

TIME ZERO

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INT. INDOOR BASKETBALL COURT - DAY

The center circle bears the CIA SEAL. TWO AGENTS at play:

CIA CHIEF AGENT LOU BLACK, 33, hardcore and threatening, skillfully scores a three-pointer.

CIA AGENT ROUNDER, 43, slightly overweight, snatches up the ball and tries to dodge Lou. In vain.

ROUNDER

All I'm saying is, for every terrorist we take out, five more pop up. Clockwork. So what if we tried something else? Other ways.

LOU

Any other way would convey that we're weak and they're in charge.

Lou steals the ball and scores again. Rounder scoffs.

ROUNDER

Most of these people go rotten because all they have to look forward to is a shitty future. What if we somehow offered them a better one?

LOU

Wouldn't work, Rounder. These people, the only thing they understand? Violence.

ROUNDER

You know, Lou, sometimes you might find it useful to be open to other ideas, especially ones from more experienced colleagues.

Rounder goes for a three-pointer. A FAIL.

Lou takes the ball and bounces it between ROUNDER'S LEGS. Rounder trips as Lou scores. Rounder, on the floor, acknowledges defeat.

LOU

More experienced, huh? How's that working out for ya, Roundhouse?

Lou smiles and helps Rounder up. LOU'S TELEPHONE rings.

LOU

Go ahead, Director.

Alarm floods his face.

EXT. HOSPITAL - DAY

A huge building with a sign: CHARITY HOSPITAL.

A mob of POLICE, MEDIA and alarmed BYSTANDERS gather in front. A BLACK ESCALADE pulls up.

Lou and Rounder exit.

INT. HOSPITAL ENTRANCE HALL - DAY

They reach a POLICE BARRIER. FBI SPECIAL AGENT EMMA SILVER, neat, four-eyed, receives them, unenthused.

LOU
I thought this was 'sposta be top secret. This is like happy hour on St. Patrick's Day.

SILVER
Someone leaked to the media. No idea who. This way.

They jog up the STAIRS.

SILVER
The terrorist smashed his car into a bus two hours ago. He broke his leg, so he was rushed here. In the trunk of his car we found a container of C-4 explosive with two blocks left. It once held 198 more.

They reach the 2ND FLOOR.

SILVER
On his phone we retrieved a text sent to an untraceable number: "Packages delivered." And one more thing. This.

They enter-

INT. CONFERENCE ROOM - CONTINUOUS

A VIDEO starts on a TV cabled to the TERRORIST'S PHONE: FOUR MASKED MEN with AR-15s. ONE of them speaks.

MASKED MAN (ON VIDEO)
We gave Congress a deadline. They failed to act.

MASKED MAN (ON VIDEO) (CONT'D)

Therefore, we'll carry out our
devastating attack. Tomorrow, March
13th, at 3:00 pm.

Lou checks his PHONE: March 13, 2:50 pm. He sets up a
countdown: 9:46, 9:45, 9:44...

MASKED MAN (ON VIDEO)

If approved, the New Patriot Act is
going to oppress every citizen of
this once great nation, annihilating
our privacy for good. We won't let
this happen. Stop your anti-American
Act or more massacres will follow.

The video stops. Silver watches Lou, waiting for him to say
something. Instead, Lou goes to a GLASS DOOR. Beyond it:

An improvised INTERROGATION ROOM where a battered TERRORIST is
tied to a CHAIR.

FBI AGENT 1 twists his broken leg as FBI AGENT 2 interrogates
him. The Terrorist screams but doesn't budge.

Lou checks the countdown on his phone: 8:04, 8:03, 8:02.

LOU

Whadja find at the terrorist's house?

SILVER

Clean. Guys, I let you in because I
thought you might have some intel.

ROUNDER

We did an all-agency sync, but-

LOU

(to Rounder, harshly)

Did I authorize you to say this?

Rounder shushes, displeased. Lou turns back to SILVER.

LOU

Your men are wasting time, lady. Call
'em out.

SILVER

Special Agent Silver. And you don't
have that kind of authority here.

LOU

The lives of Americans. That's my
authority.

SILVER

The only thing you can try that we haven't is killing him.

LOU

I've dealt with more motherfuckers like this than you've rescued cats. I think I got a couple tricks up my sleeve.

SILVER'S LIPS clamp shut, but she signals her Agents to leave the interrogation room.

Lou steps in. Rounder and Silver watch from outside the GLASS DOOR.

SILVER

Arrogant asshole.

INT. IMPROVISED INTERROGATION ROOM - DAY

Lou removes his JACKET, folding it neatly over a chair as if time was of no concern.

The TERRORIST coughs out blood.

LOU

Only through the wrongs do we get the rights.

TERRORIST

You are here to torture me to death.

LOU

Nah. Not to death. Just for life.

He whips out a SYRINGE and injects some liquid into the TERRORIST'S UNINJURED LEG. The Terrorist tries to move it. NO WAY.

LOU

Your leg's paralyzed for good. Pain receptors, not so much.

Lou stabs the TERRORIST'S LEG with a PENCIL. He yells in pain.

Lou sticks the syringe into the Terrorist's chest and prepares to inject more liquid.

LOU

Tell me where you left the bombs, or your entire body's next. Then I'll bring you to my basement where you'll get a month of excruciating pain for each victim of your little shit show.

LOU'S LIPS curve into a smile, but his eyes stare in rage. The Terrorist looks at a CLOCK on the wall.

TERRORIST

Your greatest enemy is the hatred
within you.

With his tongue, he detaches a TOOTH. IT'S FAKE. He chews it. In a few beats he foams at the mouth, body convulsing.

Rounder, Silver and a DOCTOR barge in. The Doctor inspects the Terrorist, whose eyes are buggy. DEAD.

SILVER

Great job. Now what?

Lou ignores her. Silver grabs him by the collar.

SILVER

I'm talking to you.

Lou pries SILVER'S ARM AWAY and pushes her off.

LOU

Don't go there, *Special Agent*.

ROUNDER

Calm down, Lou.

LOU

This was gonna happen anyway.

ROUNDER

Sure. Terrorists always take precautions in case they're caught.

LOU

But they use 'em right away, genius. Instead he waited two hours.

ROUNDER

So he wanted to be interrogated?

LOU

Yeah. That's why he had the C-4, the text and the video with him. He intentionally smashed into that bus, so we'd find all that and grill him.

SILVER

Why would he want to be interrogated before the attack?

LOU'S EYES flash in recognition.

LOU
To attract cops. FBI. Us. And a big
ol' crowd of journalists and people.

ROUNDER
Oh, so the leak came from the
terrorists themselves?

LOU
Maximum impact. The bombs are right
underneath our goddamn feet.

Lou eyes his COUNTDOWN: 2:00, 1:59, 1:58...

LOU
Doc, where's the closest PA speaker?

DOCTOR
On the fourth floor.

ROUNDER
Don't Lou. You'll just get killed.

Lou ignores Rounder and storms out.

INT. HOSPITAL UNDERGROUND TUNNELS - DAY

EXPLOSIVES are hidden in AIR DUCTS, behind PIPES, EVERYWHERE.

INT. PA SYSTEM ROOM - CONTINUOUS

Lou enters and looks at his stopwatch: 59, 58, 57. He
activates the PA system and talks into a mic.

LOU
This is Lou Black, CIA Special
Operations Commander. There is a bomb
inside the hospital. Get out.

EXT. ROOFTOP - BRICK BUILDING - DAY

A BEARDED TERRORIST lies low, a stopwatch in his hands: 43,
42, 41.

He monitors the Hospital, where Rounder and Silver dash out,
shouting. JOURNALISTS, COPS and PEOPLE scramble.

Bearded Terrorist grabs a REMOTE and pushes a BUTTON.

INT. HOSPITAL - DAY

PA SYSTEM ROOM. Lou speaks into the mic.

LOU
I repeat. Leave the-

AN EXPLOSION.

Lou checks his STOPWATCH: 29, 28... Fuck!

He rushes into the MAIN HALL. MORE EXPLOSIONS.

Lou hurls himself through A WINDOW just before the building collapses.

EXT. HOSPITAL - DAY

Lou plummets through branches, slowing his plunge to the ground.

The Hospital is diminished to RUBBLE. DARK.

INT. MOBILE TRAUMA UNIT - NIGHT

Lou, on a stretcher, LIFELESS. A FEMALE DOCTOR performs defibrillation on him.

Agent Rounder watches the ECG machine nervously. LOU'S HEART rate skyrockets, then plunges to ZERO, followed by a flat line which stays flat, and flat. GAME OVER.

The Female Doctor stops defibrillation and disconnects two blood bags from LOU'S ARMS.

ROUNDER
Wait. That's it?

FEMALE DOCTOR
Too much blood loss. He came in too late. I'm sorry.

AGENT MATA, a slick-faced geek, 39, stands by the door, resigned. A voice erupts from his WALKIE-TALKIE.

VOICE (O.S.)
Found one alive. We need muscle.

MATA
Inbound.

ROUNDER
I need a minute. I'll be right there.

The Female Doctor and Mata dash out.

Rounder peers at Lou. Death is etched on his face. Rounder pumps his fist in anger, as if he's about to hit Lou-

But his frustration subsides. He lays his hand on LOU'S CHEST.

ROUNDER
I'll put a bullet in each of their
greasy heads. I swear.

He exits, leaving LOU'S STIFF CORPSE under the spotlight of a bright LED light.

MATCH CUT TO:

A LIGHT AT THE END OF A TUNNEL. We hurtle towards it. As we merge, the light grows brighter, as though we are one with it. Suddenly, we're separated, sucked back into DARKNESS.

BACK TO:

LOU'S BODY starts trembling spasmodically.

A WALKIE-TALKIE emits static. The ECG MACHINE SCREEN crackles and flashes. COMPUTER MONITORS get distorted. LIGHTS flicker.

ALL THE ELECTRONICS go haywire, but they abruptly return to normal, just as-

Lou sits up with a start, HIS EYES OPEN.

He is covered in sweat, aching, breathing like a chugging train, but alive.

He limps off the bed and leans against a wall. A beat, then his eyes freeze as he MIND-SEES...

EXT. SKY ABOVE CHARITY HOSPITAL - DAY (VISION)

The sun shines above the HOSPITAL. INTACT, PRE-EXPLOSION!

500 yards away, ON THE ROOF OF THE BRICK BUILDING, the Bearded Terrorist pushes the REMOTE button. BOOM.

END OF VISION

BACK on Lou, in the trauma unit. He shakes his head. A hallucination?

The door slams open. PARAMEDICS bring in a BODY ON A STRETCHER. Seeing Lou, the Female Doctor's jaw drops.

Lou's attention is on the BODY. His eyes freeze again, as he mind-sees...

EXT. BRICK BUILDING ROOF - DAY (VISION)

Bearded Terrorist puts the remote in his pocket and rushes down a staircase.

END OF VISION

BACK ON LOU, in the trauma unit, his hands on his head as he struggles to make sense out of this.

He spots his clothes on a chair, gets dressed and exits.

EXT. GROUND ZERO - NIGHT.

RESCUERS, desperation, chaos.

Agent Rounder removes debris. He stops in his tracks when he sees Lou in the distance, hobbling away.

Lou studies the BRICK BUILDING across the street - ANOTHER FLASH...

EXT. ALLEY BEHIND BRICK BUILDING - DAY (VISION)

Bearded Terrorist exits an IRON DOOR. It remains AJAR. He trashes the remote in a DUMPSTER.

END OF VISION**EXT. ALLEY BEHIND BRICK BUILDING - NIGHT**

Lou arrives and checks the IRON DOOR. Make no mistake, it's AJAR. He opens the dumpster and finds the REMOTE.

This all really HAPPENED. Again, he mind-sees...

EXT. ALLEY BEHIND BRICK BUILDING - DAY (VISION)

Bearded Terrorist walks all the way down and turns right.

END OF VISION

BACK ON LOU, in the same alley, at night. He walks all the way down and turns right.

Rounder and Mata follow from a distance.

ROUNDER
Alert the tac team.

INT. BEARDED TERRORIST'S APARTMENT - NIGHT

On a couch, Bearded Terrorist and THREE OTHERS circle targets on a CITY MAP.

ONE of them checks his TOBACCO BAG. Empty. He walks to the door, opens it, and there stands Lou, a .357 REVOLVER in his hand! Lou shoots, barging in.

The Terrorists on the couch reach for nearby AR-15s, but Lou is fast and precise.

PAW, PAW, PAW. They drop DEAD.

AN ARMED TERRORIST runs out of the kitchen. Lou lunges behind the COUCH as the Armed Terrorist fills it with bullets.

SILENCE.

The Armed Terrorist walks toward one side of the couch when Lou emerges from the other and fires, ON TARGET.

Lou catches his breath. It's over. Not really! ANOTHER TERRORIST emerges from a bedroom. LOU'S .357 IS EMPTY.

Lou grabs an AR-15 and fires at him, then at the WALL of the bedroom beyond.

And keeps firing, venting the rage accumulated in his last few hours, or his entire life. The clip empties.

Lou glares at the wall-turned-into-a-colander... When beyond it, a YOUNG GIRL'S voice breaks the silence.

YOUNG GIRL'S VOICE (O.S.)
Mama... Mama!

Lou rushes into the bedroom and stops cold.

A BULLET-RIDDEN WOMAN is crouched over TWO LITTLE BODIES in a pool of blood. Her arms encapsulate them for protection.

Lou pulls the WOMAN'S BODY back and sees:

THE GIRL, 3, staring away in shock. A BOY, 7, who appears to be DEAD, a bullet wound in his neck.

As if waking from his worst nightmare, Lou takes in the aftermath of his killing spree. His knees give way, dropping him to the floor.

The CIA TACTICAL TEAM breaks in. Lou's paralyzed, as if he doesn't see them.

ROUNDER (O.S.)
I watched you die, boss.

Lou snaps to attention, seeing his DEPUTY. Rounder digs the REMOTE out of LOU'S POCKET.

ROUNDER
I can't believe what I'm seeing.
You're alive? And even more, you're
involved in all this?

Lou shakes his head. Rounder makes a phone call.

ROUNDER
He killed all of 'em, Director. An
unarmed woman and two kids are down
as well. The media's gonna crucify-

FEMALE VOICE (ON PHONE)
Just say that we found dead bodies.
We don't know who killed them or why.

Lou looks down, his eyes red. Rounder cuffs him.

ROUNDER
If you're not involved, how did you
know about this place?

Lou looks up at him.

LOU
I can see things.

ROUNDER
Oh, yeah? What things can you see,
Lou?

FADE TO:

SERIES OF IMAGES:

POLICE VEHICLES darting across streets, sirens on. OFFICERS
conducting RAIDS, SEARCHES and ARRESTS.

LOU (V.O.)
712 people died that day. The New
Patriot Act was approved. Fast. Law
Enforcement bit like a rabid dog,
eradicating the organization behind
the attack. But I stayed away from
that. I had my own war to fight.

FADE TO BLACK.

OVERLAY: 3 YEARS LATER.

EXT. FOREST - DAY

HILLY AND LUSH. Behind a cluster of tall pines, the entrance to a CAVE.

INT. CAVE - DAY

THE CAVE continues 20 yards, ending in a DARK CHAMBER.

LOU (V.O.)
 It all started with those spotty
 visions, always of immediate threats.
 In a few days, they developed into
 something way more fucked up.

Inside the chamber are the necessities you'd find in a nuclear shelter: food, water, and an electric generator.

LOU, now 36, sits in a corner. Battered and soaked.

ON HIS HEAD, electrodes. They connect to an ELECTROSHOCK MACHINE. He switches from HIGH to EXTREME-HIGH.

LOU (V.O.)
 I tried meditation, drugs. Anything I
 could think of. I had to get outta
 this hell.

He pushes POWER. HIS HEAD shakes violently. Smoke comes out of the electrodes, SIZZLING. He passes out. The machine continues to quake his head. Then, it stops.

Lou awakens, hopeful. He closes his eyes, but his MIND'S EYE stays open. Like a remote viewing GoPro, it EXITS THE CAVE, flies past 100 yards of forest, and stops at a stream.

EXT. STREAM - CONTINUOUS (VISION)

The STREAM'S HISTORY ROLLS BACKWARDS, like a movie playing in reverse, at LIGHT SPEED: Water flows, animals drink, rain falls, then snow. Days, nights, seasons pass.

LOU (V.O.)
 I could see the past of any given
 place within a one mile radius. All
 of it. Every event that had happened
 from now, back to the moment I
 returned from the dead, Time Zero.

END OF VISIONS

BACK ON LOU, in the cave. He grimaces and hits the machine, over and over, smashing it into pieces.

CUT TO:

Lou, cleaned up and dressed, pushes an OVAL ROCK away from a wall, revealing a HIDDEN HOLE.

LOU (V.O.)

My Near Death Experience had given me this curse. CIA neurologists believed that when my heart failed, my brain's activity skyrocketed to override death.

In the hole, a scan of LOU'S BRAIN where SEVERAL AREAS SHINE VERY BRIGHTLY.

LOU (V.O.)

After that, several areas of my brain kept running at a rate way higher than ever seen before.

Lou digs a .357 MAGNUM and a BAG out of the hole.

EXT. FOREST - DAWN

Lou dodges trees on a THREE-WHEELER.

He stops and stares one mile ahead, where the forest ends and an URBAN AREA begins. Nervously, he walks toward it.

EXT. CITY OUTSKIRTS - DAY

Lou crosses an intersection.

LOU (V.O.)

If I chose to focus on a place, as long as it was within one mile around me, I'd see everything that had happened there.

His MIND'S EYE darts off, travels past a mile of streets and buildings, and lands into-

INT. CIA HQ, PLUSH OFFICE - CONTINUOUS (VISION)

The OFFICE'S HISTORY ROLLS BACKWARD at LIGHT SPEED. PEOPLE flash in and out, but we can't make them out.

The rewind stops. Then the events PLAY FORWARD, at NORMAL SPEED, and we can see them clearly:

CIA DIRECTOR GINA SMITH, 52, stone-cold, sits at a desk.
ROUNDER, now 46, shows her a CCTV IMAGE OF LOU, sneaking out
of a clinic with the ELECTROSHOCK MACHINE.

ROUNDER

Today's police records. He stole an
electroshock machine that cures
hallucinations. My theory-

DIRECTOR SMITH

Theories are for the pussies in
academia, not the CIA. He wants to
suppress his visions.

ROUNDER

Because he hates them. They torture
him.

DIRECTOR SMITH

But he still has them and we need
him. Bring him here.

ROUNDER

So we strap him to a chair and force
him to work for us? A waste of time.

DIRECTOR SMITH

We will not leave him out there.

ROUNDER

Our job is to protect people.

DIRECTOR SMITH

Our job is to preserve power.

ROUNDER

But isn't power what we're able to
know? Lou doesn't threaten that.

DIRECTOR SMITH

Rounder, power is what we're able to
hide. Which is nothing with Black
around. He *does* threaten national
security. He can learn anything
anyone does. President included.

ROUNDER

And us. Which makes apprehending him
next to impossible.

DIRECTOR SMITH

You had him and he escaped your
custody. That was three years ago.

DIRECTOR SMITH (CONT'D)

I'm done waiting. Clean up your mess
or you're through.

END OF VISION

BACK ON LOU, on the street, livid. He walks off.

LOU (V.O.)

The biggest problem, the reason I
stayed away from civilization as much
as I could, wasn't what I chose to
see, but what I saw without choosing.

INT. BUS (MOVING) - DAY

Almost empty. Lou's eyes twitch rapidly.

VARIOUS VISIONS

A JUNKIE overdoses, foaming at the mouth. A RIG crashes into a
car. TWO GANG MEMBERS stab and rob a VICTIM. A MAN crushes
ANOTHER MAN'S head with a bat... Humanity, in all its "glory."

LOU (V.O.)

Immediate threats. Those visions kept
comin'. I couldn't stop 'em. They
just came. If anyone in my vicinity
was in danger, I would see it no
matter what. It was all bad shit.

END OF VISIONS

BACK ON LOU, grinding his teeth. Hard.

EXT. CITY STREET - DAY

Lou exits the bus. His MIND'S EYE zooms 100 yards ahead, into-

INT. APARTMENT BUILDING - CONTINUOUS (VISION)

A MAN beats a WOMAN.

END OF VISION

BACK ON LOU, who stops in the sidewalk, frustrated. He sighs
and walks the opposite way.

LOU (V.O.)

Bad shit was everywhere.

Lou's MIND'S EYE travels 60 yards to his left and swoops into-

INT. ELEMENTARY SCHOOL CLASSROOM - CONTINUOUS (VISION)

A MALE TEACHER and a SECOND GRADER sit close, WAY TOO CLOSE. The Second Grader is shaken. The Male Teacher reaches out his hand to the Second Grader's-

END OF VISION

BACK ON LOU, looking at the ELEMENTARY SCHOOL ENTRANCE. He's conflicted. *Fuck*. He rushes towards it.

LOU (V.O.)
And I thought I hated humanity
before.

INT. ELEMENTARY SCHOOL HALLWAY - DAY

Lou darts toward a classroom door. Here, the Male Teacher waves goodbye to the Second Grader, who runs off, face FLUSHED with SHAME.

Lou pummels the Male Teacher, knocking him to the ground. He keeps hitting. Punishing, unforgiving.

LOU
Touch that kid one more time, and
I'll plug your ass with your dick.

Lou walks off, leaving the agonizing Teacher on the ground.

LOU (V.O.)
All these nasty visions just hung
around as heinous memories. Endless
PTSD. A fucking curse. If I couldn't
get rid of it, then I had to learn to
live with it. But how?

EXT. RESIDENTIAL STREET - DAY

Lou checks an ADDRESS on a document marked: "ADOPT.COM."

He reaches a small house. His mind flashes into-

INT. SMALL HOUSE LIVING ROOM - DAY (VISION)

The LIVING ROOM'S HISTORY BLURS BACKWARD, super fast. Then it stops, and events play forward, at NORMAL SPEED:

On a desk, a book: *NAVIGATING INFERTILITY*. Nearby, a YOUNG WOMAN is on the phone, biting her lip. She trembles.

HEATED MALE VOICE (ON PHONE)
 As I said, you're a divorced woman
 with significant debt. Social
 services still can't approve you for
 adoption. Sorry. Try again next year.

YOUNG WOMAN
 But I just passed my RN exam and
 there's tons of jobs-

He hangs up. She closes her eyes, holding her heart. Tears.

END OF VISION

BACK ON LOU who knocks on the door. It opens. Meet the YOUNG
 WOMAN, SARAH BELLO, 30.

LOU
 Sarah Bello?
 (off her nod)
 Lou Miller. Nice to meet you in
 person.

SARAH
 You, too, but... I actually e-mailed
 you to call this off.

LOU
 Must've missed it. Why? What
 happened?

SARAH
 They took me off the adoption list
 because of my finances.

LOU
 Look, Sarah, these kids are very
 special. If you decide to adopt them
 we can make an arrangement and I can
 help. Financially. But let's meet 'em
 first, okay?

Sarah stares, surprised. Lou opens a bag. Inside: A RECORDABLE
 AUDIOBOOK and a TOY DRONE.

LOU
 I thought it'd be nice to bring
 something when you meet them.

Sarah nods.

INT. MUNICIPAL YOUTH HOME - DAY

CHILDREN at play. Lou, Sarah and a SOCIAL WORKER, IRINA, walk down a hall. They stop at a door marked "CAFETERIA". Lou motions for them to wait, and enters.

INT. CAFETERIA - DAY

LUNA, 6, sweet and innocent, and DARIO, 10, grey-eyed and proud, wait. Lou waves.

LUNA
Uncle Lou!

She rushes him with a hug. Lou takes her in his arms and reaches out to Dario, who turns from him, troubled.

LOU
What's the matter, pal?

DARIO
Did you tell her why we're here?

LOU
Just relax and be yourself. A-game, both of you. Cool?

Luna gives him a HIGH-FIVE, whereas Dario stares, nervous.

DARIO
She's not gonna want us.

LOU
Don't say that, Dario.

Dario grants an unimpassioned high-five. Lou lets Sarah and Irina in.

SARAH
Hi. I'm Sarah.

Luna smiles. Sarah hands her the RECORDABLE AUDIOBOOK.

LUNA
I can't really read yet.

SARAH
A little birdie told me that you're very gifted. It won't take long. This will help for now.

Sarah opens the book to the title page. Her voice springs up from a mic embedded on the hardcover.

SARAH'S VOICE (ON AUDIOBOOK)
The Bird of Truth.

SARAH
I hope you like my goofy voice. When
you're ready,
(points at a button)
push this and record your own.

LUNA
What does "very gifted" mean?

SARAH
It means that you use your heart
instead of your mind.

LUNA'S BEAMING EYES rest on SARAH'S. An immediate connection.
Sarah turns to Dario.

SARAH
And I heard that someone wants to
learn to fly.

She fishes in her backpack for the small TOY DRONE and hands
it to Dario. He studies it, guarded. Then he shakes his head
"no" and gives it back to her.

SARAH
It's okay, Dario. I don't bite. I
just want us to become friends.

Sarah tips Dario's chin toward her. He slaps her arm away.

DARIO
Yeah, but that'll change.

Sarah squints at DARIO'S NECK, noticing a mark just inside his
collar. Dario opens it to reveal a deep scar.

SARAH
What is that?

DARIO
Charity Hospital. My dad was one of
the ones who blew it up and then some
crazy people came and-

Lou shakes his head as he mind-sees...

INT. TERRORISTS' APARTMENT - DAY (VISION)

Lou fires through the wall like a madman. On its other side,
bullets hail down on a WOMAN as she uses her body to shield
DARIO AND LUNA.

END OF VISION

BACK ON LOU, in despair.

DARIO

Luna and I were the only survivors.
There. Now you can leave just like
everybody else. We don't need you. We
don't need anybody.

Sarah is speechless.

INT. IRINA'S OFFICE - DAY

Sarah, Lou and Irina confer animatedly.

LOU

Sarah, I didn't tell you about their
history 'cause then you wouldn't have
met them.

Sarah looks away in distress.

LOU

They're great kids.

SARAH

What if some of those extremist
friends of their father are out there
and come back for the kids?

LOU

Not on my watch.

SARAH

How can you be so sure? Their father
killed hundreds of people. And the
boy seems... I'm sorry, but I can't.

Sarah, emotional, leaves. Irina looks at Lou.

IRINA

You're trying too hard. Stop or I'll
have to forget your donations and
keep you out of here.

LOU

Kids here come and go. But Luna and
Dario? No one wants 'em. We gotta do
something.

IRINA

Mr. Miller, tell me why, with thousands of unwanted children in town, you are fixated on these two?

Lou lowers his head. He can't face this question.

IRINA

You are forcing too many potential parents in here. That's ruining what little progress we've made. The more the kids are turned down, the more they become aware of their curse.

LOU

They were born to the wrong father. You can't hide that from them.

IRINA

That's not what I'm talking about.

Lou stares.

IRINA

After their father became an extremist, the mother arranged an escape. But then, some SOB went and killed her before she could get away.

LOU

What if that was a mistake?

IRINA

Mistake or not, it made them orphans who will live with this trauma for life. *That's* their curse.

Lou nods, sweating cold.

EXT. MUNICIPAL YOUTH HOME YARD - DAY

Lou turns a corner and finds Dario throwing stones at a can.

LOU

I wish you hadn't done that. Sarah's cool. She's the right one.

DARIO

No she isn't. Nobody is.

LOU

Keep this little act up, and you'll make that the truth.

DARIO
I don't want a family anymore. I have better plans.

LOU
What plans?

DARIO
When I turn 18, I'll leave this dump and take care of Luna myself. I'm gonna find those dickheads and do to them what they did to my Mom.

Dario collects more stones from the ground and throws them at the can, vengefully.

Lou grabs him by the shoulder.

LOU
Then you'll just be a murderer.

Dario tries to free himself but Lou is stronger.

LOU
Dario, come on. I'm on your team.

DARIO
You are not. You are not my family. You're nobody. Stop coming here!

He threatens to throw a stone. Lou opens his arms.

DARIO
LEAVE US ALONE!

LOU
That's what you really want?

DARIO
You're hurting my sister. Can't you see?

Dario bursts into TEARS. He runs away.

Lou sees Luna watching from a nearby bench, holding SARAH'S RECORDABLE AUDIOBOOK.

LUNA
Nobody likes us. Not even you.

LOU
Yes, I do. A lot.

LUNA
Then why don't YOU take us with you?

Lou turns his head to the yard. He mind-sees...

THE YOUTH HOME YARD'S HISTORY REWINDS AT HIGH SPEED. Then it stops and plays forward, at NORMAL SPEED:

EXT. MUNICIPAL YOUTH HOME YARD - SUNSET (VISION)

A tentative Lou reaches his hand out to a shy Luna and a wary Dario. Irina watches nearby.

IRINA
Don't be shy, kids. This is Lou.

FAST FORWARD TO

EXT. MUNICIPAL YOUTH HOME YARD - DAY (VISION)

SNOWY DAY. Lou and Luna throw SNOWBALLS.

Dario, on a bench, gazes at a photo of his Mother.

BAM! A snowball hits Dario. He looks up as Lou beckons him to join the fun.

FAST FORWARD TO

EXT. MUNICIPAL YOUTH HOME YARD - DAY (VISION)

SUNNY SPRING DAY. Lou arm wrestles with Dario. A tie. Luna helps Dario. They win. Dario hints a smile at Lou.

END OF VISIONS

BACK ON LOU, present time. He cups LUNA'S CHIN in his hand.

LOU
I'm sorry, Luna, I can't. Not 'til I-

Luna stares. *Until what?* Lou kisses her and walks off.

EXT. OUTSIDE THE MUNICIPAL YOUTH HOME - DAY

Lou exits, in misery.

LOU
Not 'til I deal with this shit.

He walks off.

INT. WAREHOUSE - DAY

The IMAGE of Lou walking off, but on a SATELLITE SCREEN. It pans out, revealing that the area around him, measuring the radius of his skills, is highlighted and marked: 1721 METERS.

Watching the screen is A MAN in a VINTAGE COAT. His face is covered by a SKI-MASK and FLASHY SUNGLASSES.

MAN IN A COAT
(Robotic, through vocoder)
Target is in place. We are a go.

Behind him, a wall with SATELLITE SNAPSHOTS: Lou at the MUNICIPAL YOUTH HOME, in the FOREST, at the CAVE ENTRANCE... HIS EVERY MOVE!

INT. CONFESSIONAL BOOTH - DAY

FATHER JOSEPH, 75, kindly and ever-smiling, highlights passages in his BIBLE.

SOMEONE enters the CONFESSIONAL BOOTH.

FATHER JOSEPH
In nomine Patris et Filii, et
Spiritus Sancti. Go ahead.

LOU (O.S.)
"Be always on the watch, and pray
that you are able to escape all that
is about to happen." Luke, 21:36.

FATHER JOSEPH'S SMILE disappears as he hears the very same words he has just highlighted, including the verse title: LUKE 21:36. He goes to pull back the CURTAIN, but-

LOU (O.S.)
Don't open the curtain. I don't want
you to see me.

FATHER JOSEPH
And I don't want you to see me. How
the he- how did you do that?

Lou sits in the other side of the BOOTH, head down.

LOU
Father, I can see within confessional
booths, through walls, in homes,
buildings, on streets, everywhere
around me. From past to present.

FATHER JOSEPH

This is a House of God. I won't let you mock-

LOU

When your sister was dying of cancer she asked you to help her die. Assisted suicide. You did it, at her home, five blocks from here. Does the Bishop know?

Father Joseph swallows.

LOU

A lot of nasty shit happened in this neighborhood, Father. Things nobody'd ever want to know. But for me? Just by comin' here, I see all of it.

FATHER JOSEPH

And why did you come here?

LOU

'Cause some of the things I see, they get confessed to you. Day in, day out, people tell you their sins. You hear some of the worst things people do. And yet, it ain't killing you. You grow your roses out back, you drink your wine and you're happy. How do you do that?

FATHER JOSEPH

How I do that wouldn't work for you.

LOU

Come on, Father. There are people I gotta take care of. All I want is to get my life back.

FATHER JOSEPH

You have no life to get back. And probably no life ahead of you.

LOU

Are you saying I'm gonna die?

FATHER JOSEPH

I can see things too, son. Differently, but I do. You have only one way to survive. One that is as simple as it is unknown to you.

LOU
What would that be?

FATHER JOSEPH
Love. Drop fear and violence and embrace love. That is the way. If you find it, not only will you survive, but your curse will blossom into a gift. You will become limitless.

Lou ponders this, then he chortles, dismissing it, and leaves.

EXT. VICTORIAN HOUSE YARD - NIGHT

Rounder exits the house with the trash.

Lou emerges from behind a dumpster. Rounder goes for his GUN, but before he reaches it, Lou has already drawn:

PAW, PAW, PAW, PAW, PAW, PAW.

SIX BULLETS hit the ground around ROUNDER'S FEET.

Rounder raises his ARMS. Lou snatches ROUNDER'S GUN.

LOU
You and the Director are ruining my life. You don't have that right. Stop hunting me down.

ROUNDER
Maybe she's right. Have you considered that? With what you can do, we can change America's future.

LOU
That's beautiful. Meanwhile, you have no idea what I'm going through.

ROUNDER
My career depends on this. You know I don't have a choice.

LOU
Then I don't have a choice, either.

Lou forces Rounder to his KNEES, props his .357 on ROUNDER'S HEAD.

ROUNDER
Don't, Lou. Don't.

Lou pulls the trigger. CLICK.

LOU
 .357. Only six rounds. Isn't it time
 you learned to count bullets?

Rounder gasps for AIR.

LOU
 You wanna enslave me, Ground Round?
 It'll never happen. 'Cause you don't
 know how to get the tough shit done.

Lou runs off. Rounder's eyes glisten with anger and defiance.

EXT. BUS STOP - NIGHT

Deserted. Lou waits, ruminating, shivering. It's cold.
 Suddenly, his eyes open wide, as his MIND'S EYE flies to...

The air around him. 4 TRANQ-DARTS hiss out of the dark, headed
 straight toward him.

LOU pivots and squirms, dodging one, two, three-

But the fourth ends in his LEG. Lou draws. Too late. He goes
 down. DARK.

INT. MUNICIPAL YOUTH HOME HALL - NIGHT

Lou sleeps, his HANDS and ANKLES handcuffed to a PIPE. Water
 is thrown on his face. His EYES open, to see:

IRINA and EIGHT HOSTAGE CHILDREN, including DARIO and LUNA.

The MAN IN A VINTAGE COAT and FLASHY SUNGLASSES we saw earlier
 waves LOU'S .357.

MAN IN A COAT
 Nice gun, Uncle Lou. Now it belongs
 to me. As do you.

LOU
 Whatever you want from me, leave the
 kids alone and let's-

Man In A Coat kicks Lou forcefully.

TWO ARMED KIDNAPPERS, with LIGHT GREEN UNIFORMS and SKI-MASKS,
 herd the CHILDREN away.

LUNA
 Uncle Lou. Uncle Louuuu.

LOU
Luna! It will be okay. I promise!

They exit.

A LOUD BEEP.

Lou x-rays the room. In a far corner, a BOMB with a timer: 2:00:00, 1:59:59, 1:59:58... Lou yanks his cuffed wrists to break the massive pipe.

CUT TO:

Lou, devastated, still struggling to break free. His wrists are bleeding. He checks the TIMER: 00:00:08, 07, 06...

He stops, defeated, bracing himself. 00:00:00, BEEP. Then-

A NOTE springs up on the bomb: THEIR LIFE DEPENDS ON YOU!

And a LIGHT blinks on the HANDCUFFS. They open. Lou exhales relief.

He rushes into IRINA'S OFFICE, finds a taser in a drawer and rushes out, as he mind-sees...

THE YOUTH HOME YARD'S HISTORY REWINDS FAST. Then it stops and plays forward, at NORMAL SPEED:

EXT. MUNICIPAL YOUTH HOME YARD - NIGHT (VISION)

THE KIDNAPPERS escort Irina and the Children onto a BUS.

Luna hides SOMETHING under her coat. A Kidnapper opens it. She resists. Dario tries to protect her. The Kidnapper gun-butts him.

MAN IN A COAT gently pats Luna.

MAN IN A COAT
Let me see it.

Reluctantly, Luna shows him: The RECORDABLE AUDIOBOOK Sarah gave her. Man In A Coat inspects it, and returns it to Luna.

Then, he leaves a BACKPACK in a TOY CHEST and jumps on the bus.

END OF VISION

EXT. MUNICIPAL YOUTH HOME YARD - DAY

Lou retrieves the BACKPACK from the TOY CHEST. Inside, a TINY EARPIECE and an ANDROID SMARTWATCH.

He puts the earpiece on.

MAN IN A COAT (ON EARPIECE)
I've been aching with anticipation
thinking of this moment, Mr. Black.

LOU
Put the kids on.

MAN IN A COAT
Put the smartwatch on.

Lou wraps the SMARTWATCH around his wrist. It blinks. The screen goes bright.

SMARTWATCH DISPLAY: Luna comes into focus.

LOU
Luna? Dario? You okay?

LUNA
Uncle Lou, I'm scared.

LOU
It's gonna be alright, believe me.
Cool?

LUNA
Cool.

LOU
Dario, is everybody okay?

DARIO
Yeah. Where're they taking us?

LOU
I'll find out and come get you. 'Til
then, I need you to be quiet and do
as they say. Can you do that for me?

DARIO
Ok.

The display on the SMARTWATCH goes black.

LOU
Hold tight. I'm coming.

MAN IN A COAT (ON EARPIECE)
I'm afraid we have much to do before
that.

LOU
Who the fuck are you?

MAN IN A COAT
I'm the one who enlightens people to
the truth. Call me *Master*.

Lou walks up to a MAN on his PHONE, points the taser and
snatches the phone.

Lou runs to IRINA'S CAR. He screeches off.

LOU
And kidnapping orphans is part of
your enlightenment?

MASTER
Acceptable loss. Stop playing naive,
Mr. Black. You were married to this
principle in your past life.

At full speed, Lou reaches an industrial area. He mind-sees...

THE INDUSTRIAL AREA'S HISTORY REWINDS. Then it plays forward,
at normal speed:

EXT - INDUSTRIAL AREA - NIGHT (VISION)

THE KIDNAPPERS' BUS speeds past a CAR SALES LOT.

END OF VISION

BACK to IRINA'S CAR that speeds past the same CAR SALES LOT.

INT. IRINA'S CAR - DAY

LOU
What do you want?

MASTER (ON EARPIECE)
For now, to make your acquaintance.
By the way, the lives of the children
will depend on our communication. You
terminate it, you terminate them.

LOU
How 'bout I terminate you?

MASTER

Temper, temper! Do you hate your Master before you've even had a single Session with him? Tsk.

LOU

Let the kids go and I'll let you live.

MASTER

Mr. Black, you can see what no one else can, and yet you can't see what anyone else could. There's so much more than life, in life.

LOU

You're not a Master. Just a fucking terrorist.

MASTER

Terrorist? Oh, the ecstasy of that word. Did you know that most visionaries who improved the world were defined as such at some point?

LOU

Listen to me, you fucking scumbag. Those kids have nothing to do with your ideological bullshit. Stop this now or you'll *make acquaintances* with what I'm capable of.

Silence.

LOU

Hello?

More silence. THE DESERTED ROAD snakes into a TUNNEL ahead. He mind-sees...

EXT. SAME DESERTED ROAD - NIGHT (VISION)

The Kidnappers' bus grinds on. The back door opens. Master throws out a BACKPACK that falls by the TUNNEL ENTRANCE.

END OF VISION

EXT. SAME TUNNEL ENTRANCE - DAY

IRINA'S CAR skids to a halt. Lou rushes out and retrieves the BACKPACK. "SESSION 1" is painted on it. He opens it, finding a RELAY DEVICE. He turns his head away, sighing.

MASTER (ON EARPIECE)

Have I exhausted you already?

LOU
Not even close.

MASTER
Then why the heavy sigh?

Lou, alerted, scans all around him: above him, a TINY SPOT in the sky. A SATELLITE. He grimaces.

MASTER
Oh, you don't like being spied on?
Now you know how everyone around you feels once they know what you are. Like the CIA jackals you belonged to. They think you're an abomination. But one who sees clearly can see you're an invaluable asset.

Lou leaves the items there and slides into the car, fuming.

INT/EXT. IRINA'S CAR - DAY

Lou speeds into the TUNNEL.

MASTER (ON EARPIECE)
An asset who doesn't think straight, though. You're following me even though I've shown you how easily I can take you down.

LOU
Won't happen again.

MASTER
Meanwhile, you're two hours behind us. For every minute you catch up in the past, I drive one in the present. So, if you keep chasing me, you'll always be two hours behind, but instead of backpacks, you'll start finding body bags.

Lou steps on the brakes.

MASTER
Good boy! I need your assurance that you'll be my faithful apprentice.

Lou nods, ever so slightly.

MASTER
Very good. Go back and collect our materials. We have groundbreaking work to do.

Lou glances at the satellite in the SKY, then at the tunnel in the rear VIEW MIRROR. His eyes light up- an idea.

He drives back into THE TUNNEL and slows down.

He digs out the STOLEN PHONE and dials 911. He sets the call on MUTE and holds his earpiece by the phone.

LOU
Kidnapping eight orphans is insane.
You won't get away with this.

Prolonged silence. Suddenly, the SHOUTS of panicked children. Where is it coming from? THE SMARTWATCH!

ON THE SMARTWATCH DISPLAY: Irina, Lou's .357 at her temple.

MASTER (ON SMARTWATCH)
Police? Really? Destroy that phone.

Lou smashes the phone on the dashboard.

MASTER
I'm so disappointed. I had been led to believe you were bright. Did you really think that a tunnel could protect you from my eagle eye?

Lou checks the SMARTWATCH, closely. On its top, a tiny CAMERA.

MASTER
Smile. You're on an S-band, 360-degree-view candid camera. It can see you through concrete. Always keep that on your wrist.

ON THE SMARTWATCH DISPLAY: the HAND holding LOU'S GUN cocks it.

LOU
You made your point. Don't. Please.

MASTER
I know better than you what you can do, Mr. Black. Now it's time you learn what I can do.

ON THE SMARTWATCH DISPLAY: the PISTOL shoots. IRINA DROPS DEAD!

The children scream, terrified.

EXT. WAREHOUSE - DAY

It's isolated. The Kidnappers' bus parks behind it.

INT. WAREHOUSE - DAY

The children huddle against a wall, frightened, in shock.

TWO KIDNAPPERS put IRINA'S CORPSE in a BODY BAG.

In the middle of the warehouse space, a sophisticated console with MULTIPLE SCREENS.

ONE shows the satellite view of Irina's moving car. OTHERS display an almost 360° view of Lou at the wheel.

Master enjoys the show as he buttons up his VINTAGE COAT and adjusts his SUNGLASSES, anachronistic in the semidarkness.

INT. CONFINEMENT ROOM - DAY

The Kidnappers push the children inside the dark room. Dario stares defiantly at Master.

DARIO

You don't know Lou Miller. He'll come get us.

MASTER

How right you are. I don't know Lou Miller, because he doesn't exist. His real name is Lou Black. And he, young man, is keeping a secret from you. A big one. Something you should know.

Master leaves. Dario is dazed.

INT/EXT. IRINA'S CAR - LATER

Lou pulls IRINA'S CAR over to the side of the road. He gestures: now what?

MASTER (ON EARPIECE)

The attack at the hospital killed 712 people. On the other hand, it gave you your curse. Say you could avoid only one of these two egregious outcomes, which one would you pick?

LOU

Skip the fucking therapy session.

MASTER

I'll guess, then. You would let those people die. Wouldn't you?

Lou closes his eyes and grinds his teeth. HARD.

MASTER

Poor Mr. Black. Such a violent neighborhood must have a lot of terrible events happening right now, and you're forced to see them all. The question is, do you know why?
(Off Lou's silence)
Do you know why you see them all, Mr. Black?

Lou shakes his head.

MASTER

It's a calling. The universe gave you this gift for you to act upon it. Instead, you deny it. You isolate yourself from the civilized world, even though you could make it better.

LOU

If you're trying to get me to bust crime, this'll end up real bad.

MASTER

Don't insult my intelligence. When I say better, I mean it.

LOU

When I say delusional, I mean it, too.

MASTER

Delusional? Oh, no. Completely aware and awake. You'll see. Three Sessions is all it takes for your enlightenment, and for the children to live happily ever after.

LOU

Guarantee me you won't touch them.

MASTER

We don't harm people, unless we have a just reason. You have my word.

LOU

What are these *Sessions*?

MASTER

Tsk, tsk! No rushing. First, a preliminary assessment. I need you to remedy your ignorance about our first playground: Unified Bank.

LOU
 Third largest bank in the world,
 divided into investment and
 commercial-

MASTER
 We know this. What I need you to
 learn is the information they keep
 secret. But they certainly can't keep
 it hidden from you. I trust you know
 what to do.

Lou revs the ENGINE.

IRINA'S car crosses the intersection and pulls up again.

LOU'S EYES close. His mind's eye flies FOR A MILE, penetrating
 a big building: UNIFIED BANK.

The screen SPLITS into DOZENS of IMAGES, one for each ROOM.

EACH ROOM'S HISTORY REWINDS at a speed faster than light. Lou
 selects THREE of them. In succession they grow, eclipse the
 others, and play forward at normal speed:

INT. UNIFIED BANK CORRIDOR - DAY (VISION)

OWNER TRISTAN, a lanky Ivy Leaguer with a lot of charm, walks
 alongside a super attractive Latino: COO JUAN GONZALEZ.

COO GONZALEZ
 The World Court's set to indict him
 for genocide. We have to close his
 accounts.

OWNER TRISTAN
 But if we reopen them in off-shore
 safe havens, we wouldn't lose those
 assets, would we?

INT. UNIFIED BANK OFFICE - NIGHT (VISION)

Owner Tristan stands opposite COO Gonzalez.

COO GONZALEZ
 This is the largest deposit ever
 made. Who are these people?

OWNER TRISTAN
 The Cuernavaca Drug Cartel.

INT. UNIFIED BANK CONFERENCE ROOM - DAY (VISION)

Owner Tristan, COO Gonzalez and other EXECS.

COO GONZALEZ

That's one of the poorest countries.
This is a loan they'll never pay off.

OWNER TRISTAN

They're supposed to be good workers,
right? Let' em prove it. No offense.

END OF VISIONS

BACK ON LOU in the car. He opens his eyes.

MASTER (ON EARPIECE)

You are beginning to see the light.

LOU

For fuck's sake. Welcome to Planet
Earth.

MASTER

That's all going to change. It's
finally time for our first Session.
You'll withdraw a little money.

LOU

Of course. Money. This enlightenment
thing's all a pretext. It's actually
about money, isn't it?

MASTER

It's about blood money. \$50,050,000.
Does that ring any bells?

Lou mind-sees...

INT. UNIFIED BANK VAULT - NIGHT (VISION)

Owner Tristan supervises COO Gonzalez, who places CASH in
BAGS.

OWNER TRISTAN

50 million for them. 50 thousand for
you. Transportation fee.

EXT. CITY STREET - NIGHT (VISION)

It's POURING RAIN. COO Gonzalez drives an SUV. Owner Tristan
sits shotgun. In the car trunk: the BAGS OF CASH.

END OF VISIONS

BACK ON LOU in Irina's car.

LOU

Three years ago. A covert delivery somewhere outside my current radius.

MASTER

A Blood Loan. In Session Two, you'll learn who received it. In Session Three, you'll learn why. And exposing that *why* will start our revolution.

Lou rolls his EYES.

MASTER

For now, steal \$50,050,000 cash from the vault. Not a penny more or less.

LOU

How am I supposed to do that?

MASTER

Come on, Mr. Black, it's the least of what you can do. Use the relay device in the bag so we can see you under the vault. And remember: the children will have to drink and eat at some point.

LOU

You crazy motherfucker. I won't do shit 'til you take care of them.

MASTER

All this swearing! Tell me, aren't you able to think of any other words? Perhaps "Master?" Here's the deal. At the end of Session One, they'll have water. Session Two, food. Session Three, freedom.

LOU

They might not make it.

Silence.

LOU

Hey, wait. You there?

Nothing. Lou punches the DASHBOARD. Then he grabs the RELAY DEVICE from the bag.

INT. SARAH'S LIVING ROOM - DAY

Sarah holds the toy drone meant for Dario, lost in thought. A long pause. Then she dials a number.

IRINA'S VOICE (ON PHONE)
 This is the Municipal Youth Home.
 Leave your name and number and we
 will return your call promptly.

SARAH
 It's Sarah Bello. I apologize for
 leaving so abruptly yesterday. I'm-
 may I see Luna and Dario again?
 Please call me back. Thanks.

EXT. SIDEWALK ACROSS FROM UNIFIED BANK - DAY

Lou grinds his teeth. His mind flies past the bank walls, into-

INT. UNIFIED BANK ENTRANCE SECURITY DESK - CONTINUOUS (VISION)

GUARD #1 sits in front of CCTV CAMERAS, on the phone. He nods,
 hangs up and grabs a WALKIE-TALKIE.

GUARD #1
 The buffalo has left the reservation.
 It'll be here soon.

INT. UNIFIED BANK 2ND FLOOR - CONTINUOUS (VISION)

GUARD #2 inspects OFFICES. He stops by a bathroom and picks up
 the walkie-talkie.

GUARD #2
 Golden. On it after a quick deuce.

END OF VISIONS

BACK ON LOU who heads toward the building.

INT. UNIFIED BANK ENTRANCE - DAY

Lou enters through an X-RAY DOOR. CLEAR.

GUARD #1 studies him coldly. Lou smiles as he walks past him.

INT. UNIFIED BANK 2ND FLOOR - DAY

Lou walks down a HALL. He reaches a BATHROOM and enters.

INT. UNIFIED BANK 2ND FLOOR BATHROOM - DAY

Lou tiptoes to a CLOSED STALL.

On the other side, Guard #2 sits, pants and pistol lowered to his ankles.

LOU'S HAND steals GUARD #2'S PISTOL from under the door and aims it at him. Guard #2 freezes mid-fart.

LOU
Get out your phone, Sam. I need you
to record a couple of magic words.

INT. UNIFIED BANK ENTRANCE - DAY

Guard #1 at his post. SUPER WEIRD NOISES erupt from his walkie-talkie. He pushes a button.

GUARD #1
Didn't copy that. Repeat.

GATE GUARD (ON WALKIE-TALKIE)
Vehicle Gate here. Wasn't me.

GUARD #1
G2, is that you? G2? Sam?

He checks a monitor with RED DOTS scattered on a BUILDING BLUEPRINT. A DOT in the 2nd floor bathroom is marked "G2."

INT. UNIFIED BANK 2ND FLOOR BATHROOM - DAY

Guard #1 looks under a closed stall and sees GUARD #2'S FEET.

GUARD #1
Sam?

No response. He opens the door to find Guard #2 on the toilet, unconscious. The CLICK of a GUN breaks the silence.

LOU (O.S.)
Kneel, hands over your head.

Guard #1 obliges. Behind him, Lou, gun trained.

INT. UNIFIED BANK SERVICE AREA - DAY

Lou, disguised as Guard #1, walks past TELLERS. He hurries down a long STAIRCASE.

Lights on the SMARTWATCH on LOU'S WRIST flicker in and out.

He attaches the RELAY DEVICE under the banister and activates it. The SMARTWATCH lights return to normal.

INT. UNIFIED BANK VAULT ANTECHAMBER - DAY

Lou arrives. He mind-sees...

THE VAULT ANTECHAMBER'S HISTORY REWINDS FAST. Then it plays forward at normal speed:

GUARD #2 punches a CODE on a KEYPAD by the vault door.

END OF VISION

BACK ON LOU, present time. He enters the same CODE on the same KEYPAD. DISARMED. Then he punches a code on a second keypad. And a third. Above the vault, a timer starts: 20:00, 19:59, 19:58...

Lou brings GUARD #2'S PHONE close to the walkie-talkie and taps at it.

GUARD #2'S VOICE (ON PHONE)
Ranch opens in 20.

GATE GUARD (ON WALKIE-TALKIE)
Golden.

EXT. UNIFIED BANK VEHICLE GATE - DAY

It opens. GATE GUARD, in a booth, signals to proceed.

A brown ARMORED TRUCK enters and parks, welcomed by COO Gonzalez.

INT. UNIFIED BANK VAULT ANTECHAMBER - DAY

The timer: 0:01, 0:00. THE VAULT opens.

Lou reaches an ELEVATOR and draws. The door opens. TWO SECURITY COURIERS and COO Gonzalez appear with duffel bags and a cart.

LOU
Hands up.

He strips them of WEAPONS and RADIOS.

LOU
In the vault. Go.

INT. UNIFIED BANK VAULT - DAY

They enter. Lou points at bundles labeled 10M.

LOU
 (to the Couriers)
 Put 5 of those in the bags.
 (to Gonzalez)
 And you, add 50 thousand.

Lou eyes the ceiling. His mind flies past it and several other walls, landing at...

INT. UNIFIED BANK 2ND FLOOR BATHROOM - CONTINUOUS (VISION)

Owner Tristan walks into a stall. He sees a leg protruding from another stall.

He peeks under it: Guards #1 and #2, unconscious.

END OF VISION

BACK ON LOU. He snaps at the Couriers who are filling BAGS.

LOU
 Faster.

The Couriers load the full duffel bags onto the cart. COO Gonzalez adds \$50,000.

Lou steps out and yanks a lever. The vault closes with the Couriers in, but Gonzalez and Lou out.

INT. UNIFIED BANK VAULT ANTECHAMBER - DAY

An ALARM BLARES. FOG comes out. Impossible to see, but not to Lou. He mind-sees...

THE FOG SUCKED BACK into the DUCTS. A fast-reverse to when the ANTECHAMBER was FOG-FREE, and Lou can see where everything is: an elevator on the right and a staircase on the left, where the relay device is still attached under the banister.

BACK ON LOU in the fog.

MASTER (ON EARPIECE)
 Retrieve the device.

Lou hustles COO Gonzalez to the staircase, but barriers slide down, blocking their way.

Lou grimaces, returns to the elevator, and points the gun at COO Gonzalez, nodding.

COO Gonzalez touches a FINGERPRINT SCREEN. The elevator opens. Lou enters with the cart, alone. The door closes.

INT. MOVING ELEVATOR - DAY

Lou points his gun in the middle where the doors meet.

LOU
Please don't. Don't. Fuck.

As soon as the door SPLITS OPEN, Lou shoots. GATE GUARD, standing with a SHOTGUN, goes down, hit in the leg.

EXT. UNIFIED BANK YARD - CONTINUOUS

Lou loads the bags onto the idling ARMORED TRUCK. He stops abruptly as his mind flies back to...

INT. UNIFIED BANK VAULT STAIRCASE - CONTINUOUS (VISION)

The barriers open. COO Gonzalez detaches the relay device from under the banister and pockets it. WARILY.

END OF VISION

BACK ON LOU, in the BANK YARD. He's baffled. *How does Gonzalez know about the device?* Lou hops on the truck.

INT/EXT. ARMORED TRUCK - DAY

Lou drives toward the GATE. His mind flies...

Beyond it, where TWO POLICE CARS arrive.

BACK ON LOU. He guns it and ploughs through a wall. He's on a side street. He speeds away, unseen.

EXT. RESIDENTIAL NEIGHBORHOOD - DAY

Lou drives into the garage of an ABANDONED BUILDING.

INT. ABANDONED BUILDING GARAGE - DAY

Irina's car is parked here. Lou stops the truck. He relaxes.

MASTER (ON EARPIECE)
It's not wise to leave evidence behind. One of their staff found the relay device.

LOU
He didn't find it. He knew it was there. He's one of you.

MASTER
Drive to the Beltway with the money.

LOU
Did you give the children water?

MASTER
Oh, ye of little faith.

INTERCUT TO: INT. CONFINEMENT ROOM - DAY

EMPTY WATER BOTTLES. DARIO checks a wall and its crumbling tiles. THE OTHERS sit by Luna. She reads "The Bird of Truth," pushing the RECORD button on the book's HARDCOVER.

LUNA
The poar fisherman lift... lift-ed
the... cccoverlet. Inside, on a soft
bed, lay two smiling buh... babies...

Master enters and puts an earpiece into LUNA'S EAR.

LOU
Hey, sweetie.

LUNA
Uncle Lou, when are you coming?

LOU
Really soon. Did you all get water?

LUNA
Yeah, but we're hungry. Irina,
they... They hurt her.

LOU
Tell everyone to hang in there.
You'll eat real soon. High five?

LUNA
High five.

LOU
Can I talk to your brother?

Luna hands Dario the earpiece.

DARIO
Hi, Lou *Black*.

Lou pauses, caught off guard.

DARIO
So you're not a city worker, huh?

LOU
No. I- I used to work for something
called the CIA.

DARIO
I know what the CIA is.

LOU
What else did they tell you?

DARIO
That you're keeping a huge secret
from us. What is it?

LOU
Dario, it's really complicated. But I
want you to know that- I love you.

Dario returns the earpiece to Master. Lou is distraught.

MASTER
He's much brighter than I thought,
Uncle Lou. Now, drive to the Beltway.

INT/EXT. IRINA'S CAR - DAY

Irina's car darts along the Beltway. Lou drives, his wheels
spinning.

MASTER (ON EARPIECE)
Stop on the bridge ahead. Drop the
money below it. Then let's get to
Session Two.

LOU
That'll be a huge mess.

MASTER
What choice do you have?

Lou, angry, stops the car on the side of the bridge and exits.
He takes the duffel bags out of the trunk and empties them on
the HIGHWAY BELOW.

Then, he hops back in the car. As he drives off, the SOUND OF
CARS BRAKING to a stop.

INT. CIA DIRECTOR SMITH'S OFFICE - DAY

IMAGES OF CASH falling down from the sky and people fighting
for it on a YouTube video. It runs on a laptop sitting on
DIRECTOR SMITH'S DESK.

She closes it and hands a RED LETTER to Rounder, who stands across from her.

DIRECTOR SMITH
The President gave us carte blanche.

He studies the letter: It bears the SEAL of the POTUS.

DIRECTOR SMITH
Mission goal has changed: eliminate Black. Let me remind you that your career depends on the success of this mission.

Rounder stares daggers. For a long beat.

ROUNDER
Yes Ma'am.

INT. UNIFIED BANK SECURITY DESK - DAY

FBI AGENT SILVER and Owner Tristan watch the CCTV FOOTAGE of Lou in the vault. Silver pauses the video on LOU'S CLOSE UP.

SILVER
Where have I seen you before?

ROUNDER (O.S.)
Charity Hospital, just before the attack.

They turn and see Rounder and Mata walk up.

SILVER
The arrogant CIA asshole.

ROUNDER
He hasn't been working with us for quite some time.

SILVER
(sarcastically)
Oh, you mean this wasn't sanctioned by the CIA? Then what's he up to?

ROUNDER
We'll find out.

SILVER
We? There's no we. This is FBI jurisdiction.

ROUNDER

Actually we're gonna take the lead.
You'll work with us.

Rounder hands Silver the RED LETTER with the SEAL of the POTUS. Silver takes a read.

SILVER

This is unprecedented.

ROUNDER

So's an ex-CIA Agent emptying a bank vault in daylight, alone.

SILVER

He was alone in here, but that doesn't mean he was working solo.

Rounder's caught off guard. He nods. True.

SILVER

You're not investigators. The President giving you the lead on this makes no sense.

ROUNDER

We have resources, and Black was one of us. His ID is not to be revealed.

Silver stares, suspicious. Rounder turns to Owner Tristan.

ROUNDER

\$50,050,000 is a very specific amount, Mr. Tristan. Can you tell me anything about that?

OWNER TRISTAN

I was hoping you'd tell me.

TRISTAN'S BROW is sweaty. His smile is too big. HE'S LYING.

INT. IRINA'S CAR - DAY

Lou drives.

LOU

Cash. A busy highway. People probably dying. You're setting me up.

MASTER

A few injuries, but nobody died. Relax, grasshopper.

MASTER (CONT'D)

Now, remember that Blood Loan three years ago? Let's see who was the lucky winner.

INT. NAPOLI'S POSTMODERN OFFICE - NIGHT (VISION)

NAPOLI, 52, anxious but authoritative, scratching at his eczema, and Owner Tristan overseeing COO Gonzalez, who fills a safe with cash.

OWNER TRISTAN

And that's 50,000,000.

Napoli points at SOME CASH left in a bag.

OWNER TRISTAN

(re: Gonzalez)

50,000 for him. Transportation fee.

NAPOLI

Yeah, okay. Thanks. You'll get all this back, plus a lot more. Just as soon as my company gets contracted.

FAST FORWARD TO

INT. NAPOLI'S POSTMODERN OFFICE - DAY (VISION)

Napoli, at his desk, signs a DOCUMENT. He looks up at Owner Tristan, sitting across from him.

NAPOLI

Congratulations, Mr. Tristan. This deposit will increase your investment portfolio by 8.2 billion.

END OF VISIONS

INT. IRINA'S CAR - DAY

Lou, at the wheel, opens his eyes.

MASTER (ON EARPIECE)

Aren't you disgusted?

LOU

By what? I saw a bank loaning cash to a company. To return the favor, that company opened an account worth 8.2 billion.

MASTER

Which is exactly the profit said company made because of the New Patriot Act, which allowed them to build and sell the next generation of spying systems. Goodbye privacy.

LOU

It was the best response to an attack that killed 712 Americans. Drop your crap and get to the point.

MASTER

The point comes in Session Three when you learn *why* that awful blood loan was secured. That'll finally awaken you. Exit the vehicle.

EXT. HILL - DAY

Lou exits the CAR. It's parked on a HILL overlooking a FACTORY in a valley.

In its yard, a fleet of STATE-OF-THE-ART SURVEILLANCE DRONES.

MASTER

Mr. Black, allow me to introduce you-

LOU

Napoli Global, top surveillance systems manufacturer in the world. I don't need an introduction. Cut the bullshit.

MASTER

You will destroy their precious baubles for the value of that deposit. 8.2 billion. Neither one penny more nor less.

LOU

And turn myself into a terrorist? Fuck you.

MASTER

You'll be a hero. A savior. At the end of our journey, we'll have saved millions of people.

LOU

This ain't my journey, you piece of shit. This is your twisted mind. No.

Lou walks back to the car. PAW, PAW, PAW, PAW, PAW, PAW. Six gunshots from the SMARTWATCH.

Damn! Lou stops in his tracks and raises his WRIST.

ON THE SMARTWATCH DISPLAY: Dario on his knees with a .357 pointed at him.

MASTER

Those were at the ceiling. Watch the next one.

Master starts to pull the trigger. Dario closes his EYES, breathing hard.

LOU

NO. NO. NO. PLEASE!

Master pulls the trigger.

CLICK. Dario drops down, gasping.

The SMARTWATCH display leaves Dario and lands on MASTER'S FACE.

MASTER

.357. Yours, in fact. Only six bullets. Oh! Wait a minute, this feels like déjà vu, doesn't it? Didn't you do something similar just last night, Mr. Black?

Lou groans.

MASTER

After spying on his apprentice for quite a while, the Master grew accustomed to his genteel methods. Now he's testing them out. Has this convinced you to do as I say?

Lou closes his eyes in resignation.

MASTER

Superb. We'll talk when you're done. And lighten up. This is exhilarating.

Lou reaches a MAPLE TREE protruding from a thicket. Behind it, a BACKPACK labeled "SESSION 2". Inside: C-4 BLOCKS. Plenty.

INT. CIA COMMAND CENTER - DAY

BUSY. A SCREEN shows images of Owner Tristan's office. He smokes a pipe at his desk as he reads documents.

Mata watches. Rounder approaches.

MATA

Nothing so far. He's lying lower than Jimmy Hoffa.

SILVER barges in.

SILVER

Got it. Three years ago, Unified Bank inflated their expenses by exactly \$50,050,000. They hid this amount so they could loan it hush-hush.

ROUNDER

To who?

SILVER

One of their corporate clients that is quietly repaying the loan through an account with an underrated interest rate. Napoli Global.

Silver hands Mata a FILE. Mata studies it then taps at a keyboard.

ON SCREEN: a satellite view closes in on the NAPOLI GLOBAL compound. TWO HUNDRED yards outside, a man climbs down a hill. The view zooms. Lou!

Rounder nods. Mata pushes a few buttons. Then waits.

SILVER

What the hell are we waiting for? Let's go get him.

Rounder shakes his head. Silver is confused.

VOICE (ON RADIO)

Seal Team 6, Gold Eagle Commander. Confirming mission. Catch or kill?

ROUNDER

Kill.

Silver, so close she smells the garlic on ROUNDER'S BREATH.

SILVER

Kill? This violates more constitutional amendments than I can count. What's really going on here?

ROUNDER

You don't have clearance for that.

SILVER

But I do have the spine to do my job properly. Clearance or not, I will get to the bottom of this.

Silver walks away. Rounder fumes. He goes to the mic.

ROUNDER

Pick me up, Commander. I'll direct from the field.

EXT. NAPOLI GLOBAL YARDS - DAY

Lou stands still, a few yards from the fence, carrying the big backpack with the C-4 BLOCKS.

He stares at a CAMERA, mind-seeing its other end...

INT. GUARD HOUSE - CONTINUOUS (VISION)

A SENTRY watches CCTV CAMERAS. He leaves the post and opens a fridge.

END OF VISION

BACK ON LOU, who climbs over the fence, unseen.

MASTER (ON EARPIECE)

We have more guests arriving to our little party! Navy Seals. They'll show no mercy. But then, neither will we, should you fail.

LOU eyes the fleet of DRONES in a yard. With his mind, he...

REWINDS THE YARD'S HISTORY. Then he plays it forward:

EXT. SAME YARD - NIGHT (VISION)

A SOLITARY DRONE. The prototype. WORKERS assemble a SPHERICAL OPTIC LENS underneath it.

Napoli and a UNIFORMED POLICE CHIEF stand nearby.

NAPOLI

This drone can tap into people's conversations from the sky while performing hundreds of facial recognition analyses a minute.

CHIEF

As you promised, Mr. Napoli.

NAPOLI
410 million per unit. As you
promised, Chief.

END OF VISION

BACK ON LOU. He reaches the yard and opens the backpack. He attaches one C-4 block to a drone. Another, to a different drone.

INT. CIA COMMAND CENTER - DAY

Mata is glued to the SATELLITE VIEW of Lou moving from one drone to the other.

Director Smith enters and watches the SCREEN.

EXT. NAPOLI GLOBAL YARDS - DAY

Lou attaches an explosive to a DRONE. He closes the backpack... When he yanks his head back as a BULLET misses it by half an inch.

Lou sees a BLACK HAWK hovering 1.5 miles north. *SHIT!*

He closes his EYES. His MIND'S EYE FLIES to...

The air around him. SEVEN BULLETS hiss toward him.

Lou wiggles his head, chest and shoulders, dodging one, two, three, four, five, six... And seven.

He lunges to the ground and PUSHES a button on the REMOTE.

DRONES explode all around him. HELL ON EARTH. A SPLINTER FROM A DRONE hits Lou in the arm. PAINFUL!

INT. BLACK HAWK - DAY

A SNIPER aims his M200 rifle toward smoke and flames.

SNIPER
No longer clear, Sir. We'll have to
hit him on the ground.

In the back, EIGHT FULL-GEARED SEALS. Among them, ROUNDER. He signals to land.

INT. GUARDHOUSE - DAY

A SENTRY is on the phone, body armor on. He sees Lou storm in and grabs an AR-15 but Lou shoots it out of his hands.

The Sentry raises his arms.

Lou takes the SENTRY'S AR-15.

EXT. OUTSIDE THE GUARDHOUSE - DAY

The Black Hawk lands. Rounder and the Seals get out, taking aim at the guardhouse.

Lou exits it, wearing BODY ARMOR and a bullet-proof helmet, keeping the Sentry in hostage position.

Anytime a Seal goes to pull the trigger, Lou rotates the Sentry in that direction, using him as a SHIELD.

ROUNDER

Hold.

Lou and the Sentry march past Rounder and the Seals, reaching an OLD CHOPPER.

Lou shoots, one bullet. It hits the idling BLACK HAWK.

Then he hops into the OLD CHOPPER, pulling the Sentry in with him.

ROUNDER

He won't get anywhere. He can't fly that thing.

INT./EXT. OLD CHOPPER - DAY

Lou looks at the lifeless CYCLIC STICK. He closes his eyes and mind-sees...

THE SAME STICK, lit up. DIFFERENT HANDS maneuver it back and forth, left and right as the Old Chopper takes off and turns in every direction. LIGHTS on the console go on and off, indicators tilt up and down...

BACK ON LOU, who flips switches and pushes a button. THE CHOPPER comes alive.

Lou gestures to the Sentry to leave. He obliges.

THE SEALS fire as the Old Chopper takes off.

THEIR BULLETS ricochet off its armored surface.

ROUNDER
Son of a bitch.

INT. CIA COMMAND CENTER - DAY

MATA, on the phone, hangs up and talks into the mic.

MATA
It's an old police 412 Bell used for
testing spy gizmos.

INT./EXT. BLACK HAWK - DAY

Rounder jumps in the passenger's seat of the BLACK HAWK and
looks at the PILOT.

ROUNDER
He's slower and unarmed. Destroy him.

The Pilot takes off.

LOU (ON RADIO)
Give up, Round and Ready.

ROUNDER
Lou, what the hell are you doing?

INTERCUT WITH OLD CHOPPER:

Lou wears the RADIO HEADSET as he maneuvers more confidently.

LOU
What anybody would do in my place.

ROUNDER
Robbing banks? Bombing companies?

LOU
I'm protecting my family.

ROUNDER
Protecting who? What family?

MASTER (ON LOU'S OTHER HEADSET)
Say one word about your *family* and
they will be history.

LOU
I can't say, but if you stop me,
innocent people will die.

ROUNDER
Nice try.

LOU
 I'll cut you a deal. Leave me alone
 and I'll turn myself in to you
 tomorrow, so you can save your job.

INTERCUT WITH CIA COMMAND CENTER:

DIRECTOR SMITH rushes to the mic.

DIRECTOR SMITH
 Agent Rounder. Making a deal with a
 terrorist will not save your job.

LOU
 That your baby-sitter, Ground Round?
 Grow a pair.

ROUNDER (ON RADIO)
 Last night you held a gun to my head.
 And now you're begging for help? You
 get what you deserve, Lou.

A MISSILE WARNING blinks on LOU'S CONSOLE.

LOU
 As usual, it's up to me to get the
 tough shit done, Roundhouse.

He removes the HEADSET and brusquely rotates the CYCLIC STICK.

The OLD CHOPPER turns, avoiding a missile. It crashes on a
 slope.

IN THE BLACK HAWK:

PILOT
 He must have a laser jammer.

ROUNDER
 He's got a lot better than that. Fire
 again.

ON A SCREEN, a pointer locks on target. The Pilot fires.

A STINGER blasts off.

Lou closes his EYES and yanks the CYCLIC.

The Old Chopper dodges the STINGER, which flies beyond and
 does a 180°.

Lou sees it hurtling in his DIRECTION. He pulls the cyclic.

The Old Chopper soars, missing a pine tree by a thin hair. The
 stinger hits the tree.

Lou opens the THROTTLE and enters the METRO AREA.

THE BLACK HAWK follows, but FUEL SEEPS OUT from the BULLET HOLE caused by Lou's earlier shot.

Inside the Black Hawk, the FUEL ALARM blinks.

PILOT

He fucking hit us. We're losing fuel at a rapid rate. Be out in 10 minutes. Let's abort.

In the CIA COMMAND CENTER. Director Smith listens, tense.

DIRECTOR SMITH

10 minutes is enough. Keep engaging.

ROUNDER

Ma'am-

DIRECTOR SMITH

Listen, moron. Missiles travel at 500 yards per second. His visibility radius is above 1500 yards. So he sees them three seconds before. Fire from as close as you can.

ROUNDER

That'd be 400 yards.

DIRECTOR SMITH

Now we're talking. With less than one second to react, he'll have a hard time dodging your fire.

ROUNDER

Black's flying low in a densely populated area. That'll likely involve civilians.

DIRECTOR SMITH

We will not leave our country at the mercy of this lunatic.

ROUNDER

Endangering innocent people is not the way to accomplish this.

DIRECTOR SMITH

America will come to terms with it.

Silence.

DIRECTOR SMITH

Do it, Rounder. That's an order.

ROUNDER

Copy that.

A few beats and the SOUND of ROTOR BLADES breaks in.

Director Smith sees LOU'S OLD CHOPPER hover a few yards from HER WINDOW.

Lou waves at Director Smith as ROUNDER'S BLACK HAWK stops 400 yards away and aligns its stingers to LOU'S OLD CHOPPER... and the CIA Command Center!

ROUNDER (ON RADIO)

Fuck. He's using you as a shield. Hit or miss, you're gonna be involved. I need to hear that order one more time, Director.

All the AGENTS in the room stand up, terrified, staring at Director Smith.

ROUNDER (ON RADIO)

In 5 minutes we go down. Fire or abort? Director? Director? DIRECTOR!

Speechless and in panic, Director Smith looks at Lou in the chopper outside the windows. Lou smiles cynically.

LOU

Why are you hesitating, Director? America will come to terms with it.

DIRECTOR SMITH

Ab- abort.

The Black Hawk takes off. Lou flies the opposite way.

In the Command Center, general relief. Director Smith approaches the mic in a mix of rage and scorn.

DIRECTOR SMITH

This is on you, Rounder. You have 48 hours to fix it.

In the Black Hawk, Rounder bites his tongue, resentful.

INT. MUNICIPAL YOUTH HOME - DAY

Sarah enters and walks through the DESERTED HALL. Furniture is toppled, clothes are on the floor. Scary. She dials 911.

EXT. MUNICIPAL YOUTH HOME YARD - DAY

FBI AGENTS scour the YARD. A disconcerted Sarah stands opposite Agent Silver.

SARAH

A city worker, Lou Miller, was helping me adopt two of the kids.

SILVER

Can you describe him for me?

SARAH

Mid-30s. Tall. Brown eyes and hair. A little rough around the edges.

Silver looks away, sighing. That sounds familiar.

INT. OLD CHOPPER - SUNSET

Lou guns it.

LOU

Feed them.

MASTER (ON EARPIECE)

Did I say that our Session had concluded? Land that bird. Now.

LOU

There's cops everywhere. I have to find a safe landing area.

Lou looks at the jammed FREEWAY one mile down. With his mind's eye he...

FAST-REVERSES THE FREEWAY'S HISTORY. Then he plays it forward, at normal speed:

EXT. SAME FREEWAY - DAY (VISION)

Now empty. COO Gonzalez drives his PORSCHE at full speed. He takes an EXIT on the right.

END OF VISION

BACK ON LOU, in the OLD CHOPPER. He veers right.

INT. WAREHOUSE - SUNSET

Kidnapper #1 watches the screens that spy on Lou. Alarmed, he turns to MASTER, standing behind him.

KIDNAPPER 1
He's 35 miles out, heading towards
us.

INT. OLD CHOPPER - SUNSET

Lou looks at a REST AREA one mile down on a countryside street. He mind-sees...

EXT. SAME REST AREA - DAY (VISION)

COO GONZALEZ' PORSCHE skids to a halt. He gets out, reaches a VAN with dark windows and hops into the back.

INT. BACK OF DARK-WINDOWED VAN - DAY (VISION)

COO Gonzalez pulls the RELAY DEVICE out of his pocket and grabs a WALKIE-TALKIE.

COO GONZALEZ
Relay device retrieved. Returning to
base. 35 miles away.

Hanging from a clothing hook, garments we know well:

A VINTAGE COAT, SKI-MASK, and FLASHY SUNGLASSES.

COO Gonzalez puts THEM ON.

END OF VISIONS

BACK ON LOU, startled. *Gonzalez is Master?*

MASTER (ON EARPIECE)
What do you think you're doing, Mr.
Black? Land now, or the children will
face the consequence of your actions.

Lou veers, and starts descending.

EXT. INDUSTRIAL AREA LAWN - NIGHT

The Old Chopper lands. ROUGHLY.

Lou checks his bleeding arm: The SPLINTER. He removes it, tears off a piece of his t-shirt and ties it around the WOUND.

MASTER (ON EARPIECE)
Go back to Napoli Global and acquire some pivotal information.

EXT. HILL OVERLOOKING NAPOLI GLOBAL - NIGHT

Lou, in the woods, reaches Irina's car. His mind flies down the hill into...

INT. NAPOLI GLOBAL YARDS - CONTINUOUS (VISION)

FBI AGENTS on forensic duty examine the smoldering drones.

At the GATE, a LIMOUSINE enters. Owner Tristan exits it, welcomed by Napoli.

HE AND TRISTAN distance themselves from the Feds.

NAPOLI
His name is Lou Black. If he gets close enough, he knows everything we say and do.

OWNER TRISTAN
What're you saying. He's some kind of psychic who decided to expose our secret?

NAPOLI
Jesus Christ. He robbed your vault and then he did this. Know how much damage he did? 8.2 billion. Exactly.

OWNER TRISTAN
(stunned)
Come on. You're a man of reason. There must be another explanation.

NAPOLI
Not according to the President. He explained the nature of the threat.

Owner Tristan is astounded.

NAPOLI
Listen, I have a plan. We'll discuss it tomorrow, at the *secret nest*.

Owner Tristan thinks about it, then he gets it and nods.

NAPOLI

No phones. Not a word about the meeting. Gather everyone involved and spend the night here.

(He hands him a note.)

I'll pick you up at dawn.

OWNER TRISTAN

Gonzalez has disappeared.

NAPOLI

You better fucking find him.

END OF VISION

BACK ON LOU, on the hill, sighing. He sees bad things coming.

MASTER (ON EARPIECE)

And? What have we learned?

LOU

You were right. They're meeting.

MASTER

First logical consequence. When?

LOU

Tomorrow morning. Didn't say where.

MASTER

Second logical consequence. In a place where they can safely discuss what they don't want us to expose. In other words, *why* Unified Bank loaned 50 million to Napoli Global.

LOU

A place that my mind can't reach.

MASTER

Exactly. One located further than a mile from its guarded perimeter. I'm sure my star apprentice can figure this one out.

LOU

Napoli Global's Bunker is a secret underground research lab. It's the most secure place on earth. Not even a ghost can sneak in.

MASTER

Drum roll, please! Announcing Session Three! You will sneak in.

MASTER (CONT'D)

You will record everything they say.
And at my signal, you will kill them
all.

LOU

That's a lot of innocent people we're
talking about. I won't go on some
killing rampage.

MASTER

Innocent? These people stomp all over
human lives for power and money.

LOU

No.

MASTER

Tomorrow, people will die. Them, or
the children.

LOU

Listen, their shares dropped 30%.
They're gonna bottom out. Going
broke'll hurt 'em worse than death.

Silence.

LOU

You know? Hit 'em in the pocket.

Still silence from the earpiece while a HISSING SOUND comes
from the SMARTWATCH on his wrist.

LOU

Don't. Please. Listen to me.

ON THE SMARTWATCH DISPLAY: Luna, opposite the camera.

MASTER

What's that? You're hungry?

Luna nods.

INTERCUT WITH THE CONFINEMENT ROOM

MASTER

I'd love to feed you but it seems
that Uncle Lou doesn't want you to
eat. You have something to say?

Luna, confused, struggles to say anything. Dario walks beside
her, on alert. His sister is in danger.

DARIO
Leave her alone. Lou, don't let them
hurt Luna. Please.

LOU
I won't. I got this.

Dario takes off a KIDNAPPER'S SKI-MASK.

It's a SHE, 30, red-haired and beautiful, despite the
PROMINENT SCAR on her cheek. She freezes.

MASTER
(to Lou)
Stupid. He's becoming more and more
like you. Mr. Black, assure me that
you will kill those people.

Lou stares in silent dismay.

Master cocks the .357 revolver and points it at Dario.

MASTER
This time there's a bullet in the
chamber.

LOU
Goddamn motherfucker, yes, I will.

Master smiles and slaps Dario. Brutally. Dario goes down.

LOU
Stop hitting him for God's sake!

MASTER
I have instructed you to call me
Master. I wanna hear it. NOW.

LOU
How 'bout your real name? Juan
Gonzalez. A COO betraying his own
bank. When this is over, no matter
where you hide, I'll find you.

INT. CONFINEMENT ROOM - NIGHT

All the Kidnappers turn to look at Master, who remains stoic.

MASTER
Get some rest, Mr. Black. Tomorrow's
a busy day.

INT. LOU'S CAVE - NIGHT

Lou pushes the OVAL ROCK to the side, uncovering the hidden opening in the wall. He digs out CASH and a wrapped, BRAND-NEW CELLPHONE.

INT. SARAH'S LIVING ROOM - NIGHT

ON A TV: Agent Silver at the Municipal Youth Home, pressed by journalists.

JOURNALIST (ON TV)

Among the missing children are Dario and Luna Oakley. Can you comment on unconfirmed reports that they were kidnapped by the same people who killed their parents after the Charity Hospital Attack?

AGENT SILVER (ON TV)

We have no evidence pointing to that.

Opposite the TV, on a couch, SARAH. She rubs her temples, worried. Her phone rings.

SARAH

Hello?

LOU (ON PHONE)

The kids are alright.

SARAH

Where are they? Did you kidnap them?

LOU

I'm protecting them.

SARAH

I'm calling the FBI.

LOU

If you do, you'll risk their lives. I'm the only one who can save them.

SARAH

How? This doesn't make any sense.

LOU

On your TV. Three cops in coffins.

Sarah looks at the TV: images of THREE COFFINS, covered in AMERICAN FLAGS.

She scans the room, scared.

LOU

Relax, I'm not there. I can see you, or anything I want, in my mind. Like last night at the grocery store. You picked up five bananas and three apples. You counted your cash, then put two bananas back.

SARAH

Are you following me?

LOU

I told you. I have visions. This morning at the Temple, you made sure you were alone, remember? You whispered your mantra 108 times. "I am that I am."

Sarah is stunned.

LOU

The necklace your mom gave you before she died. You've searched for it for months. You can't forgive yourself for losing it. But you didn't.

SARAH

What?

LOU

Stack of magazines in the bookcase. Sixth one from the top. Page 87.

Sarah opens the magazine to PAGE 87. THE NECKLACE is there. She presses it to her chest. Her HEART pounds in her throat.

LOU

Sarah, people see me as a monster. The CIA made me a target. You'll hear ugly things about me on TV, but just know that I'm working to bring Dario and Luna back safe and sound. Hopefully tomorrow. For their safety, I can't say more.

SARAH

So what do you want from me?

LOU

I'm in your front yard. In peace.

Sarah looks through the PEEPHOLE.

SARAH'S POV: Lou lays a bag on her PORCH. He opens it, revealing CASH. Blood spurts out of the WOUND on his arm.

LOU
A hundred grand. My life's savings.
For Dario and Luna.

SARAH
Why don't you give it to them
yourself?

LOU
I don't think I'll ever see 'em
again. You're the only good person I
know. This is their chance for a
future. Please.

EXT. SARAH'S YARD - CONTINUOUS

The color drains from LOU'S FACE. He falls. DARK.

When Lou reopens his EYES, Sarah is bandaging his wound.

SARAH
Did you always have these visions?

LOU
No. Charity Hospital, three years
ago. I died and then somehow came
back, changed. I wish I hadn't.

SARAH
Too many people died because of that
attack. I'm happy you made it.

Lou smiles, just a little.

SARAH
I'll do what you asked if you tell me
what's so special about Dario and
Luna?

Lou shakes his head.

SARAH
Then I can't help you.

Lou sighs, preparing to tell her what nobody knows.

LOU
I killed their mother.

SARAH
You were the guy that did the raid?

LOU

I didn't know Dario and Luna were hiding there. My visions were limited and I was so angry and blind I couldn't see 'em 'til it was too late. Now I'm the only thing they got. And they're special to me.

SARAH'S EYES and soul open.

MASTER (ON EARPIECE)

A Lifetime tear-jerker, Mr. Black. You got what you wanted. Leave.

SARAH

You're not a monster.

LOU

Every single thing you've done in the last three years, I know all of it. What would you call that?

SARAH

It's not your gifts that define you, but what you do with them.

They stare at each other. Sarah smiles sweetly. Lou lowers his gaze. His self-hatred gives way to hope, only for a bit, then he clouds over again...

And leaves.

INT. WAREHOUSE - NIGHT

ON A TV, images of FBI AGENTS in the YOUTH HOME YARD.

ANCHOR (ON TV)

According to unconfirmed reports, the same unidentified commandos that killed Dario and Luna Oakley's parents three years ago might have kidnapped them and the other children missing from the Youth Home...

Master smiles cynically. Down the hall, the confinement room door, and beyond it:

INT. CONFINEMENT ROOM - NIGHT

Dario eavesdrops with his EAR against the door. He's shocked.

DARIO

It's them. These people killed my Mom.

He approaches Luna. She sits across the room, as she muddles through her favorite FAIRY TALE, pushing the RECORD button.

LUNA

The poar fisharman tuok the bebies, a boy and a girl, home to his wive.

She pushes the PLAY button. Her voice comes out.

LUNA'S RECORDED VOICE (FROM BOOK)

The poar fisharman tuok the bebies, a boy and a girl, home to his wive.

NOT BAD, but she purses her lips in judgment. Dario looks away. He can't tell her.

Resolved, he detaches a loose tile from a wall. He sticks it into the space between the door and the wall and starts rubbing at the wood near the lock.

INT. DEFUNCT MINE SHAFT - NIGHT

IRINA'S PARKED CAR.

INT. SHAFT - NIGHT

Lou opens a HATCH and pulls out a backpack marked "SESSION 3".
INSIDE: a BLUE COMBAT UNIFORM.

EXT. FOREST - NIGHT

Lou, UNIFORM ON, hides behind a tree. He mind-sees...

PAST 700 YARDS OF VEGETATION, a CONCRETE BUNKER ENTRANCE carved into the rocky mountain. SENTINELS, dressed just like Lou, ready to welcome intruders with machine guns...

BACK ON LOU, who closes his EYES, mind-seeing all around him.

LOU

Can your gadget take a dip?

INT. CIA COMMAND CENTER - DAWN

EMPTY except for Mata and Rounder.

ON MATA'S SCREEN: the satellite view of a MANSION. Napoli exits it and hops into a BLACK LIMOUSINE. The limo drives off.

MATA
Napoli is on the move.

THE SCREEN goes blank. Mata types furiously.

ON SCREEN: an image pops up of NAPOLI'S HAND giving the bird.

ROUNDER
Damn it. That scrawny rich asshole jammed us.

MATA
Who do you think made our satellites?

ROUNDER
Napoli is hiding something Black is interested in. Wherever he's headed, my bet is Black is going there, too. Napoli's HQs, labs, factories. Pull 'em all up.

EXT. NAPOLI BUNKER SURROUNDINGS - CONTINUOUS

Lou removes a METAL GRID from a SHAFT. He climbs down it.

MASTER (ON EARPIECE)
Your targets are on their way. Hurry.

Lou reaches the WATER, takes a deep breath and dives into:

INT. AQUIFER UNDER NAPOLI BUNKER - DAY

NO AIR, JUST WATER. A powerful STREAM drags him along for several yards. He gurgles underwater. Suffocation is close.

He finally emerges to the SURFACE, coughs out water, steps onto a PATHWAY and hurries on.

EXT. NAPOLI BUNKER ENTRANCE - DAY

The LARGE GATE opens and NAPOLI'S LIMO enters, disappearing into the bowels of the rocky mountain.

INT. AQUIFER UNDER NAPOLI BUNKER - DAY

Lou stops beneath a hatch. He sticks a C-4 block onto it and runs back. BOOM.

INT. NAPOLI BUNKER WATER ROOM - DAY

A HATCH blasts open. Lou emerges from the hole and crawls to a DOOR. He opens it, just enough to see:

NAPOLI'S LIMO whizzes past him and stops at the end of the road near a sliding door.

INT. AT THE SLIDING DOOR - CONTINUOUS

Napoli exits the LIMO. The SENTINEL CHIEF, 43, a muscle head, walks up.

NAPOLI
Position all your men outside the bunker, then join us to finish your job. I'll transfer 5 million into your account.

Chief nods, and leaves.

FIVE BOARD MEMBERS exit the LIMO and enter through the sliding door.

Lou follows.

INT. CIA COMMAND CENTER - DAY

Rounder and Mata sift through a LIST on a screen: NAPOLI'S HQs, LABORATORIES, and FACTORIES.

Rounder highlights NAPOLI BUNKER.

MATA
How did that one win Miss America?

ROUNDER
That's where I'd go if I had to hide from Lou Black. It's impenetrable. Alert the cavalry. We're going now.

INT. NAPOLI BUNKER LABORATORY - DAY

Lou walks among HALF-BUILT SPY SATELLITES. He reaches a steel door with buttons and pushes them, fast. The door slides open. Lou steps into-

INT. NAPOLI BUNKER SERVER ROOM - DAY

Lou walks behind a row of SERVERS, mind-seeing them.

He stops, kneels by a server, and detaches a cable. Then, he removes his SMARTWATCH and attaches the cable to it.

On the DISPLAY: a 360° view of the BUNKER OPERATIONS ROOM.

INT. WAREHOUSE - DAY

The same 360° view appear on the Kidnappers' SCREENS, cabled to Master's SMARTWATCH.

Master and the Kidnappers fist bump.

MASTER
Feed the media. FOX, NBC, CNN.

INT. NAPOLI BUNKER OPERATIONS ROOM - DAY

Napoli enters, followed by Owner Tristan and 5 BOARD MEMBERS.

INTERCUT WITH THE ADJACENT SERVER ROOM

Lou sits, his back against the door separating him from the people he must slaughter. How? He shakes his head.

MASTER (ON EARPIECE)
You've killed for less noble reasons.

LOU
Killing's easy. Dealing with it is hard.

MASTER
Well, make sure to subtract Mr. Oliver from that equation. The chubby one. He's our inside man. We paid him a fortune to help us get what we need. In a minute, you'll finally hear *why* the blood loan was secured.

IN THE OPERATIONS ROOM, the BOARD MEMBERS and MR. OLIVER, 40, chubby and bold, are on one side, staring daggers at Napoli and Owner Tristan.

MR. OLIVER
Is it safe to talk now?

Napoli nods.

BOARD MEMBER #1
We risk a conspiracy charge!

MR. OLIVER

If Lou Black really has this kind of ability, we're screwed. He won't stop until we're exposed.

BOARD MEMBER #2

We better tell the President. He can do a cover up, averting a democratic and financial collapse.

BOARD MEMBER #1

And we'll stave off prosecution.

ALL MEMBERS nod. Mr. Oliver grabs the OPERATIONS ROOM PHONE. Napoli snatches it and shakes it in OLIVER'S FACE.

NAPOLI

That would kill our businesses, lard-ass. I have a better solution.

MR. OLIVER

This mess is a result of your solutions. We advised a hit on an empty monument. Instead, you
(re: Napoli and Tristan)
did this.

He taps at a keyboard. On a screen, an IMAGE pops up. One of destruction, death, desperation and chaos:

THE CHARITY HOSPITAL SMOLDERING RUINS!

MR. OLIVER

712 people died. You even paid those fanatics 50 million to do it.

In the SERVER ROOM. Lou gets up, shivering in shock.

MASTER (ON EARPIECE)

See? Blood Loan mystery solved. Unified Bank loans untraceable money. Napoli Global pays for the attack. The terrorists weren't the masterminds, Mr. Black. These people were.

LOU

Why didn't you tell me this from the get-go, you motherfucker?

MASTER

Because our success depended on you using your gift exactly as I said. You're impulsive and arrogant. Had I told you, you would have screwed everything up. I am the Master.

In the OPERATIONS ROOM

NAPOLI

You wanted those government contracts
and that

(re: Ground Zero image)
gave them to you. You all happily
accepted the windfalls it brought.

BOARD MEMBER #1

Tell us what you plan to do.

Napoli is silent. He scratches at his eczema.

SENTINEL CHIEF enters.

NAPOLI

(re: the image)

That's Time Zero, Lou Black's limit.
He can't see what happened before
then- yet, somehow, he seems to know.

BOARD MEMBER #2

How? All the evidence was destroyed.

NAPOLI

All of it, except you. There's a huge
leak here. It has to be stopped.

He nods at Chief, who FIRES AT THEM! One shot each; each one
dead, falling under the accomplice gaze of Napoli and Tristan.

NAPOLI

Nobody knows they're here. We'll
incinerate their bodies. When they go
missing, Black will get the blame.
Where the hell is Gonzalez?

OWNER TRISTAN

Still unaccounted for. He took the
money in our covert accounts. We
should've seen it coming. That
hospital was for Latinos just like
him. He was a donor there.

In the SERVER ROOM, Lou paces frantically back and forth.

MASTER (ON EARPIECE)

OH MY GOD. These *innocent* people are
making your work so much easier.

THE GUN FIRE in the OPERATIONS ROOM ceases. Lou thinks,
agitated.

MASTER

Third Session isn't over. You must-

LOU
 Shut the fuck up, Gonzalez. I know
 what to do.

Resolved, Lou fires a shot through the door.

OPERATIONS ROOM

THE BULLET hits Sentinel Chief in the HEAD. Lou kicks the door
 open and walks toward Napoli and Owner Tristan.

Suddenly he turns his head, as his mind flies to...

EXT. NAPOLI BUNKER - CONTINUOUS (VISION)

A chopper lands. Rounder, Mata and TEN CIA COMBATANTS exit and
 run toward the SENTINELS protecting the BUNKER'S ENTRANCE.

SENTINEL #1
 Private property. Nobody enters.

ROUNDER
 Looks like somebody did.

Rounder shows his phone to Sentinel #1: IT'S ON CNN. It airs
 live footage of Lou as he points his weapon at Napoli among
 DEAD BODIES.

SENTINEL #1
 What the fuck?

He signals his MEN to let the CIA in.

END OF VISION

BACK ON LOU in the OPERATIONS ROOM. His attention returns to
 the TWO CULPRITS.

LOU
 It all makes sense. You mastermind
 the attack, accelerating the New
 Patriot Act. Napoli Global gets
 contracted for 8.2 billion that ends
 up in Unified Bank. Everyone wins,
 except for the people whose lives
 were torn apart. And me.

OWNER TRISTAN
 Let's calm down. I'm sure we can find
 a number that works for everyone.

Lou hits him with his GUN-BUTT. Hard. He goes down.

NAPOLI
It wasn't about the money. We're patriots.

LOU
What's that supposed to mean?

NAPOLI
You wouldn't understand.

LOU
Every TV in the nation is airing your ugly faces. In a minute, the world will watch you die. Unless you give me a reason not to kill you.

INT. WAREHOUSE - DAY

MASTER cleans his sunglasses and shares laughter with the Kidnappers.

MASTER
The apprentice surpasses his Master.

INT. CONFINEMENT ROOM - DAY

Dario keeps rubbing the tile in the space between the DOOR and the WALL. He stops. He has carved a NARROW CRACK. He peeks through it.

DARIO'S POV: TWO RIFLES in a gun rack. And Master's SMARTWATCH cabled to the screens.

Dario sticks his finger in the crack to flip the lock. The door opens.

INT. OPERATIONS ROOM - DAY

LOU
WHY DID YOU KILL THOSE PEOPLE?

Silence.

PAW. A shot in NAPOLI'S GROIN. He falls.

LOU
Why?

NAPOLI
TO FREE AMERICA FROM TERRORISM AND CRIME, FOR GOD'S SAKE.

NAPOLI (CONT'D)

And to protect our way of life. You know where that comes from.

LOU

On your knees. Both of you.

Napoli and Owner Tristan oblige. Napoli moans in pain.

LOU

Richard Napoli and Brett Tristan, I sentence you to death for killing 712 American citizens.

Lou props the gun on NAPOLI'S FOREHEAD and...

PAW. The shot arrives from LOU'S EAR BUD. He freezes.

INTERCUT WITH WAREHOUSE

DARIO fires a few shots with the RIFLE, hitting the screen station. The Kidnappers take cover behind it.

SILENCE.

The Kidnappers peek out and see Dario flee into a STORAGE ROOM. They grab their weapons.

MASTER (O.S.)

Hold. The kid has nowhere to go.

Master checks the dead screens. He wiggles a cable, noticing that it's no longer attached to his SMARTWATCH, now missing.

MASTER

How sad the apple doesn't fall far from the tree, after all. You've gone too far, young man, and your journey will end here.

INT. CONFINEMENT ROOM - DAY

DARIO hides behind a pile of crates, the SMARTWATCH in his hands. He looks at the DISPLAY: Lou's anxious face.

LOU

Dario, are you hurt?

DARIO

I heard what they asked you to do. Don't kill those people.

Lou looks down. He can't promise that.

DARIO

You won't have to. I'm gonna take care of these bastards. I have a gun.

LOU

Dario, somebody once told me violence was my greatest enemy. Bullshit, right? But look at where I am now. I made the wrong choice, but that's me. You can still make the right one.

DARIO

Remember my plan? I thought I'd have to wait 'til I was 18. But instead I can do it now.

LOU

The kidnapppers have nothing to do with your parents' death.

DARIO

The TV said they killed my mom.

LOU

The TV was wrong.

DARIO

What do you know?

Lou sighs, his eyes shut, and nods. *It's time to spit it out.*

LOU

I didn't know it was you on the other side of the wall. I thought I was shooting at your dad's friends.

DARIO

Wh-what?

LOU

This is the secret I've kept from you. I killed your mom. I shot you in the neck. I'm sorry.

Dario is speechless.

LOU

I'm the one you've got to kill, Dario, not them.

Dario, overwhelmed by shock.

LOU

When this is all over, I'll turn myself in to you and you can take your revenge. But for now, give up.

Dario cries, lowering the RIFLE.

MASTER (O.S.)
Enough talking. Drop the gun.

Dario ignores him, his focus still on LOU.

LOU
Dario. Do as he says, please.

Dario is hesitant. Gradually he shifts to resolution.

DARIO
You saw what they did to Irina. They
won't stop. They will kill Luna. And
the rest of us.

LOU
No. I won't let that happen.

Dario wipes his tears. He takes a big breath.

DARIO
Lou, I love you, too.

Dario fires toward the KIDNAPPERS at the entrance of the
storage room.

They fire back. Dario groans, hit in the GROIN.

LOU
NOOOOOO.

Dario gasps for AIR. He looks at the SMARTWATCH, seeing Lou at
a loss for words. Then, he collapses as he heaves his last
breath.

OPERATIONS ROOM

Lou sweats cold. Really cold. Anger floods his FACE.

MASTER (ON EARPIECE)
Finish Session Three.

Lou glares at Napoli and Owner Tristan. They deserve DEATH.
Lou points the gun. Or not? Lou lowers it. But he must do it.

MASTER
Kill them, Mr. Black.

Lou aims again, then lowers, then aims. A Hamletian dilemma.

MASTER
SHOOT THEM!

LOU'S DEVILISH EYES BLINK. He goes to pull the trigger and...

DARIO (V.O.)
Don't kill those people.

SARAH (V.O.)
It's not your gifts that define you,
but what you do with them.

FATHER JOSEPH (V.O.)
Drop fear and violence and embrace
love... You will become limitless.

Slowly, Lou releases the TRIGGER. He breathes deeply. His anger shifts to calm, peace.

AN EPIPHANY.

He lowers the gun, points it at the floor behind him and shoots, emptying the CLIP.

Then he throws it far away, as if it were radioactive.

Napoli and Owner Tristan stare quizzically. Lou gestures to them to leave. Tristan helps Napoli into the SERVER ROOM.

MASTER
You just killed another child.

LOU
All this bloodshed. Dario never had a
chance. Because of me. It's all me.

LOU'S EYES flicker in recognition.

LOU
I should've done this long before.

MASTER
What are you talking about?

LOU
You said it yourself, *Master*. I'm the
reason you're keeping those kids. So
I'm getting rid of your reason.

Lou opens the steel door and steps into the:

INT. HALLWAY OUTSIDE CONTROL ROOM - CONTINUOUS

The CIA COMBATANTS point their GUNS. Rounder signals to hold.

LOU
Go on, Ground Round, save your job.

Rounder stares.

LOU
Just. Pull. The. Trigger.

Rounder tries to decipher LOU'S BEHAVIOR.

Lou reaches for a NON-EXISTENT PISTOL behind his back. Rounder shoots. Lou goes down, a bullet in his BELLY.

Rounder approaches.

Fighting the pain, Lou brings ROUNDER'S HAND and PISTOL to his own FOREHEAD and nods. *Do it.* Rounder nods back.

AGENT SILVER (O.S.)
FBI. FREEZE!

AGENT SILVER emerges from another hallway, with a gaggle of FBI AGENTS. FBI and CIA TRAIN WEAPONS: A government stand-off.

SILVER
You're about to execute an unarmed man before his day in court. No way.

Rounder doesn't budge. Silver approaches, changing strategy.

SILVER
Black was driving a car that belongs to the facilitator of a group house. It's empty. Kids abducted.

ROUNDER
Did he kidnap them?

SILVER
I doubt it. He was helping a woman adopt two of them.

Rounder peers at Lou, with a mix of surprise and realization.

ROUNDER
Yesterday he said that the lives of innocent people were on the line. That he was protecting them.

SILVER
Exactly. He may know where they are. I need him alive.

ROUNDER
How did you track him here?

SILVER
The facilitator's car. It has an
Onstar tracking system.

Rounder looks at an AGONIZED LOU and lowers his gun. LOU'S
EYES close.

INT. WAREHOUSE- DAY

MASTER stares at the SCREENS, mystified.

KIDNAPPER #1
What do we do now?

MASTER
Exit strategy.

DISSOLVE TO:

INT. CONFINEMENT ROOM - DAY

BLURRED images, MUFFLED sounds. LUNA pounds at the door.

LUNA
Dario. Dario. DAAAAARIO!

INT. MILITARY HOSPITAL ROOM - DAY

Lou wakes up with a start.

LOU
DAAAAARIO!

He sees MEDICAL EQUIPMENT. No windows. A steel door. A
bandaged chest. HIS. He's still fucking alive.

Silver enters.

SILVER
Lucky Lou. That bullet exited your
body without touching a single organ.

Lou is silent.

SILVER
Okay. Let's try this one. Where are
the children?

Lou remains silent. Silver digs out a HEAVY LEAD CASE and
opens it to reveal: the SMARTWATCH and EARPIECE.

SILVER
What are these-

LOU
Don't. He'll see me-

He jolts as his MIND'S EYE flies PAST 50 MILES of civilization. Yes, 50! And it stops into:

INT. WAREHOUSE - CONTINUOUS (VISION)

THE IMAGE OF LOU in the hospital bed pops up on the KIDNAPPERS' SCREENS, along with his THERMAL SIGNATURE.

KIDNAPPER #1
Bingo. Exact location acquired.
Hospital top floor, fifth room.

MASTER
Collateral?

KIDNAPPER #1
Six people in the rooms around his.

MASTER
God may forgive us. Fire the rocket.

LOU'S MIND'S EYE darts out of the warehouse, and flies for 45 miles. It stops at...

EXT. LOU'S CAVE ENTRANCE - CONTINUOUS (VISION)

A MASSIVE CANNON. The barrel raises and FIRES A ROCKET.

END OF VISIONS

BACK ON LOU in the hospital bed. He shakes his head, utterly stunned as Silver closes the lead case.

LOU
That was way farther than a mile.

Silver furrows her brow.

LOU
A rocket'll hit us soon. Evacuate this floor and the one below.

SILVER
I'm risking my ass for you. Don't make me regret this.

An FBI AGENT enters.

FBI AGENT
Silver, we need you. It's urgent.

SILVER
Don't leave town, Lou.

They exit. Lou gets up, tripping. He busts open a CABINET:
DRUGS AND SYRINGES.

INT. MILITARY HOSPITAL CORRIDOR - DAY

Silver exits the wing. Here, JOURNALISTS surround a woman:
SARAH!

SARAH
No, see, he didn't kidnap the
children. He's protecting them and
the CIA wants him dead. Lou Black can
see things nobody else can.

Silver flashes her BADGE and hustles Sarah away.

INT. OUTSIDE LOU'S ROOM - DAY

An MP on watch. A NURSE approaches.

NURSE
The call bell went off?

MP draws and opens Lou's room door when a SYRINGE sticks into
his neck. Lou threatens to pump in the RED SUBSTANCE.

LOU
You'll be fine. Just do what I say.

MP freezes. Lou takes his GUN. The nurse runs away, while Lou
walks backward, pulling MP with him. He shoots at the ceiling.

LOU
A rocket is about to hit. EVACUATE
THIS WING. NOW!

Too late. Lou exits through an EMERGENCY DOOR.

BOOM. A hell of FIRE and SMOKE.

INT. EMERGENCY STAIRS - DAY

Lou lunges down a flight. The shockwave projects him onto the
landing.

Battered, he sees MP nearby, unconscious, but breathing.

Lou freezes as his mind flies 50 MILES AWAY and stops into...

INT. CONFINEMENT ROOM - DAY (VISION)

Master and the Kidnappers enter. The Kids stare, frightened.

MASTER

Let's bring them to Black's hideout.
We'll take care of them there.

END OF VISION

BACK on Lou, on the emergency stairs landing. Dazed. He takes MP's cell phone and dials a number.

INT. MILITARY HOSPITAL MAIN STAIRCASE - DAY

Silver hustles Sarah down onto a landing and climbs back up to the damaged wing. Sarah is lost. HER CELLPHONE rings.

SARAH

Hello... Oh my God, Lou?

EXT. MILITARY HOSPITAL BACK EXIT - DAY

Lou sneaks out. SARAH'S CAR pulls over. Lou jumps in.

INT. CIA COMMAND CENTER - DAY

DIRECTOR SMITH, MATA and a SWARM OF AGENTS stand around a MONITOR: The SATELLITE VIEW of the DESTROYED HOSPITAL WING.

Rounder enters.

ROUNDER

"If you stop me, innocent people will die." Lou said that. Shoulda stopped this witch hunt a long time ago.

DIRECTOR SMITH

Your 48 hours have expired, Rounder.
You failed. Go home.

Mata jumps up.

MATA

Director, this was uploaded a few minutes before the attack. The source is a ghost.

He hits a button. A YouTube video shows Master.

MASTER (ON VIDEO)

By the time you see this, I'll be dead. My name is Lou Black. I showed you how, in the name of money, power and a false sense of safety, we were robbed of our privacy. And liberty. Now it's up to you.

ROUNDER

Lou would never say that.

DIRECTOR SMITH

Our job now is to find Black's body in the wreckage. The rest is FBI jurisdiction. Mata, alert Silver.

ROUNDER

Let me do this. I owe Lou the truth.

DIRECTOR SMITH

For the last time, Rounder. Go home.

Rounder lowers his face in defeat. He leaves.

INT./EXT. SARAH'S CAR - DAY

Sarah drives down a RESIDENTIAL STREET.

LOU

They're bringing the kids to my place and then they'll- they put that damn cannon there, too. This way it'll all be on me.

SARAH

Where were they keeping the kids?

LOU

A warehouse. I'm not sure where. I'm having these limited flashes, like three years ago.

SARAH

What happened then?

LOU

My mind started seeing things within a one-mile radius. Initially only spotty visions. Immediate dangers. Then, everything within that mile.

SARAH

And now you're having spotty visions outside of a mile.

(off Lou's nod)

SARAH (CONT'D)

It's unlocking. One mile must've been your limit because you were blocking it. But now something is changing inside of you. Let it come. It's what you're meant to be.

LOU'S EYES flicker in recognition. She gently touches his arm. Lou smiles awkwardly, unready for this.

He points at a SUBWAY STATION. She pulls over, teary.

SARAH

Lou, I wasn't ready. The timing wasn't right and I didn't know how-how could I take them?

LOU

Sarah, you were right to be afraid.

SARAH

I have to make it up to Luna.

LOU

Then go where no one can find you and stay there 'til this is over. Luna needs you alive. Please.

SARAH

I believe in you.

Sarah leans into his chest. His arms encapsulate her. She KISSES his CHEEK and leaves.

Lou screeches off.

INT. CIA CONTROL CENTER - DAY

MATA'S WORKSTATION PHONE rings. He answers it.

LOU (ON PHONE)

This war. It's time to end it.

MATA

What? Hello?... Lou?

EXT. FOREST - DAY

Lou pockets MP's phone. He pulls his hidden three wheeler out of the bushes, hops on and roars off.

His mind flies half a mile ahead, into...

INT. LOU'S CAVE - CONTINUOUS (VISION)

LUNA and the OTHER CHILDREN enter Lou's cave, blindfolded. Master and Kidnapper #1 hurry them on. They COCK THEIR GUNS.

END OF VISION

BACK on Lou, on the three wheeler at full speed.

He draws MP'S GUN, closes his eyes, and shoots. FOUR BULLETS.

They dart past trees and bushes and reach the cave entrance, where KIDNAPPER #2 AND #3 stand ON GUARD.

Direct hits to their hearts. They GO DOWN. Lou arrives.

INT. LOU'S CAVE - DAY

Lou runs through the cave leading to his chamber...

Where Master jogs to one side. Kidnapper #1, to the other side. They aim at Lou, TOTALLY UNSURPRISED, smiling.

EXT. OUTSIDE LOU'S CAVE - DAY

Kidnappers #2 and #3 rise from their "DEATH." They hide behind the cave entrance and aim.

INT. LOU'S CAVE - DAY

Lou cowers, trapped between FOUR GUNS.

MASTER

Under a close crossfire with no cover. How long can you last?

Lou tosses the gun.

MASTER

How did your ability expand?

Lou shakes his head.

MASTER

Still think you're the smartest one here, Mr. Black? At the hospital you saw a rocket 45 miles away. You were seeing *us*. We led you into our trap with a few simple circus tricks.

Master opens KIDNAPPER #2'S COAT: a BULLET-PROOF VEST.

He searches Lou. Lou pulls up MASTER'S SKI-MASK, finally proving his theory:

Master is indeed COO GONZALEZ.

LOU
Too many people have already died,
Gonzalez. Just leave. I promise
nobody'll come looking for you.

MASTER/COO GONZALEZ kicks LOU'S WOUND, hard, and drags him into the chamber.

Lou, in pain, coughs out blood. His eyes close, but his MIND'S EYE slams open, really open, LIKE NEVER BEFORE...!

INT. WAREHOUSE - NIGHT (VISION)

COO Gonzalez instructs Kidnappers #1, #2, and #3.

COO GONZALEZ
All the evidence was destroyed before
the attack, so I monitored the
children of one of the terrorists,
hoping they led to persons of
interest.

He looks at a SATELLITE SCREEN spying on the YOUTH HOME YARD where Luna, Dario, and Lou play soccer. A circle targets Lou.

COO GONZALEZ
I found this guy. Lou Black. Then, I
found a connection. He is the person
who set up our spy game here.

SCRAMBLED VOICE (O.S)
And I came up with an infallible
plan.

They turn to see a MAN approaching. He wears: a VINTAGE COAT, FLASHY SUNGLASSES, and SKI-MASK. Exactly like Gonzalez. Wait-

ANOTHER MASTER?

He pulls a FOLDER out of a BAG.

OTHER MASTER
Plan specifics. We'll use the kids to
force Black to do the dirty work for
us. He'll get the blame.

THE KIDNAPPERS look at one another, then nod.

OTHER MASTER
 We'll pose as social justice
 extremists headed by *The Master*.
 That's me. Due to my obligations, I
 won't be able to be with you 24/7.
 Every time I leave-

He turns to COO Gonzalez.

OTHER MASTER
 You'll take my place and act as
 Master. In this folder you'll find
 how he speaks, he moves, even his
 penis size. He's over the top and
 larger than life. Get into the part.

COO GONZALEZ
 I'll put Marlon Brando to shame.

OTHER MASTER
 Good. Black can't see through our
 masks. Within 35 miles from this
 location, they must always be on.

INT./EXT. DARK-WINDOWED VAN - NIGHT (VISION)

THE VAN pulls into a REST AREA in the countryside.

In the Van, Other Master at the wheel.

OTHER MASTER
 Here is where we take them off.

COO Gonzalez removes his ski-mask. Then, the Kidnappers: TWO
 young MILITARY-LOOKING MEN, and the scar-faced hottie.

Other Master takes off his own ski-mask.

46, slightly overweight, a pleasantly round face.

He is-

ROUNDER!

END OF VISIONS

BACK ON LOU, in the chamber. Shocked. Saddened. And regretful.

COO Gonzalez and the Kidnappers stand still, waiting. A FIGURE
 comes in, humming a tune: THE OTHER MASTER/ROUNDER.

ROUNDER

Traffic is a beast. Ready to die, Mr. Black? This time, it won't be a near death experience.

LOU

How did I miss it was you?
 (off Rounder's stiffening)
 Ingenious, though. Two actors, one character. And when it's Gonzalez' turn, you're out there keeping the FBI and the CIA away from me so I'd do what you couldn't. It's always been up to me to get the tough shit done, *Roundhouse*.

Rounder sneers and removes his ski-mask and vocoder. COO Gonzales and the kidnappers do the same.

ROUNDER

But I did pull it off. By using the very gift you wanted to get rid of. Moron. You don't even understand how you got it.

Lou looks at him doubtfully.

ROUNDER

When you died, you left your body and merged with the universe, becoming one with it. You see everywhere because you are everywhere. The thing is, you don't deserve it.

Rounder pours GAS all around. A lot.

LOU

Stop acting like the Master. You're Agent Rounder.

ROUNDER

I'm acting like Lou Black. "Only through the wrongs do we get the rights." Isn't this your motto, Lou?

LOU

No. Not anymore.

ROUNDER

Too bad, 'cause I'm really starting to appreciate its benefits.

LOU

Come on. Napoli and Tristan are behind bars. You got what you wanted.

ROUNDER

Not everything. There's still a score to settle here.

LOU

Fine. Kill me, but let the children go. Please.

ROUNDER

I can't. They saw our top model's scarface. If we let them go, we'll end up in the electric chair.

Rounder lights a match and goes to throw it when the SOUND of ROTOR BLADES breaks in. Lou sighs in relief.

EXT. OUTSIDE THE TUNNEL - DAY

A BLACK HAWK hovers. A dozen CIA COMBATANTS fast rope down and surround Lou's cave.

Among them, Mata. He holds a GPS that navigates him to MP'S PHONE, left on the three wheeler seat by Lou.

INT. LOU'S CAVE - DAY

Rounder glowers at Lou. Then, cynically, calmly, he SHOOTS...

the KIDNAPPERS, and then GONZALEZ! They fall, victims of their own game.

LOU

You'll never get away with this.

ROUNDER

Okay, let's see. You worked with Gonzalez. You came here to take care of the kids. I tried to stop you. A gunfight. A bullet sparked the fire that killed you all. So sad.

POW, POW, POW, POW. He fires at the gas-soaked ground. FLAMES ignite as he runs away. The flames engulf the exit.

Lou removes the children's BLINDFOLDS and hustles them to the hidden opening further down the chamber. Fire approaches.

Lou pushes Luna and the others through the opening. They crawl up a ladder.

EXT. FOREST - DAY

A HATCH opens. Lou and the children emerge, immediately welcomed by COMBATANTS who surround them.

EXT. LOU'S CAVE ENTRANCE - DAY

Rounder explains his made-up story to Director Smith.

ROUNDER
Lou wanted to eliminate the children.
I did all I could to save them but-

Rounder stops cold, as he sees Combatants carry the children to the helicopter. Mata escorts Lou.

MATA
They came out of an escape route.

ROUNDER
They're just children, Lou. You're a monster.

LOU
That's a lie, Director. I-

LUNA (O.S.)
Lou, UNCLE LOU!

Luna escapes a COMBATANT'S GRASP and runs into LOU'S ARMS.

LUNA
I don't wanna go with them.

LOU
You have to. They'll take care of you.

LUNA
Where's Dario?

LOU
He's all around us. In the air we breathe. He'll never leave us.

Luna nods, takes the "Bird of Truth" recordable audiobook from under her sweater and drops it at LOU'S FEET, as a Combatant takes her away. Lou is confused.

Director Smith watches, almost moved, but she can't screw the nth opportunity. She signals to Rounder: Kill him.

Lou lowers his head, accepting his fate, when he mind-sees...

INT. CONFINEMENT ROOM - NIGHT (VISION)

Luna and Dario whisper in a corner.

LUNA
You already made me say it 20 times.

DARIO
Okay, last time, I promise!

LUNA
If I hear their real voices, I hit
record and I give the book to Uncle
Lou when I see him.

Dario hugs her. A hug of love, and farewell.

END OF VISION

BACK ON LOU, in the clearing, galvanized. He presses the
"PLAY" button on the audiobook as Rounder draws his pistol.

LOU'S VOICE (ON BOOK)
You'll never get away with this.

ROUNDER'S VOICE (ON BOOK)
Okay, let's see. You worked with
Gonzalez. You came here to take care
of the kids. I tried to stop you. A
gunfight. A bullet sparked the fire
that killed you all. So sad.

From the audiobook: FOUR SHOTS. Children SCREAM.

Rounder, lost and angry, cocks his gun, points it at Lou and-
POW.

Lou whips his head to watch as--

Rounder drops DEAD!

Director Smith approaches Lou, pointing her smoking gun. She's
shocked, and impressed.

DIRECTOR SMITH
He kidnapped the children?

LOU
To force me into everything I did. He
killed Dario and Irina, and he
would've killed Luna and the others.

DIRECTOR SMITH
 What do you care? You almost killed
 Luna yourself three years ago.

LOU
 I'm all she has. She's all I have.

Director Smith lowers the gun.

DIRECTOR SMITH
 Lou Black is dead. You'll be given a
 new ID. You're free to go and do
 whatever you want with your life.

She walks off. As Lou watches her go, his eyes grow intense.

LOU (V.O.)
 Knowledge holds the greatest power.
 Being endowed with it wasn't a curse
 but a gift. If I could make things
 better, then I had to.

EXT. HOSPITAL YARD - DAY

A MODERN HOSPITAL, with the sign: NEW CHARITY HOSPITAL.

INT. NEW CHARITY HOSPITAL - DAY

Director Smith, Mata, and Lou walk.

LOU (V.O.)
 And then, it happened.

Lou collapses. He grinds his teeth, HARD, as he mind-sees...

VISIONS FROM ALL AROUND THE WORLD:

SUICIDE BOMBERS. SCHOOL SHOOTINGS. DOMESTIC VIOLENCE.
 ASSASSINATIONS... And more.

LOU (V.O.)
 My limits disappeared. I could see
 anywhere on earth. A lot of shit.
 Thank God something was shifting.

END OF VISIONS

BACK ON LOU in the HOSPITAL HALL. He looks down the hall,
 where a WHITE WOMAN hugs a BLACK MAN on a wheel chair. Love
 sparks.

Lou's face relaxes, smiling, accepting.

LOU (V.O.)
 Life is all about how you perceive
 it. Letting fear alienate you or
 compassion inspire you is a choice.

INT. NEW CHARITY HOSPITAL ROOM - DAY

In the bed, an unconscious DARIO!

Tubes run up his nose. An ECG MACHINE monitors his heart rate.
 Lou enters, walks to him and squeezes his HAND. With love.

LUNA (O.S.)
 Uncle Lou!

Luna comes in and rushes Lou with a hug. Sarah follows.

LUNA
 Sarah said I can stay with her.

LOU
 You'll be happy. And I'll come visit.

LUNA
 Will Dario wake up?

LOU
 We just have to believe.

Luna smiles and nods. Lou hugs her and turns to Sarah. They
 stare at each other, for a beat.

LOU
 I believe in you, too.

Their lips draw close. They kiss, intensely, until-

Lou jolts. His mind flies outside the hospital, past cities,
 mountains, oceans, deserts and up into...

EXT. SKY - CONTINUOUS (VISION)

A Boeing 777 flies. LOU'S MIND swoops 300 miles below, to...

EXT. UKRAINIAN FOREST - CONTINUOUS (VISION)

A RADAR. A blinking DOT appears. TWO MEN pull back a tarp,
 revealing an ANTI-AIRCRAFT WEAPON.

END OF VISIONS

BACK ON LOU, who looks at Sarah in concern.

LOU
It unlocked. All the way.

SARAH
I am that I am.

Lou nods and walks to Director Smith, hovering by the door.

LOU
USA Air, flight 549 to New Delhi, 301
passengers. It'll be shot down over
the Black Sea.

DIRECTOR SMITH
Mata, alert the FAA.

Mata obeys.

DIRECTOR SMITH
The Black Sea's a little more than
one mile away, isn't it Lou?

LOU
I went worldwide.

DIRECTOR SMITH'S JAW drops.

MATA
We are in communication with the FAA.
The plane will U-turn and land in
Berlin. The food will still suck.

EXT. NEW CHARITY HOSPITAL - DAY

THE CIA GROUP gets in the parked Escalade. Lou jolts again.
Another vision. A TERRIBLE ONE.

LOU (V.O.)
The problem was, I couldn't be
everywhere. With all the catastrophes
I could see, how would I choose which
one to prevent? How would I decide
who to save and who to let die?

The Escalade travels along a street where blossoming cherry
trees reach tall, toward the deep blue sky. And now, we

FADE OUT.