number has ten digits, your dude Chase only has nine.

CHERRY

He played me.

NEAL

Yes I know. How sad? I am not dumb. Especially when Chase with the s as a 5 is my license plate name and I have that license plate number. And you're trying to hide a pen from me in your right hand right this second.

CHERRY

(Looking at the pen)

Pshhh, c'mon... I am left handed idiot!

NEAL

Pshhh, c'mon... you can't write on your left arm with your left hand idiot! How stupid do you think I am?

CHERRY

...Let me go. Please.

NEAL

Mmmmm, sorry I can't do that.

Neal starts to drive. Cherry reluctantly gives up on trying to escape.

NEAL (CONT'D)

Gotta say girl you're pretty good. You had me there for a second. Chase? A guy you met at a bar? Yeah I would've believed it if the guy's name hadn't been my middle name. And his number being my license plate number? Please, that was okay...but the whole writing on your left arm with your left hand? Even a drunk guy wouldn't fall for that.

CHERRY

Chase? That's your middle name?

NEAL

You don't like it?

CHERRY

It sounds great. Please can you let me go?

NEAL

No, you have to stay with me.

CHERRY

Look I'll pay you! Anything! Just let me out of here.

Cherry reaches for her pockets. She finds them empty.

CHERRY (CONT'D)

And I left my wallet at the bar.

NEAL

(Holding up Cherry's wallet from his pocket)

(MORE)

NEAL (CONT'D)

No you didn't.

CHERRY

You--

NEAL

You think I am gonna get in a car,
and run from the police with a
complete stranger. I mean c'mon,
You set up a group of buff boys to
rob me. You lied about it. So I
thought...better be safe than
sorry.

Cherry snatches her wallet from Neal's hand. Neal smiles. He likes to play with her lies.

INSERT CUT:

33 EXT. JIMMY'S BAR-NIGHT

The police cars come for Neal. He takes Cherry's arm and pulls her behind him as he rushes for his car.

NEAL

We gotta go c'mon.

CHERRY

What? No I am not--

NEAL

Come on.

ANGLE IN: on Neal's hand. Pulls Cherry by his side. And while she is in panic he lightly slips his hand in her pocket, takes her wallet and quickly dumps it in his pocket. Clever move. CUT BACK TO:

PRESENT:

CHERRY

What'd you take?

NEAL

Nothing. Now about that whole
Cherry thing. Please cut it with
the fake name.

ON CHERRY, a confused look.

NEAL (CONT'D)

What? You think I stole your wallet to find out who you really are and I didn't look at it? Hmph, I know who you are.

INSERT CUT:

34 INT. NEAL'S CAR-NIGHT

DURING THE CHASE:

CHERRY/HANNAH

I've got five cops chasing after me and I'm in a car running away from them with a complete stranger! So yeah everything's gonna be okay!

Neal avoids her panic. He takes out the wallet, opens it, views Hannah/Cherry's ID. It reads: HANNAH ROIL.

CUT BACK TO: PRESENT

NEAL

Hannah Roil. Probably a normal, average girl with a passion of striking it rich. No offense, but if you ask me? Paying off seven guys to rob a guy's wallet outside of a bar every time isn't gonna work.

Cherry just glares at him with a nasty look. She is trapped with him. And she can't lie her way out of his trap.

35 EXT. NEAL'S HOME-NIGHT

Neal parks the car. It's a one car garage. Our best guess is his bike is in the garage. Hannah gets out of Neal's car. She almost steps into the grass.

NEAL

I would avoid the grass.

HANNAH

Too bad.

Hannah runs. Hoping to get away from Neal, she runs. She is halfway across the lawn when: SPLASH! The sprinkler systems automatically turn on and start sprouting water everywhere.

HANNAH (CONT'D)

Ahhhhh!

Hannah is instantly sprayed by a strong force of water. She falls, scared of what just happened as water flushes over her.

NEAL

Aw, see? You don't listen! C'mon man.

TIMECUT:

36

INT. NEAL'S HOME-LIVING ROOM-NIGHT

Hannah is shivering. She is in a white robe. Neal enters the scene giving Hannah a weird look. Then, he clears his look as he sits down in his armchair in front of Hannah. Hannah looks up at him. An angry look grows on her.

NEAL

Your clothes are in the drier. They'll be out in about ten minutes. Ya thirsty? Hungry?

HANNAH

Nope.

NEAL

Good cause I don't have anything. Even if I did, I would only give you water, or you'd have to go get it from a pharmacy down the street.

HANNAH

(An idea grows)

Hey I think I am thirsty...once my clothes are done, can I go get some soda from that pharmacy?

NEAL

Aw hell no. Don't even think about it. After what you pulled out there... not a chance you're getting out of here.

ON HANNAH, her hope of running from him is gone.

37 EXT. DALE STREET-NIGHT

The cops get in their car. Freeman is directing a few agents.

FREEMAN

Those of you In the chopper,
remember to come the opposite way.
I want a spotlight on wherever he
is. If you don't get it on him
that's okay, we got headlights.

Over on Clegg, He is instructing more agents

CLEGG

Alright, he's headed for his home.
Remember the house number is 5800
and it's the blue one. I want him
alive, so no shots until we've
closed in on him. Understood? Now
take a perimeter far back as his
backyard. When we get him, I want a
pair of headlights on him. Okay?
That's it. Let's get him!

AGENT

His address?

CLEGG

Follow the long van. They have the
address.

Clegg walks away and over to Freeman.

CLEGG (CONT'D)

Gosh, six years I've been trying to
find him. And here I am just twenty
minutes away from getting him.
Didn't think it would be that easy.

FREEMAN

Sometimes the things we want tend
to keep us waiting a long time
before we can get them. Likewise in
your case, Chase kept you waiting
six years...and now you've found
him.

CUT TO:

38 INT. NEAL'S HOME-NIGHT

Hannah is still sitting on the couch. Her mind completely lost. Neal hands her the fry clothes.

NEAL

Bathroom's right over by the kitchen. Oh and by the way there is no window in the bathroom. So don't even try.

Hannah just takes the clothes, and heads for the bathroom. Neal smiles. He's just giving her a hard time because he knows she wants to run.

39 EXT. SUBURBAN STREETS-NIGHT

A high sound of police sirens erupt as the police cars and black vans turn into the neighborhood of Newgrain.

40 INT. NEAL'S HOME-NIGHT

Hannah exits the bathroom all dressed. Neal hands her a glass of water.

NEAL

You were thirsty?

HANNAH

Thanks...

ON HANNAH, maybe this guy is a bit caring. But...he called her a slut. Hannah sips on the water.

NEAL

Well, I guess tomorrow morning they'll probably give up on trying to get us. Then, maybe you can go home.

HANNAH

I...I washed off the license plate number. See?

Hannah shows Neal her left arm. She turns it over. The ink is washed off. Neal is surprised to see this. After everything, he's kidnapped her, kept her hostage, stole her wallet...and she still erased her one chance of turning him over. Neal moves closer to Hannah, his lips stretch a small--very small grin. And this is the first true grin we have seen from him. His look is true. Hannah smiles.

NEAL
Your phone please.

HANNAH
What?

NEAL
Your phone, give me it. I'm not
taking my chances on you.

Aw man...and here we thought we would see a sweeter side to
Neal.

HANNAH
Why?

NEAL
You could be sending distress texts
to the police, or recording my
conversations with you. so...give
me your phone.

41 EXT. NEAL'S HOME-NIGHT-FRONT YARD

The police cars and vans silently pull up on the driveway.
Clegg and Freeman draw their weapons.

FREEMAN
You two, take the vans in the back.
Break the fence-gate if you have
to. Go!

CLEGG
(To Freeman)
You and I, we take the cops through
the front door?

FREEMAN
Agreed. Let's go.
(To the cops)
Hey! Let's go through the house!
C'mon!

42 INT. NEAL'S HOME-LIVING ROOM

Hannah reluctantly hands Neal her phone. Neal turns it on.
She isn't recording. He checks her texts, no texts to the
police.

NEAL

Wow...you...you're different than them...

HANNAH

Who's them?

BAM! The door kicks open. Neal turns around and there is Freeman and Clegg at the door. The two barge in followed by a line of cops!

FREEMAN

(On this walkie)

We got him!

Clegg draws his gun on Neal

CLEGG

Don't move. Ha! It's been six years Chase...I got you.

NEAL

Six years huh? Yeah? Keep waiting then!

In a jiffy, Neal runs to the wall behind him. He switches the light off in the living room. Clegg shoots at him. But he cant see. Freeman aims his gun.

FREEMAN

Don't shoot! Find him first!

43

INT. KITCHEN

Neal pushes Hannah to the kitchen.

HANNAH

Why are they here? How do they know you, what--

NEAL

Listen to me Hannah, I want you to get out of here as fast as you can! GO!

HANNAH

Wait--

NEAL

I'll meet you at the house at the end of the street! Go!

Gunshots erupt in the living room. Hannah runs out the backdoor. Neal rests against a wall so he is safe from the shots. Neal crawls over behind the counter.

CLEGG (O.S.)

Find him?

FREEMAN

Check the upstairs!

Neal meanwhile--amidst all the shooting, lifts a wooden floorboard from the kitchen floor. He then reaches into a dark empty space...and out he pulls two guns. A machine gun/rapid shooter and a handgun. Neal then rises. He goes against the wall once again to avoid being shot. Then, an agent enters the kitchen, his gun aimed for Neal. BAM! Neal shoots the agent in the head.

AGENT (O.S.)

Agent Down! He's in the kitchen!
Found him!

NEAL

Great...

Neal moves for the backdoor. But Agents swarm the kitchen with gun-fires. They shoot at Neal. Neal crawls down and moves back under the counter. He pops up from behind the counter and fires at the agents. The Agents are however smart and surround the counter from both sides. Neal shoots an agent in the knee. The agent falls--his head facing Neal. Neal kicks the agent's head. He rises from the counter and starts the fighting. Two agents come at him. Neal blocks an Agent's punch and strikes the Agent's neck with the handle of his gun. He makes an Agent's gun point at himself and forces the trigger on him.

AGENT

No!

NEAL

Oh forget you!

Neal hits the agent with his machine gun on the Agent's head. More Agents arrive. Neal fires from his machine gun. He then goes back behind the counter as more shots are fired at him. He then makes a run for it. Neal crawls to the side of the counter. Shoots a bullet or two at the agents and WHOOSH! He's off! Neal runs for the backdoor. Shots are fired at him.

CLEGG (O.S.)
Hey! Hold your fire! I want him
alive!

Neal runs out to the backyard.

44 INT. NEAL'S HOME-LIVING ROOM

Clegg meets up with Freeman. Clegg points his gun to the kitchen.

CLEGG
(To his walkie)
Alright! Turn up the headlights and
close in on him!

FREEMAN
He's in a trap!

45 EXT. NEAL'S BACKYARD-NIGHT

Neal runs to his backyard! Then, he stops as agents surround him with aiming guns. He shoots at them, but more keep coming. Car headlights shine at him. A Chopper hovers over his home and floats in the air above his backyard. Neal stops and stands. Then, Clegg enters the crowd. He comes through the backdoor with Freeman right behind him.

CLEGG
Like a rat in a trap gentlemen!
Aha! Neal Chase...

FREEMAN
Its Jack Lacey here isn't it?

CLEGG
Yeah about that... it's a fake
identity. Along with a million
others. So let's stick with Neal
Chase.

NEAL
Maybe that's fake too.

CLEGG
You wouldn't lie to the CIA. So
Neal...glad to see you're still
alive.

NEAL

It hasn't been easy with you idiots constantly tracking me. You would know right Marc?

CLEGG

Yeah, you did everything you could to hide. Change your passport, your addresses, your phone number. You have seven properties total around London right?

NEAL

Nine, actually. I leased one apartment last week and had a cabin built in the forest areas. It's okay you were pretty close.

CLEGG

Enough.

NEAL

What do you want Marc?

CLEGG

Time to come home Neal. Fun time's over. Time to cut your losses.

NEAL

(Shaking his head)

Never.

In an instant Neal pulls out his machine gun and shoots the headlights. BAM! BAM! BAM! He nailed three pairs of headlights off. Neal shoots at Clegg, he then shoots at the agents who all get down on their knees. Clegg and Freeman hide on the side of a car dodging the bullets. Clegg draws his gun and shoots. The Agents start to shoot. The helicopter lets out a spotlight on where Neal was standing. Freeman and Clegg come up from their knees to see where Neal is. But when everybody regroups into a circle with their weapons drawn...NEAL IS GONE.

CLEGG

Impossible. Where'd he go?

FREEMAN

What? It can't be. He has no escape pad on the lawn. He can't just disappear!

Then, a black van starts up and out of nowhere it starts driving.

CLEGG

Hey! No ditching! Start looking for him. Get out of the car!

But the Black van instantly dashes out of the backyard. It drives fast and out.

CLEGG (CONT'D)

One of your agents played us Freeman.

FREEMAN

What do you mean my agents? That was Chase in the car! He got away!

CLEGG

Son of a bitch!

46 EXT. NEAL'S HOME-FRONT YARD-MOMENTS LATER

Neal speeds off in the black van as fast as he can. He then is down the street.

47 INT. NEAL'S BACKYARD

CLEGG

(To the agents)

Load it all up, C'mon we're going after him! Let's go!

FREEMAN

I don't understand how you people work the CIA in your country or train you're agents. I mean, the man knows how to use his surroundings so well! Taking out the headlights so we don't see him getting in the van? Wasn't in my training.

CLEGG

You know? He was our most trusted and well trained agent we had until he went rogue.

Clegg and Freeman get in the car.

48 EXT. NEIGHBORHOOD SIDEWALK-NIGHT

Neal smoothly pulls up in his van in front of a tree. Out behind a tree pops out Hannah. She is completely and totally confused as to what just happened back there. Neal opens the window.

NEAL

Get in now! We gotta go.

Hannah quickly gets in. Then, Neal drives off.

49 EXT. NEAL'S HOME-FRONT YARD

The MI5 vans and police cars drive out of Neal's home. One by one...

50 INT. CLEGG'S CAR

FREEMAN

So what now?

CLEGG

Now, we follow him. I've spent six years on this, I am not letting him get away like this. I will run over a million stoplights, but I won't leave here until he's cuffed.

FREEMAN

Ride on, ride on.

(Into Walkie)

This is Freeman. Track where the fourth van is. It's got a Bluetooth on it. Once you've got it, send the location to us. Go!

AGENT (V.O.)

(FROM WALKIE)

Sir, we already got him. He just exited the neighborhood. He's just down the street headed for the stoplight

FREEMAN

Follow our lead.

51 INT. NEAL'S CAR-NIGHT

It is dead silent. No one says a word. Not Neal, not Hannah.

NEAL

Hey uh, there's that pharmacy I was talking about earlier. If you want anything we can stop there!

HANNAH

I am not hungry.

NEAL

Look, I know you're hungry. You're just in shock I know. But you gotta eat you know? I am telling you we've got a solid four and a half hour drive ahead of us so we can stop here.

HANNAH

Yeah four hours before what Jack? Huh? I am not on some open forum road trip with you okay? I am on a drive with you because I want to live. Do you hear me? I want to live! I don't wanna get shot because you beat up a bunch of guys-

NEAL

yeah that you hired. To have me robbed remember?

HANNAH

Ughhhhh! I don't wanna die!

NEAL

And you won't!

HANNAH

What the hell are you talking about? I was just in a house broken in by a bunch of cops shooting at me. So tell me again...where are my chances of living?

NEAL

With me.

BAM. This hits Hannah emotionally. We look at her and yeah, she hasn't had that been said to her before...ever.

NEAL (CONT'D)

Trust me. You're not gonna die.

Hannah sits back. Neal looks through his rearview mirror. He sees a bunch of black vans behind him. About two cars away.

NEAL (CONT'D)

Oh no. No!

HANNAH

What?

NEAL

Clever people. They caught up to us.

HANNAH

How?

NEAL

Don't know. But stay back in your seat.

The stoplight turns green. Neal pushes on the gas. He makes a run passed the light with full speed.

52 INT. CLEGG'S CAR

CLEGG

He left! Quick! Go!

Freeman drives faster. He is right behind Neal in a matter of seconds. And the other vans, they are caught in an intersection between other cars. BAM! The vans crash into another. Creating a blockage at the intersection.

53 INT. CLEGG'S CAR

Clegg watches as Neal continues to go straight. Freeman goes right behind him

54 EXT. ROAD-NIGHT

Clegg and Freeman are right behind Neal and Hannah.

55 INT. NEAL'S CAR-CONT'D

Neal drives even faster. Then, he makes a sharp turn across the street. Hannah freaks out. She screams:

HANNAH
(Getting to the front of her
seat,)
What the --

NEAL
(Pushing Hannah back,)
Stay back!

56 EXT. ROAD-CONT'D

Clegg's car races right ahead of where Neal was about to proceed to before he turned.

57 INT. CLEGG'S CAR

Freeman stops the car. He makes a turn.

TIMECUT:

58 EXT. ROAD

Clegg's car is again catching up to Neal.

59 INT. NEAL'S CAR

Neal looks out from his rear-view mirror. He sees Clegg and Freeman right behind him.

NEAL
(To Hannah, laughing:)
God, there so good right?

Hannah doesn't reply. She is traumatized by this.

NEAL (CONT'D)
Okay, tell you what... you take the
wheel.

HANNAH
No thanks, I'm good.

NEAL
C'mon, just drive and --

HANNAH
No!

NEAL
You know what? Okay...If you don't
take the wheel, they are going to
kill us! Okay?!?

This sparks Hannah. She immediately pushes Neal's hands off the wheel. And she drives.

HANNAH
Do me a favor and keep your foot on
the pedal!

NEAL
You got it.

Neal pulls the lever on his seat. His seat bends backwards towards the back. Hannah drives. Neal lifts a seat in the back. Below it, is a gun, and smoke canisters, and basically a mini armory. Neal takes a canister, and a gun. he closes the secret compartment. He comes back forward -- taking the wheel.

NEAL (CONT'D)
(Hands Hannah the gun,)
Here, shoot at them.

HANNAH
What? No! I am not shoo--

NEAL
C'mon! Do it! I can't keep this
chase going any longer.

HANNAH
I've never used a gun before...

NEAL
So? Just shoot at the car!

Hannah opens the window. She pokes her head outside the window, aims the gun at Freeman and Clegg's car.

60 INT. CLEGG'S CAR-NIGHT

Clegg and Freeman see Hannah aiming the gun.

FREEMAN
Who- Who is that? Is that a girl?

CLEGG
Go left! She's got a gun at us!

Freeman steers left.

61 INT. NEAL'S CAR

Hannah misses the shot. She shoots again, but Clegg and Freeman are dodging her shots.

HANNAH
(Coming back in,)
Ugh! They keep moving!

NEAL
Hannah! Shoot, or die.

ON HANNAH, she hardens. Stone cold. She moves back out the window, and rapidly shoots the car.

62 INT. CLEGG'S CAR-CONT'D

Freeman steers right as he sees the shots coming.

FREEMAN
God! Who is she?

CLEGG
Probably some hooker he picked up
on the way. Let's go!

63 INT. NEAL'S CAR-NIGHT

Hannah keeps shooting. She lowers her aims, fixes it, and BAM! BAM! Hannah just took out two of Clegg's tires.

Clegg's car veers up the road, and crashes off the side.

Neal throws the canister near Clegg's wrecked car. Smoke pours out of it, swirling into Clegg's view as Neal escapes, covering his route. Freeman barges out of the car. He coughs.

FREEMAN

He left!

CLEGG

C'mon! Get a car going, we gotta go after them!

FREEMAN

How though? We don't know where they went!

CLEGG

I don't care, I can't lose him now!

64 INT. NEAL'S CAR-NIGHT

Hannah is sitting face front toward the windshield. She is dead silent, and stone cold. Neal glances at her -- everything's okay with him.

NEAL

You did good back there, Hannah. I thought you would miss every time.

HANNAH

I don't like being told I could die.

(Then, to Neal,)

I will fight against death.

NEAL

Good. Now I know what makes you tick.

ON HANNAH, she rolls her eyes. Neal smiles -- a charm in him.

65 EXT. ROADSIDE-NIGHT

MI5 black vans invade the street as Clegg and Freeman shake their heads. Agents get out of their vans.

CLEGG

What lame timing...

AGENT

Sorry sir but with all due respect, you left us in a wreck back there.

FREEMAN

They couldn't have gotten far. We can catch up.

CLEGG

(Angry,)

What do you mean by catch up huh?!? You don't understand Freeman, you don't! This is Neal Chase we're dealing with! Not your average runaway agent! Chase! Neal Chase! He was the best we had! And six years after retirement, he still is the best!

(Beat. Then,)

How we lost him? Yeah, it was because of his skills!

FREEMAN

Marc, I understand your frustration...I do. But, everyone in this business has skills. It's --

CLEGG

Alright look, we don't have time to argue. Get back to the MI5 facility. I need a whole surveillance watch on these two. Every camera, street cam, live footage...hook 'em up to the monitors! I want every camera! Let's go!

FREEMAN

Every camera? It'll take time.

CLEGG

Well then hurry up. Every minute we spend trying to get Chase, another minute goes of him running.

Off Freeman and we CUT TO:

66

INT. NEAL'S CAR-NIGHT

Hannah is waiting in a locked car. She then sees the driver's compartment. She opens it. Finds car records bought from the dealership by Jack Lacey. It's all in the records. Hannah gets a suspicious look.

67 INT. FAST FOOD RESTAURANT-NIGHT

Neal pays the cashier for the food. He takes the drinks to drink fountain. He takes two lids and two straws. He sneaks a vial containing Atarax (Sedative). Neal pours the Atarax in one of the drinks. He covers them with a lid. Pokes the straws in.

68 INT. NEAL'S CAR-NIGHT

Hannah is looking through the records. She sees Jack/Neal get out of the restaurant with food. She quickly shuts the compartment. Neal opens the car. He sits in. Hannah acts like she's been waiting.

NEAL
Food. Eat up.

HANNAH
I got it. You're a fugitive. Right?

NEAL
Maybe. But you're definitely hungry. So, eat.

HANNAH
Those people with guns in suits at your house? They were MI5. Seen them on TV. So are you a fugitive?

NEAL
I don't know, am I?

Neal begins to drive.

HANNAH
(Frustrated,)
Ugh! You know everything about me, and I don't know a single thing about you.

NEAL
You know? Maybe I don't wanna tell you about myself.

HANNAH
Can I just get something off you?

NEAL
Sure, for starters...I'm a male.

HANNAH
(Sarcastically,)
Really? I thought you were a homo.

NEAL
You saw how well I beat up your
boys back at the bar.

TIMECUT:

69 EXT. NEAL'S CAR NIGHT-NIGHT-CONT'D

Neal and Hannah are on the road.

HANNAH
You know? I bet your hiding your
real name from me. Karl Fitz was a
goner. Jack Lacey? You don't look
like a Jack Lacey to me.

NEAL
Then what do I look like?

HANNAH
Oh...I don't know. The kinda guy
who insults a girl by calling her a
slut, then kidnapping her, and
holding her hostage while on the
run from cool bad ass guys in
suits.

NEAL
Whew! Good 'cause you don't look
like a Cherry to me.

HANNAH
Then what did I look like?

NEAL
Oh...I don't know. The kinda girl
who insults a man by bugging his
table, hiring buff guys to rob him,
then complaining about his name.

HANNAH
You're unreasonable Mr. Lacey.

NEAL
I know. Now, eat...please.

Off Hannah --

CUT TO:

70 INT. MI5 FACILITY-FRONT AREA

Clegg is on the phone with Meltzer.

INTERCUT PHONE CALL:

MELTZER

What the hell? You let him go?

CLEGG

He got away, Director.

MELTZER

I knew you were the wrong animal to give this mission to. Clegg, I want you back here in the SC branch by tomorrow morning. Submit your damn report and I'll find someone better.

CLEGG

No, Director -- there is no need for that. I've got another plan in the works remember? That other plan's kinda slowed down a little, but...We'll find him. Rest assured.

MELTZER

You have three days. You hear me? Three days. That's it. If he's not in interrogation by then, I'm sending choppers all over England if I have to.

CLEGG

Yes, sir.

Clegg hangs up.

71 INT. PARKING LOT-NIGHT

Hannah watches as Neal is in a telephone booth -- talking to someone. Then, he hangs up.

72 INT. MI5 FACILITY-FRONT AREA-NIGHT

Clegg watches as Freeman -- from across the hall hangs up from his call. Freeman comes to Clegg.

CLEGG

You get busted by your boss too?

FREEMAN

That's everyday...Carlyle doesn't like fugitives on the run.

CLEGG

Tell me about it. Meltzer gave me three days. Three. Days.

FREEMAN

Then, three days 'till an all-out manhunt?

CLEGG

Yeah.

FREEMAN

Good. Three days. Well, why don't you head upstairs? The monitors are being connected to the live surveillance. Take a look.

73

INT. NEAL'S CAR-NIGHT

Neal and Hannah in the car.

HANNAH

So where did you grow up huh?

NEAL

Your concern?

HANNAH

Just making a conversation.

NEAL

I thought this wasn't an open forum road trip. You said it yourself. Remember?

HANNAH

We--yea--

HANNAH'S POV -- her view blurs out. She begins to feel dizzy.

HANNAH (CONT'D)

You--y--y--you-drugged me?

Hannah shuts her eyes, collapsing on her seat.

NEAL
Atarax baby!

74 INT. MI5 FACILITY-SURVEILLANCE ROOM-NIGHT

Clegg and Freeman relax in spinning chairs, monitoring over a thousand tiny screens. Each representing a street cam in London.

CLEGG
And we have to spot those two out of all this?

FREEMAN
I had Chase's and the girl's photos put in the system. It'll detect them if it eyes them.

CLEGG
Excellent.

They sit. SILENT. And, the quiet and faint beeps come from afar.

FREEMAN
So, what went wrong? That day? Six years ago?

CLEGG
(Beat. Contemplating whether or not to tell,)
What went wrong...hm. Let's see.
(Another Beat. Then,)
That day...It was McCall's trial date. Court was calling him in early. Chase and I were the first ones in the front row. But, it was that morning where everything went wrong.

FREEMAN
Chase ran?

CLEGG
Yeah. It was my fault.

low sounds of alarms going off start to overlap Clegg's words as we:

FLASH TO:

75

INT. CIA SOUTH CAROLINA BRANCH FACILITY-FLASHBACK

SUPERIMPOSE: SIX YEARS AGO...

Blue lights engulf the halls of the facility as we find Clegg and a few other agents -- following behind him are slowly pacing the halls with their guns drawn. Clegg signals for agents to go ahead of him. He checks the hall -- alert. Then, a call comes from his walkie.

CLEGG

Come in, Jackson.

JACKSON (O.S.)

(From Walkie,)

Clegg, we got an emergency here.
It's Chase. He's out to terminate
that evidence on McCall! You nee--

Jackson's voice scratches out. He cuts off. Clegg hits the back of his walkie--

CLEGG

What? Jackson? Jackson! Do you read
me?

Clegg pounds his walkie on the wall.

CLEGG (CONT'D)

Dammit!

(To the agents,)

Split your group. Three to building
C, three to building B. Stay alert!
Go!

AGENT

What about you? B or C?

CLEGG

Neither. Heading out to the archive
room. Jackson's sent out a
distress. It's Chase. Let's go!

76

INT. ARCHIVE ROOM-FLASHBACK

CLEGG -- his gun on him, and aiming in front of him. He slowly precedes into the ARCHIVE ROOM. we PAN ALONG with him as we FIND: NEAL CHASE, standing over of a flaming trashcan -- burning something. Clegg nears closer to Chase, as he figures Neal is burning a drive. He sees

CLEGG

Should've seen it coming. You were with McCall the whole way through.

NEAL

(Surprised upon seeing Clegg,)
Woah, hey! Marc, you gotta hear me out okay?

CLEGG

Don't need to hear Chase. I've already seen.

NEAL

No, Jackson is--

CLEGG

Jackson is dead, I know. And you sir, are--

NEAL

You have to hear me out!

Clegg fires at Neal. Before he knows it, Neal is leaping out of the way. Clegg fires all over the place. He can't spot Neal.

NEAL (O.S.)

Put the gun down, Marc.

Clegg turns to find Neal -- his hands raised in the air. Clegg fires at Neal. Neal dodges the shot. He rings Clegg's hands around. Clegg fights back, But Neal has him trapped. Clegg lingers a moment. Then, he flings his head back against Neal's and Neal falls. Clegg aims his gun back to Neal.

NEAL

You're not going to kill me.

CLEGG

cocky about living aren't you?

WHAM! Neal kicks Clegg in the knee. Clegg tips over clutching his knee over the pain. Neal makes a move for the gun but Clegg holds onto it. The two enter into a tug-of-war between the gun. Clegg lets go of his knee and TWISTS Neal's hand. Neal screeches. He let's go. Clegg shoots, but misses. Neal slaps the gun out of Clegg's loose grasp over it. He and Clegg go hand to hand. Full on. Neal makes a move, Clegg blocks it. And vice versa. Neal serves a punch at Clegg. Clegg ducks his head.

The evidence, the hard drive keeps burning. as we HEAR screeches in pain, and PUNCHES and KICKS.

Neal nails Clegg in the guts. Clegg falls. Neal picks up the gun. Aims it at Clegg.

NEAL

And you're not cocky about living right?

CLEGG

They'll still come after you, you know? Whether you kill me or not.

NEAL

You're not worth it, Marc. I can't kill you.

BAM! Neal shoots Clegg right in the leg. Clegg falls weak.

Neal runs away, out of the archive room leaving Clegg injured. TIMECUT:

Clegg scoots to a walkie. He radios to All.

77 INT. BUILDING B HALL-NIGHT

All the agents get a distress call -- from Clegg.

CLEGG

Code Red! I repeat! Code Red. Seal the exits! Chase is getting away! Get him!

The agents instantly draw their weapons and they're off.

78 EXT. TARMAC-DAY-FLASHBACK

Neal runs as fast as he can to a small car, with a dozen agents from behind all SHOOTING at him. Neal shoots back. But, his one gun is powerless.

Neal soon enters into a bulletproof car and drives straight into the MOB of AGENTS. The agents fire whole shots at Neal. But the bullets only scratch the windshield's surface. Neal keeps driving. TIMECUT:

The agents load up in vans. Going after Neal.

79 EXT. BRIDGE-DAY

Neal drives through red lights. Cop cars roar their sirens, but CIA vans conquer the bridge. Cars move aside, pulling over. we FLASH BACK TO:

80 INT. MI5 MONITORING ROOM-NIGHT

Clegg and Freeman sitting. Freeman eagerly listening.

FREEMAN

Then what?

CLEGG

Nothing. He left the U.S. Snagged a flight to London. Landed in Greater London area. We did some searching. Put out warrants. Ordered arrests. And, when we did get to him in London, that's when he died. Crashed into some Warwick fishing river. We Pulled the car out, but never found him. They cleared him dead. Told me to shred his files, assets, etc...

FREEMAN

You never did.

CLEGG

Nope. I uh... I hid it it in the archives. Did some tricks with the computers. Put a fault in the system. Made it look like the computer deleted the file.

(Beat. Then,)

Shredded a copy of his file. And, of course I was convinced that he was alive. So I issued a private search for him. Until six years later. One week ago. We found Jack Lacey.

FREEMAN

Why the lies? Why not just keep looking?

CLEGG

According to others, my whole life in the CIA has been a joke. Everyone's degraded me. And after they all came down that Chase shot

(MORE)

CLEGG (CONT'D)

me and ran. It got worse. All the missions were taken off my status. I knew if I had issued a mission to keep looking for him, it would've been disapproved. NO DOUBT. No one had confidence in me to catch him.

FREEMAN

I can speak for myself. You're a good man.

CLEGG

(Lightens up,)

Thank you, Freeman. That...that feels good. Appreciation.

Freeman takes a look at the time. 7:23 A.M.

FREEMAN

Well look at that...we pulled an all nighter.

Off Clegg's appreciation, and we CUT TO:

81 INT. APARTMENT BEDROOM-MORNING

Hannah awakes in a small, wooden, old apartment bedroom. She is completely OBLIVIOUS to where she is. She gets up -- very disoriented. A faint sound of music, ROCK music kicks in. Her suspicion grows. She opens the door into:

82 INT. APARTMENT HALLWAY-CONT'D

Hannah walks through the hallway as the sound of ROCK MUSIC gets louder. She enters into:

83 INT. APARTMENT LIVING ROOM-SAME

Hannah finds a skinny, bearded, classy -- MAN on the couch. He is slumped back on the couch, with headphones on him. He then sees Hannah, and he immediately shuts the music off. And stands to face her.

Hannah is confused. Who is this man. we MOVE IN on him. This is **TOBY COLT. mid 30's, hipster, and groovy guy.**

Toby takes his headphones off in total embarrassment.

TOBY
H-h-hi, there.

HANNAH
...hi? Who are you?

TOBY
Toby. Toby Colt, here.

HANNAH
Yeah...uh...hi. How long was I out?

TOBY
Uh, six, maybe seven hours. Don't worry madame, Atarax wears off now.

HANNAH
(eying around,)
Um...where am I? Not in London.

TOBY
Nope, you're in Oxford. Oxford?
Heard of it?

HANNAH
Yeah, um -- what's that smell? It's really bad! Could you --

TOBY
Oh, sorry that's my tea. Would you like some?

HANNAH
No, I just --
(Holding her nose,)
Um, I need to talk to that guy?
that guy huh? The one--

Toby can't understand a word Hannah is saying.

TOBY
(Signals to talk normally,)
Your nose. Let go of it, please.

HANNAH
(Let's go,)
That man? the one I came here with?
Yeah uh, I don't know his name. Uh,
he's kinda tall, deep voice, smiles
like this...

Hannah puts on a face of dislike.

TOBY
(Confused,)
No, I think--

HANNAH
Um, hold on...okay! He's mean,
rude, um -- he's a homo, I think.
And, he kidnaps people. And, he
drugs people, and...oh! He keeps
weapons in the back of his car.

ON TOBY -- he's not quite sure what to reply...

TOBY
Jack? Jack Lacey?

HANNAH
Oh! Yeah! Sorry. I gave you his
description. Where is he?

TOBY
Down the hall, right by the room
you were in.

HANNAH
Thanks.

Hannah leaves Toby in the living room. Toby shakes his head.

84 INT. APARTMENT HALLWAY

Hannah nears close into the room where Neal is. She hears yelling. Or, loud talking. She puts her ear close by the door. And, listens.

NEAL
No, I understand. Okay! I know it's
busy and all, but things for me are
a bit off the line. So could you
just--
(Beat. Then,)
No! Of course not! I just am ready
to pay it all off. I need it in the
market by tomorrow. No --

Hannah opens the door to find Neal at a desk in front of a computer and on the phone. His head is rested against his right hand.

NEAL (CONT'D)
Yes. Thank you.

Neal sees Hannah. He gives her the 1 minute finger.

NEAL (CONT'D)

Alright. Just, notify me when it is sold. Alright? No, just put it on the market. I'll have things removed quickly. Just put it on the market. Thank you. Okay. Bye.

Neal hangs up. Hannah is suspicious.

HANNAH

Are you a drug dealer?

NEAL

Wha- No...what?

HANNAH

Yeah, you drugged me earlier. Cops chasing after you...you on the phone telling that person to put it on the market...you're a drug dealer.

NEAL

No! Oh my god!

HANNAH

Then what?

NEAL

I'm trying to sell my house. That's why I was telling that person to put it on the market...and you thought-- Oh my gosh... you're sick.

HANNAH

Yeah, I don't know what you put in my coke but...I feel so sick and tired, and weak, and...yeah.

NEAL

Just eat. It'll all wear off. Toby's making breakfast. C'mon lemme introduce you.

HANNAH

No need. I already met 'em. Weird guy, strong British accent. He a friend?

NEAL

He stays in this apartment I own.

HANNAH

So, he's a guest tenant?

NEAL

Yeah. He pays rent on time. That's all that I care about.

HANNAH

He makes 'some' tea.

NEAL

It's really good though.

HANNAH

Not interested. Can I leave? Is there a train station here nearby? I need to get back to London.

NEAL

Can't do that.

HANNAH

Look, I won't tell anyone alright? That you're a fugitive? Okay? I just don't wanna be apart of this anymore.

NEAL

Oh, so you did wanna be apart of this before?

HANNAH

Well, I kinda was by force because of you!

(Beat. Then, firmly--)

Look, I have family back home too you know. They're probably worried about where I am!

NEAL

Okay, well you can call your parents and I'm sure you have an excuse...

HANNAH

What kind of excuse? Hey Mom. Dad...I'm with a complete stranger on a road trip with the MI5 chasing after me. Don't worry. There are people shooting at me, but I'll live.

NEAL

I said excuse. you pulled a lot of them on me back in London. Some were lame, some were believable. C'mon, you're twenty nine years old. You should know how to manipulate your parents at this age.

HANNAH

I'll need a phone.

NEAL

Okay.

85 INT. MI5 MONITORING ROOM

Clegg and Freeman are still sitting.

CLEGG

So what about you? How'd you end up in the MI5, for a former cop like you?

FREEMAN

Ah, yeah the former cop. Well, I grew up in Greater London. Took up a cop's job there. And, then I made the mistake of my life. An officer was in distress out of a crossfire. He was a constable of mine. I was his Sergeant. He had made the call. Then, he took it back. Said he could handle it. I was going to send help. But, I trusted him that he could handle it.

(A beat,)

Anyways, he died in that crossfire. Yeah. It was horrible. They shot the hell out of him. twenty-seven bullets to the chest. Twenty of them in the chest cavity. My co-workers got furious at me. They even had me contracted to be killed. When they did...

FLASH TO:

86 INT. DARK ALLEY-NIGHT-FLASHBACK

Freeman. On his knees. A gun to his head by a cop. He is frightened out of his mind. Tears spilling out of his eyes.

SERGEANT FREEMAN

P-p-please Ron...c'mon. It was a mistake. I thought he could handle it.

INSPECTOR RON

(cocks the gun,)
So? It was your fault.

FREEMAN (V.O.)

But then, I was saved.

A man -- hooded comes out of nowhere and starts beating up the cops. All of them. Freeman hides behind a trash dumpster. Avoiding any shots. The hooded man has some skill. He takes all the cops down. Freeman watches. A cop kicks him. Freeman falls. The hooded man knocks the cop out.

we PAN OUT to see the hooded man help Freeman up, and pull his hood down. TIMECUT:

The hooded man, hooded -- jogs away.

FLASH BACK TO:

87 INT. MI5 MONITORING ROOM

FREEMAN

He was a savior. Even though I don't know who he is...I thank him.

CLEGG

What of the man? He took down over seven cops that night? your superintendents find him?

FREEMAN

He gave me his name before he left. Colin Dope. I gave that name to the interrogators, and they pulled up every Colin Dope, but none of them matched to the one I saw.

CLEGG

Then?

FREEMAN

Then, I decided to wipe my bads out. And, somehow from a miracle...They let me into training for MI5.

CLEGG

Your life's just been miracles hasn't it?

FREEMAN

Since I'm lucky to be alive...yes.

88 EXT. OXFORD STREETS-MORNING

Neal lets Hannah out. She walks to a red telephone booth. Neal watches her cross the streets. Hannah walks past a stoplight. WE PAN OVER to the RED LIGHT, and by is is a STREET CAMERA, eying the street.

89 INT. MI5 MONITORING ROOM

Freeman is alone. Clegg, in the other room is on the phone. On one of the monitors, Hannah is spotted crossing the street. Freeman sees her. The system recognizes Hannah. Freeman reads the address on the camera. It's from Oxford. Freeman pauses the screen.

90 EXT. OXFORD STREETS-MORNING

Neal watches Hannah talk in the phone booth from one end of the street. TIMECUT:

She gets off the phone, and heads back to Neal.

91 INT. MI5 MONITORING ROOM-MORNING

Clegg gets off the phone. Joins Freeman in the monitoring room. Freeman points to Hannah on the monitor.

FREEMAN

The girl. She is in Oxford.

CLEGG

Your point?

FREEMAN

My point being...wherever she is, that's where Chase is.

CLEGG
Alrighty...to Oxford.

92 EXT. AIRPORT TARMAC-MORNING

Freeman and Clegg, followed by a dozen other agents head into a jet plane. TIMECUT:

The plane takes off as we CUT TO:

INT. TOBY'S APARTMENT-MORNING

Toby serves Neal and Hannah breakfast.

TOBY
Tell me how you like it...

NEAL
(Taking a bite of the bacon,)
Mmmm. It's great.

TOBY
Ahh, yes! I was nervous you know?
Bacon's pretty hard for me.

NEAL
(Chewing)
It's great.

Toby goes back to the kitchen. Neal pats the bacon out of his mouth, and wraps it up in a napkin. He smiles at Hannah. she SCOWLS at him.

93 EXT. AIRPORT TARMAC-OXFORD, ENGLAND-DAY

SUPERIMPOSE: 2 HOURS LATER...

WHOOSH! The jet plane lands on a smooth blacktop. TIMECUT:

Freeman, Clegg, and the agents load up in black cars.

94 INT. TOBY'S APARTMENT-DAY

Hannah sits on a couch. Neal is on the phone. The line rings, and rings.

95 EXT. APARTMENT COMPLEX-DAY

The MI5 vans arrive.

96 INT. TOBY'S APARTMENT-DAY

Toby watches Hannah as she sits, frozen cold on the couch.

TOBY

You wanna watch some telly?

HANNAH

I'm fine. Thanks.

HANNAH (CONT'D)

(To Neal,)

So, are you a fugitive?

NEAL

Just relax. Take rest. It'll help wear off the atarax.

TOBY

(To Neal,)

Wait. You told me that this apartment is a safe house.

NEAL

Okay Toby...not now.

TOBY

(Finger to his mouth,)

Oh, I get it. It's like top secret right? Yeah...

TIMECUT:

Neal gets off the phone. Toby sits staring at Hannah who is still stone frozen on the couch, sitting.

TOBY (CONT'D)

Neal I think you're girlfriend's got a disease...

KNOCK! KNOCK! Neal opens the door to find: ALVIN. Confusion hits him.

NEAL

Alvin? What are you doing here?

ALVIN
Oh, I need to come in. They could
be watching us.

NEAL
Who?

ALVIN
Let me in.

Neal lets Alvin in. Neal gains Suspicion on Alvin.

NEAL
What are you doing here? How'd you
find me?

ALVIN
I snuck into your house. Someone
broke in Neal. They shot all over
the house.

NEAL
How did you find me?

ALVIN
Your diary. The one with all the
safe houses?

NEAL
Why'd you sneak into my house?

ALVIN
They got to me. They told me
everything Neal. They saw a missed
call from you. They traced your
number. That's how they found you.

HANNAH
Wait, who's they?

ALVIN
MI5!

HANNAH
So you ARE a fugitive?

NEAL
Not now, Hannah.

TOBY
Ohhh, they found you?

NEAL
(To Alvin,)
Okay...so you found me? What else
do they know?

ALVIN
Nothing much. Just...your address.

TOBY
Oh you look tired old man. Food?

ALVIN
Yes, please.

Neal shoots Alvin a look of suspicion. Alvin remains normal.
His fingers are shaking. TIMECUT:

Alvin is eating. Neal sits with him. Every ounce of
suspicion is itching him.

NEAL
So how'd you find me again? A
diary?

ALVIN
Yeah, with all the safe houses on
them?

Neal pulls out a diary. Shows Alvin.

NEAL
You mean this one?

This shows Alvin was lying. He did not find Neal through the
diary.

NEAL (CONT'D)
(Stands,)
How'd you find me?

ALVIN
(Stands,)
Okay...

BAM! Neal shoots Alvin in the head. Hannah covers her mouth
with her hands. Toby's eyes widen. Neal remains calm. Alvin
collapses. Hannah is in disgust.

HANNAH
Could you have picked a better spot
that the head?

TOBY

Can anyone Google how to clean
bloodstains?

Neal takes Alvin's watch. he finds a mic stuck on the bottom
of the watch.

NEAL

He was a mole.

HANNAH

Mole?

NEAL

Compromised folk.

Blood starts spilling out of Alvin's wound. Hannah covers
her eyes. Toby backs away. Neal remains standing. he takes a
glass of water, and drops the mic in there.

97 INT. CLEGG'S CAR-INTERCUTTED

Clegg and Freeman sit in a car, listening through their car
radio. Then, it suddenly starts giving a mic's screech. It
pains their ears. Freeman shuts it off.

FREEMAN

Chase knows. That we set Alvin up?

TIMECUT:

Clegg gets out of the car. He orders Agents to get up on the
building.

98 INT. TOBY'S APARTMENT-DAY

Neal still stands over Alvin's dead body. Hannah then gets
up.

HANNAH

Oh no. No. NO. NO! They're gonna
catch us, and then there's gonna be
trial, and then--

NEAL

I need you to trust me...

HANNAH

Shut the hell up! How can you ask
me to trust you?!? you
just....just....just...KILLED A

(MORE)

HANNAH (CONT'D)

MAN! You shot him in the head,
okay? You fucking SHOT him in the
head!

NEAL

Hannah listen to--

HANNAH

No you listen! I am not coming with
you! Understand? I am going to
those cops.

NEAL

They're not cops.

HANNAH

Well whoever the hell they are! I
am going to them! And I am not
coming with you!

Beat. Neal looks at her. She is totally UNCONFIDENT.
TIMECUT:

Hannah wears her shoes. Neal gets his wallet, jacket and
shoes.

NEAL

Toby, you're bike.

TOBY

Oh, no! No! You are not! I can't
let you take that!

NEAL

I'm not asking. And, when they come
by, you stay calm and silent.
You tell them we left okay?

TOBY

(Scared,)

Yeah. Okay...

HANNAH

Toby? I have something to tell you,
in case we don't make it out of
this. You're bacon sucks.

NEAL

Okay alright, let's go!

TIMECUT:

99

INT. APARTMENT HALLWAY

Neal and Hannah are headed out around the corner. Then, the elevator door opens. And, the agents enter the hall. Neal stops Hannah, around the corner. They watch the agents.

HANNAH

(In whispers,)
God! I am on a total suicide mission!

NEAL

I'm gonna ask you a question...okay? Do you want to live? 'Cause I wanna.

HANNAH

Yes, alright. I want to live!

NEAL

Shhh! They're right there.

The agents -- from down the hall, knock at Toby's door.

NEAL (CONT'D)

(Cunningly,)
Well well, they're smart aren't they?

Toby opens the door.

TOBY

Ahhh!

AGENT

Mr. Colt? May we come in?

TOBY

They left!

HANNAH

(Watching Toby,)
Sick bastard. Look what you did. got him all scared, now he turned us in!

NEAL

Actually, you did that. You told him his bacon sucks.

HANNAH

That was me being--

AGENT TAPPY
Where are they?

TOBY
I don't--

AGENT TAPPY
(FIRM,)
WHERE ARE THEY?

TOBY
(Intimidated,)
That way...

Toby points to the corner where Neal and Hannah are hiding behind. The agent orders the others to go after the corner. He steps into Toby's apartment. Toby steps aside to reveal a dead ALVIN.

AGENT TAPPY
(From walkie,)
Sir? Alvin's dead.

CLEGG
(From Walkie,)
I don't care about Alvin! Get
Chase!

IN THE HALLWAY

Neal sees the agents coming. He pulls out his gun, and shoots! The agents run back. Pulling their guns out. They shoot at the corner Neal is at. He shoots back, holding himself behind the corner. Hannah presses herself against the wall. She stays. She is (FREAKING) scared out of her mind.

NEAL
(While Shooting at Agents,)
You said you wanted to live, right?

HANNAH
Yes.

NEAL
Get to the elevator! Now!

Hannah obediently takes off dashing toward the elevator. Neal now knows what he needs to do. He goes back around the corner and starts shooting at the agents. giving each one at least on bullet.

100 INT. APARTMENT COMPLEX-FRONT LOBBY

Clegg and Freeman followed by a mob of agents invade the hall. Their guns ready and OUT. Clegg calls into his walkie:

CLEGG

I want him alive, wherever he is!
Send him to the ground floors. We
got everyone ready and loaded!

101 INT. TOBY'S APARTMENT-DAY

Neal is going hand to hand with every agent making a move on him. He whacks an agent across his neck with his gun. Neal moves to another agent who shoots at him, but misses. Neal swoops on him. He takes the agent's neck and SNAPS it. The agent falls. shuts the door on the agents. LOCKS IT. Toby is in his kitchen. Sitting with his knees in front of him, guarding himself.

NEAL

Caused a lot of problems for me
today Toby...

TOBY

I...I...

Toby stands before Neal, trying to explain himself. BAM!
Neal shoots Toby in the leg. Toby falls. Clutching his leg.

NEAL

You're gonna tell them I injured
you, and took out a few agents, and
I ran. Understood?

TOBY

Y-Yes!

NEAL

What's the story again?

Toby is in pain. He is crying his mind out.

NEAL (CONT'D)

What's the story?

(Beat. no answer,)

What's the story Dammit?!?!

Neal goes for another Shot, Toby is frightened.

TOBY

You hurt me, killed people, and
ran.

NEAL

As long as you tell them that, you
can keep the apartment. Alright?
Take care. Bye.

Neal takes off. he comes close in the door. Backs away.
Then, he runs straight into it.

102 INT. APARTMENT HALLWAY

WHAM! The door comes down on an agent, and Neal runs out. he
shoots at the agents who are backed away from the broken
door.

BY THE ELEVATOR:

Hannah is backed up against a wall, scared.

BY THE APARTMENT:

Neal fights more agents off. KICKS, SNAPS, PUNCHES. You name
it.

103 INT. FRONT LOBBY-(INTERCUTTED)

Clegg paces back and forth, waiting for a call from above.

AGENT

Sir? Should we head in?

CLEGG

No. Keep it down here. He'll come.

104 INT. APARTMENT HALLWAY

Moving along a bunch of DEAD agents' bodies and we MOVE TO:

BY THE ELEVATOR:

Neal is calling an elevator. An agent sneaks up on Neal.
Hannah sees him. The agent tells Hannah to be quiet
silently, but Hannah freaks:

HANNAH

Jack!

NEAL
(Turns,)
Stay back!

Neal shoots the agent. Head first. Hannah freezes in midair of screaming.

HANNAH
How are we going get out of here?

Neal then thinks. Beat. Then,

NEAL
I gotta plan. But, you can't say a word, alright?

105 INT. APARTMENT COMPLEX-LOBBY

Clegg and Freeman stand, waiting. Then, Clegg's radio comes in.

AGENT TAPPY
(From walkie,)
Sir? This is Agent Tappy. Do you copy?

FREEMAN
Tappy, what's the status?

AGENT TAPPY (O.S.)
Sir, Chase is well trained. he took out all seven of our men. Agent Smith and I are the only ones left. I plead you to not worry the situation has been--

106 INT. APARTMENT HALLWAY-(INTERCUTTED)

Neal is talking as AGENT TAPPY into the walkie.

NEAL
(As Tappy,)
under control. Things are--

CLEGG
Oh for god sake! What's the status? Where's Chase?

NEAL
Um, sir he could be anywhere right now. Agent Smith and I are headed
(MORE)

NEAL (CONT'D)
down there. We want to be
protected. So, we'll be wearing
helmets. Motorcycle helmets. So, I
ask you to please NOT shoot at
us...Do you copy?

CLEGG
Get down here! That's all.

NEAL
Sir, yes sir.

Neal gets off the walkie:

HANNAH
So what happens now?

We PAN OVER to see a DEAD agent TAPPY on the ground.
TIMECUT:

Neal and Hannah are dressed as AGENTS SMITH AND TAPPY.

HANNAH (CONT'D)
This plan is lame.

NEAL
Follow my lead, and we'll get out
from here.

Neal and Hannah grab the weapons. And, they put on HELMETS.

107 INT. FRONT LOBBY-CONT'D

Clegg and Freeman exchange looks.

CLEGG
We should check the top floor. See
if we can get Chase and his girl
there.

FREEMAN
Let's go.

Freeman and Clegg get to the elevator and it opens before
they push the button. Out of the elevator step: NEAL AND
HANNAH, disguised as DEAD agents. with helmets on.

CLEGG
You?

NEAL

Sir. Agent Tappy, sir. The helmets?

CLEGG

Oh, get to the vans. We'll take it from here on out.

Neal and Hannah, disguised -- leave the front lobby.

108 EXT. APARTMENT COMPLEX-DAY

Neal and Hannah rush out of the complex. They find Toby's bike, and they fasten themselves on it.

NEAL

Ahh, perfect leather seating.

109 INT. APARTMENT HALLWAY-TOP FLOOR

Freeman and Clegg step into the top floor. They see the dead agents. Freeman enters Toby's apartment and sees a dead Alvin. An injured Toby.

TOBY

He hurt me, killed people, then left.

FREEMAN

Anything more?

TOBY

He took my bike.

FREEMAN

And...

TOBY

(Tears,)

Told me my bacon sucks!

FREEMAN

(Rolling his eyes,)

We'll get you help soon. Stay there.

Freeman joins Clegg in the HALLWAY:

Freeman stumbles across two dead agents. TAPPY and SMITH.

FREEMAN (CONT'D)
Clegg...found a flaw.

CLEGG
What?

FREEMAN
These two agents. That's Tappy on
the left, and Smith on the right.
They're both dead.

CLEGG
Not possible. We just ran into them
downstairs and--

Beat. Clegg thinks.

NEAL (V.O)
Agent Smith and I are headed down
there. We want to be protected. So,
we'll be wearing helmets.
Motorcycle helmets.

It hits Clegg.

FREEMAN
The fight happened here. The top
floor. They couldn't have gotten
any higher. WE have men on the
roof.

CLEGG
Helmets to cover their faces. Not
to stay safe, but to stay hidden
from us.

FREEMAN
Neal and his girl were Tappy and
Smith. We fell for it.

CLEGG
Dammit!
(Into his walkie,)
Chase and his girl are in the
parking lot, all of you get out
there and get going. They couldn't
have gotten far!

110 EXT. APARTMENT COMPLEX-PARKING LOT-CONT'D

Neal and Hannah take off their helmets. Neal starts the engine. It roars out the motor.

NEAL

Awe, yes. Exactly what I wanted.

Over on the other side of the lot, CIA/MI5 agents spot Neal and Hannah.

AGENT

It's them!

HANNAH

(To Neal,)

Let's go!

Before the agents know it, Neal and Hannah take off. On the bike.

HANNAH (CONT'D)

I think they know.

NEAL

Of course they do.

Neal and Hannah ride away out of the parking lot. At which point, Freeman and Clegg dash into the lot. Clegg stares at the agents who stand there. Guns drawn. Looking at Clegg for orders.

CLEGG

Let's go! That was them on the bike! Now!

TIMECUT:

111 EXT. ROAD-DAY

It's on as it gets. Neal and Hannah zoom down the road. Clegg and Freeman follow as they keep focus on Neal's bike.

Freeman spots Clegg's look. He is ANXIOUS.

FREEMAN

Clegg? Chasing them, I can't lose another flat tire. We need a plan to surround.

ON CLEGG, realizing Freeman's right. He pulls out his walkie.

CLEGG

Alright listen up! We gotta new plan. Van B, I want you on the opposite side coming into the bridge. Where Chase is headed. Van C? I want you right by me.

AGENT

Sir, that's going the opposite way.

CLEGG

I don't care!

BACK ON THE ROAD:

NEAL

Hold on, tight!

WHOOSH! Neal and Hannah suddenly make a sharp turn and they fling off the bridge--

HANNAH

Ahhhhhhhh!

They land on the bottom road.

CLEGG AND FREEMAN'S CAR:

Clegg sees this, his plans are foiled.

CLEGG

Damn it!
(Into walkie,)
Van B? Do you copy?

AGENT

(From Van B.)
Sir?

CLEGG

I want you off the bridge. Now!
Chase is at the bottom. I want you behind him. We'll surround when we get down there!

BACK ON THE ROAD:

Neal and Hannah look up to see Clegg and Freeman's car still on the bridge.

HANNAH

What the hell is wrong with you?

NEAL

We need a plan to escape!

HANNAH

Yeah! Not with your little friends
behind us!

Neal looks back. Van B, a van full of agents is behind him. And, Clegg's car is approaching the ramp that leads down -- straight behind Van B. Neal looks ahead. He sees an intersection. He grins.

NEAL

Perfect.

Neal goes full speed. Hannah almost lets loose of Neal's shoulder.

HANNAH

Wha--

NEAL

Hold on!

AT THE INTERSECTION:

Cars are lined up, ready to go. There is a red light.

CLEGG AND FREEMAN'S CAR:

CLEGG

(To Freeman,)
Faster!

FREEMAN

He won't run a red light!

AT THE INTERSECTION:

The light is red. Neal gets to the intersection. He runs the red light. As he is in the middle of it, the Agent's vans follow him. They run the red light as well. The light goes green. In front of the vans, cars start going. The vans stop, to avoid from crashing. But, cars from both sides of the intersection come at Clegg. a swarm of cars bump into each other, trapping the VANS in the middle. Neal and Hannah get away.

112 EXT. ROAD-DAY-MOMENTS LATER

HANNAH

How the hell did we get away from that?

NEAL

Simple. Run the red light, knowing your friends will do the same. Plan the timing. When you get out of the intersection straight ahead, make sure the light goes green. Cars from both sides will clash.

Neal and Hannah approach a GAS STATION. Neal eyes a fancy, yellow BRITISH car. It belongs to a retired OLD couple. Neal's eyebrows raise. He stares at the car like it is some sport of goddess.

113 EXT. ROAD-INTERSECTION-DAY

The cars clear out. Clegg and Freeman get out of the car. Clegg slams the door in frustration.

CLEGG

Sonofabitch!

FREEMAN

Calm yourself, Clegg. We'll track them.

CLEGG

(A beat,)

No...no. We're going ahead. All of us!

(To the Agents,)

C'mon. Everybody back in the cars! We're finding them!

FREEMAN

Clegg, are you sure this is rational?

CLEGG

No, it's irrational. But, if it can get us back to Chase? So be it. Let's go!

114 INT. GAS STATION-DAY

Neal and Hannah are filling up gas. Hannah is impatient. Neal fills the tank. Finishes. He stares at that yellow car. An old lady is in the front seat. An old man arrives, joins her in the front. They bicker in the car.

HANNAH

What are you looking at?

NEAL

(To the car,)

I'd like to ride her...

Hannah looks to the car. Sees the lady in the front. Her face fills with disgust.

HANNAH

(Off the Old Lady,)

Ride her? Oh my god. You're sick.

NEAL

Look at her...she's a beauty. I'd totally ride her.

HANNAH

So that's why you couldn't afford me that night? 'Cause you like old women?

Neal realizes what Hannah thinks. He fills with disgust as well.

NEAL

No! Oh my god!

HANNAH

What? You said you'd sleep with that lady there.

NEAL

What are you talking about?

HANNAH

I'm talking about grandma Josephine there, who were you talking about?

NEAL

The car!

HANNAH

We have MI5 after us! You don't have time to obsess over a car!

ON NEAL, he has an idea.

EXT. ROAD-DAY

Clegg and Freeman's car, followed by the agents' are riding the roads. On the lookout for Neal.

FREEMAN

He got away. I don't see any bike there.

CLEGG

There has to be...keep looking.

FREEMAN looks around. Then, he eyes a motorcycle. His face lightens.

FREEMAN

Clegg? Look...it's them.

CLEGG

(Sees the bike,)
Oh my...that's them.

ANGLE IN on the bike and we see two people with helmets on. It's Neal and Hannah.

CLEGG (CONT'D)

(INTO WALKIE)

Attention. We've got 'em. Close in on 'em. as soon as the crowd clears.

THE LIGHT HITS GREEN:

Neal and Hannah ride slowly. VERY SLOWLY. For god knows what reason. Clegg is confused.

CLEGG (CONT'D)

No problem. We got them. Move to them.

Freeman changes lanes and they are behind the bike. Then, the bike takes a turn. Neal and Hannah make a U-TURN.

CLEGG (CONT'D)

They are so stupid.
(To walkie,)
Hey, Van B? Stop the bike would ya?

VAN B. turns and catches up to the bike. Neal and Hannah stop. The MI5 surround them. They get off their bikes, curious. Their helmets are very much secure on them. Agents get out of the car, their guns on them. Clegg and Freeman get out. Freeman draws his gun.

CLEGG (CONT'D)

Like a rat in a trap gentlemen.

(To Neal and Hannah)

Alright Chase. Hands up!

Neal and Hannah, helmeted -- put their arms up.

FREEMAN

Remove your helmets!

Neal and Hannah reveal themselves as: THE OLD COUPLE. From the gas station with the car Neal was interested in.

OLD WOMAN

God! there's cops!

The agents are confused. They all exchange looks. Freeman puts his gun down.

OLD MAN

Mary! He gave us his credit card!

OLD WOMAN

Like you didn't have more than enough money to spend already?

CLEGG

(Confused,)

Hold on, what? Credit card? Who are you people?

OLD MAN

They lied to us!

CLEGG

Who--

OLD WOMAN

There wouldn't have been any cops if you hadn't taken the credit card!

OLD MAN

He didn't say anything about cops!

CLEGG
Shut up!
(A beat,)
Who's them?

CUT TO:

115 INT. YELLOW FANCY CAR-MOMENTS LATER

The car that belonged to the couple passes by the crowd of agents around the old couple. IN THE CAR ARE:

NEAL AND HANNAH. Neal is driving. Hannah is in awe.

HANNAH
That was good!

NEAL
Man, look how smooth she rides!
Yes!

HANNAH
How does your mind work?

NEAL
Same way yours does.

FLASH TO:

116 INT. GAS STATION-DAT-FLASHBACK

We pick up right at the moment where we left off with Neal and Hannah. Neal is staring at the car.

HANNAH
We have MI5 after us! You don't
have time to obsess over a car!

ON NEAL, he has an idea.

NEAL
Okay look, I have an idea. So, play
along alright?

Neal walks to the old couple who are filling up gas.

NEAL (CONT'D)
Um, excuse me?

ED

Yeah?

NEAL

Hi...listen I know this is crazy
but, me and my girlfriend here.

Neal puts his arm around Hannah. He is in character.

NEAL (CONT'D)

And, we've always wanted a car like
this. Listen, this is gonna sound
crazy but can we have it?

ED

Of course not! I paid a fortune for
this!

NEAL

I know. Expensive things these
days. But, you know...

OLD MAN

Young man, I worked hard, and
earned the money to buy this car. I
spent my life's earning on this. I
am not giving this out for free. if
you pay me fifty thousand pounds, I
guess we can bargain for fifty
five...

NEAL

I was thinking a little easier.

Neal pulls out his credit card.

NEAL (CONT'D)

You can take my life's earning.
Yup, on this car.

MARY

Oh, Ed? No.

(To Neal,)

Um, excuse me? We're sorry we can't
take that. I can give you the car
dealership's number if you want,
but--

OLD MAN

Mary! He's giving his credit card!

MARY

But he--

NEAL

Uh, excuse me? We're kinda running a little tight on schedule.

HANNAH

We have a long drive ahead of us.

NEAL

I'll make the offer even better. You can have the card. Pay the gas you filled for this car on it, and you can have the bike. You know how to ride it?

ED

It's been a while since I have but...okay. Card please?

MARY

Ed!

ED

Quiet Mary!
(Then, to Neal)
We'll take it. The car's yours.

NEAL

Great. Just, make sure to wear helmets. Be safe you know?

ED

Of course...yeah.

FLASH TO:

117 INT. YELLOW FANCY CAR-DAY

HANNAH

I didn't know you can be so generous. Your credit card? I would never give mine away. Pretty generous huh?

NEAL

I'm not actually. You think I'd give that away?

HANNAH

Then?

NEAL

Don't you worry. I'll have my bank cancel that credit card in no time. And for Ed and Mary? They seem like they're in enough trouble.

CUT TO:

118 EXT. STREET-DAY

Ed and Mary are being questioned by Clegg. Clegg holds up a picture of Neal.

CLEGG

Was he the one that took your car?

Ed recognizes Neal in a matter of seconds.

ED

Yes...yes! That's him!

MARY

And the girl? There was a girl with him. His girlfriend!

FREEMAN (O.S.)

Her?

Clegg turns to find Freeman holding up a picture of Hannah.

FREEMAN

This his girlfriend?

MARY

Yes! Her!

CLEGG

Alright.

(To the agents,)

Take them back with us. Put them through proceedings.

Agents escort Mary and Ed to their car, while Mary and Ed continue to bicker.

FREEMAN

The girl. She has a name.

CLEGG
(Walking back to car,)
I'm all ears.

FREEMAN
Hannah Rollins. From London. Small town girl, trying to make her way to the top.

CLEGG
Doesn't strike me as a runaway. She's no one. I don't need to know why Chase is keeping her.

FREEMAN
Well we've started to track them, but I don't know if we'll find anything on them.

Clegg remains silent. Off him --

CUT TO:

119 EXT. GREEN FOREST AREA-NIGHT

Our view speeds through a forest -- cutting across THICK green trees. And, it slows down to put us in an open area surrounded by trees.

In this area there is a house. Somewhat of a house, entirely built by wood. we FIND Neal setting up some high technology.

He brings out a clear projector screen. Stakes it into the ground. HARD. He then props the screen up in front of his house. Neal takes his i-pad. He takes a 10 second video of the log house. And, then he stops. Neal takes the PROJECTOR. He connects his i-pad to the projector. We MOVE:

OUTSIDE THE SCREEN:

The video Neal took starts playing on the screen. It's holographic. The screen is INVISIBLE. All we see is the house. Not Neal.

120 INT. HOUSE-NIGHT-BEDROOM

Hannah awakes in a nice, lavish, wooden walled bedroom. She gets up, totally confused.

121 INT. HOUSE-LIVING ROOM-MOMENTS LATER

A confused Hannah in awe explores this house's interior. It's a nice, neat and renovated place. She sees a way out. she takes it.

122 EXT. HOUSE-FRONT YARD-NIGHT

It's not a yard, but just an area with grass. Hannah sees Neal. He is looking at the projector screen that is still clear from his side.

HANNAH

What's this?

NEAL

Oh, you're up...I thought you'd be out long until after we got here --

HANNAH

Yeah, when did we get here?

(Beat. Then, in realization,)

You drugged me didn't you?

NEAL

The water I got you...I mixed some sedatives there.

HANNAH

Well played. So, what's this?

NEAL

Don't have a name for it. But, I'm using it to keep us covered.

HANNAH

How? The screen's clear. You can still see the house.

NEAL

See for yourself.

Hannah goes in front of the screen. She sees the house, But no Neal there.

NEAL (O.S.)

See?

HANNAH

How are you doing this?

NEAL

I took a video of the house. And hooked it up to the projector. The projector will play the video over and over again.

Hannah steps back behind the screen. She sees nothing but the invisible screen.

HANNAH

I thought you were a pretty old fashioned guy.

NEAL

I know a guy...who knows a guy...

HANNAH

Who knows a guy...

NEAL

Who knows another guy...And he got me this. Call it a holographic projector screen.

HANNAH

Seems pretty nice.

NEAL

(Beat. Then,)

How would you like the best cup of coffee you've ever had?

ON HANNAH, she's contemplating.

123 INT. MI5 FACILITY-NIGHT

Clegg and Freeman are in a web cam conversation with Meltzer. HE IS FURIOUS.

CLEGG

Director, you said you're giving me three days. It's only been one.

MELTZER

I don't care how many days it's been! I'm calling this mission off!

CLEGG

Sir--

MELTZER

I want you back here at the Carolina branch by tomorrow afternoon. Turn in your draft of your report. And, I'll send a more...elite team in.

ON CLEGG -- this hits him. His firms.

CLEGG

Sir I am staying here until I get Chase. If you don't agree then...you can go to hell.

MELTZER

No Clegg that's--

Clegg cuts the call. He turns to Freeman.

CLEGG

That was --

Clegg's phone rings. He answers it, gets out of the room. Freeman proceeds out of the room the opposite way.

124 INT. WOOD HOUSE-KITCHEN-NIGHT

Neal walks down a long hallway. He overhears Hannah who is on the phone -- talking to SOMEONE.

HANNAH (O.S.)

Yes, Mom. No I am not--

Neal goes back to the kitchen. He starts brewing the coffee.

125 INT. MI5 FACILITY-NIGHT

Clegg gets off the phone. He rushes to Freeman.

CLEGG

I got a way to get to him. Chase.

FREEMAN

Do tell.

CLEGG

That couple he bribed? The wife? She left her phone in that car Neal took from the man.

FREEMAN

So?

CLEGG

So? We get the number, and track the cellphone. Wherever the car is, that's where Neal is.

FREEMAN

I'll get my agents on the tracker. You get a team ready.

126 INT. WOOD HOUSE-KITCHEN-NIGHT

Neal and Hannah take a seat on bar-stools and have coffee.

HANNAH

(Taking a sip,)

Not bad. I've had better.

NEAL

You say that because I made it.

HANNAH

You're right.

(Beat. Then,)

You know? For a man whom I still don't know anything about...you don't strike me as a caring guy.

NEAL

I bought you lunch earlier today. You know how much bottled water costs these days?

HANNAH

You also drugged that water.

NEAL

True.

HANNAH

Still...what's your story?

NEAL

Your point?

HANNAH

My point is I don't know it.

NEAL

Well that's because I'm the only one who knows it.

ON NEAL... he sees trust in Hannah. He walks over to the living room. He pulls out a file from the bookshelf. Hands it to Hannah. She opens it. It's his CIA file. She is in AWE.

HANNAH

So...Neal Chase. I knew Jack Lacey wasn't you. CIA. I knew you it. You were an agent.

NEAL

I worked hard. Learned all the skills. And, before I knew it I was in the CIA's most elite agent.

HANNAH

What went wrong?

NEAL

McCall. He was a wealthy rich dude, making millions of his company. Actually, he was running a nuclear armory. Building it from raw materiel. He was selling his products worldwide, making deals with international military. We caught him. Had evidence on him.

HANNAH

And you burned that evidence right? They were talking about you on the news.

NEAL

I didn't burn that evidence.

HANNAH

What?

NEAL

I was trying to save the evidence.

FLASH TO:

127 INT. MI5 FACILITY-ARCHIVE ROOM-FLASHBACK

SUPERIMPOSE: SIX YEARS AGO...

Neal, in the CIA at the time -- enters the ARCHIVE ROOM. He sees Agents JACKSON and MULLER (The agents he killed that day) looking for something. Neal hides behind -- eavesdrops.

MULLER

It's not here! They have it in that safe upstairs in the B wing.

JACKSON

NO! NO! It has to be here!...found it!

Jackson finds the drive. Muller smiles.

MULLER

Let's go. We gotta get the boss out of this mess.

Neal steps in. He catches Jackson and Muller with the drive.

JACKSON

Chase?

NEAL

I should've seen it coming. You two are moles. McCall's moles.

MULLER

It is what it is in out business Chase.

NEAL

McCall had two moles in the CIA, so he would never be caught. But when he did, he sent you two to burn this drive so we'd have nothing to charge him for.

MULLER

Someone's gotta have McCall's back Neal. And that's...us. You can even join us. I mean c'mon...what has the CIA taught you?

NEAL

How long have you two been lying?

JACKSON

Chase...

NEAL

How long?!?!?!?

JACKSON

Since the beginning. Since you started the investigation on McCall.

NEAL

I can't let you guys leave here.

JACKSON

Then...we have to retire you.

Jackson and Muller exchange looks. They pull out their guns. They look forward and NEAL IS GONE. Jackson and Muller look at each other again.

MULLER

I'll check the front. You secure the drive.

Jackson turns back to the files. Muller checks the front. He slowly proceeds towards it. THEN, Neal leaps out of nowhere and takes Muller by the neck. Muller tries to fight back, but Neal backs him against the wall.

Jackson aims his gun at Neal. Fixes his name. Muller tries to fight, but Neal -- in one go, SNAPS HIS NECK. Muller falls. Neal turns to Jackson, WHO'S GUN IS AT NEAL.

NEAL

I can't let you leave here
Jackson--

JACKSON

Neal, please don't make me!

Neal pulls out his walkie --

NEAL

(Into walkie,)
CODE BLUE. violation on--

BAM! Jackson shoots At Neal. Neal dodges. His walkie falls out of his hands. Neal falls. Suddenly, the ceiling lights flash BLUE. IT'S A CODE BLUE. Neal makes a move for Jackson. Jackson sees him coming. Neal instantly takes his gun. He WHACKS Jackson with it. Jackson falls. Neal kicks him across the floor. Jackson slides to Neal's walkie on the floor. He takes it.

JACKSON
 (Into Walkie,)
 Clegg, we got an emergency here.
 It's Chase. He's out to terminate
 that evidence on McCall! You nee--

Neal kicks Jackson's walkie out of his hand. He aims a gun at Jackson.

INTERCUT:

128 INT. CIA BRANCH-HALLWAY

Clegg and the agents:

AGENT
 What about you? B or C?

CLEGG
 Neither. Heading out to the archive
 room. Jackson's sent out a
 distress. It's Chase. Let's go!

129 INT. CIA BRANCH-ARCHIVE ROOM

Neal and Jackson fight. Jackson blocks every punch. Neal doesn't hold back either. Jackson finally throws Neal a big punch. Neal falls back. Jackson gets to the drive. A metal trashcan is beneath the files rack. Jackson drops the drive in there. He stuffs a bunch of files in the trashcan. He pulls out a lighter and

JACKSON
 If I can't leave here, then this
 drive can't leave here. Let's make
 sure of that.

...he sets the drive on fire. Neal finally plunges toward Jackson. Flips him on his side on the floor. And, shoots him dead in the head. He then rushes to the trashcan. It is burning, spitting sparks out. Neal hovers his hands over the fire. He dips his hands in the fire, trying to get to the drive -- but he BURNS his hands. Neal backs away, he is fiddling with his hands -- deciding what to do. And, from behind Clegg arrives.

THE SCENE FROM CLEGG'S FLASHBACK REPLAYS. ONLY THIS TIME, IT REPLAYS IN NEAL'S P.O.V.:

CLEGG -- his gun on him, and aiming in front of him. He slowly precedes toward Neal. we PAN ALONG with him as we FIND: NEAL CHASE, standing over of a flaming trashcan -- burning something. Clegg nears closer to Chase, as he figures Neal is burning a drive. He sees

CLEGG

Should've seen it coming. You were with McCall the whole way through.

NEAL

(Surprised upon seeing Clegg,)
Woah, hey! Marc, you gotta hear me out okay?

CLEGG

Don't need to hear Chase. I've already seen.

NEAL

No, Jackson is--

CLEGG

Jackson is dead, I know. And you sir, are--

NEAL

You have to hear me out!

Clegg fires at Neal. Before he knows it, Neal is leaping out of the way. Clegg fires all over the place. He can't spot Neal.

NEAL (O.S.)

Put the gun down, Marc.

Clegg turns to find Neal -- his hands raised in the air. Clegg fires at Neal. Neal dodges the shot. He rings Clegg's hands around. Clegg fights back, But Neal has him trapped. Clegg lingers a moment. Then, he flings his head back against Neal's and Neal falls. Clegg aims his gun back to Neal.

NEAL

You're not going to kill me.

CLEGG

cocky about living aren't you?

WHAM! Neal kicks Clegg in the knee. Clegg tips over clutching his knee over the pain. Neal makes a move for the gun but Clegg holds onto it. The two enter into a tug-of-war between the gun. Clegg lets go of his knee and TWISTS Neal's

hand. Neal screeches. He let's go. Clegg shoots, but misses. Neal slaps the gun out of Clegg's loose grasp over it. He and Clegg go hand to hand. Full on. Neal makes a move, Clegg blocks it. And vice versa. Neal serves a punch at Clegg. Clegg ducks his head.

The evidence, the hard drive keeps burning. as we HEAR screeches in pain, and PUNCHES and KICKS.

Neal nails Clegg in the guts. Clegg falls. Neal picks up the gun. Aims it at Clegg.

NEAL

And you're not cocky about living right?

CLEGG

They'll still come after you, you know? Whether you kill me or not.

NEAL

You're not worth it, Marc. I can't kill you.

BAM! Neal shoots Clegg right in the leg. Clegg falls weak.

Neal runs away, out of the archive room leaving Clegg injured.

FLASH BACK TO;

130 INT WOOD-HOUSE-KITCHEN-NIGHT

HANNAH

Then what?

NEAL

Then, I took a plane to London. Lost myself there. I made a quick small life for myself there. CIA had warrants for me everywhere. They looked and looked, until they found me.

FLASH TO:

131 INT. APARTMENT-PARKING LOT-DAY-LONDON

Neal is on the run from CIA agents. He shoots at them, and finally: HE GETS SHOT. In the side of his stomach. Neal falls, struggles to get up. But he does, and he runs. He rushes into a car, and drives off. TIMECUT:

132 EXT. ROADWAY-DAY

Neal drives, vigorously -- and the CIA keeps up with him. They CHASE him.

NEAL (V.O)

I decided I can't spend my entire
life running from these people.
So...I killed myself.

Neal, with a deadly wound on him -- CRASHES HIS CAR IN a FISHING RIVER.

133 EXT. WARWICK FISHING RIVER-CONT'D

Neal's car splashes into the river. The agents stop their cars.

HANNAH

So?

NEAL (V.O.)

I was wounded. I swam, and
swam...to a dock.

Neal swims, clutching his wound as blood spills out and dissolves into the water. TIMECUT:

He reaches to a dock. He clings onto the wooden railing.

NEAL (V.O)

I stole a boat. And, sailed away...

Neal drops into a boat -- hoods himself, and the boat drifts away. TIMECUT:

The boat floats of to:

134 EXT. CRASHING SURF-GLOOMY MORNING

SPLASH! The mini waves toss the boat onto a surface scattered with wood chips. The waves descend back into the water as Neal--laying in the boat like a dead rat, struggles to get out of the boat. Neal reaches for the edge He tries to pull himself up, but he is weak. Something is paining him... it's his wound. Neal manages to pull himself over the edge of the boat. He rolls over on the woodchips. His gun falls from his back pocket. He barely grasps onto it.

NEAL

Arrrgh!

Neal manages to get up on his feet, but barely. He isn't in fit to do so. He then limps on one foot. He picks up his gun and starts to walk.

TIME CUT: A hooded Neal limps behind the green forest trees disappearing to wherever. And off that we TIMECUT TO:

135 INT. COLD FOREST-DAY

An injured Neal limps as fast he can through a thick, cold, and gloomy forest. He cuts through big branches that stand in his way. Then, he stops. He can't take it anymore. His wound is paining him. Neal collapses. He blacks out.

INTER CUT:

Neal and Hannah in the kitchen.

HANNAH

You weren't found by them?

NEAL

Oh, I was, just not by them.

INSERT CUT:

A younger, and less bearded ALVIN is hunting through the forest. He finds a rabbit, he aims his gun -- carefully moving it along with the rabbit as it scurries along. He SHOOTS. He misses. Alvin moves closer. He thinks he's found something, but he finds NEAL unconscious behind a tree. TIMECUT:

Alvin CARRIES Neal over his back. Saving his life.

HANNAH

I don't understand. He saved your life. And you took his?

NEAL

Desperate times call for desperate measures.

Now, bringing the story full circle, we GO BACK TO:

136 INT. WOOD HOUSE-KITCHEN-NIGHT

Hannah sits there, having heard the real story. She absorbs it. Then, She proceeds:

HANNAH

You ever thought of going back to CIA? Telling them the truth?

NEAL

If they listen rather than just pulling their guns on me, then...maybe. But, no. I've spent my life since two-thousand-seven trying to find a life beyond the CIA. But, it's been hard. Just when I thought I did...They were in my house shooting at me.

HANNAH

But, then...you're just a framed ex- CIA agent.

NEAL

If there's one thing you learn in the CIA, it's to keep secrets. I excelled at that. In the last forty-eight hours, I have managed to hide my identity and my past from you.

HANNAH

All of which I doubted this whole time. Speaking of this whole time, you only kept me with you to avoid being caught by them...right?

NEAL

You're a smart girl.

(Beat. Then,)

Hey, lemme check that bulb on the projector.

137 EXT. FRONT YARD-NIGHT

Neal puts his hand on the bulb of the projector.

IN FRONT OF THE SCREEN:

Neal puts his hand on the bulb of the projector and we see his hand in a silhouette. He removes it as we GO BACK TO;

BEHIND THE SCREEN:

Hannah comes out, Neal sees a sympathetic look from her.

HANNAH

What's it like? Being framed? On the run from MI5?

NEAL

It feels...isolating. Knowing you're the only one who knows the truth? The real truth? And you can't tell the people that are framing you for it because they wanna kill you. It's pretty lonely.

Hannah nears closer to him. She is face to face within a matter of seconds.

HANNAH

You seem pretty lonely...

(Beat. Then,)

And you know? That's surprising because only people that are in jail feel lonely.

NEAL

That's because Jail's a lonely place.

HANNAH

A place where you belong...

O.S.: CLICK-CLICK! Hannah cocks a gun at Neal.

HANNAH (CONT'D)

Fun time's over for you...Neal Chase.

NEAL

Hannah what the hell is this?

Then, Hannah sees the MI5 cars arrive. Agents unload from the car. Clegg steps out.

IN FRONT OF THE SCREEN:

Clegg sees the house, it's abandoned.

CLEGG

I don't get it. The tracker says
the cell phone is here. The car has
to be here.

FREEMAN

Chase must've found it. He left.

BEHIND THE SCREEN:

Neal -- his hands up.

NEAL

You brought him here? You were with
him?

Hannah shoots a hole through the screen.

IN FRONT OF THE SCREEN:

Clegg flinches as a bullet DARTS its way straight through
the screen. Freeman is confused.

CLEGG

What the hell?

AGENT

The image is just a projector, sir.

The agent takes a knife. Tears a giant slit in the screen.

BEHIND THE SCREEN:

Hannah remains firm with her gun on Neal.

NEAL

Hannah...

Clegg comes through the screen. Followed by Freeman and
other agents. FREEMAN questions Hannah with the gun. He
cocks a gun at her. Agents aim their guns on NEAL. Clegg
sees Hannah with a gun...he grins.

HANNAH

(To Neal,)
On your knees.

FREEMAN
You too, miss.

CLEGG
Freeman, It's okay.
(To Hannah,)
Agent Rollins? Well done.
(To Neal,)
On your knees!

Neal kneels down. His hands raised. Clegg signals for an agent. The agent checks Neal. He finds a gun.

NEAL
(To Hannah,)
CIA huh?

FREEMAN
(In shock,)
What? She's...a mole?

HANNAH
Was one...from the very beginning.

NEAL
Gotta good girl, Clegg.

FREEMAN
Huh...so the hooker he picked up
was your agent?

NEAL
Oh so you were a hooker?

HANNAH
Shut up!
(To Clegg)
That was the best you could come up
with, Clegg?

CLEGG
Cuff him. We're flying him back to
the facility.

Two agents cuff Neal. They stand him up...and take him to the car. TIMECUT:

Agents are preparing to leave. Clegg, Hannah and Freeman are watching Neal in the car. He is silent.

FREEMAN
Well played Clegg.

CLEGG

I was only doing my job Freeman.

FREEMAN

I understand.

HANNAH

Hi. I am Agent Rollins. Hannah Rollins. CIA, two years.

FREEMAN

Freeman. Agent Will Freeman. MI5. Four years.

HANNAH

It's my understanding that you are helping with this manhunt?

FREEMAN

Yeah.

CLEGG

Freeman, I know there have been secrets...let me explain --

FREEMAN

No need for that. I know. Whenever you were on the phone, it was with her. That's how you found out about the cell phone in the car.

HANNAH

I found it. I notified Clegg of it.

FREEMAN

And all this time I was interested in what she was doing with Chase. You didn't because she was with you the entire tie.

CLEGG

Now you're getting it. But that doesn't matter anymore.

HANNAH

What matters is he's in custody.

CLEGG

We ready to get back? We have things to do.

CUT TO:

138 INT. MI5 CAR-NIGHT

Neal is cuffed in the back seat. Clegg is driving. Freeman is in the passenger's seat. Hannah is in the back with Neal.

NEAL

Congratulations. To all of you.

HANNAH

If that's your way of saying we topped you running away from the CIA for the last six years, then I feel honored.

NEAL

I said congratulations. Take that for what you will.

FREEMAN

With all due respect, Chase. I don't know what you are trying to play here. Is there something you're not telling us here?

NEAL

If I did, you wouldn't believe me.

CLEGG

Whatever he has to say, he can say it in interrogation.

NEAL

Interrogation? Huh. You still trying to do things the old fashioned way, Clegg?

CLEGG

With you, there is no new. Everything's old. You yourself are old. At least, that's what it felt like for the last six years.

NEAL

And how do you feel now?

CLEGG

Better than you.

NEAL

Doesn't look like. I look happier than you, if anything.

Neal smiles. Clegg rolls his eyes.

CUT TO:

139 EXT. AIRPORT TARMAC-MORNING-LONDON

A chopper lands on the blacktop. Two agents escort a cuffed Neal with three Agents following behinds -- their guns ready and at aim. Neal winks at Hannah on his way across the top. Hannah stares at him. She is SIDETRACKED. Clegg approaches her.

CLEGG

We did it.

HANNAH

Yeah. We did.

CLEGG

(Noticing something,)
Something wrong, Rollins?

HANNAH

No. It's just...don't think this is right. If Chase is so skilled. How did he not run last night?

CLEGG

Everyone gives up sometime.
Everyone has their day...

Clegg leaves Hannah as she takes that in.

HANNAH

Well it ain't Chase's day yet.

140 INT. MI5 FACILITY-LOCKUP CENTER

Two agents lock Neal in a bulletproof glass cell. He sits down. Freeman approaches him.

141 INT. HALLWAY-FRONT AREA

Clegg makes his way down the hall to:

142 INT. MI5 FACILITY-LOCKUP CENTER

Clegg walks to FREEMAN and NEAL talking. He interrupts.

CLEGG

What's going on here?

FREEMAN

Nothing. Just a little pre-interrogation q and a.

NEAL

I gotta be honest, I like MI5 over CIA.

CLEGG

Good. If you want, I can arrange a cell here for you. And, we'll get you settled. Prison here in London, or prison in South Carolina. It's all the same to me.

(Then to Freeman,)

Can you give me a minute, with him?

Freeman leaves. There is a five second pause between Neal and Clegg. Clegg pulls out his gun, examines it. He aims it at Neal. And, BAM! He shoots. The bullet bounces off the cell. It leaves behind scratches. Neal smiles.

NEAL

Good place huh. Thanks for the A.C., by the way. I really like the bed. Gel-pad underneath. Pretty good.

CLEGG

When are you ever going to take life seriously?

NEAL

Six years, it's been. And before? We were good partners. Got missions done. We worked together.

CLEGG

No! You were good partners! You got missions done! You worked together! You did everything! It was you! You! It's always been about you, because you are the best! You! It was always you who got the greater appreciation! It was you! Why? Because it's all about you!

NEAL

Marc--

CLEGG

No you don't get to speak! You don't get to do anything! You gave up that right when you ran away six years ago! And in those six years, I have spent every minute of them in shame. Pure shame. I had agents making fun of me behind my back. Thank god I didn't have paper balls thrown my way! Do you know how I have lived? Do you know how...bitter! And harsh, these last six years have been? No. Because it's all about you, right?

NEAL

You're right. You're absolutely right. It's all about me.

Two agents enter in, and open Neal's cell.

AGENT

Sir, Commander Freeman ordered for this. Sedatives.

CLEGG

Drug him.

Clegg leaves. The agents take an injection, with a SHARP syringe. They poke Neal with the nozzle, and squirt the sedative in there.

CUT TO:

143 INT. MI5 FACILITY-INTERROGATION ROOM ENTRANCE

Clegg and Hannah are standing at the entrance.

CLEGG

Are you sure you can do this?

HANNAH

Let me handle this. We've got him, finally. Just, trust me.

CLEGG

Pressure him. Any evidence still out there...get him to turn it over to us.

HANNAH

Okay.

TIMECUT:

144 INT. INTERROGATION ROOM

Interrogation time! Neal -- who is bagged, sits with his head down. Then, his head moves. He sits straight up.

CLOSE UP: Neal's back is removed. He blinks a couple time. bright white lights cover his eyes. He closes them. Hannah tosses the bag away. She leans on the side of the table.

HANNAH

Okay...let's play a game. I say a word. You answer it's match. Alright?

NEAL

God! you look hot in that top!

Neal looks behind her top. And her butt is sticking out.

NEAL (CONT'D)

Ooooo, nice ass I--

Hannah punches Neal. His face falls back.

NEAL (CONT'D)

Man. Never start with the head. The other person gets all--

Hannah grips the back of Neal's head and slams it on the table. She holds him there. LOCKED.

NEAL (CONT'D)

Ow, Ow, OW! Okay...I get it. No jokes.

HANNAH

You wanna cooperate? With that game?

NEAL

Yes, yes! You say a word. I find the match.

Hannah lets go. Neal gets back up. Hannah sits opposite Neal.

HANNAH
bullet.

NEAL
-proof

HANNAH
Gun.

NEAL
Trigger.

HANNAH
CIA.

NEAL
MI5.

HANNAH
Home.

NEAL
Newgrain.

HANNAH
Will Freeman.

HANNAH (CONT'D)
Mother.

NEAL
Teacher.

HANNAH
Teacher? Really?

NEAL
She taught me the greatest lesson
of my life. Never trust people that
pretend to trust you.

HANNAH
Looks like you failed on that
lesson. I pretended to trust you
straight to your face. You didn't
catch me.

NEAL
That's because you didn't trust me
at all.

HANNAH
Moving on. Will Freeman.

NEAL
Decent.

HANNAH
Marc Clegg.

NEAL
Cool.

HANNAH
Hannah Rollins.

NEAL
Bitch.

HANNAH
Hannah Rollins?

NEAL
Bitch.

HANNAH
Family.

NEAL
Boring.

HANNAH
Neal Chase.

NEAL
Lane Hasec.

HANNAH
What?

NEAL
A name. You don't like it?

HANNAH
Okay, I'm going to get straight to it. Six years ago, you terminated evidence that proved U.S. Nuclear criminal, Jack McCall's involvement in building a secret Nuclear armory. I want a simple answer. Do you have any active piece of evidence out there?

NEAL

No. And, you know that. I know you do.

HANNAH

Maybe I do. Or maybe you were just lying. I need the truth.

NEAL

I also need it from you? Why the theatrics? Why didn't you just turn me in?

HANNAH

Within two hours of meeting with me, you managed to see my little heist on you at the bar coming, and you found out the whole Cherry thing was a lie. I had a tracker on me, so Clegg could see where we were. But to keep my mission a secret, I had to dispose of that tracker.

NEAL

Well I have to say, those boys were tough. But they were hired. They were in character.

HANNAH

Those boys were MI5. They were already hired. I was hired to hire them.

NEAL

It was all a set-up.

OUTSIDE THE ROOM:

Clegg and Freeman listen and watch Neal's answers with interest.

HANNAH

So...why did you run that day? who were you running from?

NEAL

Myself. I was running from myself. I was trying to find a life beyond the CIA. Beyond keeping secrets.

HANNAH

I'm surprised you didn't settle down? You know...marriage.

NEAL

Huh! That's boring. Marry someone. Spend the rest of your life with that person? I'm better off marrying someone five or six times, than once. You gotta have some change once in a while.

HANNAH

Oh yeah? What if you want kids?

NEAL

So? What's marriage got to do with that? I can even make kids right now. Find us a private place and--

HANNAH

Okay, you're--

NEAL

How many do you want?

HANNAH

No that's--

NEAL

I know how to make twins too, you know?

HANNAH

Shut the hell up! You'll be facing charges back in the U.S. and you'll be spending the rest of your life in prison. Got it?

NEAL

God! You sound so badass when you say that.

HANNAH

(To agents,)

Take him back to his cell.

CUT TO:

145 INT. MI5 FACILITY-TECH LAB

Meltzer is in a webcam chat with Clegg and Hannah.

MELTZER

Well, looks like you got him Marc.

CLEGG

We have him in custody, sir.

MELTZER

What's Rollins doing there?

CLEGG

She was the girl with him. She went undercover.

MELTZER

Well done, Hannah.

HANNAH

Thank you, Captain.

MELTZER

I want you both, with Chase back here at the branch by tomorrow night. We'll finish it here.

CLEGG

We'll get him back as soon as procedure's done here.

146 INT. MI5 FACILITY-LOCKUP CENTER

Hannah walks to Neal, who is in the cell. His eyes are closed. Hannah thinks he's sleeping. She walks quietly to him. Then, she quietly walks back.

NEAL (O.S.)

You know? There aren't a lot of people that can sneak up on me like that.

HANNAH

I was hoping I was.

NEAL

Too bad.

HANNAH

Why not tell Clegg the truth? Why are you willingly turning yourself over after six years of--

NEAL

I was going to, but...Clegg's problem is that he's always trying to be a better man than he is. He is always trying to do better than great. In fact, he's trying to do better than better itself. My whole time with him in the CIA, I was overshadowing him. This is his chance to be a hero in the CIA. I owe him his reputation in this business.

HANNAH

Can't believe your this generous. Give up the rest of your life in prison so the man who's been chasing you can have a proper reputation? That's madness.

NEAL

To you it's madness. To me, it's evening scores.

HANNAH

Some score huh?

NEAL

Yeah.

INT. MI5 FACILITY-HALLWAY

Clegg and Freeman are walking the halls.

CLEGG

Interpole can't be here on this, Chase has had cases in London, only in London.

FREEMAN

Chase could've --

Clegg freezes. He and Freeman are in:

147

INT. COMPUTER LAB B

Clegg and Freeman are standing before a stack of C4 bricks wired to one of the computers. The computer is on a timer. There are only five minutes. And counting.

FREEMAN

What the hell?

CLEGG

There's enough c4 here to blow all of us. Get the bomb squad! Now!

FREEMAN

We don't have time for bomb squad! there's less than five minutes!

CLEGG

Get agents on this. any bomb disposers?

FREEMAN

That's not part of our training. That's bomb squad business.

CLEGG

(Beat. Then,)

Alright, I know of one.

148 INT. MI5 FACILITY-LOCKUP CENTER

Neal is sitting against the wall in his cell. Clegg and Freeman rush to him.

FREEMAN

Chase! We need your help!

CLEGG

You know how to dispose of bombs?

NEAL

You don't? Oh wait, you only know how to set them off.

CLEGG

I am not playing games. If you don't wanna die, then don't help.

NEAL

Thought this cell was bulletproof.

CLEGG

Never said it was fireproof. You can either help us, or you can do what you do best...and isolate yourself.

NEAL
Quite passionate...aren't you
Clegg?

CUT TO:

149 INT. MI5 FACILITY-COMPUTER LAB B

Neal and Clegg. Knee by knee. Neal has pliers. And, tweezers. Clegg holds the tester, and stabilizer.

NEAL
You know, I'm only doing this
because I wanna live.

CLEGG
Don't we all?

NEAL
Just like old times. Remember our
mission in Budapest? Down south?
Riker turned us in, lured us to
kill us?

CLEGG
Oh, and we were stuck with a case
of unstable dynamite? Yeah.
Sometimes I wanna strangle that
scum Riker.

NEAL
I'm sure he's dead.

CLEGG
Budapest was deadly.

NEAL
Not as deadly as Panama City.
Tweezers please.

CLEGG
(Handing the tweezers,)
Explosions on the beach. We had two
men down. alarms going off. Had to
choose between the men or the
beach.

Neal picks the wires to the C4.

CLEGG (CONT'D)
Careful.

NEAL

Yeah yeah...just trying to
diconnect the white out of the red.
Sonofabitch who wired this thing
must've had a tough time building
this.

CLEGG

This is built?

NEAL

Of course it is. If a white goes
through the B circuit then the bomb
would've blown. He must've built
the circuits so they interlock when
the blue wire hits off circuit A.

CLEGG

Don't go doing what happened in
Sydney.

NEAL

Sydney? That was a waste of time.
The trade from the cartel happened
twenty-four hours before we moved
east. Stabilizer.

Clegg hands the stabilizer. He punches in a few buttons.
Connects it to the bomb. The timer freezes.

NEAL (CONT'D)

Wallah.

TIMECUT:

Clegg walks Neal back to his cell. They just exit the
computer lab.

CLEGG

Why are you really doing this?

NEAL

What? Go back to the U.S.? Well,
for once it's not going to be about
me.

CLEGG

And coming back is going to fix
that?

Neal sneaks a remote out of his pocket.

NEAL
No...but this will.

Neal taps a button on the remote and...

BOOM!!

The room behind them explodes as:

150 INT. MI5 FACILITY-HALLWAY D
Freeman and Hannah hear the explosion.

FREEMAN
That's detonation!

Freeman rushes as Hannah catches up behind him.

151 INT. COMPUTER LAB B-HALLWAY
Our view clears with smoke as we see:
CLEGG. He coughs. He gets up -- weak.

CLEGG
Chase? Chase?!?!

The security systems go off. Water sprouts. Clearing the smoke

CLEGG (CONT'D)
Neaaal!

No sign of Neal. Hannah and Freeman come rushing in as they are trying to find Clegg.

HANNAH
Clegg? Clegg?!?

CLEGG
Over here!

Freeman and Hannah find Clegg on the ground -- coughing.

FREEMAN
Where's Chase?

CLEGG
He's gone! Sonofabitch used that bomb to get away!

FREEMAN

How?

CLEGG

He snagged that remote before we left.

FREEMAN

(To Hannah,)

Call a code red. I want everyone on this. Now. Go!

Hannah leaves. Freeman leads Clegg up.

152 INT. BUILDING B. HALLWAY

Hannah finds a lever. She breaks the glass case protecting that lever. She pulls the lever. Then, the lights start flickering red. The alarm systems go off. And, sirens ring.

IT'S CHAOS NOW.

153 EXT. FRONT LOFT AREA

CHAOS. All the agents running at once. Trying to report on their walkies. But the alarms going off, drowning their attempts. we ANGLE IN on the crowds, and see a man with a hat. And in a jacket. He has his heads down. Walkies in his hand, and a gun ready on him. He makes it out of the crowd. The man flips off the hat to reveal himself as: NEAL CHASE. He takes the jacket off. He cocks his gun ready, and runs. He runs down:

154 INT. MI5 FACILITY-HALLWAY

Agents surround him from the other side of the hallway. Neal shoots at them. But these dozen agents come at him like an ANGRY pack of WOLVES. He takes them on. One by one.

155 INT. HALLWAY B.

Clegg and Freeman are rushing down the hall. Freeman gets a call.

FREEMAN

Talk to me!

AGENT
Sir, It's Chase. He's taking out
out--

The agent's voice scratches off.

FREEMAN
Hello? do you read me?!?

The sound of gunshots can be heard from FREEMAN'S WALKIE.

CLEGG
We better get down there.
(Into walkie,)
Hey! Code red's been issued. Seal
all the exits, now! Lock the
garage. This is lock down!

156 INT. GROUND FLOOR-HALLWAY

Neal fights off the last agent. He kicks his head DOWN.
Then, more agents swarm the area. Neal shoots. The agents
dodge the shots. When they look up, Neal is running down
farther, SHOOTING. He then slides the door-stopper out of
the way, a door shuts in the middle of the hallway, dividing
the two hallways. The agents pound on the door.

OTHER SIDE OF DOOR:

Neal punches in a LOCK CODE. And the door locks. He runs.

HALLWAY:

The agents try to shoot at the door, but no luck. IT'S A ONE
SIDED LOCK. Freeman and Clegg arrive.

CLEGG
Where the hell is he?

FREEMAN
Gone!

AGENT
Sir, he punched the lock code on
us. He's gone.

CLEGG
Dammit!
(Into his walkie,)
Chase's gone into building B. Took
out a whole mob of agents. Anyone
in B? Does ANYONE copy?

157 INT. BUILDING B.-CONT'D

Hannah, dashing through the hallway stops -- hearing Clegg's call. She talk into her walkie.

HANNAH

This is Agent. Rollins. I copy.

Hannah straight up heads for Neal.

158 INT. GROUND FLOOR-HALLWAY

The agents start retreating the other way.

CLEGG

(To the agents,)

See if you can find him. Catch up to him. Unlock this door on your way. I want him alive!

FREEMAN

You and me? We split up. He could be anywhere right now.

CLEGG

I don't care where he is, as long as he's inside the building. I want all transportation devices locked up. Can't risk keeping them out at the tarmac, he's probably headed straight for there.

FREEMAN

You take the basement. I'll take building C.

Clegg and Freeman go sprinting off opposite ways.

159 INT. BUILDING B-ARCHIVE ROOM

Neal, his gun at aim...walks into the ARCHIVE ROOM. He then looks behind him. The coast is clear. NO ONE IS THERE. He then hurries to the files. He fans through a bunch of papers. Different agent's files, security files, and ARCHIVE PAPERS.

160 EXT. TARMAC

A mob of agents are out, driving cars, vans, jeeps, and trucks into the humongous garage. ALL AT ONCE. Other agents are one by one flying airplanes and choppers off the tarmac side, and off the mountain side.

161 INT. BUILDING B-ARCHIVE ROOM

Hannah sees Neal making a mess out of the files. She aims her gun, and slowly tip toes to him, behind his back. Neal turns his head. Hannah freezes. She slowly levels her gun down. Neal -- in a lightning fast move, turns and aims his gun at Hannah.

NEAL

Told ya there aren't a lot of people that can do that to me.

Hannah chucks her gun at Neal's face. The gun comes crashing on Neal at a breakneck speed. Hannah attacks him. Neal and Hannah are at a tug of war fight over the gun. Hannah forces him to point it upwards, and Neal takes a shot. He takes out a light. He then pushes Hannah back.

NEAL (CONT'D)

I'm one of those old dogs, remember?

Hannah doesn't back off. She pulls out a knife on him, and tries to poke him straight in the eye.

HANNAH

Debatable...

NEAL DODGES, trying to steal the knife. Hannah then wraps her legs around Neal's waist, and bends back, trapping him. Neal jumps back, causing Hannah to let go. She makes another move for him, but it backfires. Neal whacks her chest with his gun, blocking her move.

162 INT. MI5 FACILITY-BASEMENT

Clegg silently -- like a NINJA, runs through the basement hallways. Looking for Neal. His gun ready at his hand. Clegg then stops at a corner, presses himself against the wall. Then, he hears a footstep (That's what he thinks). Clegg, in a jiffy -- spins around toward the next hallway and SHOTS. He opens his eyes to see...there is no one there. Clegg moves on down the hallway.

163 INT. BUILDING C-FLOOR 2

The sirens ring as agents struggle to get into one place at once. They punch codes on keypads next to exits. The door shut. The exits are being blocked.

164 INT. BUILDING B-ARCHIVE ROOM

Neal and Hannah continue to attack each other. Hannah KICKBOXES Neal's face. Neal falls, but only to his knees. He pulls on Hannah's leg to make her trip. She TOPPLES. Hannah manages to flip herself up.

NEAL

Training changed? I never learned how to flip.

HANNAH

How sad.

Hannah goes for a punch at Neal. He blocks it. He keeps Hannah's hand gripped.

NEAL

Cocky, huh?

Neal takes a swing at Hannah. She grabs his arm. Twists it. Feeling that, Neal lets go of Hannah's arm.

HANNAH

Optimistic...for lack of a better word.

Neal pulls his arm out of Hannah's grip, and turns her to her back. He **chickenwings** her. Hannah is screeching while her head slams against the piperails.

NEAL

Surprised you didn't see that one coming. Every cop knows this one.

Hannah then positions her arm so her elbow is against Neal's stomach. She takes a BACKPUNCH at him and drills her elbow straight for his guts. Neal falls back. Hannah makes another move for him, Neal catches her and ROLLS her over on her back. he is ONTOP OF HER. Hannah tries to wrestle him. But he's too strong.

NEAL (CONT'D)

Ah, normally I prefer more enjoyable things to do with a woman on her back and me ontop.

Hannah slowly grabs a gun off the floor by her. While Neal is talking:

NEAL (CONT'D)

Unfortunately for me...I can't do that. Not today.

HANNAH

You'll never be able to do that. ever.

Neal looks down at his chest. Hannah has a gun, loaded. And it's underneath him. Hannah moves it a little to the right.

HANNAH (CONT'D)

You know what they say in this business... the heart is the target.

NEAL

Actally it's the head.

Before Hannah can do anything, Neal steals her Gun, and **SIDESWIPE** HER HEAD. Hannah -- weak...falls. Cradling left to right...in pain.

NEAL (CONT'D)

Maybe you should've read the training guide.

Neal leaves Hannah, in pain.

165 INT. HALLWAY-BUILDING B

Freeman is running though the halls -- anxious to FIND something, -- or SOMEONE.

166 INT. HALLWAY-BUILDING C

Agents are still working to block all exits.

167 INT. BASEMENT

Clegg is moving from HALLWAY to HALLWAY.

On the other side, Neal enters the basement. Looking for a way out. He moves closer and closer in the hallway.

On the opposite side, Clegg keeps looking. He doesn't know Neal is silently on the other side. we MOVE HALLWAYS, through a wall to see Neal...He walks near Clegg's hallway. These two don't know they are on opposite sides of the same wall.

ON CLEGG -- he nears toward a corner

ON NEAL -- he nears toward the opposite side of the corner
Clegg is almost too.

168 INT. BUILDING C-HALLWAY

Agent Freeman is rushing through a chaotic hallway. He then, walkies Hannah.

FREEMAN
Agent Rollins! Come in!

169 INT. BUILDING B-ARCHIVE ROOM

Hannah lays in pain as she hears Freeman's call.

FREEMAN
(From walkie,)
Agent Rollins!

Hannah tries to reach for the walkie, but her head pains her. She lays there. BREATHING HARD.

INT. BUILDING C-HALLWAY

Freeman stands in the midst of a bunch of Agents running past him.

FREEMAN (CONT'D)
Rollins! Come in! Have you seen
Chase? ...Rollins!
(Beat. No answer,)
Rollins! Ro--

Freeman stops. He continues to rush down the hall.

170 INT. BASEMENT

Clegg slowly moves closer -- propping up against the wall. His gun ready and on guard.

Neal moves closer to the corner, not knowing Clegg is right behind that corner. He senses someone though. He pulls the trigger.

Clegg hears the trigger pulled. He firms up, and he spins around to be gun to gun with Neal.

NEAL

Cle--

BAM! Clegg shoots at Neal. Neal dodges. Clegg makes a move for Neal, but he misses. Neal is making a run for it. Clegg aims his gun. Neal realizes he doesn't have his. It's by Clegg.

CLEGG

Don't move!

NEAL

Marc, just give it--

CLEGG

I am not giving it up! I thought for a second you were being genuine. That you were being nice enough to give me a reputation in the CIA. Turns out you're not really that genuine, are you?

NEAL

What are you gonna do? Kill me?

CLEGG

I gave you a chance to be fair. Now I might just have to kill you. I'm sorry Neal.

NEAL

You should be!

Neal comes at Clegg with all he's got! He takes him down, and it's on as it gets. Clegg tries to fight back. Neal repeatedly punches Clegg. Clegg shoves Neal off him. They both get up -- weak. Clegg kicks Neal. Neal falls back, but he still backs away. Neal comes for Clegg. He grabs onto his back. Clegg traps Neal by pulling him up and flipping him over. Neal falls, weak. He tries to fight back, but Clegg has him down. Clegg aims his gun at Neal.

CLEGG

It's over.

NEAL

No. It's not!

Neal knocks the gun out of Clegg's hands, and finds another. Clegg makes a run at Neal, but Neal SHOTS Clegg on his shoulder. Clegg falls. Painful grunts come out of him as the bullet pierces him.

NEAL (CONT'D)

Goodbye...

Clegg remains in pain. Neal leaves. Clegg reaches for his walkie,

CLEGG

(Into Walkie,)

This is Clegg. I am down. Chase is on his way up. Does anybody copy?

171 INT. BUILDING B-HALLWAY

Agents are scurrying everywhere. Nobody copies.

172 INT. BUILDING B-ARCHIVE ROOM

Hannah lays -- still in pain, but she hears Clegg's call.

CLEGG

(From walkie,)

Does anybody copy? Chase is on the loose, he's on his way up!

Hannah SPRINGS up, and heads for the walkie.

HANNAH

(Into Walkie,)

This is Rollins. I copy. Where upstairs is he headed?

173 INT. BUILDING C-GROUND FLOOR

Neal gets out of the basement door. He runs ahead, dropping a walkie behind him. He keeps running.

174 INT. BASEMENT

CLEGG

I don't know. But, he's left from here, to go up there. Try the building c ground floor. that leads from the basement and upstairs.

HANNAH
(From walkie,)
I'll send help for you!

CLEGG
No! I'll get out myself. Just, get
Chase!

175 INT. BUILDING C-ARMORY AREA

Freeman enters into the armory. He doesn't seem to find what he's looking for. His phone rings. It's a text from an unknown number. It reads: **CONFERENCE ROOM C.**

Freeman takes off for the CONFERENCE room.

176 INT. BASEMENT

Clegg tries to get up, but his shoulder is weak. Clegg lays back down. He gets his walkie, but it reads: DEAD. His walkie switches off. Clegg chucks it at the wall, in frustration.

177 INT. BUILDING C-GROUND FLOOR

Hannah is sprinting toward the upstairs. She sees a walkie on the ground. The one that Neal dropped earlier.

178 INT. BUILDING C-CONFERENCE ROOM

Neal enters the CONFERENCE room. He drops to his knees. Breathes hard. Then, FREEMAN barges in. Neal rises to his feet. Freeman instinctively raises his gun at Neal.

FREEMAN
Stop!

NEAL
Hey man, relax! It's me! You know
me!

Neal is holding a phone. We ANGLE IN on his screen. It reads a message sent by Neal that reads: **CONFERENCE ROOM.**

Freeman puts his gun down. There is a moment of silence between them.

FREEMAN

You take an extra brick of C4 from that room?

NEAL

Yeah. It's here.

Neal pulls out a brick of C4 and places it on the table.

NEAL (CONT'D)

I need a way out, Will.

FREEMAN

There is no way out. All exits are sealed!

NEAL

What do you mean NO WAY OUT! There has to be a way! I gave you a way out...from dying!

FREEMAN

I know. That day...

INSERT CUT:

179 INT. DARK ALLEY-LONDON-NIGHT

The hooded man beats up the last of the dirty cops. He helps Freeman up from his knees. The hooded man reveals himself as: NEAL CHASE.

FREEMAN (V.O.)

Colin Dope? Terrible choice.

BACK TO:

Freeman and Neal. They are on the same side.

NEAL

This is all a disaster! I thought you planting that C4 in the computer lab so I could escape would work!

INSERT CUT:

180 INT. MI5 FACILITY-LOCKUP CENTER

Neal is put in the cell. The agents leave. Freeman talks to Neal. This is the conversation we never heard.

FREEMAN

I didn't know this was going to happen.

NEAL

What solution do you have?

FREEMAN

Know how to dispose of bombs?

NEAL

Been a while, but yeah.

FREEMAN

I'll make some arrangements. See what I can do. If Clegg comes to you asking for help on stopping a timer to a bomb, then...consider it a way out of here.

Clegg walks to FREEMAN and NEAL talking. He interrupts.

CLEGG

What's going on here?

FREEMAN

Nothing. Just a little pre-interrogation q and a.

BACK TO:

Freeman and Neal.

FREEMAN (CONT'D)

I thought so too. But, Clegg made it out of there alive.

NEAL

I thought you could help me! You didn't!

FREEMAN

Don't forget! If it weren't for me, you wouldn't have been able to get away from Clegg as many times as you did. I kept you a step ahead of Clegg every way!

NEAL

Then why am I here?

FREEMAN

Look, I didn't know Rollins was with Clegg. Believe me...If I did, I would've told you!

NEAL

I can't lose now, Freeman. I can't.

181 INT. BASEMENT

Clegg dials Freeman from his phone.

182 INT. BUILDING C-CONFERENCE ROOM

Freeman gets Clegg's call. He lets it ring.

FREEMAN

You saved me that day because you thought you could help me, get me into the CIA, get protection from me by telling me the truth, and in the end...tell me that I did this to repay you for saving me.

NEAL

You had some pretty buff officers that were trying to kill you. There is some extra repaying to do for that.

THEN, HANNAH KICKS DOWN THE DOOR, and sees FREEMAN AND NEAL. She gets her gun out.

HANNAH

Freeman, you sonofabitch!

FREEMAN

Rollins, hear me out, there is--

HANNAH

There is lies, betrayal, deciet from you... I know. All this time you were working with him? Against Clegg? You played everyone, one step after another!

NEAL

Hannah, listen to me. He knows what you know. He knows I wasn't the one who burned that drive. He knows the truth!

HANNAH

He lied!

NEAL

Hear him out!

HANNAH

You have three minutes.

FREEMAN

I had a near-death experience. Chase saved me from it. Then, he told me his story. I got into the MI5. I helped him get cover, in Newgrain. And, everything was going fine until I got a call from the CIA a week ago that they had found Neal. So, I was the first one that requested permission to be put on that case.

HANNAH

You must've planted that bomb...to help him get out? Who else could've got into the armory?

Hannah still has her gun on Neal. Freeman tries to calm her, but she points it at him. He raises his hands up.

HANNAH (CONT'D)

...this is crazy.

NEAL

This is our line of work. It's all a game. You never know who's playing who.

HANNAH

Shut the hell up! You played me too!

NEAL

Not to mention you! Who kept the whole CIA thing a secret!

HANNAH

I had a job to do!

NEAL

I had to protect myself!

183 INT. BASEMENT

Clegg -- still shot and suffering, calls Freeman again.

INT. BUILDING C-CONFERENCE ROOM

The Hannah, Freeman, and Neal showdown continues:

NEAL

Hannah, put the gun down!

HANNAH

You don't get to run again!

FREEMAN

You don't get to kill him. He is a framed man!

HANNAH

He's still a criminal. Charged for murder of numerous agents.

NEAL

Fine. Okay. You wanna kill us right?

Neal pulls out a remote from his jacket. It's to the c4. Hannah backs away.

NEAL (CONT'D)

I will blow this top floor off. I promise.

FREEMAN

Neal? No! No! You--

NEAL

It's not fair, Will. If she kills is, she doesn't get to make it out alive after.

Hannah pulls out her walkie. She talks into it:

HANNAH

This is Agent Rollins. I am calling on urgent. Evacuate the building

(MORE)

HANNAH (CONT'D)
now. Another c4 threat detected. I
repeat! Another bomb detected.
Evacuation effectual!

NEAL
Hannah--

Hannah shoots at another lever in a glass case. She pulls the lever. The alarms go off. Outside from the hall, the sirens can be heard.

184 EXT. TARMAC-DAY

The agents, all at once storm out of the building. The doorway/entrance overfills with agents that DON'T WANNA DIE.

185 INT. BUILDING C-CONFERENCE ROOM

NEAL
I can still kill us all.

HANNAH
Us all, as in us three. At least
others can make it out in time...

NEAL
So can you if you put that gun
down.

186 INT. BASEMENT

Clegg hears the sirens. He -- with all his might, gets up. His wound still paining him. Clegg then starts jogging out of the basement. Limping each step.

187 EXT. TARMAC

The agents haul out of the building.

INT. BUILDING C-GROUND FLOOR

Clegg reaches the ground floor, he limps ahead to go up the stairs.

Clegg dials Freeman another time...but no answer. Clegg huffs and puffs.

188 EXT. TARMAC

The agents all back away from the MI5 building. They all don't know when this bomb will explode. TIMECUT:

189 INT. BUILDING C-FIFTH FLOOR

Clegg reaches the floor before the CONFERENCE room. He passes a sign that reads: **CONFERENCE ROOM C: SIXTH FLOOR.**

Clegg then limps to the middle of the floor, trying to get to the elevator.

190 EXT. TARAMAC-DAY

The agents are all running from the building as far as they can. Then...

BOOM!!!!!! The sixth floor in BUILDING C BLASTS!

191 INT. BUILDING C-FIFTH FLOOR

The fifth floor shakes as clegg topples over as the explosion from above happens.

192 EXT. TARMAC

The agents stare as the explosion leaves an aftershock on each of them.

193 INT. BUILDING C-CONFERENCE ROOM

Amidst a burning CONFERENCE ROOM, we find a body, burning. The face is completely burnt. We don't know who it is.

194 INT. BUILDING C-SIXTH FLOOR HALLWAY

Amidst a smoking, and messy hallway -- we find a weak, injured, and FRAIL AGENT HANNAH ROLLINS. She blinks a couple times to see the burning CONFERENCE room across from her. She has a faint grin on her...It fades away as her eyes fold shut -- leaving her unconscious. FADE TO BLACK.

FADE IN ON:

195 INT. HOSPITAL-MORNING

Hannah flickers her eyes open. She views her surroundings. She is completely perplexed. She then gets up to see:

CLEGG. Has a sling from his shoulder to his hands.

CLEGG
Morning...

HANNAH
Morning...

CLEGG
How do ya feel?

HANNAH
Bad...

CLEGG
Of course you do. You survived a
bomb blast.

HANNAH
How long have I been out?

CLEGG
Just a little over forty-eight
hours. Small comma, that's all.

HANNAH
Is-is...Chase back at the branch?

CLEGG
Nope.

HANNAH
Where is he?

CLEGG
Dead.

HANNAH
What?

CLEGG
Were you there? With him? Before
the explosion?

HANNAH
Yes.

CLEGG

What happened?

HANNAH

Um...

Hannah pulls her thoughts together. Then continues:

HANNAH (CONT'D)

We were in the conference room. I had a gun on him. So did Freeman. He was threatening to kill us both, along with him. He said It was only fair is we all died.

CLEGG

You ordered the evacuation?

HANNAH

Chase could've had more bombs around the building. I didn't wanna risk testing him. So I called for evacuation.

CLEGG

Then?

HANNAH

It all happened so quickly. I can barely remember. All I can remember was, Freeman yelling at me to get out before the bomb went off. I ran. I heard two gunshots, and after seconds...the bomb went off. I hit my head so hard I--

CLEGG

Those two gunshots you heard of? That was Freeman killing Chase. Chase's body found two bullets in his chest cavity.

(Beat. Then,)

Well, all this is over. Freeman is dead. Chase is dead. And...

HANNAH

Freeman? He died in the explosion?

CLEGG

He made it out. But, he crashed his car down at the end of the hill. I won't even bother checking the body. It's his...I know it is.

HANNAH

What of Chase's body?

CLEGG

I'm having it buried. There's a part of me that doesn't wanna dump him in a sewer.

HANNAH

When can I get out of here?

CLEGG

As soon as you get normal. Doctor's say you're a miracle. Take rest. You can be back at work by the end of the week.

Clegg walks out, at which point -- a NURSE enters in. with a glass of water and medicine.

NURSE

Ma'am? You're dose for the morning?

Hannah drinks the medicine. Then, she realizes something.

HANNAH

You know? There aren't a lot of people that can sneak up on me like that.

The nurse pulls his mouth mask down to reveal himself as:
NEAL CHASE.

NEAL

Glad to be one of them.

HANNAH

It worked...our story worked.

NEAL

Told ya it would. Clegg can't spot the liars.

FLASH TO:

196 INT. BUILDING C-CONFERENCE ROOM

The moments before the explosion. There is Hannah with a gun on Neal. Freeman standing between the two. Neal with the remote on him.

NEAL

I can still kill us all.

HANNAH

Us all, as in us three. Atleast
others can make it out in time...

NEAL

So can you if you put that gun
down.

ON HANNAH -- she hesitantly lowers her gun.

HANNAH

What happens now?

NEAL

Clegg can't know that Freeman and I
were on the same side. He'll keep
looking for me if he finds out.

HANNAH

How do you plan on getting out of
here?

NEAL

Kill me.

HANNAH

What?

FREEMAN

Kill you? You're trying to leave
here, not the world.

NEAL

I need a body. So I can burn it as
mine, and switch the names on the
record.

FREEMAN

I'll do it.

NEAL

No, Will--

FREEMAN

The extra repaying? For the buff
cops that day? I'll do it. Kill me,
and...you get out of here.

NEAL

You sure?

FREEMAN

(INSISTING,)

There is no other way...we're
running out of time. Let me do it.

Neal nods at Hannah. Hannah, who feels bad doing this --

FREEMAN (CONT'D)

It's been a pleasure.

HANNAH

You as well.

HANNAH SHOOTS FREEMAN. TWICE, IN THE CHEST. Freeman falls
against the wall. Neal nears toward him.

NEAL

I need your car.

Freeman, in pain -- reaches in his pocket and pulls out his
keys.

NEAL (CONT'D)

(Takes the keys. Then, holds
his hand,)

Thank you. For doing this.

FREEMAN

R-R-Run.

Neal hands the remote to Agent Freeman. He then leaves.
Freeman nods at Hannah. Hannah nods back.

HANNAH

Count to ten...then blast.

Hannah takes one LAST glance at Neal who is leaving the
room, then she leaves. Hannah leaves.

HANNAH (CONT'D)

(In whispers,)

one...two...three..four...five...six...

INT. BUILDING C-SIXTH FLOOR-HALLWAY

Neal runs down the hall.

INT. BUILDING C-SIXTH FLOOR

Hannah walks faster -- and...BOOM. The screen goes black.

FLASH BACK TO:

197 INT. HOSPITAL-MORNING

Neal sits on the side of Hannah's bed. She is curious.

HANNAH
What of Freeman?

NEAL
After I got out...

DISSOLVE TO:

198 EXT. MI5 FACILITY-PARKING LOT

Neal pushes a key on the car keys. A car rings. Neal turns to find an agent right behind him...staring at him in AWE. Neal takes a deep breath. Then, he shoots the agent in the head. The agent is DEAD. TIMECUT:

Neal shoves the DEAD agent's body in Freeman's car. TIMECUT:

Neal is driving down the hill. He crashes the car on a wall made of SOLID ROCK. The car is damaged. TIMECUT:

Neal moves the dead agent in the driver's seat. TIMECUT:

Neal finds the car papers in Freeman's compartment. He also finds a lighter. TIMECUT:

Neal opens the gas tank. He IGNITES the lighter. He sets the papers no fire, and sticks them in the gas tank. He then runs away. The car explodes.

CUT BACK TO:

199 INT. HOSPITAL-MORNING

NEAL
I disguised myself as a body inspector, and scanned the body myself. At the end, when I printed the records, I printed them with my name on it. Freeman died on my name.

HANNAH
The perfect crime...

NEAL

I prefer cover-up.

(Beat. Then,)

Would you have me arrested if I
kissed you?

HANNAH

I can't arrest a dead man.

NEAL

(Nears close to her,)

Best thing about being dead.

THEY KISS. Beat. They linger a moment. Then, Neal backs off.

HANNAH

What's your real name?

NEAL

What?

HANNAH

You know what. Your name. Real
name.

NEAL

I don't--

HANNAH

Don't even try. Your mother taught
you to never trust people that
pretend to trust you? The CIA was
just that to you. I looked into
your birthplace. Canada? Your mom?
She learned that trust lesson
because of your dad, who took your
money and ran?

NEAL

Smart girl, huh?

HANNAH

I'm not dumb.

NEAL

(Laughs,)

...Lane.

HANNAH

What?

NEAL

It's Lane. Lane Hasec. That's my real name.

HANNAH

That's the random name you gave--

Hannah stops herself. She remembers:

INSERT CUT:

INT. INTERROGATION ROOM

Hannah and Neal in interrogation.

HANNAH (CONT'D)

Neal Chase.

NEAL

Lane Hasec.

BACK TO:

Hannah and Neal in the hospital.

HANNAH

Neal Chase was just an act?

NEAL

Pretty much. My mom thought I was a...she thought I was too good to be in the CIA. She thought you could never trust the world. So, I switched up Lane Hasec. Made Neal Chase. Tied every loose end up, and joined the CIA. Now, I just wanna life beyond it. I want a chance to live my normal life. Can you do that for me?

HANNAH

You lied to the CIA about your name?

NEAL

Yeah.

HANNAH

Sly dog...Neal Chase is just Lane Hasec switched around. You sonofa--

Hannah's POV -- she begins to BLUR OUT. She feels drowsy, and sleepy.

HANNAH (CONT'D)

Did you...you...d-dr

NEAL

Drug you? You? Yeah, sorry about that.

Hannah falls fast asleep on her bed. Neal puts his mouth mask back on. And, he leaves Hannah -- asleep.

CUT TO:

200 INT. CIA SOUTH CAROLINA BRANCH FACILITY

SUPERIMPOSE: ONE MONTH LATER...

Hannah walks into work -- completely well. She proceeds to an office. Clegg's office. She gets to see that his name plate is being scratched off and a worker is engraving her name on a plate that he's about to put up.

HANNAH

Um, What's going on here? This is Marc Clegg's office.

DIRECTOR MELTZER (O.S.)

Ah, Rollins. How are you?

HANNAH

(Upon seeing Meltzer,)
Oh. Hi, Director.

DIRECTOR MELTZER

I uh, there have been some changes. Clegg's been transferred to our branch in Albuquerque. So, you'll be taking over his spot.

HANNAH

When did this happen?

DIRECTOR MELTZER

Little over two weeks ago. So, you get situated in your new office and we'll talk about what's next...alright?

Hannah nods. Meltzer leaves her to stare at the worker who is putting a nameplate on the glass door. She has a faint smile.

CUT TO:

201 INT. CIA SOUTH CAROLINA BRANCH FACILITY-RECORDS LAB

Hannah shreds Neal's file from the CIA. She then moves to a computer. She is on the legal records search page. She can search all existing U.S. identities. She types in Neal Chase. And Neal's identity appears. Hannah deletes his records. She then stops. She thinks on something. She types in: LANE HASEC. And, Neal's face appears. His true identity. She stops. She reads his info:

LANE RAYMOND HASEC

BORN: APRIL 11th, 1978

BIRTHPLACE: VANCOUVER, CANADA

PARENTAGE: Born to Bob and Jane Hasec

CURRENT OCCUPATION: UNEMPLOYED

202 INT. CIA ALBUQUERQUE, NEW MEXICO BRANCH

Clegg -- in his new office is working.

203 INT. GRAVEYARD-LONDON, ENGLAND

A worker finishes staking Freeman's tombstone to the ground. It reads: WILLIAM FREEMAN.

204 INT. SUBURBAN HOME-LONDON, ENGLAND

A mailman knocks at the home's door. Ed opens the door --

MAILMAN

Hi are you Ed Davis?

ED

Yeah, that's me.

MAILMAN

There's a mail order for you.

The mail man points to the driveway. It's the yellow car Neal took. ON ED -- he is happy as he can be.

We MOVE IN on the car as we hear

ED (O.S.)

Mary! Look! Our car's back!

INT. HOSPITAL-LONDON, ENGLAND

Toby is on a hospital bed. A nurse is at his side.

NURSE

Alright, for your discharge? You
have a ride right?

TOBY

No.

NURSE

It says here you have a bike as a
transportation device? It came in
this morning.

TOBY

Who sent it?

NURSE

He gave his initials...N.C.

ON TOBY -- he smiles.

205 INT. CIA SOUTH CAROLINA BRANCH FACILITY-RECORDS LAB

Hannah is about to click DELETE, but she leaves it.

NEAL (V.O.)

Now, I just wanna life beyond it. I
want a chance to live my normal
life. Can you do that for me?

Hannah then exits the page. She leaves the lab.

CUT TO:

Running along a beautiful shimmering lake, and we PAN UP TO:

206 EXT. ROADWAY-RAMP-DAY

SUPERIMPOSE: VANCOUVER, CANADA.

Neal, or Lane -- rides away on his bike. he zooms down the
road built off rock. He smiles as he rides away. He speeds
up, as he races up the ramp.

CUT TO BLACK.

THE END

