

GULFSTREAM

Screenplay by
Anjul Nigam and Raja Collins

Director
Raja Collins

Anjul Nigam
Email: anjulnigam@gmail.com

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FADE IN:

EXT. ROOFTOPS - NIGHT

Rain. Corrugated tin. A city of low roofs stacked down a hillside.

MICAH COLE (late 30s, lean, military stare) crosses them at a run. No hesitation at the gaps. He drops in the last eight feet into a light well between two buildings and lands without a sound.

Below him --

A nondescript door. One bulb over it. Two vehicles parked.

Micah presses his back to the wall. Takes out a phone. The screen lights up his face.

ON THE PHONE'S SCREENSAVER: A photograph of a woman in her thirties, laughing. A small boy on her hip with a happy smile.

Inspired, Micah pockets the phone, pulls out a folding knife and heads towards the door.

TITLE CARD: CALI, COLOMBIA

INT. SAFE HOUSE - PROCESSING FLOOR - CONTINUOUS

A gutted furniture warehouse. Fluorescent tubes on extension cords. Shipping crates stacked two high along the far wall.

EIGHT CHILDREN stand in front of their small wooden crates. Ages five to twelve. Nobody is crying. Hardness already taken hold.

SIX SOLDIERS work the room. Mismatched fatigues. Boots that don't match. Ex-army of three different armies.

TEODORO (40s) sits on a crate with a clipboard on his knee. Unhurried. Reading glasses. He was an officer once and it still shows.

A SOLDIER moves down the line with a marker. Takes each child's forearm and writes a number on it.

SOLDIER ONE
(in Spanish)
Four. Five. Six.

He stops. Loses his place.

SOLDIER ONE (CONT'D)
(in Spanish)
Dammit. Again. From the start.

Starts over. The children hold their arms out again and wait.

A crate of water bottles leans against the wall. A GIRL, seven, points at it, thirsty.

TEODORO
(in Spanish, not looking up)
You get water when I finish my count. You're always thirsty you little liar.

A BOY says two quiet words. The nearest soldier backhands him without breaking stride or even looking at him.

The boy stays stoic. Doesn't even touch his face. Used to this.

And at the very end of the line, sitting rather than standing, because nobody has bothered to correct him --

DANIEL. Eight years old. Dark eyes. An orange crayon in his fist and a piece of paper flat on the concrete below him.

He draws a house. Three stick figures. A man. A woman. And a boy.

Soldier One walks past.. Stops. Takes the drawing and looks at it. Tears it in half and drops it. Walks on.

Daniel watches the pieces land. Pulls out another sheet from under his leg and starts drawing again.

ON A VENT GRATE - HIGH ON THE WALL

Micah's camouflaged eyes. Six feet above everyone, crouched down like a hawk, watching all of it, calculating...

INT. SAFE HOUSE - CORRIDOR - CONTINUOUS

A long hallway, divided by sets of doors. One dim bulb each.

A soldier comes the other way, phone in hand. Micah takes him out of frame in two seconds, chokes him out, lifts his sidearm, then puts it in his own waistband rather than using it. A gunshot in this building empties it.

Two more soldiers come through the far end laughing. Micah is already inside the first one's arms. Short, quick and lethal.

The second gets a knife out and opens Micah's forearm wrist to elbow before Micah slams him into the wall, knocking him out cold.

Micah drops to a knee, blood between his fingers. He checks it for one second, then bolts...

INT. SAFE HOUSE - PROCESSING FLOOR - CONTINUOUS

Micah comes out of the corridor into the open floor.

A soldier reaches for a rifle propped against a crate. Micah gets there first and they go down together into the tape lines. The children scatter in fear to the walls.

The soldier gets a forearm across Micah's throat and holds it. Micah falls to his back, his face changes color. His hand slaps the concrete looking for anything, finds nothing. He puts a thumb into the man's eye socket. Pushes hard.

Micah finishes him off. Gets up. Four men down. He looks for the leader, Teodoro.

INT. SAFE HOUSE - BACK ROOM - CONTINUOUS

Micah pushes through the door at the end. A stripped cot with no one in it.

MICAH
(under his breath)
No, no, no.

INT. SAFE HOUSE - PROCESSING FLOOR - CONTINUOUS

Micah at the crates, bleeding. He gets the first lid off and sees -- Two children look up at him. Not the kid in the picture.

MICAH
(whispers)
Don't be scared. It's okay.

Next crate. A BOY, nine, curled up on his side. Not who he's looking for.

Third. TWO GIRLS, the oldest with an arm around the youngest.

Micah looks at them. At the door. At the five other crates.

He can carry only one child and he knows it, but can't let any of them down.

MICAH (CONT'D)
I'm gonna get all of you outta
here.

From somewhere behind the stacks, he hears it. Humming in a low tone, off-key.

DANIEL (O.S.)
(humming)
Oh Danny Boy... the pipes, the
pipes...

INT. SAFE HOUSE - BEHIND THE CRATES - CONTINUOUS

A gap barely wide enough for a grown man.

Daniel sits at the end of it with the second drawing on his knees.

He looks up at Micah. His eyes widen. Recognition. Disbelief.

Micah drops to his knees in front of him. Takes Daniel's face in both hands. Checks his cheeks, his eyes, his chin. All good.

MICAH
(hushed)
Anything hurt?

DANIEL
(shakes his head, then)
Is my mom here?

MICAH
She's waiting for us.

He gathers the boy up, in a harsh whisper:

MICAH (CONT'D)
Cross your arms around my neck. Do
not let go!

Daniel obeys, then reaches back for the drawing on the floor.

Micah grabs it and hands it to him.

MICAH (CONT'D)
Good boy. I've got you. Just keep
holding tight. We're gonna get
everyone out.

Daniel nods, presses his cheek against Micah's neck.

INT. SAFE HOUSE - PROCESSING FLOOR - CONTINUOUS

Micah comes out from behind the crates. Daniel on his back. Sees all of the kids standing by their crates with terrified, confused faces.

MICAH

It's okay. You're safe now. Follow me! Quick!

Micah turns with Daniel on his back. POP! All of the lights go out!

Gunshots light up the room, forcing the other seven children to run around in every direction with terror.

CLACK! CLACK! Teodoro. Fires at random, causing Daniel to fall off of Micah's back and land on the floor.

Micah aims his gun at Teodoro, but can't get a clean shot. He looks down, searches for Daniel and loses him in the mayhem.

Small bodies hit into Micah's legs. Hands grabbing and screaming at him. Fear and panic taking hold.

And through all of the madness, one kid gets taken to the front door faster than the others.

TEODORO (O.S.)

(in Spanish)

Out back! Now!

More gunfire sends every kid to rush over to one side of the room, trembling.

Micah sees -- A hooded figure as it drags Daniel by his hand and escapes out of a side door. Micah quickly follows them.

EXT. STREET - CALI - CONTINUOUS - NIGHT

Micah bursts out of the door onto a wet street.

Ahead, the hooded figure is already forty yards out on a scooter with Daniel on the back.

Another scooter putters past Micah. He grabs the rear rack and drags it to a stop.

MICAH

(in Spanish)

Off.

(no response)

I'm asking once.

The driver gets off. Micah hops on and goes.

EXT. SIDE STREET - CALI - MOMENTS LATER

Micah chases the other scooter through the cold, wet streets. Passes street vendors and pedestrians.

Micah struggles to keep pace, but somehow does.

Daniel's scooter makes a hard cut down an alley. Micah follows and is gaining fast.

The scooter rips it left. Down another street. Hits traffic. Tries to weave around some cars.

Micah catches up to Daniel's scooter. Slams into the back of it. Both scooters crumble onto each other and come to a stop.

Micah hops off, knocks out the hooded driver, spins Daniel around to see -- It's not him! Another nine-year-old boy, wearing Daniel's jacket over his own shirt.

The boy stares back at Micah. More frightened than he's ever been. Micah lets go of him, shocked.

Micah hops back on the scooter and hauls ass back to the safe house to see -- Teodoro getting into the driver's seat of a black UNMARKED VAN. He pulls up and yanks the back doors open to reveal all seven kids in the back, including Daniel. Tears run down the boy's cheeks.

Daniel reaches for Micah. They nearly lock onto each other when...

A gunman opens fire from the passenger side of the van. Forces Micah to leap off of his scooter and hide behind the edge of a building.

Micah peers from behind the building. Sees the gunman shut the back door of the black van and hop back in as it takes off...

MICAH

No, no!

Micah chases the van as it clears an intersection, peels out and moves into the night.

Micah runs for it anyway. On foot. Twenty yards. Forty. The taillights turn and disappear. Every kid. Gone...

Micah sees -- Something pale on the wet asphalt. It's Daniel's drawing. A house and three stick figures.

INT. HOTEL BATHROOM - CALI - NIGHT

Fluorescent light. Cheap tile. A half empty whisky bottle sits on the counter.

Micah drives a curved needle through his own forearm over the sink. Nine stitches in, no anesthetic, and he doesn't flinch. The pain is the only thing in this room he controls.

Blood drips into the sink. Taped to the mirror in front of him and flattened out -- Daniel's drawing. He can't look at it.

He ties the last stitch, cuts the thread with his teeth and looks up at himself in the mirror.

MICAH

You let him down. He was right
there in front of you. And you let
him slip away.

He stares at himself, plagued by guilt. Takes a swig of the whisky. It does nothing.

CRACK! He head butts the mirror, busts it into pieces.

He picks up the phone, finds the name: KERRI. He thinks about dialing, then throws the phone into the sink.

FADE TO BLACK...

TITLE CARD: NINE MONTHS LATER

INT. BAR - ZONA COLONIAL - NIGHT

A neighborhood bar older than it should still be. Ceiling fans pushing warm air in slow circles.

ELENA VOSS (mid 30s, Spanish American, tough) sits alone at a corner table. She receives a text message.

INSERT TEXT: *"I confirmed the manifest. Daniel Cole is on it. Here it is."*

She reads a document, then quickly makes a call.

BARRETT (V.O.)

This is Senator Barrett.

ELENA

It's Elena Voss. The manifest has
been confirmed.

EXT. OLD SAN JUAN - DAWN

Stone streets. Pastel walls pale in the early light.

MICAH sleeps on the sidewalk up against a building in a crooked, filthy mess. Hasn't shaved in months. Looks homeless.

His cell phone rings. Wakes him up. FaceTime. He looks at it for two rings. Dreads what's to come but answers.

KERRI (mid-thirties, pale, dark circles around her eyes) on the screen. She wears a bandana that reveals her bald head on the sides.

Micah keeps his video off on purpose.

INTERCUT --

MICAH

Hey, Sis. Give me the results.

Kerri ignores that, a heaviness in her eyes.

KERRI

Did you pass out in front of your place again?

MICAH

Why would you assume that?

KERRI

Because I know you, Micah.

Micah stays quiet, she's not wrong.

KERRI (CONT'D)

It'll be nine months tomorrow. He must be two inches taller. And don't tell me again that he's a strong kid. I already know.

Micah says nothing, remains stoic.

MICAH

I take it the results are what we thought.

Kerri nods.

KERRI

Dr. Sigler says I should probably start getting my affairs in order.

Micah stays eerily still, the heavy guilt in his eyes more vibrant than ever.

MICAH

I wish I knew what to say.

She gives a faint smile.

KERRI

Me too.

MICAH

Let me know what you need. And
always remember, I'll never quit
searching.

Kerri nods, appreciatively, holds back tears and ends the call.

Micah stares at the black phone screen, his own reflection looking back.

He sees a pair of boots land in front of him.

He looks up and sees -- FATHER IGNACIO (65, Jesuit, watchful, unhurried), holding a manila envelope.

MICAH (CONT'D)

Father. I wasn't expecting you.

IGNACIO

Maybe if you checked your messages,
you would have.

MICAH

Who checks their messages these
days?

IGNACIO

Everybody. Let me give you a hand
get into your place?

MICAH

Nah, I'm good. Thanks though.

Micah quickly stands, fumbles with his keys and opens up his nearby apartment.

INT. MICAH'S APARTMENT - CONTINUOUS - DAY

They enter. Ignacio glances around, unimpressed.

IGNACIO
Love what you've done with the
place.

MICAH
Yeah.

Ignacio notices old running shoes and empty bottles of
liquor.

IGNACIO
Maybe you should drink a little
less and go for a run.

Micah refers to Ignacio's belly.

MICAH
I think you might need it more than
me, Father.

Ignacio leaves that one alone and sets the sealed manila
envelope down on the table between them.

IGNACIO
Barrett asked me to hand this to
you personally.

Micah looks at the envelope like something alive might be
inside of it.

IGNACIO (CONT'D)
He said it's about a debt. That
you've never asked him to repay it.

Ignacio pushes the manila envelope an inch closer and waits
for him to open it.

Micah stays still.

MICAH
Appreciate it.

IGNACIO
Aren't you gonna open it?

MICAH
When I'm ready. Is that all you
have for me?

IGNACIO
I guess so.

Ignacio awkwardly gets up and leaves.

Micah tears it open to see -- A photograph of DANIEL. Nine years old going on forty. Dark, sad eyes on a thin face.

A small note reads on the back: *"He's alive. I'll call soon with more details."*

Micah's eyes light up with a newfound determination. He folds the photograph once and puts it in his shirt pocket against his heart. He rushes into the...

INT. MICAH'S BATHROOM - CONTINUOUS - DAY

Grabs a pair of scissors. Starts to cut off some of his beard.

QUICK CUTS --

-Micah fastens the shoe laces on his running shoes.

-Micah runs down a cobblestone street.

-He turns down another street. Pukes into a trash can. Keeps running, breathing heavily.

INT. SENATE INTELLIGENCE COMMITTEE - HEARING ROOM -
WASHINGTON - DAY

Mahogany. Flags. Cameras. Rows of spectators.

SENATOR JACK BARRETT (60s, silver-haired, built like a truck), sits in the witness chair. A worn case file in front of him, edges soft from handling.

Barrett is mid-testimony and has not opened his prepared statement.

BARRETT

Children are disappearing across
the Caribbean at a rate we have
never recorded. They move across
borders with military precision.
They are sold through networks
better organized than most
narcotics operations.

(beat)

And we keep filing it under
somebody else's problem.

SENATOR HAWTHORNE

Senator, do I really need to remind you that this committee's jurisdiction is threats to national security.

BARRETT

So is mine. They control airfields. Ports. Forged documents. Public officials on three continents.

(leans in)

Tell me which part of that isn't national security. Take your time.

The room goes quiet.

Barrett opens the folder, stands up.

CHAIR

Senator, you can remain seat--

Barrett is already out from behind the table.

He walks to the front row of the dais and lays photographs down in front of individual senators. One each, face up.

BARRETT

Senator Hawthorne. Anna. Nine years old. Taken off of her front lawn in broad daylight. Senator Ellis. Rodrigo. Eleven years old. Taken out of a schoolyard in front of forty other children. Senator Jones. Juan. Seven years old. Taken out of his own bedroom while he was asleep and his parents were in the other room.

The GAVEL raps.

CHAIR

Senator--

BARRETT

(keeps going)

All of them taken inside of eighteen months.

CHAIR

Senator Barrett, you are out of order.

Barrett stops. Looks down the length of the dais at eleven photographs sitting in front of eleven senators.

BARRETT

I know.

(beat)

Alright, hand them back to me.

Nobody moves. Nobody touches one.

BARRETT (CONT'D)

That's what I thought. You won't even touch or acknowledge them.

He buttons up his jacket, disgusted.

BARRETT (CONT'D)

Madam Chair, thank you for your time. It is always a privilege to watch this committee think long and hard about something. Then do absolutely nothing.

He walks out...

INT. BARRETT'S OFFICE - LATER

Sparse. A framed photograph of Barrett and Micah back in their military days. A few pictures shows Barrett with his wife and two teenage daughters.

Barrett shuts the door, sets the folder down and picks up the secure phone.

INTERCUT --

INT. MICAH'S APARTMENT BUILDING - STAIRWELL - AFTERNOON

Micah climbs worn concrete stairs, trying to do some cardio and struggling.

He sees his phone vibrate, reads the Caller ID: BARRETT. Quickly answers.

MICAH

Barrett?

BARRETT

Did you get the photo?

MICAH

I did.

BARRETT

Daniel's definitely alive. The manifest was confirmed. He's in Santo Domingo. He moves in ten days on a private Gulfstream heading to Miami.

Micah reaches the landing, stops cold, catches his breath.

MICAH

How solid?

BARRETT

Solid enough I'd stake my career on it. Which, after this morning, is worth considerably less than it was yesterday.

MICAH

I'll leave tonight.

BARRETT

Good. But you're not going alone. I got a guy that owes me. He'll be a major asset.

MICAH

Do I know him?

BARRETT

Nope.

MICAH

The answer's no.

BARRETT

Bullshit. I got you the intel. You can trust me. This guy's legit. His name's Rafael. And I'm also coming down.

MICAH

That's a terrible idea.

BARRETT

Micah.

MICAH

You're a sitting United States senator.

BARRETT

Not seeking reelection. Which frees up the calendar considerably.

MICAH

As much as I love ya, all you'll do
is slow me down. Do not come down
here. You hear me?

BARRETT

I'm hanging up now.

MICAH

Jack, I'm serious. This isn't your
fight.

BARRETT

Really? Do I really need to remind
you that I've been to every
birthday he's had since he was one
years old?

Micah doesn't have a very good answer for that one.

Barrett hangs up on him, looks out at the Capitol dome, then
reaches up and closes the blinds.

His AIDE appears in the doorway.

AIDE

Senator, the Chair's office is
asking for a statement--

BARRETT

Cancel my entire week. All of it.

He takes a photograph out of the folder. It's Daniel.

BARRETT (CONT'D)

(to the photo)

Hang on, kiddo. We're coming.

EXT. ESTATE - SANTO DOMINGO - MORNING

First light over a colonial estate. Bougainvillea on old
stone. Saints in carved alcoves around a courtyard with a
fountain.

At a wrought-iron table: ESMERALDA MARQUEZ (50s). Composed.
Coffee on white linen. Every movement controlled. VARGAS
(40s) stands beside her with a tablet.

JUAN (40s, a slick lawyer type in a suit), stands nearby.

Standing behind Esmeralda are THREE BODYGUARDS. SOLIS (40s, a
slick mohawk, Colombian, eerily still). DRAGAN (30s,
enormous, ex-Legion, constantly amused).

NAVARRO (late 20s, wiry, covered in tattoo's with a knife clipped inside his waistband).

They do not stand like the other guards. The other guards stand like employees.

VARGAS

Thirteen confirmed. In the outbuilding now.

JUAN

The Gulfstream is set. The first buyer will arrive in Miami on Monday evening. And the auction remains on schedule.

Esmeralda stirs her coffee.

ESMERALDA

Have the private procurement funds come through?

JUAN

Paid in full. One child. Tariq something or other.

ESMERALDA

I like it. Twelve to auction. One to a gentleman who knows what he wants and has put his money where his mouth is.

(a faint smile)

As my father always used to say--

VARGAS

Auctions run the machine. Procurements provide the luxury.

She smiles, sets down her spoon.

ESMERALDA

About our other business. Tell me about Officer Cortez.

Vargas's jaw tenses.

VARGAS

He made a call outside the family. A week ago. I am so sorry I was not aware of this earlier.

She signals to Solis, Dragan and Navarro. They head over to CORTEZ (30s, in a policeman's uniform) and walk him into the courtyard. He isn't restrained. He's talking, fast, in Spanish, explaining.

ESMERALDA

Have any of the others on payroll
acted out of the ordinary?

JUAN

No. They're too busy figuring out
where to hide their money.

Esmeralda watches -- Solis, Dragan and Navarro cross the courtyard, take Cortez by an arm each and walk him out through the garden gate. He is still explaining and starts desperately crying as the gate closes.

The fountain trickles...

TWO GUNSHOTS can be heard nearby.

ESMERALDA

You were saying?

Vargas trembles, has to find his voice.

VARGAS

It's moments like this that make me
love you, Mi amore.

He leans down and kisses her on the lips.

ESMERALDA

Mi amore?

(she smiles)

Twelve years married and you still
call me that? You always are the
sentimental one.

Solis, Dragan and Navarro come back through the gate and resume their positions. Navarro's shirt covered in fresh blood. Dragan smiles and bites into the rind of an orange.

Esmeralda watches Vargas's hands shake.

INT. LAS AMERICAS INTERNATIONAL AIRPORT - SANTO DOMINGO - DAY

Heat. Noise. Micah in line with one carry-on, reading the room instead of the line. Cameras. Exits. Who's armed, who's bored. Americans coming to vacation, laughing and excited for the resorts.

A CUSTOMS OFFICER flips his passport, searches the bag, finds the photograph of Daniel folded neatly in half. Studies it.

CUSTOMS OFFICER
(in Spanish)
Your son?

MICAH
(without hesitation)
Yes.

CUSTOMS OFFICER
What brings you to the Dominican Republic?

MICAH
Vacation. Punta Cana resort.

CUSTOMS OFFICER
Beautiful place. Enjoy your stay.

The Officer nods, stamps his passport.

Micah slides the photograph into his shirt pocket and walks into the country.

INT. MECHANIC SHOP - GAZCUE - DAY

Engines in pieces. Heat trapped under a tin roof. A maroon Mustang on the lift.

RAFAEL (45, former Dominican Special Forces guy) sits on a workbench and works on rewiring a battery.

Micah enters. Before he can speak, Barrett steps out of the back office with two beers in his hand.

BARRETT
Hey! There he is!

Barrett hugs him.

MICAH
You couldn't help yourself, huh?

BARRETT
You made good time. Rafael Alvarez.
Micah Cole.

Neither man offers a hand. They measure each other.

RAFAEL
Barrett I know. You I don't.

MICAH
I'm not asking you to.

BARRETT
Okay, guys. Ease up. We're gonna work together whether you like it or not. That's why you're both going to take these beers and go out back and have a heart to heart. I expect you to be best of friends when you return. Go, go!

Barrett hands them both beers and nudges them outside.

EXT. MECHANIC SHOP - BACK YARD - DAY

Micah and Rafael stand in awkward silence for a while.

They sip on beers and look out. Neither one of them has any clue what to say.

MICAH
Good chat.

RAFAEL
Yeah.

They both head back inside.

INT. MECHANIC SHOP - DAY

And see Barrett staring at them.

BARRETT
Really?

MICAH
I never was any good at speed dating.

RAFAEL
What do you want me to tell him?

BARRETT
I want you to tell each other the truth. How about that?
(to Rafael)
You should tell him about a girl named Marisela that's from your barrio that you love like a daughter. And that she's been gone eighteen months.
(MORE)

BARRETT (CONT'D)

(to Micah)

And you should tell him about your missing nephew Daniel. That you made a promise to his mother that you'd bring him back before she dies from cancer.

A stinging silence all around.

BARRETT (CONT'D)

If we're all gonna work together, we need to start with the truth. So there ya go.

Rafael clocks Micah's cold, hard gaze, still isn't sure about him.

RAFAEL

Why are your hands shaking?

MICAH

Do I really need to explain myself?

RAFAEL

Yeah you do. I can smell two day old whisky seeping out of your pores. I deserve an explanation.

MICAH

I had my nephew in my hands, as good as rescued nine months ago, and I let him go. I thought he was dead. So excuse me for having an Irish liver and the tolerance to match.

RAFAEL

How long have you known he's alive?

MICAH

(eyes Barrett)

Three days.

RAFAEL

That's a problem.

MICAH

Is that so?

RAFAEL

A man on a personal mission makes emotional decisions. Calculations go out the window. People die.

MICAH

As long as the right people die,
I'm good with it.

RAFAEL

(to Barrett)

Let me guess, nothing I say will
stop us from working together?

BARRETT

I trust Micah with my life. Given
the fact that he's saved it twice
on foreign soil. He's fine. He just
needs a mission.

Rafael nods, that's enough for him.

Micah turns to Barrett.

MICAH

And you're on a plane home tonight.

BARRETT

Mmm, yeah. No.

MICAH

(genuinely concerned)

You're sixty-five. You have two
artificial discs and a security
detail that thinks you're in
Delaware.

BARRETT

Which is precisely why nobody down
here will shoot me. I'm just here
to set you guys up and then I've
gotta head back.

MICAH

I need to say this straight up. I
tried to save every kid before and
it cost me everything. That can't
happen--

(beat)

I'm here to save Daniel. That's it.

BARRETT

You were on your own before. This
is different. You can't expect what
happened then to happen now.

MICAH

Really? A geriatric senator
connects me to a guy I barely know?
I should be fine about that?

Rafael glares at him.

BARRETT

Yeah, for the first time you
actually have real help.

MICAH

We'll see.

INT. BAR - ZONA COLONIAL - LATER - NIGHT

Micah, Barrett and Rafael sit at a corner table sipping on black coffees. Micah watches the entrance, the street, and the rear service hallway in the mirror behind the bar, all at once.

Elena sits across from them and sets a file down on the table.

ELENA

My family is from here and I've
spent three years in Santo Domingo.
Two of them with the Marquez
family. One of them trying to stay
alive because of it.

She opens the file and shows them -- Satellite images, shipping invoices, vehicle logs and aerial footage of Esmeralda's Estate covered in handwritten margin notes.

They pass it around and study the document.

ELENA (CONT'D)

Walls. Rotations. Fuel deliveries.
Two years of studying it.
(taps a photograph)
And this man. Juan runs logistics.
Schedules, routes, drivers. If that
place has a heartbeat, it's him.

MICAH

Where do we find him?

ELENA

A restaurant called Piantini. He's
been going to the same place every
Thursday.

(MORE)

ELENA (CONT'D)

Three years running, because nobody has ever once made him afraid and the police are in the Marquez's pocket.

MICAH

We appreciate all this, but I'm just curious. Why help us?

Elena takes a worn envelope out of her jacket. Removes a small photograph of Cortez, the police officer we saw get murdered earlier at Esmeralda's Estate.

She sets it down on the table and holds back tears.

ELENA

My little brother Cortez. My only source inside that house. They found his body on the edge of the shore... half-eaten by crows. Six months ago, he gave me the name Juan. But I sat on it because I thought I needed more names. I waited too long.

Her hand goes to a thin bracelet on her wrist.

ELENA (CONT'D)

He gave me this for my birthday.

MICAH

I'm sorry.

ELENA

Don't be sorry. Be fast. The Gulfstream leaves in six days. After that those children are in eleven countries and nobody ever finds any of them ever again. I document. You dismantle. When this is over, I want the whole world to know their names. Not Marquez. Fuck those bastards. The children. All thirteen. The world needs to know them.

EXT. RESTAURANT - DAY

Juan sits on the patio, pays his bill, says his goodbye's to a waiter, then gets into the passengers side of an SUV.

EXT. STREET - GAZCUE - DAY

The SUV pulls off the curb. A MARQUEZ LIEUTENANT drives with Juan next to him.

A few car lengths back -- The maroon Mustang slowly follows.

INSIDE THE MUSTANG -- Rafael drives. Micah rides shotgun. Barrett in the back seat.

The SUV heads down a busy street and merges into traffic.

The maroon Mustang cautiously follows.

The SUV makes a right turn and heads down a quiet street.

MICAH (V.O.)
Now's our chance!

The Mustang picks up speed. CCuts in front of the SUV and stops. Blocks it in.

Micah and Rafael, now wearing ski masks, launch themselves out of the Mustang, rush to each side of the SUV, swing open both doors and rip out the driver and Juan.

The driver pulls out his gun and Rafael disarms him, slams a right cross into the drivers jaw, swings him around, slaps zip-ties onto him and then nails his head into the side of the SUV.

Juan swings at Micah. He ducks and steps to the side. Nails Juan with a vicious liver shot, hunching him over.

Micah lifts up Juan's right arm, sticks it in between the car frame and door. Slams it shut on his elbow.

A sickening CRACK. Juan SCREAMS.

Micah yanks the door open and slams it again. And once more. Bone gives way. He grabs Juan, shoves him into the trunk of the Mustang and they take off.

INT. MUSTANG - MOMENTS LATER - DAY

Rafael drives next to Micah. Barrett quiet in the back.

RAFAEL
I wanna be the one to interrogate him.

MICAH
Absolutely not.

RAFAEL

Oh, because you think you're so much better than me, huh?

MICAH

Yeah, pretty much. What's your background in it?

RAFAEL

Oh, so just because I didn't do it in the military, that means I can't do it?

MICAH

Again. Pretty much.

BARRETT

Rafael. I think he's got you on this one.

RAFAEL

What makes you so sure?

BARRETT

He did a stint at Guantanamo.

That changes things.

RAFAEL

Damn, for real?

BARRETT

Yep.

RAFAEL

Wow. Okay. Fine. But if you slip up, I'm stepping in.

MICAH

Be my guest. But I'm letting you know now: everything I've done before was child's play compared to what I'm gonna do to this child-trafficking asshole.

INT. ABANDONED WAREHOUSE - GAZCUE - LATER - DAY

Juan is zip-tied to a chair. His right arm hangs wrong. Blood runs off his fingers onto the concrete.

Micah stands in front of Juan. A machete, lead pipe and a blow torch on a table beside them.

Barrett and Rafael stand in the background, watching.

MICAH

I want the internal layout of the Marquez Estate.

JUAN

I coordinate logistics and do contracts. I don't manage security. Besides, I'm no fucking rat, so good luck.

Juan looks around.

JUAN (CONT'D)

Three men and no backup? An agency would send a team.

BARRETT

(from across the room)
He doesn't need an agency, smart ass.

MICAH

(simply)
The layout. Or I finish the job on your right arm. Then get started on the left one. No pun intended.

Juan stays quiet, defiant. He grins at Micah.

In one swift motion, Micah grabs the lead pipe and smacks his injured arm at the elbow. Blood pours out.

JUAN

Ahhhhhhh!!!!

MICAH

Oops. Better stop the bleeding.

Micah grabs the blow torch and burns his bleeding elbow. Juan screams out in agony even more. Micah puts the torch back down casually.

Barrett and Rafael can't look.

MICAH (CONT'D)

My job's easy when I think about how many children's lives you've ruined. In fact, I get so sad if I dwell on that for even a minute. But I use that sadness, see? I turn it into rage.

(MORE)

MICAH (CONT'D)

A justified rage that I get to
spill out on cocksuckers like you.
So start talking or next I'll take
off the arm completely.

Micah grabs the machete. Is about to swing it on his arm.

JUAN

Okay, okay... Mierda!!! I'll tell
you everything.

Juan catches his breath. Grits his teeth and quickly speaks
as Micah records with his phone.

JUAN (CONT'D)

There's a main building with an
internal corridor that's on the far
left that connects to the
outbuilding. Locked security room
at the end. The door guard rotates
every ninety minutes. Holding room
is on the second floor. Twenty
minutes before departure the
children come out back and get onto
the bus that takes them to the
private airport. Then they go to
Hangar 14 where the Gulfstream is
parked.

MICAH

Who walks them out?

VARGAS

The Transfer Lieutenant. Same man
every time. Once he takes custody
nobody questions him. Not the
guards, not the drivers. Everyone
assumes somebody upstream cleared
it.

Micah and Rafael exchange a look. There it is.

MICAH

Where will Esmeralda be on that
night?

VARGAS

The chapel that's connected to the
Estate. Alone. Before every
manifest. It's the one thing she's
consistent about.

MICAH

And her bodyguards?

VARGAS

Three. Solis, Dragan and Navarro.
They don't rotate. They don't stand
posts. They are never more than
forty feet away from her. And when
she flies, they fly. Front cabin,
four seats.

MICAH

There's thirteen children in that
holding room?

VARGAS

Yes.

INT. RAFAEL'S MUSTANG - MOVING - LATER

Rafael drives. Micah beside him. Barrett in the back.

Nobody speaks. Then, without looking over...

RAFAEL

I gotta hand it to you. You went a
lot further than I would have.

MICAH

That's easy with scum like that.

RAFAEL

The blow torch was a nice touch.

MICAH

Thanks.

Rafael looks at Micah. Wasn't meant to be a compliment.

INT. RENTED APARTMENT - MIAMI - DAY

Bare. Rented by the week. A table, two chairs, a window
facing a brick wall an arm's length away.

Laid out on the table like evidence: a leased watch. A bank
letter. Articles of incorporation for a company that has
existed for nine weeks. A suit still in its bag.

KABIR RAHMAN (50s, South Asian, quiet, precise) sits in front
of all of it.

PRIYA (40s, his loyal wife), stands nearby.

PRIYA

How can there be a million dollars shortfall in our account? You can't shut me out this time. I deserve to know.

KABIR

You will not like the answer.

PRIYA

How do you know?

KABIR

Because if I told you the truth, you will become very upset. I would rather wait until I have... Something tangible to show you.

PRIYA

I don't understand anything you're saying right now. Why are we even in Miami? Just tell me something. Please.

KABIR

Fine. I warned you.

Kabir opens a tan canvas notebook. Takes a photograph out from between the pages and sets it down on the table.

Photograph: A twelve-year-old boy. South Asian descent. Dark eyes looking straight down the lens.

KABIR (CONT'D)

Our only son, Tariq. Eleven months ago. Taken outside his school in Chelsea in the middle of the afternoon.

She covers her mouth, saddened.

PRIYA

I know. Why would you repeat this to me?

KABIR

I never stopped looking. I found four sets of hands he passed through. The fourth was a family called Marquez.

PRIYA

And when you found this out, tell me you went straight to the Metropolitan Police. And then Interpol like we did before. Tell me you did that.

KABIR

Yes and why don't I go back to the United Nations where I presented photographs and medical records for three days. They applauded, cried with us. Then archived it and did nothing.

PRIYA

So instead, you did what? Paid how much, one million dollars, and to who?

KABIR

Two million. To Marquez.

PRIYA

No, no, no! How do you know they won't just take our money and not give our Tariq back? How do you know they won't do that?

He touches the bank letter.

KABIR

They have accepted the money and they claim to live by their word. I am on their personal manifest as a private procurement.

He takes her hands.

KABIR (CONT'D)

We will see our son again. I need you to believe, like I believe. We will see him.

Priya holds back tears.

PRIYA

Kabir. I cannot let myself believe again. I cannot. And what if the police find out. What if they drop the case entirely? Then what?

KABIR

I will explain.

PRIYA

And then this Marquez family will
come and kill us.

EXT. HILLSIDE ABOVE THE MARQUEZ ESTATE - SUNRISE

Heat shimmers over the Estate below. Walls, the outbuilding
and the chapel.

Micah, Rafael, Elena and Barrett watch the property with a
pair of binoculars.

In the courtyard below -- Ten men train and get instructed in
combat training by: Solis, Dragan and Navarro.

ELENA

Every Saturday. They've had the
same routine for twenty years.

A maintenance truck crosses the courtyard. A pair of guards
wave two kitchen workers through a checkpoint without looking
at them.

MICAH

Did you see that?

RAFAEL

See what?

MICAH

They don't inspect people they
recognize.

Micah lowers the binoculars.

MICAH (CONT'D)

Eight guards on the wall, three
guards that matter, and a woman who
prays in a chapel on a Saturday
morning.

BARRETT

I'd like it to be stated on the
record that I find these people
extremely abhorrent and I'd like
all of them to be eradicated from
the earth.

They start walking back to their cars.

ELENA

You probably all assumed this, but
stay away from the Policia.

(MORE)

ELENA (CONT'D)

They are even more compromised now than before. Especially after my little brother's death.

MICAH

How do you know?

ELENA

They threatened to kill me if I tell anyone what I know about them.

INT. ESTATE - CHAPEL - NIGHT

Votive candles. Moonlight through a high window. Saints in their alcoves, the largest at the far end with one hand raised.

Esmeralda stands in front of it. Alone. Not praying.

ESMERALDA

Papa.

(beat)

Twenty-one years and I still ask what you would have done.

She looks up at the raised hand.

ESMERALDA (CONT'D)

You didn't dispose of me with the other children. You kept me. Taught me. Fed me at your own table. For that I am grateful. But how do I forgive you for plucking me from my family in the first place? You extinguished the fire you yourself lit and then you wanted to be thanked for it.

A long silence.

ESMERALDA (CONT'D)

Twelve and one. Then I'm done with this manifest. Just let me finish this one clean. That's all I ask.

A LIEUTENANT appears in the doorway.

LIEUTENANT

Madam. It's Juan. He's gone missing.

She does not turn around.

LIEUTENANT (CONT'D)
He was taken off the street in
Gazcue.

She remains stoic.

ESMERALDA
Does anyone know who did it?

LIEUTENANT
Not yet.

ESMERALDA
We can only assume that he is
compromised. You will oversee the
transfer.

The Lieutenant absorbs the promotion he did not want.

ESMERALDA (CONT'D)
The operation stays on schedule.

He leaves. The door swings shut. One candle goes out.

Esmeralda looks up at the raised hand of the saint.

ESMERALDA (CONT'D)
I know, Papa. "The Lord giveth and
the Lord taketh away." Like it's
some sort of consolation prize.

INT. MECHANIC SHOP - DAY

Micah, Barrett and Rafael enter. To Barrett:

RAFAEL
I understand why Micah and myself
do this. Why put yourself in such
danger?

BARRETT
I became a senator because I
thought I'd be able to do some good
in the world, make things right.
The red tape reality slapped me in
the face and I realized how tied my
hands really are. Call me old
school, call me righteous,
whatever. But when you can make
some real change in the world for
good, whether it be legal or
illegal, it doesn't matter to me
anymore.

INT. ESTATE - BEDROOM - NIGHT

Esmeralda steps out of the adjoining bathroom and gets into bed next to Vargas.

VARGAS

I think we should push the transfer date. Whoever's out there gunning for us, might know more than we think.

ESMERALDA

So you're telling me you have no faith in our security?

VARGAS

No. I have all the faith in the world with them.

ESMERALDA

Then you're saying that you have no faith in me.

VARGAS

No, that's, that's not--

ESMERALDA

Stop stuttering. You look weak. This is the largest payday we've ever been blessed with for a simple procurement. And we need that money if we want to continue to luxuriate. We will stick with the plan.

INT. MECHANIC SHOP - NIGHT

Rafael and Micah have beers. Barrett sleeps on the couch in the background.

Rafael takes out a SMALL PICTURE and admires it.

MICAH

Is that Marisela?

RAFAEL

Yes. And her mother. We were together for nine years.

MICAH

What happened?

RAFAEL

She realized that she wanted a man
with more money. Not a man with a
violent past and greasy hands.

(beat)

You have a woman back home?

MICAH

Used to. I had a great one. I left
her though. I didn't want her to
get caught in the cross-hairs of my
life. It wasn't fair to her.

Barrett chimes in, his eyes still closed.

BARRETT

I hear a beautiful friendship
starting and it warms my heart.

MICAH

Yeah, go back to sleep old geezer.

INT. ESTATE - MAIN ROOM - DAY

Long table. High windows. Esmeralda sits at the head of the
table.

In front of her -- The newly promoted TRANSFER LIEUTENANT,
two other lieutenants, and Solis.

ESMERALDA

Somebody took Juan off a street in
the middle of the afternoon.

Nobody speaks.

ESMERALDA (CONT'D)

That means one of two things.
Either it was going to be a
robbery. It was not. Or somebody
wanted to find out about us with
the intent of hurting what we have
built. So we must assume that they
will return.

She looks up.

ESMERALDA (CONT'D)

Departure moves forward. Friday,
twenty-two hundred.

TRANSFER LIEUTENANT

Madam, the buyer's schedule--

ESMERALDA

The buyer will land when I tell him to land. Second point. The transfer.

(to the Transfer
Lieutenant)

You take custody in the outbuilding and you walk them out back to the bus, drive them to the airport and we join you. That has always been one count.

TRANSFER LIEUTENANT

Yes, Madam.

ESMERALDA

It will now be two. You count them out of the back of the building. My other man will count them as they step onto the aircraft.

(beat)

Two counts, two men, two clipboards. If those numbers do not agree, nothing takes off.

(beat)

Third order of business. Solis, you walk at twenty-one hundred.

SOLIS

And your detail?

ESMERALDA

Just Dragan and Navarro. I'll survive it.

(beat)

Last thing. The private procurement stays separate from the very moment he leaves that building. He does not walk with the other twelve. He does not sit with the other twelve. That child is worth more than the rest of the manifest combined. I am not losing him because a driver cannot count.

TRANSFER LIEUTENANT

Understood.

She stands, the meeting is over.

ESMERALDA

Gentlemen. Some people are coming. Find them first!

SOLIS
I have a lead.

INT. POLICE STATION - OFFICE - DAY

DETECTIVE RAMOS, 50s, a stoic man, sits at his desk and searches through different images of street surveillance cameras from a building near where Juan was taken.

He has an angle on Rafael from a distance, then zooms in on his face.

INT. MECHANIC SHOP - NIGHT

Maps pinned across the wall of the Estate layout. Guard rotations. Different things circled in red.

Micah, Rafael, Elena and Barrett stand around the map.

MICAH
Rafael. You'll stay by the back wall and act as the Transport Lieutenant.

Micah puts two fingers on the map.

MICAH (CONT'D)
The back perimeter wall has fourteen yards between camera sweeps.

RAFAEL
That's been confirmed three nights running.

His finger traces it.

MICAH
In here. Across the service corridor. To the outbuilding. It's where they hold the thirteen kids. Twenty minutes before departure, the Transfer Lieutenant takes custody. Same formation every time.

BARRETT
And nobody stops him?

RAFAEL
Nobody has ever stopped him.

Micah looks at the route for a long moment.

MICAH

Then we don't intercept the
transfer. We become the transfer.

Rafael allows himself the faintest smile.

RAFAEL

Yes.

MICAH

Now if we fail, and not that we
will, but for safety: if the bus
takes the kids, we still try some
kind of deception on the
Gulfstream. I'm still thinking that
one through.

ELENA

And remember, no commands, no
hurrying them. You cannot emit any
fear in your voices. The moment
that happens, children stop moving.
They freeze and they will not go,
and then you will have to carry
them, and you cannot carry thirteen
kids.

MICAH

Yeah.

ELENA

One more thing. On the Gulfstream,
one of the flight attendants is
ours. Lucia. We grew up together.
We can trust her. She'll help us
because she has known my brother
ever since we were young.

POP! All the lights go out.

Only a sliver of moonlight streams in from the windows.

MICAH

Everyone move to the back. Weapons
up.

Micah, Rafael and Barrett take out their guns and then
quickly take down the entire wall with the map.

Micah rushes to the back of the shop, looks out of a window
and sees --

MICAH'S POV --

THREE POLICEMEN. Loud pounding at the front door.

POLICE (V.O.)
Policia! Open up!

MICAH
(whisper)
Shit. They're cops.

RAFAEL
My cousin's a cop. We stand a better chance complying. If we get into a shoot out with them, every cop in the city will be gunning for us.

MICAH
But we shouldn't all be here for them to take.

BARRETT
Let them take me. I'm a US freaking Senator. Their government won't want the heat.

Rafael thinks fast. To Elena and Micah:

RAFAEL
Quick. In here.

Rafael opens up a wooden hatch that leads down to a basement.

Elena climbs in.

More loud pounding.

POLICE (V.O.)
Policia! Open up right now or we bust in.

MICAH
Go! Go! I'll go in after you.

Rafael goes down. Micah is just about to climb down, but the front door explodes open with a battering ram.

FIVE POLICE OFFICERS charge in, guns drawn.

Micah barely manages to shut the wooden hatch without them seeing and covers it up with a rug.

Micah and Barrett raise their arms in surrender.

BARRETT

What the hell is your problem? I'm
a US Senator for crying out loud.
How dare you barge in here.

Detective Ramos approaches Barrett, while two cops shake down Micah, toss his weapon and handcuff him.

Detective Ramos pulls out Barrett's ID and reads it. His eyes go wide when he realizes.

DETECTIVE RAMOS

Why are you hiding out in a
mechanic shop owned by Rafael
Santos?

BARRETT

Is that some kind of weird
accusation?

DETECTIVE RAMOS

Maybe.

BARRETT

Mr. Santos is a friend. Why are you
barging in a mechanic shop owned by
Rafael Santos?

Detective Ramos glances around, he's not having it.

DETECTIVE RAMOS

Take them both to the station.

EXT. MECHANIC SHOP - FRONT AREA - MOMENTS LATER - NIGHT

The five police officers walk a handcuffed Micah and Barrett out towards their cop cars.

BARRETT

When the President finds out that
you guys are doing this, every
single one of you will get fired
and I'll be sure to plaster your
names and faces on American TV for
everyone to see.

Micah glances at Barrett, grins. Appreciates his attempt.

INT. MECHANIC SHOP - BASEMENT - NIGHT

Rafael and Elena listen for any sounds from above.

RAFAEL

This is bad.

ELENA

That sounded like Detective Ramos.
He's on the Marquez payroll. My
little brother told me that. They
probably won't take them to the
station.

INT. POLICE CAR - BACK SEAT - NIGHT

Micah and Barrett sit next to each other, both of them cuffed
in the back. Detective Ramos rides shotgun.

BARRETT

Where are we going? I plan to have
my security detail and my lawyer
meet us there.

Detective Ramos sits in the front passenger seat.

DETECTIVE RAMOS

You do not scare me with all of
your big fat cat American tough guy
talk.

BARRETT

Can you at least tell us why we're
being arrested?

DETECTIVE RAMOS

A local man was kidnapped off of
the street a couple days ago. I
have evidence that points directly
to you two.

(to his driver)

Exit here, head out to the pine
forest.

Micah and Barrett share a nervous glance.

BARRETT

I thought we were heading to the
station?

Detective Ramos stays dead quiet.

INT. MECHANIC SHOP - NIGHT

Rafael is on the phone. Elena paces nearby.

RAFAEL

Mijo? Listen. There are two Americans being brought in. One is a US Senator. You have to try and do what you can to set them free.

INT. POLICE STATION - NIGHT

CARLOS, 30s, a wide-eyed, overly eager cop, sits at his cubicle on the phone.

INTERCUT --

CARLOS

This is not up to me. I am a lower rank here.

RAFAEL

I know it's not completely up to you.

CARLOS

Can you at least tell me why?

RAFAEL

Stating the obvious: you have way too many corrupt cops. They're probably looking at you right now.

TWO COPS laugh and sip on coffees near Carlos.

CARLOS

That's not true. This station got cleaned up a lot recently.

RAFAEL

Bullshit. Just text or call me and let me know if you see the Americans. Because if they don't get brought in, they're as good as dead.

Carlos ends the call and approaches another POLICE OFFICER.

CARLOS

Hey, has Ramos gotten back yet?

POLICE OFFICER #1

Nah. He went home for the night.

CARLOS

He wasn't out on assignment?

POLICE OFFICER #1

Nope.

CARLOS

Does Ramos's car have the same GPS tracker as everyone else?

POLICE OFFICER #1

Yeah, why?

CARLOS

It's nothing. Tracker's not been working on some of our vehicles.

Carlos quickly sends a text and takes off.

EXT. FOREST ROAD - NIGHT

Detective Ramos's cop car travels out towards a thick area of trees and pulls over in front of another car with their headlights on.

Detective Ramos and his driver step out. Open the back doors. Pull out Micah and Barrett.

Three men step out from the car in front of them. Vargas and behind him, Solis and Navarro.

Detective Ramos approaches Vargas.

DETECTIVE RAMOS

I believe these are your guys. I am still searching for Rafael. It's just a matter of time before I find them.

They shine a flashlight into Micah and Barrett's eyes.

Solis and Navarro head toward Micah. Detective Ramos steps in their way.

DETECTIVE RAMOS (CONT'D)

Just slow down a second. How important are these men to your organization?

VARGAS

They are extremely important. Esmeralda requires they come with us.

DETECTIVE RAMOS

How much are they worth to you?

VARGAS

Ah, always about the money. Fine.
How's five thousand?

DETECTIVE RAMOS

That's all they're worth? I would
say one hundred thousand.

VARGAS

Are you fucking crazy?

DETECTIVE RAMOS

That man is a US Senator. Do you
how much heat my precinct will
bear?

VARGAS

That is not our problem. How dare
you ask for that much money. We
have an agreed upon amount for all
transactions. You agreed to that.

DETECTIVE RAMOS

Well, things change.

Vargas is irate, starts pacing. Solis and Navarro slide their
hands closer to their gun holsters.

Detective Ramos sees that and he and his driver do the same.

INT. POLICE CAR - NIGHT

Carlos follows his GPS TRACKER and drives fast. He makes a
call.

INTERCUT --

INT. MECHANIC SHOP - NIGHT

Rafael answers.

RAFAEL

Talk to me.

CARLOS

You were right. They didn't make it
to the station. I have a tracker on
Ramos. I'll text you a location as
soon as I get there.

EXT. FOREST ROAD - NIGHT

Micah and Barrett use their eyes to signal to each other towards a forest pathway.

VARGAS

Be reasonable. You do not want to make an enemy of us.

DETECTIVE RAMOS

You're the one making an enemy of me.

VARGAS

Well, I am not paying you more than twenty thousand. If you have a problem with that, then I guess we'll have to find another way to settle this.

Detective Ramos takes in the glares from Solis and Navarro and softens a bit.

DETECTIVE RAMOS

Fine. But I want to know one thing before I hand them over.

VARGAS

What?

DETECTIVE RAMOS

I have looked the other way for many years with what your family does.

VARGAS

Okay, so?

DETECTIVE RAMOS

Everything changed when you took those two little girls. Both barely eight. I can't stomach the thought of it. Girls their age being taken for that. It's sickening.

Vargas glances back at Solis and Navarro, grows nervous, doesn't know what to say.

Detective Ramos lowers his head.

DETECTIVE RAMOS (CONT'D)

What I am actually saying is... I have reached the end of my toleration level.

A hail of gunfire erupts. Micah and Barrett turn towards the woods. Sprint with their hands cuffed behind their backs.

Detective Ramos draws his gun and nails Vargas square in the head. He face plants, dead.

Solis and Navarro draw their guns and blow away the police driver.

Detective Ramos goes down tough as nails. He keeps firing at Solis. Misses. Keeps trying again and again.

Navarro puts one last bullet into Detective Ramos's head.

Navarro and Solis take off after Micah and Barrett.

EXT. WOODS - CONTINUOUS - NIGHT

Micah runs fast and Barrett struggles to keep up.

MICAH

Come on, we gotta move.

BARRETT

No shit. What do you think I'm doing?

MICAH

Whatever you call it, do it faster!

Gunshots fire out from behind them. They slip and duck as they keep running.

Bullets bounce off of trees, barely missing their heads.

MICAH (CONT'D)

Up there to the right. Toward the road. We'll flag down a car.

CLACK! CLACK! More bullets getting closer to hitting one of them.

They sprint through thick trees and dodge bullets.

Micah finds a small pathway and Barrett follows him, breathing heavily.

BARRETT

Have I already said that I feel like I'm getting too old for this?

MICAH
No. But I did. You should've stayed
home.

EXT. FOREST ROAD - CONTINUOUS - NIGHT

Carlos speeds down the road and sees -- Micah and Barrett running towards him from out of the tree line. He hears the sound of bullets. One bounces off of his car.

He quickly spins and swerves his cop car and pulls right in front of Micah and Barrett. Swings the door open for them.

CARLOS
Get in! Rafael sent me!

Micah and Barrett quickly hop in.

INT. POLICE CAR - NIGHT

Carlos throws the car in drive and takes off. Solis and Navarro in the rearview mirror behind him.

Micah and Barrett struggle to catch their breath.

MICAH
Can you get these cuffs off us?

EXT. MOTEL - PARKING LOT - LATER - NIGHT

Carlos's police car pulls in. Micah, Barrett and Carlos step out and head towards a motel room.

INT. MOTEL ROOM - NIGHT

Rafael and Elena open the door for Micah, Barrett and Carlos.

RAFAEL
Mijo!

Rafael hugs Carlos.

CARLOS
Don't hug me man. What the hell
have you gotten me into?

RAFAEL

Uhh, let's just say you may want to go and stay with Uncle Pedro and leave town. Just for a little while.

Carlos is shocked.

RAFAEL (CONT'D)

They'll come after you and I can't have that.

Rafael pulls out a wad of cash and hands it to him.

RAFAEL (CONT'D)

Straight to the airport.

Carlos looks at all of them. Doesn't know what to make of the motley crew. He nods politely and leaves.

Micah and Barrett take a seat. Gather themselves.

ELENA

Are you guys hurt?

They shake their heads, no.

RAFAEL

Welcome to your new home.

BARRETT

Charming.

ELENA

We should move motel rooms every couple days.

RAFAEL

I can get some other friends to help us.

MICAH

No. They already know you're involved. They'll be looking for anyone connected to you.

BARRETT

I, uh, I think it's time I left you guys to handle this. Micah was right. I'm just slowing you down. I'll be more effective back in DC anyway.

Micah hugs Barrett. Gives no time for him to reconsider.
Rafael and Elena do the same.

BARRETT (CONT'D)
Remember, this isn't about me or
you or any one of us. This is about
sending a message to every child
trafficking organization out there
that even if you kill us, we're
fucking coming for ya. Give em
hell, guys.

INT. ESTATE - CHAPEL - NIGHT

Esmeralda prays at the altar, a lit candle in front of her.
Solis enters.

ESMERALDA
You know better than to interrupt
my service. Especially on my
father's birthday.

SOLIS
If it wasn't important, I wouldn't.

She slowly turns to him.

SOLIS (CONT'D)
Vargas is gone. Detective Ramos
became self-righteous and shot him.
I avenged him. But, the two men we
think were responsible for Juan...
They got away.

Esmeralda lowers her head, tears filling her eyes.

ESMERALDA
You know, he never wanted to be a
part of this. He had a big heart
when we first met. But he chose to
live in the comfort of the money
instead. I should have known. He
was never cut out for this life. A
soft man who thought he could be
hard. God bless my Vargas.

She crosses herself.

ESMERALDA (CONT'D)
When will these two men be found?

SOLIS

I have scouts scanning every inch
of the island, twenty four hours a
day.

(beat)

I'm very sorry, Madam.

Solis leaves. Esmeralda looks up at Saint Mary, trembles and weeps...

EXT. MALECON WATERFRONT - NIGHT

Wide and exposed. The sea, black beyond the seawall.

The side door of a van opens to reveal Micah, Rafael, and Elena. They step out and head towards a road.

MICAH

Let's confirm there aren't any
potential hurdles with the road
going in and coming out of the
Marquez Estate.

They arrive at the road and look around. Micah suddenly gets a sinking feeling.

MICAH (CONT'D)

Let's head back. Now!

RAFAEL

What are you talking about?

MICAH

Just a gut feeling. Come on.

They head back towards their van, turn down a corner and --
CLACK! CLACK! CLACK! Suppressor rounds fly out.

Three masked men on speed bikes haul ass towards them,
machine guns aimed.

They take off running towards the street. Rush towards an
area of shops. All closed.

MICAH (CONT'D)

Come on, go! I'll cover you!

Micah draws his gun and fires back at the swerving bikers.
Buys themselves some time.

EXT. MAIN STREET - CONTINUOUS - NIGHT

Micah, Rafael and Elena reach the street. Hide in an alleyway between shops.

MICAH
(whispers to Elena)
Wait here.

Micah signals to Rafael, who has his gun out at the ready.

Micah looks around the side of the building and catches one of the bikers rounding a corner.

A BLACK VAN comes around the bend with a masked gunman aiming a machine gun.

A bullet fires down from the roof above. Everyone jumps. Masked gunmen everywhere.

MICAH (CONT'D)
We're sitting ducks. Let's go!

RAFAEL
Two in the van. One on the roof behind us. One behind the delivery truck.

A burst of gunfire chews up the wall above their heads as they run out onto the sidewalk.

Micah opens fire and shoots back at the oncoming biker, who swerves and slides away from the onslaught.

The biker and the black van follow them.

The biker takes off his helmet to reveal -- Navarro. He flashes a set of gold teeth.

ON MICAH, RAFAEL AND ELENA --

They make it behind another building, look back and see a barrage of gunfire.

Micah and Rafael fire back at them, keeping both sides pinned down.

MICAH
I'm gonna double back and circle around behind them. Keep engaging.

ALLEYWAY --

Micah starts rushing towards the black van. Sneaks up behind it. Sees the side door swing open. Grabs one of the gunmen and slings him out of the van. Puts a bullet in his face.

Navarro hits the gas on his bike and speeds towards Micah.

Micah slips to the side, but is too late. He gets smacked by the front of the bike and launched into the wall of the alleyway.

Two gunmen step out of the back of the black van, guns drawn.

Micah dodges two bullets from Navarro, gets up and tackles him off of the bike and down to the wet concrete.

They struggle back and forth. Clawing. Punching. Elbowing each other in the face. Evenly matched.

The two gunmen aim. Try to get a clean shot on Micah.

Rafael appears from behind them. Puts a bullet in each of their backs, taking them both out.

Navarro pulls out a small knife, slices across Micah's hand. Realizes he's outnumbered. Shoves Micah away and rushes down to the end of the alleyway. As Navarro runs, Micah grabs a gun off the ground, takes aim...

Navarro starts hopping over a fence and -- CLACK! Micah puts a bullet in his back. Drops him.

Rafael helps Micah up to his feet and they approach a trembling, dying Navarro on the ground. They watch him as he fades away. Lifeless.

FADE OUT.

INT. RAFAEL'S MUSTANG - MOVING - MOMENTS LATER

Rafael drives with Micah next to him. Elena in the back. They all stare ahead. A stoic gaze.

INT. MOTEL - LATER - NIGHT

Rafael and Elena rest. Micah steps away from them and makes a call. It RINGS for a long time. Finally:

KERRI (V.O.)
(sleepy)
It's the middle of the night.

INT. KERRI'S BEDROOM - NIGHT

Kerri lays in bed.

INTERCUT --

MICAH

Yeah, sorry about that. I have to tell you something...

KERRI

I'm waiting.

MICAH

He's alive.

Silence...

MICAH (CONT'D)

I confirmed it. I've had a photograph of him for two weeks and I didn't tell you because I wanted to be holding him first.

(beat)

That was wrong. I'm telling you now.

Tears fall onto her pillow.

MICAH (CONT'D)

He's about eleven miles from where I'm standing right now.

She cries. Laughs. Neither can say a word for a few moments.

KERRI

Micah?

MICAH

Yeah.

KERRI

Don't you dare come back without him.

MICAH

No, Sis. We're bringing him home.

Kerri ends the call. Micah stares at his phone. Rafael comes over, having heard everything.

RAFAEL

Why do you give her false hope? We could very well fail?

MICAH

In her position, any hope is good hope. She needs a reason to hold on a little longer.

Micah takes a seat, gathers himself.

MICAH (CONT'D)

So not bringing him back to her isn't an option.

ELENA

I hope he remembers you when he sees you.

MICAH

He remembers safety. I'm just afraid that he blames me for before. When I wasn't able to save him.

EXT. WOODS - NIGHT

Out in the middle of the woods, Micah, Rafael and Elena stand in front of a filled-in grave with a flower.

Micah salutes...

INT. HOTEL - MIAMI - NIGHT

Kabir's at a laptop. Priya drinks a glass of wine in the corner.

KABIR

They're running the final verification now. A man in Panama is calling a bank in Dubai. If that bank answers the way I've arranged for it to answer, we're good. If it doesn't, well, then I guess I'm a fugitive in a hotel room in Miami.

Priya finishes her drink.

PRIYA

Stop creating false hope. I can't keep--

She can't say any more.

Kabir stares at the laptop, anxiously waits. The laptop dings. Kabir let's out a sigh of relief.

KABIR
It held. Now they have the second
payment. Paid in full.

An encrypted phone on the table VIBRATES. Kabir looks at it.
Lets it ring twice, then answers.

KABIR (CONT'D)
Yes.
(listens)
Understood. Friday.
(listens again)
Private terminal. Yes.

He is about to hang up, but can't help himself.

KABIR (CONT'D)
May I ask, the child's condition.
Is he--

The line has already gone dead.

Kabir stands up, holding the phone. Priya watches him,
annoyed.

PRIYA
Kabir.

KABIR
I know.

PRIYA
One question like that is all it
takes. And they could just
disappear with our beautiful boy.

Off Kabir's stressful look...

INT. MOTEL ROOM - DAWN

Elena sleeps on the bed behind Micah and Rafael, who both sip
on coffee.

RAFAEL
How do these monsters justify what
they do?

MICAH
Money and power. There is nothing
worse than taking away a child's
innocence. And these kids with
trapped with Daniel. All of them.
They all deserve to come home.

RAFAEL

Why the change of heart?

MICAH

Barrett was right. It's not about us. Those kids are the only thing that matters. It's time we shut down this damn operation!

They share a determined look.

EXT. ESTATE - PERIMETER WALL - LATER - NIGHT

Dark. It's a big compound with lights around the perimeter. The outer wall. The chapel roof beyond it.

Micah and Rafael are crouched beneath the surveillance camera. Rafael counts the sweep on his fingers. Three. Two. One.

They quickly climb over.

INT. ESTATE - STORAGE CORRIDOR - CONTINUOUS

Old stone. Micah in the passage Vargas mapped out for him.

VOICES. He waits. A door opens and the TRANSFER LIEUTENANT steps through alone, reading a clipboard as he walks.

Micah takes him. A hand over the mouth. The other drives him into the wall. Violent yet quiet. He catches the man before he hits the floor. Lowers him down.

Drags him into a recessed alcove behind shelving, smothers him for a while. Ends his life.

He strips the black transfer jacket, the shoulder insignia, and the cap. Takes the radio, the clipboard and the sidearm.

Micah drops the magazine into his palm. Counts. Eleven rounds. Seats it. Chambers one. Puts it in the small of his back under the jacket.

He pulls the cap down and studies the transfer manifest. Thirteen names with a departure time.

He folds it precisely the way the Lieutenant had it. Opens the door.

INT. ESTATE - OUTBUILDING - HOLDING ROOM - CONTINUOUS

Rows of cots. Thin blankets. Children who go quiet and straighten up when they see the uniform.

Micah walks the room like he belongs in it. Clipboard up. He does a roll call of each kid.

He counts out only eight kids and freezes. He quietly panics. Where are the other five?

He scans the children, hopes to see Daniel, but doesn't.

MICAH

Listen up, kids. Line up at the door. Once you step out, I'll need you all to go out to the back yard. You'll see a man named Rafael waiting for you there. Everything's okay. Just move. And make it quick.

The eight kids line up, staring at Micah, unsure if he's a good or bad guy. They leave.

Micah quietly speaks into his earpiece.

MICAH (CONT'D)

Rafael?

RAFAEL (V.O.)

Go ahead.

MICAH

Eight kids are coming out to you. I need to find the other five.

RAFAEL (V.O.)

Copy.

Micah clicks off his earpiece and steps into the...

INT. ESTATE - HALLWAY - NIGHT

And sees two bedroom doors that are closed. He aims his gun, slowly opens one of the bedroom's to see -- An office.

INT. ESTATE - SECURITY OFFICE - CONTINUOUS

A monitor wall. Eight small figures crossing the back yard on a four-screen monitor. Nobody in the room to watch them.

Micah quickly goes through the desk and finds -- A ledger.
Handwritten. Columns of dates and rooms.

And in red letters: *"Transport Jet: Gulfstream -- Hangar 14"*

He finds a list of names, spots Daniel. And beside it, in a different hand, two entries eight months apart.

Micah reads them twice.

MICAH
(to himself)
He ran.

He puts a hand flat on the desk.

MICAH (CONT'D)
Twice. You tough little bad ass.

Micah snaps pictures of everything and immediately texts them to Elena. She right away responds with a thumbs up.

Micah heads into the...

INT. ESTATE - BEDROOM - NIGHT

He swings open the other bedroom door and sees a TEENAGE GIRL with an IV drip. She sees him and freaks out.

TEENAGE GIRL
Don't hurt me! Please, no more.
Please!

MICAH
Shh, shh, shh. I'm not here to hurt you. I'm here to get you out. It's okay. It's okay.

She stares at Micah, unsure. He puts his gun away.

MICAH (CONT'D)
Can you walk?

TEENAGE GIRL
I don't know.

MICAH
This might hurt.

Micah carefully pulls out the IV drip and helps her up. She can walk.

MICAH (CONT'D)

I need you to go out to the back yard and you'll see a man named Rafael waiting for you. Go! Go!

She trembles, fearful.

TEENAGE GIRL

Are you sure?

MICAH

Yes, I'm sure.

TEENAGE GIRL

If they catch me, they'll kill me. They've done it to other kids. I've seen it.

MICAH

The other eight kids are already on their way. Go join them. I'm getting you all out. I need you to be strong. Now go.

She nods, inspired.

TEENAGE GIRL

Thank you.

She takes off.

Micah heads down the hallway and sees -- An ARMED GUARD turn around to reveal himself to be -- Teodoro. From earlier in Colombia.

He stands in the kitchen, on break. A TV plays bad reality shows in the adjoining living room.

Micah quietly looks into the room and only sees Teodoro. He grins to himself. Holsters his firearm. Pulls out a knife. Payback time.

INT. ESTATE - KITCHEN - NIGHT

He sneaks right up to Teodoro and gets in his face.

MICAH

Remember me?

Teodoro's eyes widen, he tries to run, but Micah grabs him by the shirt collar. Slams him to the ground. Pounds his face. Beats him to death. Slams his head into the tile floor one more time for good measure.

Micah quickly slides Teodoro's body into the walk-in closet and closes the door. Makes his way into the...

INT. ESTATE - PRIVATE GYM - NIGHT

Sees no one around. A door to the bathroom nearby. He walks in...

INT. ESTATE - LOCKER ROOM - CONTINUOUS - NIGHT

A private locker room that's been made into a prison for the kids. There are five crates and buckets as makeshift toilets.

Micah enters and doesn't see -- Dragan right behind him. He only locks eyes with Daniel, who sits in a crate.

DANIEL

Behind you!

Micah turns and has his knife smacked out of his hands. Micah quickly disarms Dragan's gun and gets into a vicious hand to hand fight with him.

Nasty, vicious brawl. They smack into the walls and roll around on the ground.

All five kids watch from their crates in terror and anticipation.

Dragan pulls out a pair of brass knuckles and slugs Micah across the jaw, sending him reeling.

Micah falls flat on his back, in a daze. Eyes flutter from the blow.

WHACK! CRACK! Dragan lands heavy punches into his face.

Micah reaches for his knife on the ground. Can't reach it. He takes a couple more hard punches to the face. Finally gets a hold of his knife. Olunges it into the side of Dragan's neck.

Dragan stands up, covers his neck wound, stumbles backwards. Drops dead.

Micah checks his wounds. Wraps his bleeding hand. Quickly catches his breath.

He starts unlocking the crates.

MICAH

Follow me. We're going to head out to the back yard.

(MORE)

MICAH (CONT'D)
There's a man, Rafeal waiting to
take all of you to safety.

Micah unlocks every kids' crate. They all stay inside,
clutching their knees in terror.

MICAH (CONT'D)
It's okay. I'm here to help you.

Daniel is the first one to climb out. He and Micah lock eyes
and Daniel runs into his arms. Tears flow down Daniel's
cheeks.

MICAH (CONT'D)
Tell them it's okay. We need to
move now!

DANIEL
Come on! It's okay, he's my uncle.
Lets go.

INT. ESTATE - KITCHEN - NIGHT

Solis enters, opens up the fridge, takes out a drink, then
notices something slick on the floor. He kneels down, touches
whatever it is. Realizes it's blood.

He follows the tracks to the walk-in closet, opens it and
sees Teodoro, dead. Solis runs out.

CUT TO.

INT. ESTATE - CHAPEL - NIGHT

Esmeralda sits and prays quietly.

ESMERALDA
I just need you to grant me victory
one more time. Just one more, Papa.
Please. I've lost so much. Vargas,
Juan, many others. Please continue
to look out for me.

Solis enters, out of breath.

SOLIS
We have a problem.

INT. ESTATE - LOCKER ROOM - NIGHT

One by one, the kids step out of their crates, still very unsure.

Micah's radio CRACKLES.

GUARD (V.O.)
Transfer Lieutenant? Come in.

Micah's hand goes to it. He speaks in a quick, low tone, trying to be discreet.

MICAH
Go ahead.

GUARD (V.O.)
Get them into the van in five, then complete transfer onto the jet in twenty. Copy?

MICAH
Copy.

Micah looks at all of the kids. Registers their lost, sad faces.

MICAH (CONT'D)
Follow me.

Micah and Daniel lead the other five kids out of the room and into the...

INT. ESTATE - GYM - CONTINUOUS - NIGHT

Micah peers in and confirms its clear. He sees a door that leads out to the back yard. In a harsh whisper:

MICAH
Right this way. We're almost there.

Micah heads out of the back door and Daniel and the other kids follow him out.

EXT. ESTATE - BACK YARD - CONTINUOUS - NIGHT

Micah, Daniel and the remaining kids see Rafael standing by a hole in the back fence, quickly waving them towards him.

RAFAEL
Hurry up! Hurry!

Micah's eyes light up with hope. Almost there.

They make it to the hole in the fence and start quickly climbing through.

Micah helps each one make it through as fast as he can.

MICAH

I'm right behind you. Go! Go!

All of the kids get through. Micah squeezes through it, too. Looks out and sees a SMALL BUS with rows of seats and the other eight kids already inside.

Micah helps Daniel, who's the very last kid onto the bus and a split second before Micah and Rafael can step on -- CLACK!

A sniper shot rings out and nails Rafael in the back. He drops to the ground, spits up blood.

RAFAEL

Go! Get the kids out of here!

Another sniper shot whizzes past Micah's head and he draws his gun and fires back at wherever he thinks the sniper might be. Another bullet bounces off of the side of the van and every kid ducks down.

Micah sees that there's nothing he can do for Rafael. Looks through the opening in the back yard fence. Finds Solis, Navarro and Dragan running towards him.

They're followed by ten armed guards. Esmeralda stands on the back porch, watching.

Micah has no choice. He quickly rolls underneath the bus and disappears out of sight.

Solis and ten armed guards arrive. See that each child is on the bus. Rafael laying on the ground, choking up blood.

Solis aims his firearm down at Rafael.

Esmeralda approaches.

ESMERALDA

Was this man working alone?

SOLIS

No. I saw two men through my rifle. But I couldn't see their faces.

Esmeralda signals to Solis, prompting him to put a bullet into Rafael's head.

The kids on the bus startle from the sound.

ACROSS THE YARD --

Watching from behind a bush, Micah has seen everything. Quiet rage and sadness consumes him.

He takes off running.

EXT. ESTATE - BACK YARD - NIGHT

Esmeralda pulls Solis aside.

ESMERALDA
Is the situation under control?

SOLIS
Yes, madam. I believe so.

ESMERALDA
You believe so?

WHACK! She slaps him across the face.

ESMERALDA (CONT'D)
I need assurance! A guarantee!

SOLIS
Yes, madam. If the one man got away, he wouldn't dare return. Not on his own. I can assure you, the threat has been neutralized.

INT. VAN - MOMENTS LATER - NIGHT

Solis stands in front of all thirteen kids as they look on, trembling. The teenage girl closes her eyes.

Daniel sits in the back row. Scans for his uncle. Nowhere to be seen. Holds back tears and shakes his head. Despair takes hold of the boy.

Esmeralda steps onto the van and looks at each child, trying to connect with their eyes. Not one kid makes eye contact with her.

ESMERALDA

Hello, my little loves. I know you're scared and I know you witnessed some bad men trying to steal you away from me. Those men do not love you like I do. Don't ever forget that. If they were to take you, much, much worse things would happen to you. Trust me. I know these things. Who here knows this man?

Every kid keeps his head down.

Esmeralda glances at TARIQ, 10, a sweet-natured South Asian boy.

Esmeralda takes his chin in her hands.

ESMERALDA (CONT'D)

I know it wasn't someone coming for you, was it?

TARIQ

No, ma'am.

ESMERALDA

Good. Because we have a very affluent buyer that's already paid for you, sweetheart. He's going to give you the wonderful life you deserve.

TARIQ

Ma'am?

ESMERALDA

Yes, Tariq?

TARIQ

May I ask you a question?

ESMERALDA

Of course.

TARIQ

Why do you call us your little loves if you make us sleep in crates?

Esmeralda is taken aback. Quietly seethes at the nerve of this boy.

ESMERALDA

That's just to discipline you.

She turns her back to him. Stops cold. Spins around and slaps him hard across the face. He holds his cheek, in shock. Knows better than to show her any emotion at this point.

She scans the rest of the children. Walks to the back of the bus. Penetrating eyes on each kid she passes by.

She reaches Daniel. He doesn't dare look up at her. She sits down next to him, side by side.

ESMERALDA (CONT'D)

Do you know the man that attacked us?

Daniel quietly shakes his head, no.

ESMERALDA (CONT'D)

Do you know what I do to liars?

He nods.

ESMERALDA (CONT'D)

(kind, soft voice)

I find out you're lying, I will do much worse, sweetheart. Do we understand each other?

He nods again, trembling.

She stands up.

ESMERALDA (CONT'D)

Well, no reason to delay the transport. Let's go!

Solis gets into the driver's seat.

EXT. STREET - NIGHT

Micah sees a black van approaching and hops in.

INT. BLACK VAN - CONTINUOUS - NIGHT

Elena drives with Micah next to her. She notices his bloodied face.

MICAH

Drive as fast as you freaking can to the airport, Hangar 14.

(MORE)

MICAH (CONT'D)

We have to beat them there. And
call your flight attendant friend.
Tell her to open up the hatch to
the luggage compartment.

Elena quickly sends a text as she drives.

ELENA

Where's Rafael?

Micah stares out the window. Shakes his head. Chokes up.
Chooses not to answer. She chooses not to push. Already knows
the answer...

EXT. ESTATE - BACK YARD - NIGHT

Solis drives the bus full of kids out of the front gate.

EXT. AIRPORT - NIGHT

Elena drives the black van and pulls up near Hangar 14.

INT. BLACK VAN - CONTINUOUS - NIGHT

Micah checks his bullets and reloads. Elena receives a text.
Reads it.

ELENA

She's opening the luggage hatch
now.

MICAH

Good. I'll sneak onto the jet and
guide the kids down to you. If you
get all thirteen kids off board and
I'm nowhere to be seen, you leave.
Promise me.

ELENA

Okay, I promise. But you need
promise me: Don't risk everything
just to get revenge on them. They
already got my brother and now
Rafael. It's not worth losing your
life over these bastards.

Micah disagrees with her. Everso slight grin.

MICAH

It's totally worth it. Either way,
get this story out to the press.
Barrett is working it from D.C.

INT. AIRPORT - HANGAR 14 - NIGHT

A GULFSTREAM JET sits parked inside the hangar.

Micah sneaks into a side entrance behind the Jet, looks up
and sees the luggage compartment hatch has been opened.

There's a guard at the front of the plane awaiting the kids
to arrive.

Micah makes sure the coast is clear. Quickly sneaks into the
compartment.

Elena's van is parked nearby, just out of sight.

INT. GULFSTREAM - MAIN CABIN - CONTINUOUS

Cream leather. Polished wood. Amber light. Fourteen seats.
Four of them up front behind a privacy curtain.

Names of the children on paper taped to each headrest.

A FLIGHT ATTENDANT comes up the aisle with a name tag that
reads: "LUCIA".

INT. GULFSTREAM JET - BAGGAGE COMPARTMENT - NIGHT

Micah enters, looks around at the empty baggage compartment,
then shuffles over to the door that leads to the main cabin
of the Jet.

He slowly opens the door and sees a lavatory. Through the
lavatory, he spots a PILOT walking past Lucia.

He waits for the Pilot to walk past her and head into the
cockpit. Micah steps out to see Lucia.

They hold each other's eyes for exactly half a second,
instant recognition. In a whisper:

LUCIA

When the kids get on, we need to
keep them moving and quickly get
them through the back of the Jet.
Elena said she will be leading them
out.

MICAH

Copy.

Micah heads back into the lavatory and through the back compartment door.

INT. GULFSTREAM - BAGGAGE COMPARTMENT - NIGHT

He calls Elena on his phone and sees -- Elena waiting by her van.

MICAH

(Whispers into phone)

We're all set. Once the kids come on the plane. Lucia will guide them back to their seats, I'll stay in the baggage compartment while you help bring them out.

Micah hears the cars pulling up.

MICAH (CONT'D)

Stay back until it's safe while they are distracted loading on.

ELENA

(into her phone)

Got it.

EXT. GULFSTREAM - NIGHT

The bus and the cars pull up. They unload out of the vehicles.

INT. GULFSTREAM - BAGGAGE COMPARTMENT - NIGHT

MICAH

(into the phone)

Now.

Elena sneaks up and climbs into the luggage compartment.

INT. GULFSTREAM - MAIN CABIN - NIGHT

Solis steps onto the jet and behind him, the kids start climbing on.

SOLIS

Hurry up, we gotta go. We gotta go!
Move your little asses to the back.

The kids walk through the curtain and head to the back half of the cabin where they see Lucia waiting for them.

LUCIA

Follow me kids. I have a surprise
adventure to take all of you on. If
you follow me.

Lucia leads the kids into the back cabin and sees Elena waiting, quietly terrified, but with soothing voice.

ELENA

Hello kids, how are you? Follow me
down this way and I'll get you to
your homes so you can be with your
real families. How does that sound?

Each kid isn't sure what to believe, but Elena gently holds her hand out.

ELENA (CONT'D)

Come on, I've got you. It's okay.

Lucia steps into the back, closes the curtain behind her, sees Elena.

Elena stares at her, unsure.

The kids all look back and forth at both of them, not knowing what to do.

Lucia breaks into a warm smile.

LUCIA

Kids? Listen to the woman. Do
whatever she tells you.

Lucia and Elena share a powerful moment of mutual respect.

LUCIA (CONT'D)

I'll stay right here.

Lucia stands right by the curtain as a protector.

The three girls that were at the front of the line go with Elena, which prompts all of the other little kids to follow them.

EXT. AIRPORT - HANGAR 14 - MOMENTS LATER - NIGHT

Elena steps out of the luggage compartment and starts guiding the girls into the back of her black van. The others follow suit. She starts counting.

Micah watches.

ELENA

Three, four, five, six...

INT. GULFSTREAM - MAIN CABIN - NIGHT

Esmeralda steps on with Solis behind her. She looks to the back of the cabin and sees Tariq and Daniel, the last two kids heading to the back.

ESMERALDA

You two. You get to sit up here. I want you both close to me.

EXT. AIRPORT - HANGAR 14 - NIGHT

Elena keeps guiding the kids to go faster.

ELENA

Nine, ten, eleven.

She looks back at the baggage compartment opening and doesn't see anymore kids coming.

Micah steps out and sees her. In whispers:

MICAH

How many?

ELENA

Only eleven.

MICAH

Daniel?

She shakes her head, no. Micah rushes back inside.

INT. GULFSTREAM - BAGGAGE COMPARTMENT - NIGHT

Micah enters, heads towards the main cabin.

INT. GULFSTREAM - MAIN CABIN - NIGHT

Micah steps out of the lavatory, sees Lucia. Waves her towards him.

She approaches.

MICAH

Where are the last two kids?

LUCIA

Up front, sitting next to Esmeralda.

MICAH

We're still headed to Miami?

LUCIA

Yes.

Micah hesitates, then makes a quiet decision and nods. He heads back through the lavatory.

Solis gets up and heads to the back cabin. Lucia quickly steps in his way.

SOLIS

Move.

LUCIA

You don't wanna go back there right now.

SOLIS

Why not? I need to use the bathroom in the back.

Lucia's at a loss, her mind races.

LUCIA

One of the kids got sick and is still cleaning it up. It's bad.

SOLIS

How bad?

LUCIA

Diarrhea, vomit everywhere. I need to clean it up. Unless you want to, go ahead. You can use the one up front here. I know, usually for the pilots.

Solis thinks about it, then walks back to the front bathrooms.

EXT. AIRPORT - HANGAR 14 - NIGHT

Micah steps out and addresses Elena.

MICAH
Go! Get those kids outta here. Now!

ELENA
What about Daniel and Tariq?

MICAH
I'll figure it out. Just go!

They hear the sound of footsteps. An armed guard from the top of the stairs approaches.

Once the guard realizes what's happening, he aims his gun in a panic.

ARMED GUARD #1
Get your hands up! Right now. I'll
put a bullet in you!

He starts to call out...

ARMED GUARD #1 (CONT'D)
Code red!

Micah gets low, launches himself underneath his gun and tackles him to the floor.

Micah slams two heavy blows into his skull, knocking him out cold.

MICAH
Go! I'll handle this.

Elena quickly gets into the driver's seat of the black van and takes off.

INT. GULFSTREAM - MAIN CABIN - NIGHT

Esmeralda sits next to Daniel and Tariq. Across from them is Solis and TWO ARMED GUARDS.

Lucia stands at the back curtain, facing them.

The Gulfstream starts to wheel out of the hangar.

EXT. AIRPORT RUNWAY - NIGHT

The Gulfstream comes out of the hangar. Heads out to the runway. Quickly speeds down the runway.

INT. GULFSTREAM - BAGGAGE COMPARTMENT - NIGHT

Micah slams the baggage compartment shut just as the jet lifts off and into the night sky.

He makes a phone call. Speaks quietly.

INT. BARRETT'S OFFICE - NIGHT

Barrett sits at his desk, working late. His cell phone RINGS and he quickly answers.

INTERCUT --

BARRETT

Hey, what's up?

MICAH

I'm in a luggage compartment on the Gulfstream heading to Miami airport. I need you to get the Feds there to intercept the Jet, but don't let the pilot know. Keep the feds out of sight until we pull up on the tarmac and de-board.

BARRETT

All the kids on the plane?

MICAH

No. Only Daniel and one other kid.

BARRETT

Copy. On it.

INT. GULFSTREAM - MAIN CABIN - NIGHT

Esmeralda puts on reading glasses. Takes a thin leather portfolio out of her jacket. Opens it.

She calls Lucia over.

ESMERALDA

Where's the boarding sheet?

LUCIA
I'm sorry, Madam. I'm not sure
where you usually keep that.

ESMERALDA
Rear service cabinet.
(rising)
I'll get it. I need to stretch my
legs regardless.

Lucia steps in her way.

LUCIA
I have it for you.

Esmeralda grabs her wrist, stops her.

ESMERALDA
No. Sit.

Esmeralda heads to the back cabin, swings open the curtain
and sees -- An empty airplane.

She remains still at first, although her eyes betray anything
calm.

She walks all the way to the end of the cabin. Opens the
lavatory door. Sees it leads to the luggage compartment door,
which is slightly ajar.

She thinks about going down. Turns back around. Heads into
the front cabin and swings open the curtain.

ESMERALDA (CONT'D)
We have a traitor in our midst.

Solis looks on, alarmed. Along with the other two armed
guards.

SOLIS
What do you mean?

ESMERALDA
Look!

She shows him the empty cabin.

ESMERALDA (CONT'D)
You assured me we were fine. You
said all the threats had been
neutralized. How the fuck do you
explain this?

He's completely at a loss.

ESMERALDA (CONT'D)

Someone snuck them out through the baggage compartment and they are back on the ground, and we are in the air only God knows where! If I didn't have Tariq on board, I would put a bullet in your head, then take out your family after that. You imbecile!

Esmeralda eyes Lucia. Sees her shift around, nervously.

Esmeralda slowly approaches her.

ESMERALDA (CONT'D)

Why are you nervous?

LUCIA

Ma'am?

ESMERALDA

Don't pretend not to hear me. Why are you fidgety?

LUCIA

I'm concerned is all.

ESMERALDA

It was you, wasn't it?

LUCIA

Me?

ESMERALDA

You were the one standing by the back curtain the whole time.

SOLIS

That's right. She lied to me about one of the kids being sick.

Esmeralda puts her hand out. Solis sets a military grade knife down in her palm.

Lucia has nowhere to go. All she can do is close her eyes and look away as Esmeralda gets close to her.

ESMERALDA

Where I'm from, we gut rats.

Daniel and Tariq look away as Esmeralda stabs.

To an armed guard:

ESMERALDA (CONT'D)

Search the back. The baggage door was open. We will land in Miami as planned. At least I can deliver this one to his buyer.

Tariq trembles, takes Daniel's hand out of fear. Daniel clutches onto him. In whispers:

DANIEL

It's okay. We'll make a run for it when we step off the plane.

TARIQ

But they've caught you twice.

DANIEL

And I'm never gonna stop trying. Just stay with me. You can trust me.

INT. GULFSTREAM - BAGGAGE COMPARTMENT - SAME - NIGHT

Micah waits for his moment to move on them. Tenses up. Knows he needs to act fast.

INT. MIAMI INTERNATIONAL AIRPORT - NIGHT

Glass walls. A quiet reception area. Rain coming down hard on the ramp beyond it, lit orange by the apron floods.

Kabir comes through the doors in a suit. A neatly wrapped gift box under one arm.

A RECEPTIONIST looks up and produces the smile she has been trained to produce for men who arrive at this hour.

RECEPTIONIST

Good evening, sir. Can I get you anything?

KABIR

No. Thank you.

He goes to the glass and looks out at the rain.

KABIR (CONT'D)

It's raining.

RECEPTIONIST

It is. Is there a problem sir?

KABIR

No. It's just, auspicious.

She isn't sure what to do with that.

He takes out his phone. Opens a flight tracking page. A tail number already typed in.

ON THE SCREEN: one aircraft. Airborne. A thin line crawling north over water.

Kabir sits down in a leather chair next to Priya, facing the window. Places the gift on his knees. Watches the line on his phone app move. A mix of trepidation, excitement in his eyes.

Priya is still skeptical.

INT. GULFSTREAM - BAGGAGE COMPARTMENT - NIGHT

Micah checks his bullets. Before he jumps out from behind some bags -- The door swings open to reveal an armed guard.

Micah aims his gun with a silencer attached. Hesitates. The armed guard smiles and walks into the room.

ARMED GUARD #1

Put that pea shooter away. No one's firing any guns on board. Not unless you wanna die.

Micah still aims.

MICAH

Yeah, you're right. If I shoot you and the bullet goes through your head and out the side of the cabin, that would not be good.

The armed guard keeps smiling, pulls out his knife.

MICAH (CONT'D)

The only way it would work would be to put a bullet in your head and make sure it actually stays inside and rattles around that dumb skull of yours. I'm willing to bet your head is so hard, that should work.

The armed guard laughs, psychs himself up.

ARMED GUARD #1

Come on, you prick. Face me like a real man.

The armed guard pats his own chest.

CLACK! Micah puts a bullet in his head. Ends him.

Micah quickly checks the airplane wall behind him. The bullet stayed in his head.

Micah grabs his knife, then heads into the lavatory.

INT. GULFSTREAM - MAIN CABIN - NIGHT

Esmeralda cleans some blood off of her dress. To armed guard #2:

ESMERALDA

Go check.

Armed guard #2 heads to the back of the cabin. Opens the door to the lavatory and gets slammed with a vicious right hook across his face.

Armed guard #2 barely flinches. Tackles Micah back into the luggage compartment.

INT. GULFSTREAM - BAGGAGE COMPARTMENT - NIGHT

They fall hard against the wall. Claw and scratch at each other's faces. Armed guard #2 disarms Micah's gun. Smacks the knife out of his hands.

Armed guard #2 is relentless. No matter what Micah seems to do, he isn't hurt.

Armed guard #2 slams hard elbows across Micah's face, bloodies him up even more.

Both men go back and forth in a relentless battle for dominance.

Armed guard #2 grabs the knife. Pins Micah to the floor and has him dead to rights.

Before armed guard #2 can stab him, Micah grabs a cargo strap, wraps it around his neck and starts choking the guard. He turns red, then blue, then purple and tries to bite through the strap.

Armed guard #2 passes out.

Micah shoves off his body. Struggles to catch his breath.

INT. GULFSTREAM - MAIN CABIN - NIGHT

Daniel still holds Tariq's hand and keeps turning to look at the back of the jet. He has a sneaking suspicion his uncle might be back there somewhere.

Esmeralda notices.

ESMERALDA
You! You know something?

Daniel quickly looks down, averts her eyes.

ESMERALDA (CONT'D)
Answer me, boy! Who is back there?

DANIEL
I don't know. I swear.

ESMERALDA
If you're lying to me...

DANIEL
I'm not!

The sound of a door opening. Esmeralda looks back and doesn't see anyone.

The curtain swings open. Reveals Micah with his gun aimed at Esmeralda.

Solis quickly aims his gun at Micah.

Esmeralda sits back, pours herself a drink.

ESMERALDA
You snuck eleven children off of a sealed aircraft. In the dark. In under nine minutes. I have run this operation for twenty-one years and I did not think that was possible.

Silence. Micah and Solis glare at each other, still aiming their weapons at each other. Neither one backs down.

ESMERALDA (CONT'D)
But if you are still on this airplane, then you have not finished. And I think we both know why.

She glances over at Daniel, who stares back at Micah.

ESMERALDA (CONT'D)
Ah. I see the resemblance now. Is
he your son?

Micah stays quiet, calculating.

ESMERALDA (CONT'D)
You're not fooling anyone. You
won't fire that weapon. Not down
this aisle. With your boy this
close to me.

Micah's jaw sets. She is correct.

MICAH
I'll lower mine, if your bulldog
lowers his first.

Esmeralda signals to Solis that he lower his gun. He doesn't.

ESMERALDA
If you fire and we lose cabin
pressure, we're all dead. Lower it!

Solis complies. As does Micah.

ESMERALDA (CONT'D)
So, you are the one who has been
taking my men?

MICAH
Anytime I get to take anything from
people like you, I usually only get
one very specific feeling.

ESMERALDA
Really? And what might that be?

MICAH
Ecstatic joy. And I think it's
pretty fucking ironic you asking me
how I feel about it. As if you and
your people are suddenly the
victims. Hilarious.

ESMERALDA
We are all victims of our
circumstances. You included.

MICAH
I don't think so, lady. And instead
of continuing this lovely
conversation, how about I make a
proposal?

ESMERALDA
I'm listening.

MICAH
Land this plane, give me both of
those kids and I'll make sure you
just get arrested and don't
experience a miserable death.

Esmeralda starts cracking up. Laughs out loud.

MICAH (CONT'D)
I take it that's your way of saying
we don't have a deal?

ESMERALDA
Absolutely not.

MICAH
I was hoping you'd say that. And I
was hoping that your bodyguard here
actually thinks that a bullet will
cause a major decompression in this
plane.

MICAH (CONT'D)
(to Daniel)
Make sure you grab your oxygen
masks, kids.

Like a gunslinger from the old west, Micah shoots Solis and
nails him in the chest. Solis fires back and misses Micah and
his bullet blasts out of one of the larger Jet windows.

INT. GULFSTREAM - COCKPIT - NIGHT

Every caution light on the control panel comes alive at once.

PILOT
Cabin altitude! Masks, masks,
emergency descent. Down to ten
thousand. Now!

INT. GULFSTREAM - MAIN CABIN - CONTINUOUS

The oxygen masks drop in rows, swinging in unison.

Daniel and Tariq quickly grab their oxygen masks as objects
start getting sucked out of the main cabin window.

Solis clutches onto his heart, bleeds through his fingers. He grits his teeth, still firing another round at Micah. Nails one on Micah's shoulder.

ESMERALDA
Kill the bastard!

The air turns white and freezes as the cold consumes the cabin. Harsh winds blare loudly.

Loose papers leave the floor and cling to the ceiling and walls.

The deck tilts eight degrees down. Stays there.

Solis fires again. He and Micah clash in the middle of the aisle.

Two titans clashing and fighting for their survival. They swing violently back and forth as the jet quickly loses altitude and dips down thousands of feet.

Esmeralda watches. Barely clings onto a chair as any loose object swirls around the cabin.

Both men bleed profusely. A war of attrition.

Solis gets on top of Micah. Starts to choke him. Micah is about to pass out from lack of oxygen and blood loss.

Daniel watches, terrified. Keeps breathing through his oxygen mask.

Out of the corner of his eye, Micah sees that they're somewhat close to the busted open window.

He wraps Solis's arms by his side, reverses the position. Grabs him by his shirt collar. Slings him towards the window. Solis almost gets sucked out but at the last split second, he holds on with his feet and hands.

The wind is relentlessly tries to yank Solis out. He fights against it with everything he has.

Micah can barely stand, but gathers himself. Gets to his feet. Approaches Solis. Slams a vicious front kick into his chest. Catapults him out through the window.

Micah grips onto the back of a seat so he doesn't get sucked out himself.

He turns around to see Esmeralda, holding Daniel around his neck with a gun to his head.

INT. GULFSTREAM - COCKPIT - SAME - NIGHT

The Pilot's fighting the descent. Warning tones blaring over one another. Over the intercom:

PILOT
We've reached ten thousand.
Struggling to keep it level.
Cabin's still venting. We are
making a hard landing in Miami. I'm
gonna need to call this in and get
a medivac.

The Pilot's hands shake as he desperately tries to maintain any type of control.

INT. GULFSTREAM - MAIN CABIN - NIGHT

Micah tries to slowly make his way closer to Esmeralda as she keeps her firearm against the back of Daniel's head.

ESMERALDA
It's time for this to end.

CLACK! She shoots Micah and nails him in the ribs. CLACK! She shoots him again, this time in the left shoulder.

He stumbles back, barely holding on. Falls to his knees...
Falls to his back. Chokes up blood.

Daniel can't take it as he stares at his uncle in agony.

He quickly bites down hard on Esmeralda's forearm that holds the gun.

At the exact same time, Tariq launches himself onto her back and bites down hard on her collar bone.

PILOT (V.O.)
(over the PA, cracking)
Cabin crew, brace. Brace for
landing. Brace, brace!

The ground rises in the windows.

Daniel and Tariq pin Esmeralda down using teamwork. Shove her face down into the floor.

The aircraft shakes uncontrollably.

Micah ties his belt to a chair leg and yells out:

MICAH
Strap yourselves down! Now!

Daniel and Tariq both quickly hop into their seats and buckle up.

Esmeralda gets up, struggles to find a place to anchor herself.

INT. GULFSTREAM - COCKPIT - CONTINUOUS

Runway lights. The airport light strip.

PILOT
Hold on!

EXT. MIAMI AIRPORT - RUNWAY - CONTINUOUS

The Gulfstream comes in low. Fast. Hits hard. Swerves left. Then right. Spins out of control.

INT. GULFSTREAM - MAIN CABIN - NIGHT

Micah and the two boys are strapped down. Esmeralda gets flung up onto the ceiling, then across the cabin. Her head slams against a wall.

She lands hard on the ground, completely unconscious.

EXT. NEW ORLEANS AIRPORT - RUNWAY - CONTINUOUS

The jet drifts left, catches, straightens. Ninety knots. Seventy. Fifty.

Finally comes to a stop.

INT. GULFSTREAM - MAIN CABIN - CONTINUOUS

Silence, except the engines winding down and the oxygen masks swinging on their hoses.

Micah lays on his back.

Esmeralda slowly comes to.

Micah barely manages to sit up, bleeding. He smiles at the boys.

MICAH
Great job guys.

Micah glances back at Esmeralda. She has regained consciousness.

MICAH (CONT'D)
This karmically makes sense. A
fitting end to your pathetic life.
You'll be trapped in a six by six
prison cell for the rest of your
days. Enjoy.

Esmeralda silently weeps. Looks up to the heavens.

ESMERALDA
Why Papa? Why couldn't you look out
for me?

Micah lays back. Let's out a sigh of relief.

He takes out his phone with a blood-smirked hand and sends a text message to someone we don't see.

The sound of police sirens and ambulances rapidly approaching...

EXT. RUNWAY - LATER - NIGHT

TWO FEDERAL AGENTS walk a broken, weepy Esmeralda away in handcuffs.

EMT's walk Daniel and Tariq away from the Gulfstream.

An unconscious Micah gets wheeled in a gurney towards the back of an ambulance.

A SMALL CROWD has gathered behind some POLICE TAPE.

Kabir and Priya search for Tariq. Kabir spots him and waves his hands.

KABIR
Tariq! Tariq!

Kabir slips underneath the police tape and rushes towards him. Priya weeps, covers her mouth and hugs Tariq.

Tariq can't believe what he's seeing.

TARIQ
Father? Mother? It's really you?

KABIR

Yes, yes.

PRIYA

My boy... My boy's really coming home. Oh my God. I knew you would come back!

TARIQ

I can't believe it. It's really you? Am I actually going home?

KABIR

Yes, son. You are going home.

They both pull him into a deep embrace as they hold each other and weep...

Daniel looks on, happy for them. Shifts his eyes to Micah on the gurney.

FADE OUT...

The sounds of an EKG beeps.

INT. HOSPITAL - NIGHT

Micah lays in the bed, slowly starts to wake up. He's covered in bandages and has tons of tubes sticking out.

He looks to his right. Sees Daniel.

TWO POLICE OFFICERS stand outside the door.

DOCTOR REYNOLDS, 40s, enters with a medical chart.

DR. REYNOLDS

How do you feel?

MICAH

Like I've been shot a bunch of times and was in a plane crash.

DR. REYNOLDS

At least you didn't lose your sense of humor. I'll be straight with you. We removed the bullets and did what we could to fix the tissue damage, but you probably won't be the same. And you're looking at a minimum of six months recovery time.

MICAH

Ah, that's nothing, Doc. Just picture what some poor kid's going through right now that's been kidnapped away from his home, in some other country, begging for help. Me? I've got it easy.

Dr. Reynolds isn't sure what to do with that.

DR. REYNOLDS

Okay. Well... I'll leave you to it then.

Dr. Reynolds leaves.

Barrett enters, out of breath.

BARRETT

Thank God, you made it.

MICAH

Don't you have better things to do, Senator?

Barrett sees Daniel and hugs him hard.

BARRETT

Welcome home, kiddo. Welcome home.

Micah watches, moved.

TITLE CARD: "A FEW DAYS LATER"

EXT. HOUSE - DAY

A small, quaint house with a rose bush out front.

A cab pulls up and Daniel steps out. Helps Micah out of the back of the cab.

Micah slowly walks with a crutch. Torso bandaged up. An arm in a sling.

Daniel takes Micah's hand and they share a quiet look. Finally some peace.

They walk up to the door and knock.

After a few moments --

The door opens to reveal -- Kerri. She sees Daniel and sinks down to the ground in tears...

Indescribable joy...

KERRI

My boy's back. He's back...

Micah watches their reunion, tears spilling out...

SLOW FADE OUT.

ROLL CREDITS...

THE END.