

Redemption

Morgan Summerfield

summerfield.morgan@yahoo.com

145 Deer Trail
Fayetteville, GA 30214
770-530-2005
WGAWEST 1859217

Night, bird's eye view of Gorgon Cliffs, sleepy seaside community, far northern edge of Maine, end of summer. Fading moon over water, waves thunder against bluffs. Follow the desolate road to small, lone, weathered house nestled against forest near cliffs, inches from Canadian Border.

1 EXT. - ADITA ALBANY'S HOUSE - PRE-DAWN

MAN 1 emerges from trees, scurries across neglected lawn, steals up on worn porch, picks lock, pulls out gun, enters.

2 INT. - ADITA'S HALLWAY - PRE-DAWN

MAN 1 creeps down hall toward stairs. ADITA ALBANY, thirty-something, attractive, Tom Boy, in her camisole and underwear (not lacy), crouches against wall inside living room, holding her breath.

Man 1 steps forward, (floor creak) Adita rises, slams her worn Louisville Slugger into his knees, bringing him down onto them. She smashes bat full force into his face. Man 1 hits floor. A groaning breath emits then silence. Calm, Adita goes to phone, dials.

ADITA ALBANY

I'd like to report a break in...Yes, he's still here, but he's not going anywhere.
No rush.

3 EXT. - ADITA ALBANY'S HOUSE - SUNRISE

Rhythmic squeaking. Adita seated in porch rocker in her robe, sipping coffee, coaxing rocker with her naked toes. DETECTIVE MARCUS ABERDEEN, pushing forty, rugged outdoorsman, professional, rolls up in unmarked sedan.

4 INT. - DETECTIVE ABERDEEN'S CAR - SUNRISE

Aberdeen parks, turns off engine, examines Adita through windshield. Takes a deep breath.

DETECTIVE MARCUS ABERDEEN

(to himself)

A fucking invitation to misery I can't seem to avoid.

5 EXT. - ADITA ALBANY'S HOUSE - PORCH - SUNRISE

Aberdeen gets out, pauses to smooth suit and hair. He approaches porch, stops at steps one foot on first tread. Adita remains seated, unruffled, looking out to sea.

DETECTIVE MARCUS ABERDEEN

Good morning, Ms. Albany.

ADITA ALBANY

(sarcastic)

No need to be formal, Detective Marcus Aberdeen. Dita will do.

DETECTIVE MARCUS ABERDEEN

I feel better being formal with you. Where's the body?

ADITA ALBANY

Just inside. Fresh coffee in the kitchen.

Aberdeen climbs steps to porch, pauses at door. Sees body through screen.

DETECTIVE MARCUS ABERDEEN

Did you touch anything? Move anything?

ADITA ALBANY

You insult me.

DETECTIVE MARCUS ABERDEEN

What about your clothes?

Adita throws open her robe.

ADITA ALBANY

Still wearing them, detective.

Aberdeen closes his eyes, motions her to close her robe.

DETECTIVE MARCUS ABERDEEN

Forensic team will be here in about ten.

Adita pulls robe closed, goes back to drinking coffee, looking out to sea. Aberdeen goes inside.

6 EXT. - ADITA ALBANY'S HOUSE - LATER - DAY

Adita is still rocking in her chair. Forensic team is in and out of house. Adita frowns as her bat is taken away. Coroner arrives, collects body.

Aberdeen exits house behind body, with a FEMALE FORENSIC TECH. Before Aberdeen can say anything, Adita is on her feet and approaches. Adita gives Aberdeen a caustic smile as she passes, goes inside with Female Tech. MALE TECH approaches Aberdeen.

MALE TECH

We're done. As soon as we get the clothes, we'll head back to the lab. We are a bit backed up. Could take a week or more.

DETECTIVE MARCUS ABERDEEN

She surprised a thief, acted in self-defense. If you find anything to contradict that, let me know. Tell the coroner I want an ID ASAP.

MALE TECH

Yes, sir.

Male Tech goes to forensic van, Female Tech exits house with bags containing Adita's clothing.

DETECTIVE MARCUS ABERDEEN

Was she assaulted?

FEMALE TECH

She says no.

Female tech walks to van. Coroner's van pulls away, tech van right behind. Aberdeen stands on porch looking out to cliffs. Adita appears in doorway wearing jeans, T-shirt, wide tooled leather wristbands, barefooted, her hair still looking like she just fell out of bed, opens screen door.

ADITA ALBANY

I made fresh coffee. Want some?

Aberdeen stalls, still facing away.

DETECTIVE MARCUS ABERDEEN

This makes three.

ADITA ALBANY

You're keeping count?

Aberdeen turns, enters house, his bitterness on display, his eyes avoiding the source.

7 INT. - ADITA'S HALLWAY - DAY

Aberdeen follows Adita as far as blood, looks down at pool.

DETECTIVE MARCUS ABERDEEN

What do you have these guys want so badly?

Adita motions toward amateur paintings on walls.

ADITA ALBANY

(with glee)

My art collection, I assume.

DETECTIVE MARCUS ABERDEEN

What makes them so valuable?

ADITA ALBANY

Value is in the eye of the one who wants.
So, you will have to ask the guys trying
to steal them.

DETECTIVE MARCUS ABERDEEN

A bit difficult since two are dead, and
one is in a coma he'll never come out of.

Adita strolls toward kitchen waving Aberdeen to follow. A
last scrutiny of scene then he complies.

8 INT. - ADITA'S KITCHEN - DAY

Adita pours a cup of coffee, places it on table near
Aberdeen. He eyes it but doesn't pick it up.

DETECTIVE MARCUS ABERDEEN

The other two had stun guns. Why was this
one carrying a Glock?

Adita shrugs.

DETECTIVE MARCUS ABERDEEN

You should just tell me what this is
about. Why do they keep coming after you?
And, no bull shit about paintings.

ADITA ALBANY

Is it appropriate for you to use that kind
of language around a lady, detective?

DETECTIVE MARCUS ABERDEEN

Lady? I'm not sure just what you are, but
lady is not one of the terms I would use.

ADITA ALBANY

Look. I followed the rules. I've told you what happened. The forensics will confirm. More than that is none of your business.

DETECTIVE MARCUS ABERDEEN

Why bother even reporting it? Why not just bury them in the woods and make my life easier.

ADITA ALBANY

(with a scowl)

I am a law abiding citizen, Detective Aberdeen. (beat) Besides, digging a hole that deep is tiring and I would have to buy lime in town, which would put me on your radar, since the town's grapevine is so active, and you know I don't garden.

Adita crosses her arms, scrutinizes Aberdeen. Aberdeen is uncomfortable under her glare.

DETECTIVE MARCUS ABERDEEN

Why did you come here?

ADITA ALBANY

Not because of you if that's what you're thinking.

Aberdeen notes empty Tequila bottles by sink.

DETECTIVE MARCUS ABERDEEN

You shouldn't drink so much.

ADITA ALBANY

Look who's giving that advice.

Aberdeen turns, heads out. Adita follows.

9 INT. - ADITA'S HALL - DAY

Aberdeen keeps his nose pointed to door. Adita is a few steps behind him.

DETECTIVE MARCUS ABERDEEN

You should get a security system.

ADITA ALBANY

You and I both know any security system can be hacked. My bat works just fine.

DETECTIVE MARCUS ABERDEEN

Then you'll need to buy a new one. You won't be getting that one back.

ADITA ALBANY

Any excuse to shop.

Aberdeen stops at screen door, still not looking at Adita.

DETECTIVE MARCUS ABERDEEN

Don't leave town and don't be surprised if you get a visit from State or the FBI.

Three events puts you on *their* radar.

ADITA ALBANY

I'll put on some more coffee...maybe bake a pie. What do you think? Apple or Cherry?

Aberdeen exits to porch but doesn't go down steps. Adita paces out behind him, lets door slam. Without warning, Aberdeen turns, forces Adita to wall, holds her there.

DETECTIVE MARCUS ABERDEEN

Why do you have to be such a bitch?

ADITA ALBANY

(with a smirk)

Define bitch.

Aberdeen gives her a forceful shove then storms to his car, speeds away throwing up gravel and grass. Adita watches until car disappears then runs to cliffs. She stands on very edge, lets out a scream over crashing surf.

10 INT. - DODGER'S SPORTING GOODS - DAY

Adita is testing out baseball bats. Aberdeen enters. He watches her from a distance until she notices him. He approaches. She offers him a pouting expression.

DETECTIVE MARCUS ABERDEEN

We've identified your intruder. A different breed than the first two. A contract killer. I need you to come down to the station and answer a few questions.

ADITA ALBANY

So you waited until I came into town instead of coming by? You afraid of me, detective? Some say I'm unsafe...crazy.

Adita slaps chosen bat to counter, pays CLERK. Clerk hands her receipt, Aberdeen snatches up bat.

DETECTIVE MARCUS ABERDEEN

No weapons in the station. I'll hold it.

Adita flutters her lashes, sashays out. Aberdeen sees clerk's hungry gaze, gives him a glare, clerk shrinks.

11 INT. - POLICE STATION - INTERVIEW ROOM - DAY

Adita is seated, Aberdeen enters carrying a file. He sits, opens file, draws out photos, lays them on table in front of her. Adita never takes her eyes off Aberdeen.

DETECTIVE MARCUS ABERDEEN

I need you to take a look at these and tell me if you recognize any of these men.

Adita holds his eyes for a few moments then turns her attention to photos. After a quick scan, she leans back in chair, crosses her arms, stares at Aberdeen.

DETECTIVE MARCUS ABERDEEN

Look, I know you know some of them.

Adita shrugs. Aberdeen grabs a photo, slaps it down square in front of her.

DETECTIVE MARCUS ABERDEEN

How about this one? You know him, right?

ADITA ALBANY

No, Detective. I don't believe I do.

Aberdeen jumps up, grabs his chair, uses it to climb up and disconnect camera. He leans against wall, focuses on Adita.

DETECTIVE MARCUS ABERDEEN

There. No one is listening or seeing. Stop fucking around. What is it they want? Does it have anything to do with Atlanta, Perez Sandoval, or his son Miguel?

Rage hardens Adita's face.

ADITA ALBANY

Have I ever been to Atlanta? Don't remember. Who were those people? Old head injury. Blank spaces. (she exposes scar behind ear)

Aberdeen closes his eyes a moment, Adita watches him closely. Leans forward.

ADITA ALBANY

I had an unhappy encounter with the less lethal end of an AK47. I was sure I told you about it but (twirls her finger near her head) swiss cheese.

Aberdeen looks away, lets out a push of breath.

DETECTIVE ABERDEEN

You did tell me.

ADITA ALBANY

When was that?

MARCUS ABERDEEN

A long time ago.

ADITA ALBANY

Well, then, I guess you know me and that I can be...unreliable.

Aberdeen smooths tie, composes himself, leans on table.

DETECTIVE MARCUS ABERDEEN

Let me help you.

ADITA ALBANY

You want to help me? Really? You sure you aren't just trying to ease your conscience.

DETECTIVE MARCUS ABERDEEN

You need to let that go.

ADITA ALBANY

You seem compelled to give me advice.

OFFICER BAKER knocks, enters, looking like a cocker spaniel that peed on the floor.

OFFICER BAKER

Sorry, sir, but her lawyer is here.

TIBERIUS LAM, former political activist and civil liberties lawyer, known for his freewheeling attitudes and his defense of anything not mainstream, plows through door in fashionable blue suit, his gray hair showing his age, but not his body or voice.

TIBERIUS LAM

Detective Aberdeen, what is the charge?

DETECTIVE MARCUS ABERDEEN

No charge. Just a few questions.

TIBERIUS LAM

Well, from here on you will direct your questions to me. Come along, Adita.

Adita rises, gives Aberdeen a taunting smile, she and Tiberius exit. Aberdeen scoops photos into file, follows.

12 INT. - POLICE STATION - SQUAD ROOM - DAY

Tiberius and Adita approach exit, Adita turns to Aberdeen.

ADITA ALBANY

My bat? A lady needs her protection.

Aberdeen motions for Officer Baker to return bat.

ADITA ALBANY

Goodbye, Detective Aberdeen. I've so enjoyed our conversation. Stop by anytime. Coffee is always on. There might be pie. I forget, do you like apple or cherry?

Aberdeen remains mute, Adita exits, Tiberius shoots Aberdeen a warning glare, Officer Baker watches inquiringly. Baker starts to ask a question.

DETECTIVE MARCUS ABERDEEN

Don't ask.

OFFICER BAKER

Um, okay. (beat) While you were in there, the Chief called. Said he had to run over to Burlington. His mother died. Said while he's gone, you're in charge.

DETECTIVE MARCUS ABERDEEN

There goes my fishing trip. (beat) I didn't know she was sick. You sure he's not just at the lake shacking up with Delores and that bag of weed missing from evidence?

Baker shrugs, Aberdeen drops file on desk.

CLOSE UP OF FILE: Confidential FBI file Task Force *Redemption*. Move to PAST reveal.

13 EXT. - ATLANTA WAREHOUSE - NIGHT - PAST

AGENT ABERDEEN and his team are gearing up for a raid.

AGENT ABERDEEN

(to his men)

There may be hostages so be careful what you target. Intel says three guards. You five to the rear, the rest of you on me.

Five agents head for back of warehouse. Aberdeen and others stage at main door. They breach.

14 INT. - ATLANTA WAREHOUSE - NIGHT - PAST

Team enters, lights go out, automatic weapons fire, shouting. Engine revs, SUV blasts through bay door to street.

AGENT ABERDEEN

Get those lights back on!(to his radio)
Get me an ambulance and an APB on a black Suburban with front end damage last seen headed east on Belk.

Lights come on, Aberdeen surveys damage. Three of his men are dead, others injured, no sign of hostages, bad guys in the wind. AGENT WEST walks up to Aberdeen.

AGENT WEST

This went sideways fast...like they knew we were coming. Do we have a leak?

AGENT ABERDEEN

Yeah, and I'll be plugging it real quick. Go help Mendez.

Aberdeen points to injured man staggering toward them. West rushes away. Aberdeen walks to smashed bay door, slams his fist against wall.

AGENT ABERDEEN

(to himself)

You deceiving little bitch.

15 EXT. - POLICE STATION - DAY - PRESENT

Tiberius catches Adita by arm.

TIBERIUS LAM

Let's get a drink. We should talk.

Adita starts to object, but Tiberius gives her a 'no choice' look, guides her down street to Mackie's Bar.

16 INT. - MACKIE'S BAR - DAY

Tiberius ushers Adita toward back booth. News is on television. REPORTER giving updates on current national election stats. SENATOR WESTGATE is considered the forerunner. Tiberius yells to MACKIE as he passes bar.

TIBERIUS LAM

Two Red Bettys and turn that damn thing off. If that guy gets elected, I'm moving to Canada.

When Adita is in her seat Tiberius sits across from her. Adita lays bat in seat beside her. Mackie brings beers.

MACKIE

Food?

TIBERIUS LAM

Any of Becky's maple pie left?

MACKIE

Might have a piece. I'll check.

Mackie retreats to kitchen, Tiberius sighs, folds his hands in front of him, offers fatherly scowl.

TIBERIUS LAM

I know you hate pie, so I didn't offer.
(beat) Your uncle was a good friend. That makes me feel responsible for you.

ADITA ALBANY

Just because Uncle Cal was your friend doesn't mean you owe me anything. You are definitely not responsible for me.

TIBERIUS LAM

It's beginning to look like the past is determined to follow you. Tell me how I can help.

ADITA ALBANY

I appreciate your concern Ty, but I will deal with this on my own.

TIBERIUS LAM

I have friends in Washington. I could have them snoop around. Maybe find out who is behind this.

ADITA ALBANY

Absolutely not. You'd paint a target on your back. Besides, I have a pretty good idea who it is.

TIBERIUS LAM

What about Marcus? You two have history, not necessarily a good history, but he at least has a clue.

ADITA ALBANY

(angry)

No!

Mackie brings pie, reacts to Adita's loud response.

MACKIE

Everything okay here, Ty.

TIBERIUS LAM

Yes, yes, Mackie. Everything is fine. Thanks for the pie.

Mackie's eyes drift to bat, he gives Adita a cautionary glare then walks away. Adita leans back and smiles.

ADITA ALBANY

Everyone here thinks I'm crazy...and a tub of trouble. You spend much time with me and you're going to get a bad reputation.

TIBERIUS LAM

(with a snort)

Too late. I already have a bad reputation. Drink your beer, while I get my sugar fix. Becky makes the best maple pie.

Young blonde stranger, ETHAN HOLT, enters, sits at bar. Adita examines him. He tries to avoid eye contact. Tiberius notices her watching him, gives him a glance.

TIBERIUS LAM

Someone you know?

ADITA ALBANY

No. (beat) How can you eat that with beer?

Tiberius holds a forkful out to her. You should try it.

ADITA ALBANY

Yuck! Maple syrup belongs on pancakes, not in a pie...and I don't...like...pie.

Adita secretly watches Ethan as Tiberius eats. Tiberius stops just short of licking plate, leans back, smiles.

TIBERIUS LAM

I feel better now. Let's go to my office. I have something for you.

ADITA ALBANY

I need to get home.

TIBERIUS LAM

It wasn't a request.

Tiberius stands, raises his eyebrows to Adita. She grudgingly complies, grabs her bat. They walk toward exit. Adita strolls up to Ethan, lays her bat on bar beside him, leans in, whispers.

ADITA ALBANY

If you know what's good for you, you will keep your ass on that stool for at least thirty minutes.

TIBERIUS LAM

Adita!

ADITA ALBANY

Mackie, give this guy another beer.

Adita looks down at Ethan's Heineken with disdain.

ADITA ALBANY

Make it a real beer. Put it on Ty's tab.

Adita snatches up bat, offers a smile, heads for door.

17 INT. - TIBERIUS LAM'S OFFICE - DAY

Adita is seated in chair in front of desk. Tiberius digs into drawer, pulls out large manila envelope, sits behind desk, opens envelope, draws out pictures and papers.

TIBERIUS LAM

I found these when I was cleaning out the shed. I let Cal store some of his stuff there when he left to look for you.

Adita's face shows he hit a nerve.

TIBERIUS LAM

Since he's gone now, it all belongs to you. There are a few other boxes, but I thought you would be particularly interested in this bit.

Tiberius sorts through pictures, pulls out one of Adita as a toddler with her mother, frilly dress, ribbons in her hair, places it in front of Adita.

TIBERIUS LAM

Your mother was a kind woman. It's too bad she died when you were so young, you didn't have her influence. But your father did a good job...other than raising you like a boy and making you...

ADITA ALBANY

(interrupts)

I don't want to talk about my mother and keep the sexist remarks to a minimum.

TIBERIUS LAM

I didn't' mean it that way. You just...

ADITA ALBANY

What?

TIBERIUS LAM

(with a snort)

I'll stop while I'm ahead.

Tiberius pulls out another picture of Adita - young woman in a baseball uniform.

TIBERIUS LAM

Your father would send Cal pictures. Cal would drag them out at poker. When he showed us that picture, he said you recorded a bat speed of 80.

Adita leans back in chair with a frown.

ADITA ALBANY

I did.

Tiberius extracts more photos, lays them in sequential array on desk in front of Adita - Adita in a military uniform, graduating Police Academy, sworn in with State Police, Adita with her FBI credentials. Adita's eyes are trained on Tiberius.

TIBERIUS LAM

You should have heard him when you enlisted. He was so gung-ho. You know I gave him a hard time about it, me being a pacifist and all.

ADITA ALBANY

I'm starting to feel like I'm back in the police station. What are you after?

TIBERIUS LAM

I just want to remind you who you are.

Adita stands, collects pictures, turns them over.

ADITA ALBANY

I'm not that person anymore. You can burn those and everything else. Cal is gone, my dad is gone, everyone is gone.

Adita storms out. Disappointed, Tiberius follows her.

18 EXT - TIBERIUS LAM'S OFFICE - DAY

Tiberius stops her departure by taking her arm.

TIBERIUS LAM

I'm sorry I upset you. Maybe you should come stay with me for a few days. Let things settle. I'd like to introduce you to some people. You've been here almost a year, and you don't know anyone...and no one knows you, other than the stories they've heard. Things might be easier if you let people know you.

ADITA ALBANY

They are better off not knowing me. I'll be fine. I can take care of myself. I've been doing it for years.

Tiberius draws her into a hug which she does not return.

TIBERIUS LAM

I'm here for you kiddo if you need me.

Tiberius lets her go, returns to his office. Adita walks down sidewalk to her car, steps off sidewalk, headed for driver's side door. Aberdeen is approaching.

DETECTIVE MARCUS ABERDEEN

Ms. Albany, a word.

Adita scrambles to get in car, Aberdeen is on her before she has door fully open. He closes it, points out his badge, grapples keys away from her. She holds back a reaction. He leans against car staring outward.

DETECTIVE MARCUS ABERDEEN

I've given you a lot of leeway and I should not. Once outsiders get involved, I won't be much help. Talk to me.

ADITA ALBANY

I owe you nothing Detective Aberdeen. If you have done something on my behalf or given me this leeway you claim, that was your choice. I have asked for nothing from you, and I expect nothing.

Aberdeen fingers car keys then throws them forcefully across street and walks away.

ADITA ALBANY

Fucker!

Adita goes in search of keys. Ethan Holt watches from alley.

19 EXT. - ADITA ALBANY'S HOUSE - PORCH - DAY

Adita is seated, cleaning Smith and Wesson MP9. Car approaches. She reconstructs weapon, slaps in mag, slips round in chamber, stands, tucks gun in back of pants. Two suits get out of car, approach porch, flash badges.

AGENT KEEGAN

Agents Keegan and Brown. Ms. Adita Albany?

ADITA ALBANY

What do you want?

AGENT KEEGAN

We'd like to speak with you about this rash of break-ins.

Adita sees AGENT BROWN unsnap his gun holster and places her hand at her back waist.

ADITA ALBANY

My lawyer's name is Tiberius Lam. If you want to speak with me, go through him.

AGENT KEEGAN

Ms. Albany. This isn't official, just a routine inquiry. You don't need a lawyer.

ADITA ALBANY

Everything is official with the FBI. Tell your partner to put his hand to his side.

Keegan steps closer to porch, mounts first step. Adita stands her ground.

AGENT KEEGAN

We are aware of your reputation, Ms. Albany.

ADITA ALBANY

Then you are aware I know my rights. Unless you have a warrant, you need to go.

Keegan is dissatisfied, Brown is itching to draw his weapon. Silence hangs then Brown yanks out his gun, points it at Adita, not before Adita gets drop on Keegan.

ADITA ALBANY

If you were sent here to kill me, get on with it, but I'm taking you both with me. If not, get your asses in your car.

Keegan motions Brown to put his gun away and holds his hands up in surrender.

AGENT KEEGAN

I assume you have a permit for that?

ADITA ALBANY

You assume correctly.

Keegan smiles, lets out a laugh, motions Brown to car.

AGENT KEEGAN

We just have a few simple questions, like what are you doing so close to the Canadian border and what do you have worth stealing? What exactly do you do up here, alone in the woods.

Keegan climbs another step.

ADITA ALBANY

If you are *aware* of my reputation, agent, then you are *aware* I always have one in the chamber. One more step and I'll introduce you to it.

AGENT KEEGAN

I know more than your reputation. I've read your file.

ADITA ALBANY

Then you know I could put one between your eyes long range. At this range, I could put one between your legs, you'd hit your knees pretty quick, maybe have time for a short prayer before I put one in your head. Are you religious?

AGENT KEEGAN

You won't shoot me.

ADITA ALBANY

Since you've been flaunting your intel, let me share some of mine. You have a string of failed assignments...three or four. On the phase out list. Bureau sent you to the ass end of the world with a trigger happy greenie to confront someone they flag dangerous. Sound about right?

AGENT KEEGAN

If any of that were true, how would you have access to that information?

ADITA ALBANY

I know how the bureau works. You are expendable, and that little greenie might save them paperwork and severance pay.

AGENT KEEGAN

I'm still pretty sure you won't shoot me.

ADITA ALBANY

Take another step. We'll test your theory.

AGENT KEEGAN

You'd be arrested.

Adita smiles and shakes her head.

ADITA ALBANY

Unlikely. I could make a good case for you being aggressive with me, me being still traumatized by this latest invasion of my home, confused, nervous, afraid for my safety...and I am a woman...vulnerable and all. I think I could be convincing.

AGENT KEEGAN

Your file paints a different picture.

ADITA ALBANY

My file would never see the light of day. Too much exposure, too many questions. (beat) Legalities aside, your greenie over there has gone off alert. He's pissed that you sent him to the car, and he's pouting, not paying attention.

Before he could get his gun out, I could shoot you both. Then, I'd put you in your car and push it over the cliff.

Keegan's expression goes from 'one up' to 'oh, shit.'

ADITA ALBANY

This has been one long fucking conversation, and I'm getting bored. The only thing holding me back is having to clean blood off my steps. Make a choice or I'll make it for you.

After a moment of unflinching stare down Keegan backs off steps, hands where Adita can see them.

AGENT KEEGAN

Since you aren't feeling social, we'll head into town, find your lawyer. Thanks for your...cooperation...Ms. Albany, or is it Mrs. Sandoval? Seen your husband lately? What about your father-in-law?

Keegan offers crooked smile, happy to have last word, walks to car, gets in. Brown plunks into passenger's seat.

20 INT. - AGENTS' CAR - DAY

AGENT BROWN

You going to let her get away with that?

AGENT KEEGAN

With what? She's right, we are trespassing. She was also right about you, grass green. Keep it in your pants next time. You almost got us shot.

AGENT BROWN

Why did she think we were here to kill her?

AGENT KEEGAN

Did you read the file? She's a psycho. But you've gotta give her credit. She did turn Los Ados inside out. She's one scary bitch. (beat) Gave me a hell of a hard on.

Keegan puts car in gear, drives away.

21 EXT. - ADITA ALBANY'S HOUSE - PORCH - DAY

Adita watches agents leave, reengages safety, her hand trembling.

22 INT - ADITA'S HALL - DAY

Adita enters house, hand tremor turns to uncontrolled shaking. She leans back against wall, closes her eyes, digs her fingers into her hair, slides down wall. A partial memory erupts.

23 INT. - MIGUEL'S HOME - BEDROOM - PAST

Scene is dark, edges blurred, room shouts money. Adita is lying on bed, pained expression. Latin hotty (MIGUEL SANDOVAL) seated on bed, leaning over Adita, one hand on each side of her.

MIGUEL SANDOVAL

You have three choices. I can send you back to Javier, you can do as I ask, or I can have Berto open a vein and let you bleed out, which you might consider a mercy. You choose.

24 INT. - ADITA'S BATHROOM - DAY - PRESENT

Adita steps from shower, dries off, scars on her wrists reveal as she puts on robe. She looks in mirror, fingers scar across abdomen almost hip to hip, fights back emotion, roughly closes robe, throws open door, exits.

25 INT. - TIBERIUS LAM'S OFFICE - DAY

Aberdeen enters reception, knocks on open inner office door. Tiberius looks up from papers over his cheaters, closes folder, leans back, takes off glasses.

TIBERIUS LAM

Detective Aberdeen. What can I do for you?

Aberdeen closes door, steps into room, nods toward chair. Tiberius motions for him to sit and he does.

DETECTIVE MARCUS ABERDEEN

I want to talk to you about Adita.

TIBERIUS LAM

I can't discuss my clients with you.

DETECTIVE MARCUS ABERDEEN

I'm not here as a detective...at the moment.

TIBERIUS LAM

I still can't discuss her with you...I won't.

Detective Aberdeen is frustrated, runs his hand over his face, leans forward, looks down at his hands.

DETECTIVE MARCUS ABERDEEN

I'm not her enemy. I don't apologize for what I did, just sorry for the way I did it. I was upset, angry. I want to help her, she won't let me. Maybe you...

TIBERIUS LAM

I tried. She's going to handle this her way. I guess she's earned that right. Not that I approve. Again, this is not a conversation we should be having.

DETECTIVE MARCUS ABERDEEN

I got a heads up the FBI is in town. (snorts) If they go out there, I am sure they will get a warm reception.

Aberdeen stands, smooths his tie.

DETECTIVE MARCUS ABERDEEN

I'll do what I can, but with the FBI involved it might not be much. If anything happens and you want to breach privilege...

TIBERIUS LAM

(scowling)

Good day, Detective.

26 INT. - WESTGATE'S HOME OFFICE - DAY

SENATOR WESTGATE stands behind desk, perfect hair, perfect suit, looking at papers. CORBIN HAVADA, ex-military, fixer walks in, closes door. Westgate looks up with scowl.

SENATOR WESTGATE

Explain to me what happened here. Who let the monkey out of the cage? I thought we had this locked down tight and a solution in the works. How did it bypass our radar?

CORBIN HAVADA

Internal FBI. A source in South America cleared her. It was all hush hush because she was considered unstable. They reinstated her just long enough to process her out. Pressure from somewhere.

SENATOR WESTGATE

I hired you because you get the job done. Why are we wasting breath on why *she's* still breathing?

CORBIN HAVADA

Sandoval said he'd handle it. When he didn't, I sent one of mine.

SENATOR WESTGATE

Miguel? (grunts) That was a waste of time. What happened to yours?

Corbin shifts his body and cracks his neck.

CORBIN HAVADA

He's dead.

SENATOR WESTGATE

Jesus. She's a damn radioactive cockroach.
(beat) You don't think all this is going
to draw some attention?

CORBIN HAVADA

I'm sending a team this time.

Westgate leans on his desk, glares at Havada.

SENATOR WESTGATE

You fuck this up and there will be a team
on your ass. Now get the hell out of here.

Havada exits. Westgate goes to sideboard, pours a drink.
Turns to window looking out at his lush estate.

SENATOR WESTGATE

(to himself)

Why did you have to be there that
particular day? Why did *I* have to be there
that day? You are a piece of fucking gum I
can't get off my shoe, Adita Albany.

Westgate looks down into his glass then throws it across
room. It hits wall—shatter, splash.

27 INT. - ADITA'S BEDROOM - DAY - PRESENT

Adita sits on bed eyeing nightstand. She opens drawer,
collects small box, fingers it, opens it, inside a gold
wedding band. She tear up, rises and walks out with ring.

31 EXT. - SMALL CHAPEL FILLED WITH FLOWERS - PAST

Adita is standing with Miguel Sandoval before a PRIEST. She
does not look happy.

PRIEST

Miguel, you may kiss your bride.

Miguel steps forward, kisses Adita then offers big smile.

MIGUEL SANDOVAL

It is done. Now we turn the gato callejero
into the gatito. (alley cat/kitten)

28 EXT. - ADITA ALBANY'S HOUSE - CLIFFS - DAY - PRESENT

Adita is at edge, fingering ring, examines it with sad smile, drops it, it disappears in surf. She sits, lays back, looks up to clouds, closes her eyes. Some time later a shadow falls over her. She is startled. Scrambles to her feet. It is Aberdeen.

ADITA ALBANY

What the hell do you want?

DETECTIVE MARCUS ABERDEEN

You didn't answer the phone. You weren't at the house. Saw you lying here..

Adita strides toward house, just short of a run.

ADITA ALBANY

Get the hell out of here.

Aberdeen follows her. She stomps up steps, goes inside and slams door. Aberdeen stands outside door.

DETECTIVE MARCUS ABERDEEN

(shouting)

The guy in the coma is conscious. Thought you might go with me when I question him.

Adita opens door.

ADITA ALBANY

I thought he was a vegetable.

DETECTIVE MARCUS ABERDEEN

Appears not. Hard head I guess. But his English isn't good. Speaks Spanish. Thought you could translate.

Adita flies out door, past Aberdeen to his car, gets in back seat. Aberdeen follows.

29 INT. - ABERDEEN'S CAR - DAY

Aberdeen gets behind wheel, looks at Adita in rearview.

DETECTIVE MARCUS ABERDEEN

You can sit up front.

ADITA ALBANY

I like it better back here.

30 INT. - HOSPITAL ROOM - DAY

Adita enters ahead of Aberdeen. Intruder, CÉSAR, recognizes Adita, begins speaking to her until he sees Aberdeen.

CÉSAR

El quiere... *(He wants...)*

Adita's head makes a small gesture toward Aberdeen that Aberdeen doesn't catch.

ADITA ALBANY

Su español es malo, pero tenga cuidado.
(His Spanish is bad, but be careful.)

DETECTIVE MARCUS ABERDEEN

Ask him his name, why he came after you.

ADITA ALBANY

¿Tu nombre? *(Your Name?)*

CÉSAR

César.

DETECTIVE MARCUS ABERDEEN

And why he came after you.

ADITA ALBANY

¿Por qué estás aquí? *(Why are you here?)*

César eyes Aberdeen. Aberdeen prompts Adita with a look.

ADITA ALBANY

(to César)

¿Pérez? *(Perez?)*

Before César can answer THREE FEDS surge into room. FED 1 forces Adita away from bed.

FED 1

You two will have to leave. This man is in Federal custody.

DETECTIVE MARCUS ABERDEEN

Since when?

FED 1

Since now. Mosey yourselves on out.

Aberdeen and Adita not moving fast enough for Fed 1. He motions other two to put them out. Fed 1 handcuffs César.

CÉSAR

(panicked)

¿A dónde vas? ¿Que esta pasando? (*Where are you going? What's going on?*)

ADITA ALBANY

(to César)

¿Pérez? (*Perez?*)

FED 1

Get them out of here.

CÉSAR

(shouts to Adita)

Gatito. (*Kitten.*)

Adita's face goes pale and a mild tremor courses her body. She and Aberdeen are escorted out.

31 INT. - HOSPITAL - HALLWAY - DAY

DETECTIVE MARCUS ABERDEEN

What did he say?

ADITA ALBANY

He's afraid.

Adita starts down hall, Aberdeen grabs her arm. She turns on him, yanking her arm away.

ADITA ALBANY

That's assault. Hands off.

DETECTIVE MARCUS ABERDEEN

You're right. I have no business touching you. I did it before and, I was angry...you just...I don't want things to be like this. I want them the way they were.

Adita softens slightly.

ADITA ALBANY

We can't go back. Follow your own advice. Let it go.

Adita walks away. Aberdeen gets a call on his cell.

DETECTIVE MARCUS ABERDEEN

Aberdeen.

GOVERNOR'S ASSISTANT (O.S.)

Detective Aberdeen. It seems Chief Peterson is out, and you are in charge up there. The Governor wanted to make you aware that your break-in suspect has surfaced on the terrorist list so he is being transferred to Federal custody.

DETECTIVE MARCUS ABERDEEN

(agitated)

Thanks.

Aberdeen ends call. Adita has gone. He runs down hall.

32 EXT. - HOSPITAL - DAY

Aberdeen exits main door, scans area. Adita is nowhere.

DETECTIVE MARCUS ABERDEEN

Fuck!

Aberdeen walks to his car, gets in, frustration evident.

33 INT. - ABERDEEN'S CAR - DAY

Aberdeen leans back, puts his hands to his face, a vivid memory invades.

34 INT. - AGENT ABERDEEN'S APARTMENT - PAST - NIGHT

Aberdeen is naked in bed on his side. Adita sits on edge of bed to dress, socks, pants, shoes, before her top.

AGENT ABERDEEN

You should stay.

ADITA ALBANY

(good humored)

Not.

Aberdeen reaches over, grabs her wrist. She is wearing wide, tooled leather cuffs. She yanks away.

AGENT ABERDEEN

Do you ever take those off?

ADITA ALBANY

I have more than one pair, but no. I wear them all the time.

AGENT ABERDEEN

Why?

ADITA ALBANY

To remind me.

AGENT ABERDEEN

Of what?

ADITA ALBANY

Men are selfish assholes.

Aberdeen touches scar on her flank.

AGENT ABERDEEN

How'd you get that?

ADITA ALBANY

Knife of a guy who wanted something I wasn't giving.

Adita's hair falls to side, reveals scar behind her ear.

AGENT ABERDEEN

What about this one?

Aberdeen touches scar. Adita pushes his hand away.

ADITA ALBANY

The less lethal end of an AK47.

AGENT ABERDEEN

Rebels got the drop on you?

ADITA ALBANY

No.

Aberdeen frowns, Adita turns to Aberdeen.

ADITA ALBANY

The CO made me unit sniper. A *selfish asshole* thought the job should be his. We were on recon, he created a job opening.

AGENT ABERDEEN

I assume he got a court martial for it and some time at Leavenworth.

ADITA ALBANY

You assume incorrectly. When I came to I was behind enemy lines. Took me five dicey days to make my way back to my unit. When I arrived, they told me my replacement took a sniper round the night before. Didn't kill him, just shattered his shoulder. No more sniping for him.

Adita goes back to dressing.

Long silence. Aberdeen watches with quizzical grimace.

AGENT ABERDEEN

Did you shoot him?

Adita stands, turns to him with a smile of 'maybe.'

AGENT ABERDEEN

I guess it isn't a good idea to get on your bad side.

ADITA ALBANY

Not and leave me alive. (beat) See you at the office.

Adita starts to leave.

AGENT ABERDEEN

What about tomorrow night?

ADITA ALBANY

You're good, and I know I'm good, but you should be careful. Too much of a good thing and all.

Adita straps on her gun, grabs her jacket, exits. Aberdeen plunks into pillow with a crooked smile.

35 INT. - ATLANTA FBI BRIEFING ROOM - DAY - PAST

Room filled with agents. Adita is standing at back of room talking with AGENT KELLOG, Aberdeen enters. He sees Adita, pauses then makes his way to her. Leans against wall beside her, listening to conversation. Adita is aware.

AGENT KELLOG

So, I thought you might like to go. I remember you said you liked hiking. There are some good trails up there.

ADITA ALBANY

Can I get back with you Friday?

AGENT KELLOG

Sure.

ASSISTANT DIRECTOR takes podium, everyone settles in. Agent Kellog goes to sit with his partner.

ASSISTANT DIRECTOR

If you will look to the screen. (picture of PEREZ SANDOVAL).

We have confirmed that Perez Sandoval, the head of Los Ados, has added human trafficking to his drug and gun running.

The total number of women missing as a result of Los Ados activity is sixty-seven. We suspect they are being funneled through Texas to an as yet unidentified site in South American. With Project Redemption we will target three cities for undercover ops.

Assistant Director continues presentation.

AGENT ABERDEEN

(whispers to Adita)

I've decided I like having too much of a good thing. I want you to move in.

Adita doesn't look at him.

ADITA ALBANY

I'm not domestic.

AGENT ABERDEEN

(his jealousy showing)

You going camping with Kellog?

ADITA ALBANY

Maybe.

AGENT ABERDEEN

I don't want you to go.

ADITA

Back off.

ASSISTANT DIRECTOR

You will all be given more details by your assigned supervisor. Everyone excused except for Agents Fellows, Westerly, and Albany. The three of you please remain.

Aberdeen doesn't move. Adita lifts her eyebrows to him.

ADITA ALBANY

You heard him...and you shouldn't be drinking this early.

Aberdeen's anger borders on explosive. He rages out.

36 EXT. - ATLANTA AREA PARK -RUNNING TRAIL - DAY - PAST

Adita is seated on a bench. Agent Aberdeen approaches in running clothes, stops to retie his shoes using bench.

AGENT ABERDEEN

So what do you have for me?

ADITA ALBANY

My CI says the warehouse at Virginia and Norman Berry has a lot of activity. It may be the holding point for the women. Says there are only three guards.

AGENT ABERDEEN

I'll set it up.

ADITA ALBANY

I'd check it out more before you do anything. My CI is acting a bit squirrely. He's upped his intake. Got the itchies pretty bad. I don't trust him.

AGENT ABERDEEN

We need a win on this. We'll do a little recon. (beat) Looks like your date in the woods with Kellog got squashed. (beat) I want to see you.

ADITA ALBANY

I told you not until this is done.

AGENT ABERDEEN

Why did you take this assignment? Things were...

ADITA ALBANY

Things were the way you wanted them. You are a control freak. I told you I have no intention of being owned or held that tightly.

AGENT ABERDEEN

I *really* want to see you. I can't stop thinking about you. Meet me at Choppers at eleven.

Adita rises.

ADITA ALBANY

I told you no. You need to go. You're going to blow my cover.

Adita tries to leave, Aberdeen grabs her, draws her close.

ADITA ALBANY

You've been drinking. Stop fucking around. This is dangerous for both of us.

Aberdeen tries to kiss her. Adita stomps on his foot.

ADITA ALBANY

Run on that, fucker!

Adita fumes away.

37 INT. - ABERDEEN'S CAR - DAY - PRESENT

Aberdeen pulls out of remembrance, clears his face and his thoughts.

DETECTIVE ABERDEEN

(to himself)

And the jerk of the year award goes to...

He starts car and drives away.

38 INT. - GROCERY STORE - DAY - PRESENT

Adita strolls aisles selecting groceries, aware Ethan Holt is stalking her. Ethan nears doors to storage area, Adita pulls knife, turns on him, forces him through doors and against wall, laying knife to his inner thigh.

ADITA ALBANY

Who the hell are you and what do you want?

Ethan is silent, Adita applies pressure to knife.

ADITA ALBANY

(calmly)

This is your femoral artery. You'll bleed out pretty quick. Anyone gonna miss you?

ETHAN HOLT

Alright. Alright. My name is Ethan Holt. I'm a friend.

ADITA ALBANY

I don't know you.

ETHAN HOLT

I'm still your friend.

Adita eases up, steps back, but doesn't put knife away.

ADITA ALBANY

I'm pretty good with this so stop fucking around or I might fillet you. I'm particularly irritated today.

ETHAN HOLT

Miguel sent me.

ADITA ALBANY

Fuck that!

ETHAN HOLT

It's true. He sent me to watch over you.

ADITA ALBANY

Why would he do that? He's been sending people to kill me.

ETHAN HOLT

No. Not to kill you. To bring you back...at least the first two were supposed to bring you back. This last one...Miguel didn't send. He sent me to protect you from what's coming.

ADITA ALBANY

What's coming?

ETHAN HOLT

I don't know, but Miguel is pretty sure it will be hard to stop.

ADITA ALBANY

Now let me see if I've got this straight. Miguel Sandoval, the son of Perez Sandoval the biggest drug, gun and human trafficker on record, has sent you to protect me from who...his father?

ETHAN HOLT

Not his father. His father never recovered from the...well, you know what happened better than I do. He hasn't been right since. Brain damage.

ADITA ALBANY

I suspect he is still a big enough bastard to issue orders, impaired or not.

ETHAN HOLT

Miguel said it's not his father. It is an American.

ADITA ALBANY

Who?

ETHAN HOLT

I don't know.

ADITA ALBANY

He must have some clue.

ETHAN HOLT

He knows who it is, but wouldn't tell me. I got the impression it's someone with a lot of clout. (beat) He said it was someone you would go after, if you knew.

Adita puts knife away, gives Ethan a long examining look.

ETHAN HOLT

Miguel said you are his wife.

ADITA ALBANY

Don't ever call me that. (beat) Are you ex-agency?

ETHAN HOLT

Ex-military.

ADITA ALBANY

How did you get involved with Miguel?

ETHAN HOLT

I've been for hire for a few years now. He checked my rep. Thought I was a good fit.

ADITA ALBANY

You need to work on your blending in. I spotted you as soon as you walked into the bar the other day.

ETHAN HOLT

(snort)

Yeah. You surprised me. Maybe you could give me a few tips. I hear you are...highly proficient in just about everything.

ADITA ALBANY

(Pause) Miguel tell you that?

ETHAN HOLT

Miguel told me a lot of things about you. He said if you sniffed me out there would be hell to pay. Guess he was right.

ADITA ALBANY

Well, if you're going to be following me you can make yourself useful.

Adita walks to door, motions him to come. Ethan takes a deep, relieved breath then pads after her.

39 EXT. - GROCERY STORE - DAY

Ethan is loading Adita's groceries into trunk. Aberdeen observing from across street. Ethan gets in car they drive away. Aberdeen charges across street to grocery store.

40 INT. - GROCERY STORE OFFICE - DAY

Aberdeen enters without knocking. STORE MANAGER is behind his desk, surprised.

DETECTIVE MARCUS ABERDEEN

I need your surveillance footage for the last hour.

STORE MANAGER

(anxious)

What for? Did something happen? Did somebody steal something?

DETECTIVE MARCUS ABERDEEN

Just routine police business. The tape.

Aberdeen holds out his hand. Store manager extracts disk, hands to Aberdeen. Aberdeen takes disk and heads for door.

STORE MANAGER

When will I get it back?

Aberdeen starts to exit, turns back.

DETECTIVE ABERDEEN

Your wife speaks Spanish. Could you ask her what gatito means?

STORE MANAGER

That's an easy one. Kitten. Gatito is kitten.

DETECTIVE ABERDEEN

Kitten? You're sure?

STORE MANGER

No question.

Aberdeen darts out.

STORE MANAGER

What about...the tape?

41 INT. - ABERDEEN'S OFFICE - DAY

Tense, Aberdeen views store surveillance. Sees Adita force Ethan into back, fast forwards, watches Adita exit, Ethan following. Aberdeen enlarges Ethan's face, creates an email, attaches pic, sends then makes a call.

DETECTIVE MARCUS ABERDEEN

Jack...Yeah, it's been a while. I need a favor. I sent you an email. Can you get facial rec for me?...Thanks.

42 INT. - ADITA'S KITCHEN - DAY

Adita is putting away groceries, Ethan comes in with bags, puts them on counter next to empty Tequila bottles.

ETHAN HOLT

You eat pretty healthy. Is that to make up for the booze?

Adita ignores his remarks. Ethan watches her movements with a judicious eye.

ETHAN HOLT

It would be easier to keep an eye on you if you let me stay here.

ADITA ALBANY

I'm sure it would, but that's not going to happen.

ETHAN HOLT

There is safety in numbers.

ADITA ALBANY

Every person beyond myself is a person I have to trust, and I'm not the trusting kind. (beat) Can you cook?

ETHAN HOLT

Yes.

ADITA ALBANY

Good. You make dinner.

Adita exits. Ethan shakes his head, smiles. Takes out cell, sends text.

43 INT. - ADITA'S KITCHEN - NIGHT

Adita is seated at table, Ethan sets a plate of food in front of her, places his plate on table, sits across from her. Adita stares down into plate.

ADITA ALBANY

It smells good, but it looks...

ETHAN HOLT

Looks like shit, but it tastes great.

ADITA ALBANY

What do you call it?

ETHAN HOLT

(with a sly smile)
Cash Hash.

ADITA ALBANY

There is a story?

ETHAN HOLT

I was on a scholarship in college. It was tight. I used to make this to save money. Secret recipe. Some friends tasted it, it caught on. People paid me to make it.
(beat) You're not what I expected.

ADITA ALBANY

What did you expect?

ETHAN HOLT

The way they talked about you, I guess I was expecting a bad ass biker chick with tattoos, piercings, and big muscles. You're pretty...nice muscles.

ADITA ALBANY

Sorry to disappoint.

ETHAN HOLT

Oh, I'm not disappointed.

Adita's expression changes to suspicion.

ADITA ALBANY

Flirting is a waste of time. Who talked about me? You said they? Who are they?

Loud crash as front door is forced in. Adita slips gun from slide under table, is on her feet. Ethan seconds behind her pulling gun from ankle holster. The two face kitchen doorway, Ethan's gun is pointed forward. Adita has her gun on Ethan and an eye on doorway. Ethan notices her draw on him, he turns his gun toward her.

DETECTIVE MARCUS ABERDEEN

(from hall)

Adita. You alright?

ADITA ALBANY

Why wouldn't I be, detective?

DETECTIVE MARCUS ABERDEEN

Are you alone?

ADITA ALBANY

No.

DETECTIVE MARCUS ABERDEEN

If that guy from the grocery store is with you, you can't trust him.

Adita stiffens her posture, tightens her grip on gun. Holt puts his gun on counter, places his hands in air.

ADITA ALBANY

You can come in, detective.

Aberdeen edges in, his gun out, points it at Holt.

ADITA ALBANY

So who is this guy?

DETECTIVE MARCUS ABERDEEN

A scum bag. Got booted out of the military, assaulted an officer, was under investigation for drug smuggling. Jacket says he's for hire for anything.

ETHAN HOLT

(to Adita)

That's not true. I can prove it. Just going to get you some ID. Don't shoot.

Ethan sits, takes off his shoe, pulls up insert and extracts an ID.

ETHAN HOLT

My name *is* Ethan Holt. I'm Homeland.

Adita takes ID, Aberdeen rushes to Holt, forces him to floor, cuffs him. Adita examines ID, hands it to Aberdeen.

DETECTIVE MARCUS ABERDEEN

(to Holt)

So, if I call, someone will vouch for you?

ETHAN HOLT

If you call you blow my cover and she's as good as dead.

Aberdeen glares at Adita who looks uncomfortable. He jerks Holt up from floor, sits him in chair. Adita still has her gun pointed at Holt.

DETECTIVE MARCUS ABERDEEN

(to Adita)

Put it away.

Adita doesn't comply.

DETECTIVE MARCUS ABERDEEN

He's in custody. If you shoot him in cold blood, I will arrest you and put your ass in jail.

Adita shifts the gun to Aberdeen. He glares at her. She engages safety and plunks gun to counter.

DETECTIVE MARCUS ABERDEEN

(to Holt)

You either tell me what you're up to, or I'm taking you in until I sort it out.

ETHAN HOLT

Los Ados.

DETECTIVE MARCUS ABERDEEN

Los Ados is out of business.

ETHAN HOLT

No, they're not. The snake grew a new head. An American head. Someone with political juice. We're trying to flush him out.

DETECTIVE MARCUS ABERDEEN

What does this have to do with Ms. Albany?

ETHAN HOLT

(eyes wide)

You don't know?

DETECTIVE MARCUS ABERDEEN

Know what?

ETHAN HOLT

She was the one who cut off the first head. Put Perez out of commission. I thought you two were friends, I thought...

DETECTIVE MARCUS ABERDEEN

You were misinformed. Lay this out for me from the beginning.

Uncomfortable with Ethan's pending reveal, Adita grabs Tequila bottle and glass. Her hand shakes as she pours. She belts back the drink, pours another.

ETHAN HOLT

Where do you want me to start?

Aberdeen's gaze travels to Adita.

DETECTIVE MARCUS ABERDEEN

How about Atlanta?

Adita launches dagger filled eyes to Aberdeen, pours another drink, grabs drink and bottle, exits.

44 INT. - SURVEILLANCE VAN - ATLANTA - NIGHT - PAST

Adita's new partner, PAUL BENTLEY, fresh from Quantico is nervous. Adita is dressed for clubbing.

PAUL BENTLEY

Can you show me this again? This isn't the equipment I trained on.

ADITA ALBANY

Just keep the headset on. Leave this switch open. Listen for the distress word. If you hear it, call it in and get your ass in there.

PAUL BENTLEY

I know I'm not what you wanted, a trainee, but they couldn't find anyone else after...

ADITA ALBANY

Not your fault. Just listen and stay alert. I've set it to auto record.

PAUL BENTLEY

Shouldn't we have someone on the inside with you?

ADITA ALBANY

Guys weren't exactly lining up to volunteer after Aberdeen started running his mouth. You'll be fine. Rely on your training.

Adita exits van.

45 INT. - ATLANTA NIGHTCLUB - NIGHT - PAST

Adita enters, makes her way to CC, flashy nightclub operator with a big ladle of Compton.

CC

Adita. Just in time.

CC drapes his arm over Adita's shoulders.

CC

I have someone I want you to meet.

CC guides her backstage.

46 INT. - ATLANTA NIGHT CLUB - BACKSTAGE - NIGHT

Before Adita can signal Bentley, CC injects her, she goes limp. CC drags her down corridor to back entrance.

47 EXT. - ATLANTA NIGHTCLUB - NIGHT - PAST

CC exits with Adita to alley. Her earpiece falls out, she is dropped into trunk of car. CC removes cell from purse, closes trunk, car speeds away. Earpiece crushed under CC's foot unnoticed, he destroys phone, tosses in dumpster.

48 INT. - ATLANTA NIGHTCLUB - NIGHT - PAST

CC crossing club floor. JONUS, one of his minions, approaches.

JONUS

She going to be a problem?

CC

Not anymore?

JONUS

Was she the snitch or was it Jib?

CC

Doesn't matter. Jib's dead, she's gone, and we met this month's quota.

JONUS

What about that guy in the park?

CC

Yuppie asshole looking to get laid.

49 EXT. - THE FARM BARRACKS - SOUTH AMERICA - NIGHT - PAST

Three teary, frightened young women and Adita are pulled from van by TWO MINIONS, as JAZZ, number two, oversees. Despite drugs, Adita puts up fight. JAVIER, number one, coarse, macho, lifetime criminal steps out of darkness.

JAVIER

What the fuck is this?

JAZZ

They say she's been a problem from the start. Fighting the sedatives. She's already at the safe maximum.

Javier pushes away men attempting to hold Adita, grabs her by throat. She tries to kick him. He thunks her up against van, traps her with his body. His hand still on her throat squeezing and his face in hers.

JAVIER

You don't know your place. We will feed you, you will reproduce, we will profit. You make yourself a problem, you become meat, we still make a profit.

Adita is fighting for air, Javier is unrelenting. He motions to JAZZ to give him something. Jazz hesitates.

JAVIER

Give it to me!

Jazz dips into his pocket, retrieves a syringe, hands it to Javier. Javier pops cap with his teeth, jabs needle into Adita's thigh. Adita goes limp.

JAVIER

Keep her secured until she settles down.

50 EXT. - ADITA ALBANY'S HOUSE - NIGHT - PRESENT

Adita is seated on steps, sipping her drink, fighting with her emotions. Screen door opens, Aberdeen exits. Adita wipes her eyes. Aberdeen pauses then sits beside her.

DETECTIVE MARCUS ABERDEEN

(softly)

You should have told me.

ADITA ALBANY

What? What should I have told you? How would anything I said have made a difference? You believed what you believed, and the damage was done.

Holt exits to porch, walks down steps past the two, stands in front of them.

ETHAN HOLT

Whoever wants you dead is going to keep coming. (beat) This isn't going to go away on its own.

I don't understand all the ins and outs of how you ended up married to Miguel, and I'm not here to dredge any of that up. You'll get no judgment from me.

Adita stares up at Holt.

ETHAN HOLT

You were on the inside a long time. You saw a lot of faces. Theory is you met the American connection. That you could identify him. That's why they want you gone. Is there anything you can remember that might help?

ADITA

I try not to remember any of it.

Adita grabs Tequila, stands, turns, goes up steps, opens screen door.

ADITA ALBANY

The two of you need to go. And, Detective Aberdeen, you owe me a lock.

Before either man can say anything, Adita goes inside, closes door hard behind her.

51 INT. - ADITA'S HALLWAY - NIGHT

Adita turns out lights, starts upstairs. She makes it half way before she sags to step and begins to cry. Painful memories crowd.

52 INT. - THE FARM BARRACKS - SOUTH AMERICA - NIGHT - PAST

We see Adita's back. Many women in room, some obviously pregnant. Adita turns, she is very pregnant. Door opens, guards push through with THREE NEW CAPTIVES. ANOTHER GUARD enters carrying an UNCONSCIOUS WOMAN, places her on a cot. Guards exit. Others try to comfort new captives. Adita walks to Unconscious Woman, sits, examines her eyes.

ADITA ALBANY
(to new women)
What happened to her?

WOMAN 1
(through sobs)
She slipped and hit her head when we were
getting out of the truck.

Adita jumps up, starts pounding on door.

ADITA ALBANY
Get in here you fuckers!

Door opens. Jazz is there with his gun out. Adita backs up,
hands in air. Jazz steps inside.

JAZZ
What's your problem today, perra?

Adita points to woman on cot.

ADITA ALBANY
She needs the doctor.

Jazz looks toward woman with a frown.

ADITA ALBANY
She doesn't mean anything to you except
money. I get that. But, if she's dead
there is no money. Sin dinero. ¿Entender?

JAZZ
Get your ass back to your bed.

Jazz leaves, moments later DR. SANCHEZ, himself a captive
and reluctant party, enters. Jazz stands in doorway.
Sanchez rushes to woman. Adita maneuvers herself close to
door. Dr. Sanchez shakes his head 'no,' to Adita. Jazz
doesn't notice exchange, Adita pursues.

DR. SANCHEZ
We need to get her to the infirmary.

Jazz turns, steps out doorway, leaving it open, starts to
make radio call. Adita slams him in head with stool, dashes
out door.

53 EXT. - THE FARM - SOUTH AMERICA - NIGHT - PAST

Adita runs for woods, under full moonlight, her added weight makes speed difficult. Trees a few feet away when first contraction cramps her up, causes her to stumble. She recovers, continues, men in pursuit.

JAZZ (O.S.)

Get that fucking bitch back here!

Another contraction, Adita pushes through. Road ahead. Jeep lights flash up, jeeps skid to stop, more men jump out. Adita changes course. She is felled to her knees, series of hard contractions. Labor has begun. She screams in rage.

54 INT. - POORLY APPOINTED DELIVERY ROOM - PAST

Dr. Sanchez is standing over Adita, NURSE near.

DR. SANCHEZ

(whispering)

I told you, you should not try this again. Javier will send you straight to the nearest brothel, and he won't wait for you to recover. You will die there.

Adita isn't hearing him, delirious.

DR. SANCHEZ

(to nurse)

Something is wrong. Get my surgery kit and prep her.

55 INT. - MIGUEL'S HOME - BEDROOM - DAY - PAST

Scene is bright and restful, room shouts money. Adita is lying on bed, pained expression. Miguel Sandoval is seated on side of bed, leaning over Adita, one hand on each side of her.

MIGUEL SANDOVAL

You are an impressive woman, Adita.

Adita makes no response, trying to focus.

MIGUEL SANDOVAL

The surgery went well. There should be no complications. You can have other children. You are lucky Dr. Sanchez is a good and caring doctor.

ADITA ALBANY

Who are you? Where am I?

MIGUEL SANDOVAL

My name is Miguel. You are in my home.

ADITA ALBANY

How did I get here?

MIGUEL SANDOVAL

I rescued you...well, sort of. I have been watching you. You put a big burr under Javier's saddle. As I said...impressive.

Adita licks her lips, adjusts her body.

ADITA ALBANY

What do you want from me?

MIGUEL SANDOVAL

I want you to help me.

Miguel leans in very close to her face.

MIGUEL SANDOVAL

(whispering)

I know who you are...Ms. FBI. You have three choices. I can send you back to Javier, you can help me, or I can have Berto open a vein and let you bleed out, which you might consider a mercy. You choose.

Miguel lifts her head, puts glass of water to her lips.

MIGUEL SANDOVAL

If you choose to help me, I will help you.

56 INT. - ADITA'S BEDROOM - DAY - PRESENT

Adita is lying face down sprawled on bed, empty Tequila bottle near her hand on floor. Phone rings, she starts awake, rolls to her back, puts pillow over her head.

ADITA ALBANY

(muffled)

Fucking telemarketers.

Phone stops ringing. Adita sits up on side of bed, kicks empty bottle. She goes to bath, returns after a shower, wet hair, wrapped in a towel. Phone is ringing again. She rips out cord, dresses, exits.

57 INT. - ADITA'S HALL - DAY

Adita plods down stairs. Near bottom, an anxious knock on door. She grabs her bat, stomps to door throwing it wide, shocked to find Miguel Sandoval, dressed in hiking gear, holding backpack, armed. She stumbles back, he enters, closes door.

MIGUEL SANDOVAL

Hello, Gatito.

Adita's usual strong façade splinters, vulnerability and panic show. She looks past Miguel to door.

MIGUEL SANDOVAL

No one knows I'm here.

Adita begins to tremble, tears flow. Miguel drops his bag, moves slowly toward her, she backs up.

MIGUEL SANDOVAL

I tried to keep my promise, but things have changed. I am so sorry. I did not anticipate they would brand you traitor, instead of accepting you as hero. (beat) We are not safe here. Is your bag ready?

Adita nods 'yes,' looking like a child in fear of punishment. Miguel pries bat from her fingers, returns it to stand.

MIGUEL SANDOVAL

We won't need this. Finesse not force.
Dress for travel. We don't have much time.

Adita lunges into his arms, gripping him as if he were a life raft in a stormy sea then dashes upstairs.

58 INT. - TIBERIUS LAM'S OFFICE - DAY

Aberdeen charges into inner office, slams door behind him. Tiberius is reading in chair by window.

DETECTIVE MARCUS ABERDEEN

Why the fuck didn't you tell me? Why didn't anybody tell me?

Tiberius takes off his glasses, puts them and his book aside, stands.

TIBERIUS LAM

Tell you what?

DETECTIVE MARCUS ABERDEEN

What happened to her. You let me hate her for what I thought she did. I destroyed her because I didn't know the truth.

Tiberius sighs, walks to his desk.

TIBERIUS LAM

It wasn't mine to tell. Besides, I don't think you were listening to anyone at the time. You wanted revenge on someone. You picked her.

DETECTIVE MARCUS ABERDEEN

Jesus when I think back on all the things I've said to her. I thought she was working with them. I thought that's why she disappeared. They paid her off.

Aberdeen drops into chair.

Tiberius is thoughtful then goes to file cabinet and extracts a file handing it to Aberdeen.

TIBERIUS LAM

Since you know and I didn't tell you, I guess there is no harm in giving you this. A copy of the confidential FBI file. They only gave her credit for Los Ados in-house. As you know, publicly, credit went to Westgate's so-called negotiations. Adita was in no condition to take any press. Her PTSD was full tilt at the time.

It's unfair. Her life is in ruins and Westgate is looking like the next President. Taking down Los Ados was a publicity boon for him. Gave him a political platform and major support. (beat) Take it. She gave a detailed accounting.

Aberdeen takes folder. Tiberius reaches into another drawer, pulls out a large envelope.

TIBERIUS LAM

Since you're already feeling guilty...as you should. You might also want these, but you didn't get them from me. (beat) Her military records, the real ones. I don't know what she told you, but she was captive for 20 days. Of course, it was all hushed up. Her official file was scrubbed. The man who caused it...

DETECTIVE MARCUS ABERDEEN

She shot him.

TIBERIUS LAM

No. She only wished she did. He wound up with a medal. She wound up in the hospital for months, suicide attempt...a near deadly one. She would never talk about it.

DETECTIVE MARCUS ABERDEEN

If she had a psych record, how'd she get in the Academy and all the way to the FBI?

TIBERIUS LAM

Adita is smart. Scary smart. They weren't going to take care of her so she took care of herself. She made herself high profile then cornered her CO. Threatened exposure. He ran it up the chain, they had no choice but to give her what she wanted.

Had her file reconstructed, even got her a letter of recommendation from a Colonel. She beat the tests, sidestepped discovery. She was being vetted by the CIA when she disappeared. I can only imagine how far she'd have gone.

If you take what happened in the military, add in her father's death, her uncle's murder, and pile on what happened with Los Ados you can understand why she is the way she is. She trusts no one and nothing. That's a lot of grief for one person to carry.

DETECTIVE MARCUS ABERDEEN

I'm an idiot. (beat) Do you know how she ended up married to Miguel Sandoval?

Tiberius shoves envelope toward Aberdeen, he stares at it then accepts it.

TIBERIUS LAM

The information on Sandoval is in the bureau file. Better you read it than me tell it.

DETECTIVE MARCUS ABERDEEN

You should know, Los Ados is still operating. Resurrected by an American, someone powerful, politically connected.

TIBERIUS LAM

This makes some sense now. (beat) Do you think it's Westgate?

DETECTIVE MARCUS ABERDEEN

I hope not. I want to put her in protective custody. Come with me. She might agree. (beat) If I go out there alone, she might shoot me.

TIBERIUS LAM

She'd never do that, but I'll go with you.

59 EXT. - ADITA ALBANY'S HOUSE - NIGHTFALL

Aberdeen parks car, he and Tiberius get out, walk toward house. Aberdeen hits trip wire. House explodes, blast sends both men to ground. They find their feet, Aberdeen holds a panicked Tiberius back.

DETECTIVE MARCUS ABERDEEN

Don't worry. She's not in there.

TIBERIUS LAM

How can you be sure?

DETECTIVE MARCUS ABERDEEN

Demolition expert is among her many talents. She set the trip to avoid killing anyone. She's gone. Probably across the border. Like you said, she's smart.

TIBERIUS LAM

What are we going to do?

DETECTIVE MARCUS ABERDEEN

Act normal. There is enough heat in there to keep the team out until tomorrow, long enough for her to gain some distance. Identifying anything will take days.

Aberdeen finds trip wire, rolls it up, secures in trunk, takes out cell, makes call.

DETECTIVE MARCUS ABERDEEN

Send the fire department up to the Albany residence at the end of Hallelujah Road.

60 INT. -WESTGATE'S WASHINGTON OFFICE - DAY - PRESENT

Westgate is on a call. Ends it brusquely as Corbin Havada enters from a side door. Westgate stands rigid.

SENATOR WESTGATE

(voice low)

I told you never to come here.

CORBIN HAVADA

It couldn't wait. There's been an explosion. Her house is obliterated.

SENATOR WESTGATE

Good news, but you didn't have to deliver it in person. You need to go.

Expression on Havada's face prompts Westgate. Westgate launches music on his computer to mask conversation. Havada approaches desk.

SENATOR WESTGATE

What?

CORBIN HAVADA

We didn't have anyone on it yet, and they aren't sure she was inside.

SENATOR WESTGATE

Maybe Miguel manned up.

CORBIN HAVADA

I doubt it. He's in the wind. Cleaned out all his accounts. (beat) And, I got word Homeland is poking around.

SENATOR WESTGATE

This shit hole just keeps getting deeper.
What do I pay you for? (beat) Fix this!

CORBIN HAVADA

I've asked our guy at Homeland to find out
if she was inside. My team will be on site
in a few hours, ready to move if we have a
target.

SENATOR WESTGATE

You need to take care of Miguel, too. He's
another loose end. Find him.

CORBIN HAVADA

Yes, sir.

SENATOR WESTGATE

You understand, we can't afford a
disruption in operations right now. This
campaign is going to be more expensive
than I thought. Ensure everyone on the
payroll is being taken care of and there
are no wild cards. Check everyone.

Once this Albany thing is resolved, I want
to expand. I want 20 cities in the war
chest by the time I take office.

CORBIN HAVADA

Yes, sir.

SENATOR WESTGATE

Who knew squalling rug rats could pull in
so much capital. I will give the little
bitch kudos for making me richer by taking
out the middleman.

Havada turns to leave.

SENATOR WESTGATE

And, cut off Atlanta...permanently. She has
too many resources there. She might try to
pick this up again. Do we know where her
brat ended up?

CORBIN HAVADA

Yes.

SENATOR WESTGATE

Put a watcher on it. We will be totally fucked if she finds it.

CORBIN HAVADA

Maybe a more permanent solution for that loose end as well?

SENATOR WESTGATE

Are you fucking kidding me? They told me you had brains. All we need is to draw attention to that. A missing baby. You couldn't bury that body deep enough to keep it from coming back to burn me. Now, get the hell out. And, don't come here, again.

Havada pouts a pause then exits the way he came. Westgate angrily sweeps papers off his desk.

61 EXT. - CANADIAN WILDERNESS - NIGHTFALL

Miguel and Adita have set up camp.

MIGUEL SANDOVAL

As much as I know about you, Gatito, you still manage to impress me. Do you think they will be satisfied?

ADITA ALBANY

For a while at least.

A twig snaps. They both pull their guns. Ethan Holt emerges from dark, lit by campfire, backpack on, hands high.

MIGUEL SANDOVAL

Ethan. What are you doing here?

ETHAN HOLT

I was doing what you asked, looking out for her. I was surprised to see you. I made sure you weren't followed. Nice distraction with the house.

Adita has not lowered her gun.

MIGUEL SANDOVAL

Adita, he's no threat.

ADITA ALBANY

I'm not too sure about that.

Ethan steps toward Adita with his hand out.

ETHAN HOLT

Pleasure to meet you, Mrs. Sandoval.

Miguel puts his hand over Adita's gun hand, forces her to lower it.

MIGUEL SANDOVAL

Adita. You are safe.

ETHAN HOLT

You two go ahead and get some sleep. I'll take watch.

Adita isn't taking her eyes off Ethan.

MIGUEL SANDOVAL

Thank you, Ethan.

Miguel guides Adita toward tent and inside. Ethan purses his lips, frowns, drops pack, finds good vantage point.

62 INT. - TENT - NIGHT

Miguel removes his gun, encourages Adita to relinquish hers, removes her holster, strokes her hair.

MIGUEL SANDOVAL

I know all the things torturing you. Set them aside. You are always safe with me.

ADITA ALBANY

I'm sorry about your men. I didn't know.

MIGUEL SANDOVAL

They were my father's men. Not good men. I didn't expect them to succeed. They were a tactic to put you on guard and effect delay.

Miguel eases Adita to sleeping bag, lies down beside her, pulls her close against him.

MIGUEL SANDOVAL

Do you remember the day we were to have lunch by the pool?

ADITA ALBANY

Yes. I pushed you in and ran away.

63 INT. - MIGUEL'S HOME - BEDROOM - DAY - PAST

Adita is standing at barred window arms crossed staring out. She turns as Miguel enters.

MIGUEL SANDOVAL

Good morning, Ms. Albany. The doctor has declared you well. To celebrate, we will have lunch by the pool. Get you some sun.

Miguel motions her to door. Like a cat finding its way around a snake, Adita moves to doorway, steps through, Miguel right behind.

64 INT. - MIGUEL'S HALL/STAIRWAY - DAY

A guard is on either side of door, Adita eyes them. Miguel encourages her to stairs. They go down.

65 EXT. - MIGUEL'S POOL PATIO - DAY

Miguel guides Adita out doorway. Elegant lunch on table. Miguel motions Adita toward it with a smile. Adita doesn't move, eyes actively taking in details.

ADITA ALBANY

What do you want from me?

MIGUEL SANDOVAL

I want you to destroy my father.

ADITA ALBANY

And, who is your father?

MIGUEL SANDOVAL

Perez Sandoval, head of the Los Ados you were investigating.

ADITA ALBANY

So you can take over?

MIGUEL SANDOVAL

No! I have never been involved in his business, nor do I wish to be.

Adita looks around at grounds and house.

ADITA ALBANY

You might miss his money?

MIGUEL SANDOVAL

None of this is the result of his acts. It belonged to my mother. Her family is wealthy, cattle and coffee. I've never taken a dime from him.

ADITA ALBANY

I'm not an assassin.

MIGUEL SANDOVAL

I don't want you to kill him. I want you to expose him.

ADITA ALBANY

And how will I do that?

MIGUEL SANDOVAL

First, we must convert you to a lady. That is what my father will expect. I will teach you. You will marry me and..

Adita goes stone-faced. Miguel laughs.

MIGUEL SANDOVAL

Why do you think the worst? Have I tried to touch you in any way other than kindness since you arrived?

ADITA ALBANY

I assume I am in South America. Men have the power here, especially over wives.

MIGUEL SANDOVAL

I wish no power over you. It is a device. As my wife you will have status, you will have access to the enclave. That will give you access to his safe and what's inside. The thing you need to stop Los Ados. But to do that you must become the part.

ADITA ALBANY

You want to change me into someone else?

MIGUEL SANDOVAL

No, not change you. You are exactly who you need to be. I just want to improve you, give you some less blunt edged weapons. Things that will preempt violence with finesse.

ADITA ALBANY

You want to make me more...girly?

MIGUEL SANDOVAL

I want to make you more. You are a gato callejero (alley cat) who must appear as a gatito (kitten). (beat) My mother taught me the value of finesse...and patience. I consider them gifts. Gifts I would give you. One does not require a sledgehammer to open a locked door, merely a key.

ADITA ALBANY

And if I don't agree?

MIGUEL SANDOVAL

You have already agreed. You *will* keep your word.

Miguel attempts to guide Adita to table. She knocks him into pool, takes off.

66 INT. - MIGUEL'S STUDY - DAY - PAST

Room filled with books. TWO MEN wrangle Adita through door, Miguel follows, looks like drowned rat, absorbing water from his hair with towel. Men force Adita into chair, tie her to it, she manages to bite one of them. Injured man raises his hand to strike her.

MIGUEL SANDOVAL

No! Go have that looked at. Leave us.

Men exit. Miguel walks to desk, takes off wet shoes, removes shirt, lays towel around his neck, smooths back his hair then unbuckles his belt, slides it off folding it in half. Holding it he turns to Adita. She braces for beating. He tosses belt on desk, grabs chair, drags it in front of her, sits.

MIGUEL SANDOVAL

Look at that face. You expect wickedness from me, and I have given you nothing but goodness. (beat) So, no lunch by the pool. No matter. We shall talk first, eat later.

Miguel takes a casual posture in chair, leaning back.

MIGUEL SANDOVAL

I have never been in a position to help the women at the farm. Then you came. I watched you before I decided you were the one. That you could make this happen. You are brave, persistent, fearless.

Adita tilts her head back and stares at ceiling.

MIGUEL SANDOVAL

M file says you are bold. That you will do whatever is necessary without excessive emotion, even kill. You are an overachiever bent on proving yourself, but others keep getting in your way. They make it harder than necessary for you. Which has made you fierce and aggressive...a risk taker in the extreme.

Miguel grabs Adita's wrist, turns it over. Adita is rigid, watchful.

MIGUEL SANDOVAL

This faded scar tells me you once tried to end your life. Your agreement to help me and your continued attempts to escape tell me that you now wish to live. To live, you must keep your commitment. We must find a way to create trust between us.

ADITA ALBANY

Trust? You keep me locked in a room, drugged, tied in a chair. Where is the trust in that?

MIGUEL SANDOVAL

You made the drugs necessary. Climbing out a window days after major surgery was dangerous. There will be no more drugs or locked doors. However, you will have a guard...a bodyguard. As to the chair, I think we will keep that for now. (beat) Do you like to read?

ADITA ALBANY

Not really.

MIGUEL SANDOVAL

I love to read. Most of these books were my mother's. She believed that a good story is an escape, a becoming of something else. Moments of utter freedom and the evidence of faith, belief—happy endings. *I* believe she was right.

ADITA ALBANY

Is this a commercial for BooksRUs?

MIGUEL SANDOVAL

Witty. People make fun of me all the time. Call me a romantic. I am not the man my father wanted, but I am the man I choose to be. You should respect that. You live life on your own terms.

Over these days, while we are building our trust, I will tell you about the man I am. And, you will let me know the woman you are beneath this furiosa.

Miguel pushes up, strolls to massive bookshelves.

MIGUEL SANDOVAL

What type of stories do you like? Romance, Adventure, Mystery, Fantasy?

ADITA ALBANY

I told you...

MIGUEL SANDOVAL

Poetry it is. We'll start with Rosalia de Castro.

Miguel snaps book from shelf, moves back to chair, thumbs through pages.

MIGUEL SANDOVAL

When we finish reading we will go to the kitchen and you will help me make lunch. Some Salmorejo, I think.

ADITA ALBANY

I don't cook. Not domestic. I'd prefer a grilled cheese.

MIGUEL SANDOVAL

No cooking is required to prepare Salmorejo. However, I am a very good cook so I will teach you that as well.

The grilled cheese will be a reward. We will save it for your day of illumination. The day you exchange your rage for faith. (reading from book) Good-bye rivers, good-bye fountains; Good-bye, little rills;

ADITA ALBANY

What, I'm a dog? You're going to teach me tricks and give me a treat? God you are so sappy. You own stock in Vermont? Do you hear yourself? Is this some kind of weird torture or are you just a fucking loon?

Miguel's frustration evident, but not violent.

MIGUEL SANDOVAL

You see this is the problem. This rude thing you are will not make it past the front door of my father's house. You are not a dog but a child. One I offer education with restraint and compassion.

Miguel softens his posture, takes a breath.

MIGUEL SANDOVAL

Patience is our first virtue then we will work on your mouth. Shut it for now. (reads from book) Good-bye, sight of my eyes: Don't know when we'll see each other again.

67 INT. - TENT - NIGHT - PRESENT

Miguel snuggles Adita closer.

MIGUEL SANDOVAL

It was not the last time you tried to run. You were frustrating the hell out of me, but I was in joy of your spirit.

ADITA ALBANY

I hated you.

MIGUEL SANDOVAL

And, I loved you. You amazed me. All those nights I watched you sleep when you were so fragile, all those days you tried every conceivable means to escape. My imagination was excited by the potential of you.

ADITA ALBANY

You are romanticizing...again. Stop with the sappy. This is life not one of your books. This is doomed.

MIGUEL SANDOVAL

I know it will end, but doom is not the word I would choose. It is too final.

ADITA ALBANY

You read too many novels.

MIGUEL SANDOVAL

You read too few. Let us pretend there is a happy ending for us. Send the alley cat away and allow the kitten sway.

ADITA ALBANY

Okay, Mr. Sappy, shhh. I'm tired.

68 EXT. - CANADIAN WILDERNESS - DAY

Adita exits tent. Miguel still sleeping. She eyes Ethan, leaning against a tree drinking campfire coffee.

ETHAN HOLT

Good morning, Mrs. Sandoval.

ADITA ALBANY

I told you not to call me that.

ETHAN HOLT

What would you like me to call you?

ADITA ALBANY

Nothing.

Adita gets herself a cup of coffee, walks to Ethan.

ADITA ALBANY

Why are you really here?

ETHAN HOLT

(quietly)

I told you. I have vested interest in keeping you both alive.

ADITA ALBANY

And, I told you I don't know anything.

ETHAN HOLT

Maybe not, but he does.

ADITA ALBANY

So, what, you're going to arrest him?

ETHAN HOLT

Not here. I don't have jurisdiction.
(beat) You care about him. I can see it.
Given another place and time...

ADITA ALBANY

Is there a question?

ETHAN HOLT

It's killing me. Why did you marry him?

Miguel exits tent, goes to pour himself some coffee.

MIGUEL SANDOVAL

It was an arranged marriage. We had a mutual goal.

Adita walks to Miguel, kisses him.

ADITA ALBANY

Good morning. Thank you for last night. I haven't slept that well in a while. I'm going down to the stream to wash up.

Adita walks away. Miguel watches her then turns to Ethan.

MIGUEL SANDOVAL

I want you to promise me something.

ETHAN HOLT

What's that?

MIGUEL SANDOVAL

For as long as you are with us. If it ever comes down to her or me, you save her.

Ethan scowls.

MIGUEL SANDOVAL

She deserves more than she has been given.
For that to happen, she needs life and
time to live it.

Ethan nods his agreement, Miguel follows after Adita.

69 EXT. - CANADIAN WILDERNESS - STREAM - DAY

Miguel stops in trees above stream, sits and watches Adita
washing up.

MIGUEL SANDOVAL

(to himself)

What am I to do with you, Gatito? So much
you do not remember.

70 INT. - MIGUEL'S STUDY - NIGHT - PAST

Dr. Sanchez enters. Miguel is standing near his desk.

MIGUEL SANDOVAL

Thank you for coming.

DR. SANCHEZ

How may I help?

MIGUEL SANDOVAL

Adita. You came to know her well while she
was at the Farm?

DR. SANCHEZ

Yes.

MIGUEL SANDOVAL

How do I get through? I still can't trust
her because she still does not trust me.

DR. SANCHEZ

In my opinion, she has some form of PTSD.
(beat) Her life has been a long series of
traumas. She lost her mother young, no
siblings. She doesn't bond well. She's
broken.

MIGUEL SANDOVAL

How do we address it?

DR. SANCHEZ

I am not a psychiatrist.

MIGUEL SANDOVAL

Just give me your best assessment.

DR. SANCHEZ

Something drastic, final, undeniable, dramatic. It will either trigger a break or harden the protective shell. But it is risky, and there could be fallout.

MIGUEL SANDOVAL

What could happen?

DR. SANCHEZ

Her condition is like a shaken bottle of soda. While most people with PTSD are not violent, she is inherently violent. You can't know when she will blow or what extreme will come—homicide or suicide.

MIGUEL SANDOVAL

I don't have any options. I'm running out of time.

DR. SANCHEZ

I don't know that you can do it. You'll have to be cold, unflinching, dispassionate, no yield. I've seen how you look at her. I am sure it was not your intent to fall in love with her.

Miguel looks up surprised then smiles.

MIGUEL SANDOVAL

You are very observant. I guess that is what makes you such a good doctor. When this is over, you will be free of my father, free to go back to your family and be the good doctor, as I promised.

DR. SANCHEZ

Even if we get past this...if he catches her or figures out who she is...

MIGUEL SANDOVAL

He won't. I will make sure of it.

DR. SANCHEZ

I hope you are right.

MIGUEL SANDOVAL

Thank you for telling me about her.

DR. SANCHEZ

She was what you were looking for. I can say I saved at least one and feel slightly better about myself.

Dr. Sanchez exits.

71 INT. - MIGUEL'S STUDY - DAY - PAST

Adita is not restrained, seated in chair by window. Miguel reads from Wuthering Heights by Emily Bronte.

MIGUEL SANDOVAL

Chapter 3. While leading the way upstairs, she recommended that I hide the candle, and not make a noise...

ADITA ALBANY

Why don't I read for a while?

Miguel scrutinizes her, suspicious, yet hopeful.

MIGUEL SANDOVAL

Alright.

Miguel takes book to her, lays it in her hands, points out where he stopped. Adita rises, strolls about as she reads.

ADITA ALBANY

...for her master had an odd notion about the chamber she would put me in, and never let anyone lodge there willingly. I asked the reason.

Adita's steps take her toward open door leading to patio. Miguel strides ahead of her, closes door, gives her a scolding scowl. Adita closes book.

MIGUEL SANDOVAL

Why can you not simply cooperate?

ADITA ALBANY

Why can you not simply accept I will not?

Miguel snatches book from her, returns it to shelf, seizes Adita's arm, forces her to chair near desk, pushes her into it.

MIGUEL SANDOVAL

Sit!

ADITA ALBANY

Woof.

Miguel goes around desk unlocks drawer, takes out gun, loads round in chamber, pulls out mag, drops mag in drawer, relocks drawer, throws key out window, picks up gun, storms back around desk, pulls chair in front of Adita, sits.

MIGUEL SANDOVAL

I know your life has been filled with suffering. You keep yourself hard to prevent more pain, but despite all you do the pain rules you.

Change is in your hands not mine. You choose not to accept it. I have no more time to spend. Your failure to cooperate prevents us going forward. You are no use to me. I am tired of fighting with you.
(beat) Let's end this.

Miguel places gun on desk within Adita's reach.

MIGUEL SANDOVAL

Pick it up. There is one bullet. One bullet for me or for you. If you shoot yourself, this ends in an instant. Shoot me, you live about two seconds longer.

You can choose to die now and every sacrifice, every moment of pain you have suffered will have been for nothing. You will end as no more than an unmarked grave in a foreign country.

Adita eyes gun but doesn't pick it up.

MIGUEL SANDOVAL

I have tried to show you there is more to a life than what you have lived. If you choose life you have the opportunity to end the suffering of others and change your reality. You will go home to your country a hero.

ADITA ALBANY

I don't want to be a hero.

MIGUEL SANDOVAL

No real hero ever chooses the role. It comes to them because they are worthy not because they desire it.

Adita snatches up gun, points it at Miguel, her hand shaking. His disappointment shows. He eases back into chair. Abruptly, Adita turns gun on herself, pressing to her temple, the tremor still visible.

MIGUEL SANDOVAL

You are not who I thought you were. I saw a brave heart, a dauntless fighter, but I was wrong. You are no more than a wounded child wallowing in self-pity. Do yourself and me a favor. Pull the trigger.

Adita's hand goes still, she repoints gun at Miguel, shifts it left, sends a shot just past his head, hits ornate sculpture on shelf. She hands gun handle first to Miguel. His men burst in, he waves them out.

ADITA ALBANY

(with a look of resolve)

I hated that thing. (beat) Your psychobabble and hyperbole are annoying.

Miguel is surprised by her words.

ADITA ALBANY

I'm not an idiot. I have an education. A good one by most standards...though literature and English were not my favorites. And, you are right, I have some...issues that make me strange. Spent months with a shrink, so I know I'm less than sane at times.

I assume you play chess, Mr. Sappy, as do I. Let's say one of us is in check. I still don't trust you, but, it seems you are serious and likely as crazy as I am, so, what the hell. Make me elegant...turn me into the woman your father will accept. (beat) But never forget who and what is underneath.

Miguel leans forward with a wonder-filled smile.

MIGUEL SANDOVAL

Who is in check?

Adita offers sly smile.

MONTAGE of interactions between Adita and Miguel where he molds her to character of elegant, obedient wife (conflict, PTSD outbreaks, laughter, cooking, bonding). She relaxes, warms to him.

72 INT. - MIGUEL'S HOME - BEDROOM - PAST

Adita stands just inside room, Miguel in open doorway.

MIGUEL SANDOVAL

Thank you for being such a good student.
We are as ready as we will be. I have told my father we are married, and you are pregnant, to fortify the idea of family. An idea he is obsessed with. He is planning a party. That is our opportunity to get the drive from his safe.

Adita steps into him, kisses him. At first, Miguel responds in kind, hungry, then pushes her back, holds her away.

MIGUEL SANDOVAL

This is not an expectation. I am an honorable man. You have no obligation to me in this way. Neither is it necessary for your safety or survival if that is what you believe.

ADITA ALBANY

I do this because I choose. You have shown me the man you are. This could end badly. If I am to die, I will have this.

MIGUEL SANDOVAL

(curious)

That sounded...romantic. Who is this creature before me?

Adita bows like a lady to a lord.

ADITA ALBANY

Your creation my lord...but still myself. You have given me grace. You have harnessed the hurricane, tamed the tempest, mellowed the monster.

Adita steps in close and peers up into his face with defiance.

ADITA ALBANY

But make no mistake, she is still very much alive. (beat) Damn it, Miguel. Accept the moment and stop trying to analyze it...surrender.

Adita kisses him again, maneuvers him into room, closes door, pushes him to bed and takes control of a heated, sensual, sexual encounter.

73 INT. - MIGUEL'S HOME - BEDROOM - MORNING

Adita still sleeping. Miguel dressed, seated on side of bed, gently wakes her.

MIGUEL SANDOVAL

Get dressed.

ADITA ALBANY

What's happening?

MIGUEL SANDOVAL

Just get dressed.

Miguel leaves room. Adita dresses and exits to hall.

74 INT. - MIGUEL'S HOME - HALL - DAY - PAST

Miguel is waiting for her, takes her arm, rushes her down stairs.

75 EXT. - MIGUEL'S HOME - DAY - PAST

Hummer waits in driveway, motor running, driver behind wheel. Miguel puts Adita in back, climbs in next to her.

MIGUEL SANDOVAL

(to driver)

Go.

Adita starts to ask a question. Miguel stops her with a wave of his hand and a shake of his head. Adita scowls, but keeps silent.

76 EXT. - PRIVATE AIRSTRIP - DAY - PAST

Plane on runway, engine running. Miguel gets out of car, pulls Adita out, guides her toward plane. Adita yanks away.

ADITA ALBANY

What is this? What are you doing?

MIGUEL SANDOVAL

Sending you home where you'll be safe.

ADITA ALBANY

Safe? Are you kidding? I'll never be safe until Los Ados is ended. I will always be a target. The one that got away. They will come after me.

Adita steps toward him with fire in her eyes.

ADITA ALBANY

We had a deal. I am not leaving without those other women and without the proof. You started this. I need to finish it. You now know me better than anyone. How could you think I would go?

MIGUEL SANDOVAL

I don't want to risk you.

Adita sighs, steps in close, putting her hand on his chest.

ADITA ALBANY

If you are the man you have led me to believe, you will *not* deny me this.

Miguel examines her face then signals pilot to leave, sucks up his emotion, pulls Adita against him.

MIGUEL SANDOVAL

So, you are the person I believed you to be. The brave heart, the dauntless fighter, the hero. You now have more courage than I. (his forehead to hers) You shame me. And, yes, my words are sappy and romantic and I know you hate it.

77 EXT. - ADITA ALBANY'S HOUSE - TWILIGHT - PRESENT

Fire department on site. Arson squad investigating. Detective Aberdeen seated on hood of his car watching activity. FBI agents who visited Adita drive up, approach Aberdeen. Keegan's self-importance forward.

AGENT KEEGAN

Detective Aberdeen, I'm...

DETECTIVE MARCUS ABERDEEN

I know who you are. What can I do for you, agent?

AGENT KEEGAN

Was she inside?

DETECTIVE MARCUS ABERDEEN

That's the assumption.

AGENT KEEGAN

Sorry for your loss...I was told you two were...friendly.

Aberdeen offers Keegan a piercing glare.

DETECTIVE MARCUS ABERDEEN

I'm the one who got her booted out of the Bureau, so friendly is not the correct term for what we were.

AGENT KEEGAN

When will you know for sure?

Aberdeen motions toward Arson Van.

DETECTIVE MARCUS ABERDEEN

A question for them.

Keegan walks away, Brown follows. Black town car rolls up. Aberdeen watches PRENTIS HILTON, a *Seigneur du Manoir*, full of pomp and panache, glides out of passenger's seat, MAN 2 stays behind wheel. Hilton inquires with techs, is directed toward Aberdeen, approaches.

PRENTIS HILTON

You in charge here?

DETECTIVE MARCUS ABERDEEN

As much as anyone, I guess.

PRENTIS HILTON

I'm Prentis Hilton, Homeland Security.

DETECTIVE MARCUS ABERDEEN

Well, to my knowledge we are not having any issues with illegal transport of alcohol or tobacco, but that's ATF, Is there a border issue I'm not aware of?

PRENTIS HILTON

No, just in-house business. What happened?

DETECTIVE MARCUS ABERDEEN

Explosion.

PRENTIS HILTON

I can see that. (beat) Anyone hurt?

DETECTIVE MARCUS ABERDEEN

Don't know yet. It's getting dark, so we won't know today.

PRENTIS HILTON

Well, I hope no one was inside. I'm here for something else. We have a missing agent. We got a ping from him about a week ago from Bridgton. We were wondering if you had any contact with him.

DETECTIVE MARCUS ABERDEEN

What would he be doing up here?

Hilton reaches into his pocket, pulls out picture of Ethan Holt, shows it to Aberdeen.

PRENTIS HILTON

He's been a bit erratic, running ops off book. We need to bring him in before he does something...stupid. I'm sure you understand.

Aberdeen darts Hilton a wary scowl. He takes photo, examines it then hands it back.

DETECTIVE MARCUS ABERDEEN

I can't say I've seen him. He got a name?

PRENTIS HILTON

His name is Ethan Holt. He was loaned to a task force in Texas. We lost track of him. He's blipped the radar a few times, but no contact. He may just be in deep cover, but the brass are hot to haul him in.

DETECTIVE MARCUS ABERDEEN

If I see him, I'll give you a call.

Hilton hands Aberdeen his card.

PRENTIS HILTON

Thanks. Hope you solve this.

Hilton walks away, Aberdeen watches. Hilton gets in car.

78 INT. - HILTON'S CAR - TWILIGHT

PRENTIS HILTON

(to Man 2)

He lied. Ethan was here.

Aberdeen watches black town car pull away and so does Agent Keegan. Keegan walks back to Aberdeen.

AGENT KEEGAN

What's Homeland want?

DETECTIVE MARCUS ABERDEEN

You know him?

AGENT KEEGAN

Prentis Hilton, the biggest pain in the ass ever. A lot of influential friends in nosebleed places. Has a fucking Rolex and a beach house. Not overly ethical if you ask me since he wasn't born rich and his salary is good but not that good.

DETECTIVE MARCUS ABERDEEN

He said they lost an agent.

AGENT KEEGAN

They never lose agents. He's after Albany. We'll be hanging around until they confirm a body. Maybe I can buy you a drink. (beat) Oh, I forgot. Sober how long now?

Keegan gives Aberdeen a condescending smirk then returns to his car. He and Brown get in, drive away. Aberdeen takes out his phone, places call.

DETECTIVE MARCUS ABERDEEN

Jack. Call me back on a secure line.

Aberdeen waits for call, attention on darkening woods.

DETECTIVE MARCUS ABERDEEN

(to himself)

What are you up to, Ms. Albany?

His cell chimes.

DETECTIVE MARCUS ABERDEEN

Hello.

JACK BELL (V.O.)

What's so cloak and dagger in Mooseneck, Maine?

DETECTIVE MARCUS ABERDEEN

It's Gorgon Cliffs, smart ass. Who did you tell about the photo I sent you?

JACK BELL (V.O.)

No one.

DETECTIVE MARCUS ABERDEEN

Then why is a Prentis Hilton up here snooping around?

JACK BELL (V.O.)

No shit. What did he say?

DETECTIVE MARCUS ABERDEEN

He said he has a missing agent, someone undercover who has gone rogue or something. The guy in the pic I sent.

JACK BELL (V.O.)

This is not good. We can't talk on the phone. It's secure at my end but not yours. They've requisitioned a Stingray to your location. Arrives tomorrow. No cell phone will be safe. Didn't put the why of it together until just now. Remember when we were on the Kelso case. Let's do that.

Jack Bell hangs up. Aberdeen slides off hood of car, gets in, drives back toward town.

79 INT. - ABERDEEN'S CAR - NIGHT

Aberdeen catches a reflection in his rearview mirror, realizes he is being followed.

80 INT. - MACKIE'S BAR - NIGHT

Aberdeen breezes by bar to booth at back where Tiberius is on his third glass of scotch. Aberdeen slips into seat across from Ty. Leans forward.

DETECTIVE MARCUS ABERDEEN

I need you to do something for me.

TIBERIUS LAM

What?

Aberdeen slides a paper across table under his palm.

DETECTIVE MARCUS ABERDEEN

Go to the library in the morning and set up an email account on Nightsite in the name Pattie Kelso. Send this message to this email address. You'll get a response.

Tiberius side glances room.

TIBERIUS LAM

You're making me feel like I'm back in the Dissenters Brigade...all clandestine. Who is watching?

DETECTIVE MARCUS ABERDEEN

You better figure everybody. There are a lot of new not touristy faces.

TIBERIUS LAM

I've noticed. Let me loan you some money.

Tiberius pulls out his wallet and places it over note as he hands Aberdeen a twenty.

TIBERIUS LAM

Guess I should start a fight or something so people don't think we're friendly.

DETECTIVE MARCUS ABERDEEN

Yeah, and you should be a bit drunk.

TIBERIUS LAM

No problem.

Tiberius downs what is left in his glass and stands.

TIBERIUS LAM

Fine, you SOB. You won the bet. She is gone before Christmas. Choke on it!

Verbal barrage is effective, catches everyone's attention. Aberdeen tucks twenty in his shirt pocket, pushes up, walks to bar. Mackie watches Ty storm out then looks to Aberdeen.

DETECTIVE MARCUS ABERDEEN

The liquor store is closed. Give me that bottle of Dewars 18.

MACKIE

That's pretty expensive and you...

DETECTIVE MARCUS ABERDEEN

Give me the fucking bottle. I'm celebrating.

With a reproachful scowl, Mackie gets down bottle, places it on bar. Aberdeen snatches it up, marches out.

81 EXT. - MACKIE'S BAR - NIGHT

Aberdeen goes to his car, tosses bottle to passenger's seat, sneaks a peek up street to follow car then gets in, drives home, making sure his stalker can keep up.

82 EXT. - ABERDEEN'S HOME - STREET - NIGHT

Aberdeen gets out of car with bottle in one hand, walks to house, doesn't bother with house key, kicks in front door then kicks it shut behind him. Follow car parks up street.

83 INT. - FOLLOW CAR - NIGHT

Man 2 makes a call.

MAN 2

He's pissed, and just got home with a fresh bottle. Looks like he's about to fall off the wagon, but I'll sit on him.

84 INT. - ABERDEEN'S HOME - KITCHEN - NIGHT

Aberdeen turns on upper hall light, leaves bottle of scotch on table, grabs his flashlight, sneaks out back door.

85 EXT. - ABERDEEN'S HOME - STREET - NIGHT

Aberdeen creeps through yards up behind follow car, breaks car window with flashlight, drags Man 2 out. Man 2 pulls his gun as he is extracted, Aberdeen commandeers it, slams it into Man 2's face, giving him a bloody nose.

MAN 2

You are in one hell of a lot of trouble.

DETECTIVE MARCUS ABERDEEN

Maybe, but I'm gonna bet you'll be in more. Who are you and what are you after?

Man 2 dips into his pocket, draws out credentials.

MAN 2

Homeland.

DETECTIVE MARCUS ABERDEEN

You the one in the car with Hilton earlier.

MAN 2

Yes.

DETECTIVE MARCUS ABERDEEN

Why are you following me?

MAN 2

Because you lied. You've seen our agent.

DETECTIVE MARCUS ABERDEEN

There was a guy in town looked a bit like him, but I couldn't be sure.

MAN 2

Fuck that. You sent a picture.

Aberdeen lets go of man, steps back.

DETECTIVE MARCUS ABERDEEN

You tell Hilton to be in my office at 10:00 am. We'll talk. Now get the hell out of here before you disappear over a cliff.

MAN 2

My gun?

DETECTIVE MARCUS ABERDEEN

I'll give it to your boss when I see him. Now git!

86 INT. - ABERDEEN'S HOME - KITCHEN - NIGHT

Aberdeen enters, takes a deep breath, eyes Dewars, grabs bottle, walks to counter, pauses, opens cupboard filled with gift tagged, unopened bottles of liquor, places bottle on shelf, leans on counter, lays his hand to Serenity poem taped to inside cupboard door and remembers.

87 INT. - ADITA'S ATLANTA TOWNHOME - NIGHT - PAST

Adita answers pounding on door to find a drunk Aberdeen who forces his way inside, strides into dark living room. Light from hallway illuminates his back. He is shaking with rage. Adita watches him, cautious. He turns.

AGENT ABERDEEN

Tell me why I shouldn't arrest you?

ADITA ALBANY

(calm)

It was bad intel. My CI must have flipped. I told you something was off, but you didn't hear me. You were too anxious for the bust.

AGENT ABERDEEN

I'm thinking it's more like you flipped. I saw you all cozy with CC at the club the other night...the night I told you to meet me at Choppers. You two looked very friendly. His hand on your ass.

Aberdeen steps to Adita. She stands her ground.

AGENT ABERDEEN

Are you playing both sides? This townhouse is pretty fancy. You fucking him? Did he tell you to sleep with me? Is that what this is about? Why you wouldn't move in?

ADITA ALBANY

(angry)

You're drunk. There is nothing between CC and me except me getting intel for Redemption. He's a fucking bastard. And, if letting him touch my ass gets us those women, it's a small price.

AGENT ABERDEEN

I lost three men. There are two in the hospital. My team is wiped out. We're done. I'm being reassigned.

ADITA ALBANY

There is nothing I can say to make you feel better. I had nothing to do with it. You made the call.

Aberdeen steps in close, nose to nose.

AGENT ABERDEEN

I thought I was in love with you.

Aberdeen pins Adita to the wall, grabs her breast and tries to kiss her.

AGENT ABERDEEN

What's one more fuck to a slut?

Aberdeen steps back when he feels gun in his gut.

AGENT ABERDEEN

(laughing)

Go ahead. Do me a favor. I'm the one who had to look at the faces of those men's families. Shoot me!

Adita makes no response, her gun hand shaking. Aberdeen blasts past her to door.

AGENT ABERDEEN

You are so going to regret this. If I can't put your lying ass in jail, I will destroy you.

88 INT. - ABERDEEN'S KITCHEN - NIGHT - PRESENT

Aberdeen gently closes cupboard door, puts his hand to his eyes, after a moment he pushes off, heads for stairs.

89 INT. - ABERDEEN'S OFFICE - DAY

Door is open, Aberdeen is in his chair staring out window. Tiberius enters, closing door behind him.

TIBERIUS LAM

I got it, but it's just gibberish.

DETECTIVE MARCUS ABERDEEN

It's code. Give.

Tiberius hands Aberdeen email printout. Aberdeen lays it on desk, begins to decode. When he finishes, he stares at it.

TIBERIUS LAM

Well! You going to keep me in suspense?

DETECTIVE MARCUS ABERDEEN

No, you can go. Thanks.

TIBERIUS LAM

Go? You're not going to tell me anything?

DETECTIVE MARCUS ABERDEEN

The less you know, the safer you'll be.

TIBERIUS LAM

I got this old by being smart not playing it safe? Give me a dollar.

DETECTIVE MARCUS ABERDEEN

What?

TIBERIUS LAM

Give me a dollar.

Aberdeen gives Tiberius dollar.

TIBERIUS LAM

Now you have me on retainer. Whatever you tell me is client privilege. I'm not leaving until you tell me something.

Aberdeen leans back in his chair, stews a moment.

DETECTIVE MARCUS ABERDEEN

Adita is the target of whoever is now running Los Ados, but there is something bigger. National Security bigger. My source wouldn't read me in all the way. I just know it is serious.

TIBERIUS LAM

That's it? That's all I get.

DETECTIVE MARCUS ABERDEEN

For now. You need to leave. I have an appointment coming in. Besides, you are supposed to be mad at me. Can't have you looking like an ally right now.

TIBERIUS LAM

(with a sigh)

I am mad at you. But, for Adita's sake, I'll trust you. Don't make me regret it.

Tiberius exits leaving door open.

TIBERIUS LAM

(shouting)

And the horse you rode in on Aberdeen.

Aberdeen shakes his head as Tiberius tromps out of station. He rereads message then locks it in drawer, checks clock, exits to squad room.

90 INT. - POLICE STATION - SQUAD ROOM - DAY

Officer Baker is making copies. Aberdeen walks over to him.

DETECTIVE MARCUS ABERDEEN

Have we heard anything from the chief...when he's coming back?

OFFICER BAKER

Um...yeah. He called. Let me find the message.

Baker goes to his messy desk and pushes papers around.

OFFICER BAKER

I've got it here somewhere. Here it is. He said he will be gone at least another week. Mother took a turn for the worse.

DETECTIVE MARCUS ABERDEEN

I thought she died.

OFFICER BAKER

Maybe she got better.

DETECTIVE MARCUS ABERDEEN

Really? (beat) Clean up that desk. I have an appointment coming in at ten. If he gets here before me, he waits over there (points to visitor's chairs) not in my office. Got it?

OFFICER BAKER

Yes, sir. Over there. Not in your office. Got it.

Aberdeen exits.

91 INT. - MACKIE'S BAR - DAY

Aberdeen enters. Mackie is surprised to see him.

MACKIE

We're not open yet, but you know that. You're on duty, so no drink.

DETECTIVE MARCUS ABERDEEN

I don't want a drink, I want your phone.

Mackie puts his landline up on bar, Aberdeen makes call.

92 INT. - FOREST RANGER STATION - DAY

JAMES, Forest Ranger with binoculars watches hawk gliding, phone rings. He pushes speaker to keep watching.

JAMES

Ranger Station Seven.

DETECTIVE MARCUS ABERDEEN (V.O.)

James, it's Marcus.

JAMES

Hey, man, I know I still owe you that fifty but Maggie...

DETECTIVE MARCUS ABERDEEN (V.O.)

Any campfires reported, Northwest?

James puts down binoculars.

JAMES

Something going on?

DETECTIVE MARCUS ABERDEEN (V.O.)

Will you look?

JAMES

Sure.

James checks logs.

JAMES

There were three that general area.

DETECTIVE MARCUS ABERDEEN (V.O.)

Got anyone on the ground near any of them?

JAMES

Yeah, Michael's around there. He can check two, but the other is across the border. What is he looking for?

DETECTIVE MARCUS ABERDEEN (V.O.)

How many, direction of travel, and approximate timeline. Call with whatever you have and the coordinates for each location by noon, but don't call my cell. Call this number 555-242-2476 and give Mackie the information.

JAMES

Will do.

DETECTIVE MARCUS ABERDEEN (V.O.)

Do this, maybe I'll forgive the fifty.

JAMES

Like that's gonna happen.

James hangs up then gets on radio.

JAMES

4271, Michael, I have a job for you.

93 INT. - MACKIE'S BAR

Aberdeen hangs up, addresses Mackie's quizzical expression.

DETECTIVE MARCUS ABERDEEN

You and Ty have been friends a long time. He trusts you. I'm going to trust you, too. When James calls, write down the information. I'll be by to pick it up. I was never here, and I never made a call.

MACKIE

Like I said we're not open until eleven. No one comes in before eleven.

Aberdeen exits, when he is gone Mackie makes a call.

94 INT. - POLICE STATION - SQUAD ROOM - DAY

Aberdeen enters, Hilton seated in rigid visitor's chair.

DETECTIVE MARCUS ABERDEEN

Sorry to keep you waiting. Come in.

Aberdeen goes to his office, Hilton follows.

95 INT. - ABERDEEN'S OFFICE - DAY

Aberdeen closes door behind them.

DETECTIVE MARCUS ABERDEEN

Have a seat.

Hilton sits, Aberdeen goes to his chair, sits, leans back, stares at Hilton. Hilton frowns.

PRENTIS HILTON

I thought you wanted to talk.

DETECTIVE MARCUS ABERDEEN
I thought you might like to start.

PRENTIS HILTON
I told you why we're here.

DETECTIVE MARCUS ABERDEEN
I thought you might want to tell me the truth this time.

PRENTIS HILTON
Look, detective, you are interfering with a Federal investigation.

Aberdeen remains silent.

PRENTIS HILTON
Do you know where she is?

DETECTIVE MARCUS ABERDEEN
They're still sifting through the ashes.

With a deep sigh, Hilton retrieves his tablet from his pocket, opens a file, slides tablet to Aberdeen.

PRENTIS HILTON
You know she wasn't in there. That satellite footage proves it. She had a visitor, they left, you arrived, boom.

Aberdeen looks at footage, slides tablet back.

DETECTIVE MARCUS ABERDEEN
If you know where she is, go get her.

Hilton retrieves tablet.

PRENTIS HILTON
It's not that simple.

DETECTIVE MARCUS ABERDEEN
Los Ados.

PRENTIS HILTON
(surprised)
Yes. And..

DETECTIVE MARCUS ABERDEEN
You have a mole.

Hilton scowls then fills with awareness and smiles.

PRENTIS HILTON

Jack Bell. I am going to fire his ass.

DETECTIVE MARCUS ABERDEEN

If I help you, I have to know everything.

PRENTIS HILTON

This stays between us.

DETECTIVE MARCUS ABERDEEN

What about your guy?

PRENTIS HILTON

I've sent him back, and I've had his friend Keegan recalled too.

DETECTIVE MARCUS ABERDEEN

Keegan went on a real rant about how he thought you were dirty.

PRENTIS HILTON

Always discredit the allies of your enemy.

DETECTIVE MARCUS ABERDEEN

Show me your watch.

Hilton grimaces, shows Aberdeen his Swiss Army Original.

DETECTIVE MARCUS ABERDEEN

Keegan said you had a Rolex, beach house.

PRENTIS HILTON

I wish.

DETECTIVE MARCUS ABERDEEN

Is my chief involved?

PRENTIS HILTON

My guess is they paid him off. Counting on bad blood between you and Albany.

DETECTIVE MARCUS ABERDEEN

This agent you're looking for, which side is he on?

PRENTIS HILTON

We're not sure. He was dark a long time then you sent his picture. Suddenly he's in Maine. Ms. Albany being here was too much to ignore. Do you know where he is?

DETECTIVE MARCUS ABERDEEN

No. I routed him...in front of Adita. He spilled he was Homeland, undercover. But he said he was here to protect her.

PRENTIS HILTON

Do you believe him?

DETECTIVE MARCUS ABERDEEN

He was pretty convincing. Do you think Holt was the visitor?

PRENTIS HILTON

There is another possibility.

DETECTIVE MARCUS ABERDEEN

Miguel? Why would he risk coming here?

PRENTIS HILTON

For her. According to Ms. Albany they did not part on good terms, but... (beat) There's more at stake here than her life.

DETECTIVE MARCUS ABERDEEN

The American connection to Los Ados?

PRENTIS HILTON

Man. You don't miss much. We might have to look into hiring you...once I fire Jack. (beat) Will you help me find her?

DETECTIVE MARCUS ABERDEEN

Why not just send up a drone? You have their general direction.

PRENTIS HILTON

Area is pretty dense and they may be in Canada. We can't send a drone in without consent, red tape. And, there is the potential for someone to tap the feed. Los Ados could get to her ahead of us.

Aberdeen stands and heads to door. Hilton stands.

DETECTIVE MARCUS ABERDEEN

Go to Chuck's Adventure Supply. Get some sturdy boots and some backcountry gear. I'll meet you at Adita's at two. If Chuck asks, tell him we're going fishing. Will they be following you?

PRENTIS HILTON

If they are here, which is likely, they will be more interested in following you.

Aberdeen opens door, Hilton exits, leaves station. Aberdeen turns to Baker, collating and stapling at his desk.

DETECTIVE MARCUS ABERDEEN

Baker. You know the printer can do that?

OFFICER BAKER

Yes, sir, but this is neater.

Aberdeen raises his eyebrows to Baker's still disheveled desk, shakes his head.

DETECTIVE MARCUS ABERDEEN

Neater, right. I'm going to Lake Meska for a couple of days. You're in charge.

Baker stumbles up out of his chair.

OFFICER BAKER

What? Me? Why not one of the other officers.

Aberdeen looks around the room.

DETECTIVE MARCUS ABERDEEN

No one else is here. You just keep the paper pushing. I know you can do that.

Baker stiffens with pride.

OFFICER BAKER

Yes, sir. I can do that.

96 INT. - MACKIE'S BAR - DAY

Aberdeen breezes in, sits at bar. Mackie sees him, picks up napkin, slips note under, slides it across bar to Aberdeen. Aberdeen puts it in his pocket. THREE STRANGERS in booth.

MACKIE

(in low tones)

Ty told me some of what's going on. The guys at the corner booth been asking a lot of questions. They ordered Coronas.

(scowl) Their rental car was paid for by Idyllic Referrals. Arrange adoptions. High end, pricey. What would you like to drink?

DETECTIVE MARCUS ABERDEEN
Damn, Mackie. You an investigator?

MACKIE
Nah, just a very good bartender.

DETECTIVE MARCUS ABERDEEN
Give me a coffee and ask Becky to make me
six of her backpack sandwiches. I'm going
fishing if anyone asks.

Mackie nods, gets coffee, heads to kitchen. Aberdeen takes
stock of men Mackie pointed out. Eventually, one of them
with an early FIVE O'CLOCK SHADOW gets up, walks to bar.

FIVE O'CLOCK SHADOW
(to Aberdeen)
My friends and I are looking to do some
hiking. Any good trails you can recommend.

Mackie exits kitchen with sandwich bag, sees Five O'clock
Shadow. His eyes dart to other two men watching Aberdeen.
Mackie rolls up with bag, places it near Aberdeen.

MACKIE
Sorry it took so long.

DETECTIVE MARCUS ABERDEEN
No problem. Mackie, maybe you can help
this gentleman. He wants to know the best
trails for hiking. I gotta run.

Aberdeen gets off stool, grabs bag, nods toward Mackie.

DETECTIVE MARCUS ABERDEEN
Mackie here will help you out.

Aberdeen exits. Five O'clock Shadow's eyes follow him.

MACKIE
So, what kind of hiking do you like?

FIVE O'CLOCK SHADOW
Never mind.

Five O'Clock Shadow walks back to his friends, they head
for door. Mackie watches with a mischievous grin.

97 EXT. - MACKIE'S BAR

Men reach their car, find two flat tires.

98 EXT. - ADITA ALBANY'S HOUSE - DAY

Aberdeen stands by car. Hilton arrives, gets out, grabs his pack, approaches Aberdeen. Aberdeen examines his attire.

DETECTIVE MARCUS ABERDEEN

Chuck did good, but those boots...

PRENTIS HILTON

Stop. I know all about the boots. Chuck gave me a long lecture about the boots.

DETECTIVE MARCUS ABERDEEN

He would. (beat) I have a lead on where they are, and I think you were right, they've crossed the border.

PRENTIS HILTON

They?

DETECTIVE MARCUS ABERDEEN

My source says there are three.

PRENTIS HILTON

You think it's Miguel and Holt, working together, and she's still alive?

DETECTIVE MARCUS ABERDEEN

I'm counting on that. You got any issues with crossing the border.

PRENTIS HILTON

As long as we don't get caught. They have a big head start. How will we catch up?

DETECTIVE MARCUS ABERDEEN

I know some shortcuts.

Aberdeen looks to woods, appears uncomfortable.

DETECTIVE MARCUS ABERDEEN

I get the feeling if Miguel wanted her dead, she'd be dead. It was a huge risk for him to come here.

PRENTIS HILTON

It's been my belief all along he was the one that got her, the drive and the women out. (beat) I take it you've never been head over heels in love? It can make you superman and stupidman all at once.

DETECTIVE MARCUS ABERDEEN

I know about the stupid part.

They don their packs, head into woods.

99 INT. - CABIN - MAIN ROOM - DAY

Miguel opens door. He, Adita and Holt enter.

ETHAN HOLT

I'll get some firewood.

Ethan drops his pack, goes back outside. Miguel walks over to Adita, wraps her in his arms.

MIGUEL SANDOVAL

If you could go anywhere in the world,
where would you go?

ADITA ALBANY

Someplace quiet...and warm.

MIGUEL SANDOVAL

When this is over you should go there.

ADITA ALBANY

You *know* I have no faith or belief in
miracles. When this is over, we'll be..

Miguel puts his fingers to her lips to stop her words.

MIGUEL SANDOVAL

I know. You are very practical and
skeptical. But, I hope one day you will
allow yourself to be more hopeful.

He grips her chin and scans her face.

MIGUEL SANDOVAL

I remember a time when this face was soft
and loving and filled with warmth, so I
know it is possible.

Ethan walks in with an armload of wood, Adita wriggles out of Miguel's embrace. Ethan begins building fire.

ETHAN HOLT

Miguel, how long can we safely stay here?

MIGUEL SANDOVAL

Maybe two days.

ETHAN HOLT

Do you have a plan for getting out?

Miguel eyes Ethan's back with a wary frown.

MIGUEL SANDOVAL

I'll keep that to myself for now.

Ethan has fire going, stands up and turns to Miguel.

ETHAN HOLT

What? Now you don't trust me?

MIGUEL SANDOVAL

Adita can attest to how hard trust is won
and how easily lost. It can be fleeting.
We are going upstairs. You keep watch?

ETHAN HOLT

(with a scowl)

Yeah...sure.

Miguel guides Adita to stairs. Ethan watches suspicious.

100 INT. - CABIN - BEDROOM - DAY

Adita enters, turns to Miguel as he closes door.

ADITA ALBANY

What are you up to?

MIGUEL SANDOVAL

(with an affectionate smile)

What are you up to?

ADITA ALBANY

There is something about Holt.

Miguel approaches Adita, stands close.

MIGUEL SANDOVAL

There are few things I do not know. He is
Homeland Security. That is why I picked
him. That and I knew you would spot him.
He's not as good as he thinks he is.

ADITA ALBANY

So what is this?

MIGUEL SANDOVAL

I needed someone to get to you quickly, hold off harm until I could arrive. I know what he wants from you or me or both, but this man...this monstruo blanco who has taken over Los Ados, he has almost as many connections as I do and even fewer scruples than my father. We need to disappear.

ADITA ALBANY

Who is this new boss?

MIGUEL SANDOVAL

No. If I tell you...things will happen I do not wish. (beat) I have missed you so much. This may be our last opportunity to be alone. Shall we make it noteworthy?

Miguel kisses her, passion erupts, they hit the bed.

101 INT. - CABIN - MAIN ROOM - HOURS LATER - EARLY EVENING

Miguel and Adita come down stairs showered, changed, both still strapped. Holt is at window, glances toward them. Adita looks calm, softened...normal. They look like lovers.

ETHAN HOLT

All's quiet...down here at least.

Miguel plants a firm kiss on Adita.

MIGUEL SANDOVAL

(to Adita)

What would you like for dinner?

ADITA ALBANY

A grilled cheese.

MIGUEL SANDOVAL

Are you ready to say the words, surrender your rage? That was our agreement.

Adita gives him a pouty frown.

MIGUEL SANDOVAL

(playfully)

Well then, no grilled cheese. Maybe omelets.

ADITA ALBANY

(atypically playful)

Watch out Ethan. Your Cash Hash doesn't stand a chance. Miguel is a *chef*...been to school and...everything...

Adita's voice/thoughts drift off. Miguel looks to Ethan.

MIGUEL SANDOVAL

What is Cash Hash?

ETHAN HOLT

Nothing you'd want to try.

Miguel turns his eyes back to Adita. Her mood change is obvious. He tries to touch her, she backs away.

MIGUEL SANDOVAL

Adita...what's wrong?

ADITA ALBANY

I thought I was over this. What is it with you? You move your mouth, my brain goes numb, and I'm sucked into your fantasy world. I didn't even feel it happen.

Adita throws her arms open wide.

ADITA ALBANY

Miguel the composer of happy endings strikes, again. (beat) The last ending you wrote for me wasn't so happy.

MIGUEL SANDOVAL

Adita, I told you I am sorry. I didn't desert you. I fixed it as best I could, while trying to keep my promise to stay away. You don't know how much I wanted to break that promise...and now I have. For you. I'm here for you.

ADITA ALBANY

I'd forgotten all that bullshit you pumped into me about faith and illumination. You've made me feel, again. I don't like it.

MIGUEL SANDOVAL

Adita, take a breath.

ADITA ALBANY

Fuck you. The world is not what you want it to be. It is cold, and hard, and painful. You want me to surrender my rage? My rage is all I have.

Adita puts her hands to her head and steps back.

ADITA ALBANY

Oh, fuck. See, you just get inside my head and drag shit out whether I like it or not. I can't be fixed. So, stop trying.

Miguel steps toward her, tries to embrace her, she shoves him away. Ethan nervously watches exchange.

MIGUEL SANDOVAL

I didn't mean to set it off. I thought you were better. Let me help you.

ADITA ALBANY

No! You stay away from me. I can't think when you touch me. You've brainwashed me.

Miguel scrutinizes her then takes on a parental posture.

MIGUEL SANDOVAL

I taught you how to control this part of you. You are the one choosing to let it rule.

ADITA ALBANY

You used me then and you are using me, now...for something.

MIGUEL SANDOVAL

At first, that is all you were to me, a means to an end. You know that changed. I tried to send you home. You refused.

ADITA ALBANY

Because you made me believe something good could come of it.

MIGUEL SANDOVAL

Something good did come. All those women you saved. You were and still are the hero of that story. You are with me, now, someone who loves you. Safe in the moment.

Adita looks like she's going to crack, sucks it up, attempts to cool, hard veneer returns.

ADITA ALBANY

You don't know how much I wish I could believe you. Please, just go cook.

Reluctantly, Miguel surrenders. Adita walks to Holt.

ADITA ALBANY

(cold)

I got this. Take a break.

Holt looks to Miguel who nods 'yes,' relinquishes window to Adita, drops to couch, turns on TV. Commercial then news clip of Westgate giving speech. His voice and words catch Adita's notice, she turns to TV.

SENATOR WESTGATE

(tv speech)

One year from today you and I will...

Adita's eyes widen, hand trembles, she draws a breath. Miguel looks up, recognizes her distress, his eyes shoot to TV, he rushes from kitchen, but not before Adita explodes out door. Ethan jumps up.

ETHAN HOLT

What's happened?

MIGUEL SANDOVAL

All this stirred emotion. She remembered something I wish she had not.

102 EXT. - CABIN - NIGHTFALL

Ethan and Miguel exit to porch, watch Adita run down hill. Miguel takes off after her.

103 EXT. - CANADIAN WILDERNESS - EVENING

Adita runs blindly, tears streaming her face. The memory triggered by Westgate's words evolves.

104 INT. - RANCHO CALDERA TEXAS - BEDROOM - NIGHT - PAST

Adita is lying drugged on a bed in sparsely furnished room. She rolls off bed, crawls toward door. Door opens, two men walk in, CARLOS, Rancho supervisor, and Senator Westgate. Carlos lifts Adita back to bed.

CARLOS

(to Westgate)

This one is a fighter. She has been resisting the drugs. She will make a strong child for you.

SENATOR WESTGATE

She's not making it for me. This is just business, but it must be right. Our clientele is exclusive and growing. We need the pipeline full of viable perfectly pink product, and we need to ensure high quality. Make sure your men don't sample.

CARLOS

Your friends ensure the quality, señor. And, my men value their balls. I will leave you to it.

SENATOR WESTGATE

Take her clothes off for me. I don't feel like wrestling her, she's too sedated.

CARLOS

Sorry, señor. As I said, she is a handful without the drugs...even with them.

SENATOR WESTGATE

In about a year, I might come down and visit her...when she's not sedated.

Carlos strips Adita. Westgate watches, removes his jacket, places it neatly on back of chair, removes his tie, shirt, and belt, unzips his pants. Carlos leaves.

LATER, Westgate zips up, buckles his belt, has a deep claw mark on his shoulder, throws sheet up over Adita, who has a bloody lip. He sits, pats her leg.

SENATOR WESTGATE

Make us a nice pretty baby that brings a pretty price.

ADITA ALBANY

(slurred)

I will kill you.

SENATOR WESTGATE

(rubbing scratches)

Carlos was right about you. You are a wildcat. Be careful with that attitude when you reach the Farm. Javier is not a patient or kind man.

Westgate grabs Adita's face and squeezes.

SENATOR WESTGATE

Let's make it a date then. One year from today. Just you and me. No holds barred.

Westgate launches up, puts on his shirt, grabs his jacket and tie, goes to door, opens it, Carlos is just outside.

SENATOR WESTGATE

Make sure she's in the next shipment.

CARLOS

But...

SENATOR WESTGATE

I want her out of the states. She's a vulnerability. She could cause trouble.

CARLOS

Sí, señor.

105 EXT. - CANADIAN CLIFFS - NIGHTFALL - PRESENT

Miguel catches up with Adita, hovering at edge looking down into fast moving water, clenching and unclenching her gun, that tremor in her hand. Miguel approaches, cautious.

MIGUEL SANDOVAL

Adita. Please come away from the edge. The hero never leaps to death unless to save someone else. I know you are angry with me, but you are my brave heart, my dauntless fighter, and I love you.

Remember what you have survived and sacrificed. The hope you delivered to so many. Do not throw what you have become away. Stay with me. We will fix this. Just breathe.

Adita places gun to her temple. Miguel closes his eyes and takes a staggered breath.

MIGUEL SANDOVAL

Adita. Take not this leap to death my love, take rather this leap of faith and allow me to catch you. You know these words from the heart of a great love.

Do not leave me this way. It was not your fault. Life is not perfect, as you say, but I believe...you must believe there is always hope. (pause) We can make him pay just as we made Perez pay. Remember us.

106 INT. - MIGUEL'S HOME - BEDROOM - NIGHT - PAST

Adita is standing before mirror examining her appearance in elegant red gown. Miguel walks up behind her, places an engraved locket around her neck.

MIGUEL SANDOVAL

This was my mother's. When she was told she would marry Perez, she thought of suicide. Her lover gave this to her, his sentiments engraved on the back.

ADITA ALBANY

It's beautiful.

MIGUEL SANDOVAL

Perez had him killed to prevent them running away together. Mother always wore it, but father never knew its source. It was her silent rebellion. It will reinforce the image of you being my wife. The safe combination is inside.

Adita tries to read inscription.

ADITA ALBANY

What does it say?

MIGUEL SANDOVAL

Take not this leap to death my love, take rather this leap of faith and allow me to catch you.

ADITA ALBANY

So he was a romantic, too.

MIGUEL SANDOVAL

Even more than I, if you can imagine that.

ADITA ALBANY

If this works, Perez will go to jail at the least. Are you still okay with that?

MIGUEL SANDOVAL

I never told you how my mother died. (beat) She was raped and beaten to death on her way home from visiting her family. My father orchestrated it. Canceled her regular driver, sent one of his men who conveniently made a wrong turn.

I was seventeen. It has been my life's mission to see he pays for his crimes...all of them. If he pays with loss of freedom or death, I will be okay with either.

ADITA ALBANY

I'm so sorry. I know you loved her.

MIGUEL SANDOVAL

It was a long time ago. I have made peace with it by keeping her memory close and knowing this day would come, that she would be avenged.

Adita is uncomfortable with intimacy, changes subject.

ADITA ALBANY

Why is this such a fancy party?

MIGUEL SANDOVAL

My father wants to show us off. He wants to put an end to the rumors.

ADITA ALBANY

What rumors?

MIGUEL SANDOVAL

That I am gay.

ADITA ALBANY

(teasing)

Are you?

MIGUEL SANDOVAL

(with a smile)

Do you remember how to find his office?

ADITA ALBANY

Yes. Up the stairs, four doors down on the left...next to his bedroom.

MIGUEL SANDOVAL

After the toasts, when the dancing has started, you whisper in my ear then you go upstairs. As I said, I have told my father you are pregnant. He will accept that you are not well and have gone to lie down.

You will have about twenty minutes before I come up and check on you. Be back in the room by then in case he decides to come with me. (beat) If you are discovered you will have to fight your way out.

ADITA ALBANY

I'm more comfortable with that idea than this dress. I can't believe I'm doing this.

Miguel turns her to him and examines her face.

MIGUEL SANDOVAL

I will prove your trust in me founded.

107 INT. - SANDOVAL ENCLAVE - NIGHT - PAST

Main room is crowded with people. Miguel and Adita enter, greeted by a suspicious Perez Sandoval.

MIGUEL SANDOVAL

Father. This is Adita, my wife.

Perez gives Adita a long slow perusal top to bottom.

PEREZ SANDOVAL

(snide)

Miguel tells me you are pregnant. I suppose you will choose the name?

ADITA ALBANY

(respectfully)

My husband will choose the name.

Perez raises one eyebrow in surprise.

PEREZ SANDOVAL

Miguel said you were American. You do not sound or present American...brash, pushy.

ADITA ALBANY

I have no need to be those things. (takes Miguel's arm) Miguel is a wonderful man.

Wary, Perez guides them to dining room.

108 INT. - DINNING HALL - NIGHT - PAST

Adita and Miguel are seated at head of table with Perez. Perez keeps close watch on Adita. She is image of attentive wife. At end of meal Perez stands, raises his glass.

PEREZ SANDOVAL

A toast to my son, his new wife and my grandson to come.

They all drink toast. Perez motions guests to great hall.

109 INT. - GREAT HALL - NIGHT - PAST

Music, dancing, conversation. Miguel and Adita are in conversation with GUESTS. Westgate enters, seeks out Perez.

SENATOR WESTGATE

Apologies for being late. My flight was delayed. Where's the happy couple?

Perez hands Westgate a drink, motions toward Miguel and Adita. Westgate turns, takes a sip, chokes.

SENATOR WESTGATE

(in low tones)

What the fuck is she doing here?

PEREZ SANDOVAL

Who?

SENATOR WESTGATE

The woman in the red dress beside Miguel.

PEREZ SANDOVAL

That is Miguel's new wife. Adita.

SENATOR WESTGATE

He married a bitch from the Farm?

PEREZ SANDOVAL

I am sure you are mistaken.

SENATOR WESTGATE

Fuck that. I was inches away from that face for a good twenty minutes at Rancho Caldera. She made an impression. It's her.

Perez grimaces, takes out his phone, makes a call.

PEREZ SANDOVAL

Javier, I need you at the house. Now! (to Westgate) Javier will know if she is as you say.

SENATOR WESTGATE

She is as I say. You need to take care of her, permanently. I'm leaving.

Perez watches Westgate's rushed departure, turns his scrutiny to Miguel, sees Adita whisper to Miguel and watches her go upstairs. Perez engages in polite conversation with OTHERS, a constant eye on Miguel. Later, Javier appears at hall entry. Perez makes his way to him, pulls him out of earshot.

PEREZ SANDOVAL

That one you lost, would you recognize her?

JAVIER

(sheepish)

Si, Patrón.

PEREZ SANDOVAL

Good. There is a woman upstairs in one of the rooms. Find her. If she is the one, detain her. If not, excuse yourself.

Perez watches Javier head for stairs, turns his attention back to Miguel who notices Javier. Miguel excuses himself, casually heads for stairs. Perez intercepts him.

PEREZ SANDOVAL

Where are you going?

MIGUEL SANDOVAL

To check on my wife. She was not feeling well after dinner. Stomach upset.

PEREZ SANDOVAL

I'll go with you.

Miguel smiles, nods, heads up stairs, Perez right behind.

110 INT. - GUEST ROOM - NIGHT - PAST

Miguel opens door onto empty room, Perez follows him in.

MIGUEL SANDOVAL

She must be in the bathroom.

He goes to door, raps.

MIGUEL SANDOVAL

Adita, are you alright?

Perez' phone chimes, he looks at it, jets a fiery eye to Miguel then exits in a fury.

111 INT. - PEREZ SANDOVAL'S OFFICE - NIGHT - PAST

Javier walks in on Adita, just as she tucks thumb drive between breasts. He offers satisfied sneer, closes door, sends text. Adita backs up to desk.

JAVIER

As I said. Make trouble and you are meat.
I like my meat warm and rare...bloody even.

Adita covertly secures letter opener from desk, allows Javier to approach. He puts his arm to her waist, draws her in sharply, rips strap on her dress.

JAVIER

I have been waiting for this.

Adita forces letter opener into his throat and twists. Javier dissolves to floor. Door flies open, Perez Sandoval sails in, starts to yell for guards. Miguel rushes up, grabs a sculpture, slams it into Perez's head, Perez falls, Miguel closes door.

MIGUEL SANDOVAL

Are you alright? Did he hurt you?

Adita is momentarily frozen, her eyes fixed on Javier, her whole body shaking, letter opener tight in her grip. Miguel wipes blood from her face and chest with his handkerchief, pries letter opener from her hand, wipes blood from hand.

MIGUEL SANDOVAL

Gatito...stay with me. Remember why we are here. Breathe.

Adita takes a long slow breath, her eyes move to Miguel.

MIGUEL SANDOVAL

That's it. Look at me. Did you get it?

ADITA ALBANY

Yes.

MIGUEL SANDOVAL

We stick with the plan. Here.

Miguel puts his jacket over Adita's shoulders.

MIGUEL SANDOVAL

You have blood on your dress. Red was a good choice. Pull the jacket close.

They exit.

112 INT. - MIGUEL'S CAR - NIGHT - PAST

Adita climbs over seat to back, changes into jeans, t-shirt, boots, jacket, climbs back to passenger's seat.

MIGUEL SANDOVAL

Gun's under the seat. You'll have maybe fifteen minutes while they get the women loaded. You remember the path?

In full control, Adita retrieves gun, checks its operation.

ADITA ALBANY

Stop acting like a mother hen. I got this.

Miguel turns down a dirt road, car lights flash up on a large truck. Miguel and Adita get out.

113 EXT. - DIRT ROAD - NIGHT - PAST

Adita heads into woods, Miguel goes to truck.

114 EXT. - THE FARM BARRACKS - SOUTH AMERICA - NIGHT - PAST

Miguel parks truck, gets out. Jazz walks up to him, cradling his gun.

JAZZ

What's going on?

MIGUEL SANDOVAL

We have a security problem. We need to move the women right away.

JAZZ

Where is Javier?

MIGUEL SANDOVAL

With my father.

JAZZ

Why would he send you?

Miguel grabs Jazz by his shirt and pulls him up close.

MIGUEL SANDOVAL

We don't have time to fuck around. Get those women out here or deal with my father. Whichever you choose.

Jazz pulls away, waves in SECOND GUARD, they go to barracks, return with a string of young women in various stages of gravidity. Miguel opens back of truck, men start helping women in.

MIGUEL SANDOVAL

Jazz, go get the doctor...in case one decides to go into labor. My father would not be happy to lose assets.

Still reluctant, Jazz trots to main house. Women loaded, Jazz returns with Dr. Sanchez. Sanchez throws Miguel a relieved glance, climbs in with women, doors are closed.

JAZZ

Where are you taking them?

MIGUEL SANDOVAL

Not for you to know.

JAZZ

I think I should call Javier.

Silencer pings twice. Jazz and other guard hit ground. Adita approaches out of darkness. Miguel gives her a surprised look.

ADITA ALBANY

What?

Miguel shakes head, motions Adita to cab of truck.

MIGUEL SANDOVAL

I forgot to ask, can you drive a stick?

Adita gives him a disappointed glare.

MIGUEL SANDOVAL

Of course, you can. I'll drive us back to my car then it's up to you.

Miguel pushes Adita up into cab and follows.

115 EXT. - DIRT ROAD - NIGHT - PAST

Adita and Miguel get out of truck near Miguel's car. Miguel opens car trunk, pulls out bag.

MIGUEL SANDOVAL

The GPS is set up. It will take you straight to the American Embassy.

Miguel hands her the bag.

MIGUEL SANDOVAL

Money, water, passport. You now have dual citizenship, which should make things easier for you. You can reenter the country anytime, should you change your mind and decide to return...which I will never give up hope you will do.

Miguel pulls her close.

MIGUEL SANDOVAL

I will keep my promise not to follow you or try to contact you, as long as you fulfill your part of the agreement, and I have no doubt you will do that. To say I am sad you are leaving would be too slight. Try to miss me just a little.

Miguel kisses her, Adita returns passion. Kiss ends, Miguel steps back.

MIGUEL SANDOVAL

Hard enough to leave a good mark, but not so hard you knock me out.

Adita lets go with a punch to Miguel's face, causing him to stagger back.

MIGUEL SANDOVAL

Why do I get the feeling you enjoyed that?

ADITA ALBANY

Good luck, Miguel.

Adita rushes back to truck, gets in, gears up, truck pulls away. Miguel watches her depart with sigh.

116 EXT. - CANADIAN CLIFFS - NIGHTFALL - PRESENT

Miguel gently grasps Adita's arm, guides gun away from her head and takes it, shifts her body away from edge. She drops to her knees, he falls with her.

MIGUEL SANDOVAL

All we need is time.

Sounds of crashing through woods. Miguel pulls Adita to her feet, steps in front of her. Ethan breaches trees at full speed.

ETHAN HOLT

They're here. Run!

Ethan takes shot into woods behind him. Miguel guides Adita into pines. Shots are exchanged, Holt falls. Miguel pushes Adita into branches of a hemlock, puts his forehead to hers.

MIGUEL SANDOVAL

Live. My last wish is for you to live. You will know what to do. I have no doubt.

Miguel shoves Adita's gun into her holster, knocks her down, pulls out his gun, runs into clearing. Shots are exchanged, Miguel staggers back, goes over edge into raging river. Back on her feet, Adita sees him fall.

ADITA ALBANY

(just a whisper)

No.

Three men from Mackie's emerge, headed toward Ethan. Adita goes Rambo, steps from trees, solid as a rock, firing at men without regard, bullets fly, two men go down. Aberdeen and Hilton appear as last man hits the ground. Adita keeps firing empty gun, Aberdeen intercepts her.

117 INT. - ABERDEEN'S OFFICE - DAY - MONTHS LATER

Winter, trees bare, snow. Adita knocks on open door wearing coat, carrying grocery bag. Aberdeen waves her in with a smile.

ADITA ALBANY

I wanted to say goodbye.

DETECTIVE MARCUS ABERDEEN

No chance you'll change your mind?

ADITA ALBANY

No. I have a nice quiet island picked out.

DETECTIVE MARCUS ABERDEEN

Do you think Miguel was always planning to turn the notebook over to Homeland?

ADITA ALBANY

Yes. He was just trying to be sure it reached the right hands.

DETECTIVE MARCUS ABERDEEN

Well, it did, and Los Ados is really finished this time. (beat) I know you don't keep up with the news, but I guess Ty told you about Senator Westgate.

ADITA ALBANY

He shot himself or someone shot him. Either way, he got off too easy.

DETECTIVE MARCUS ABERDEEN

At least Ty won't have to move to Canada.

ADITA ALBANY

(snickers)

Ty had him pegged. I'm just glad it's finally over. No looking over my shoulder. No waiting for the next shadow to fall.

Aberdeen gives her a quizzical frown.

DETECTIVE MARCUS ABERDEEN

That didn't sound like Adita.

ADITA ALBANY

I've been doing a lot of reading. Miguel's suggestion.

DETECTIVE MARCUS ABERDEEN

I think I might have liked him.

ADITA ALBANY

I think you would. How is Ethan?

DETECTIVE MARCUS ABERDEEN
Expected to make a full recovery.

Adita nods. Aberdeen considers his next question.

DETECTIVE MARCUS ABERDEEN
What about your daughter?

ADITA ALBANY
The Patterson's are great. They had no idea and they love her. Named her Grace. They are a family. I couldn't tear them apart. They will tell her about me and when she's old enough, we'll meet.

Aberdeen nods. Adita drops bag on desk, extracts pie, sets it in front of him.

ADITA ALBANY
A thank you gift, a goodbye gift. A gift, anyway. Not sure how good it will be. You know I'm not very domestic, and you know I don't like pie. Apple right?

DETECTIVE MARCUS ABERDEEN
Apple. Yes.

Awkward moment then Aberdeen walks around desk, embraces Adita. Slowly, she returns affection.

DETECTIVE MARCUS ABERDEEN
I can never make up for the things I've done. I can only ask you to forgive me.

ADITA ALBANY
Forgiven. Let me know about the pie.

Adita turns toward door, her coat opens exposing her burgeoning baby bump. She leaves. Aberdeen watches out window as Ty helps her into car, they drive away. Aberdeen turns to pie with smile.

DETECTIVE MARCUS ABERDEEN
Baker, bring me a fork!

118 EXT. - ISLAND BEACH - DAY

Adita is lounging in a chair, reading a book, dressed in flowing linens, wearing Miguel's mother's locket and delicate bracelets on both wrists, looking soft and relaxed.

UNKNOWN MAN approaches, his back to camera, sunglasses, Miguel's coloring, haircut and build. He sits in chair beside Adita. Sound of the ocean and breeze. His gaze remains on sea.

UNKNOWN MAN

What are you reading?

Adita pushes sunglasses down her nose, peers at Unknown Man.

ADITA ALBANY

A Romantic Adventure by a very new author.

UNKNOWN MAN

Any good?

ADITA ALBANY

It is very different. The heroine is a total badass who has no faith. The hero is a starry-eyed dreamer who believes in happy endings. They meet under dire circumstances. He falls in love with her despite himself. She doesn't realize she is in love until it is almost too late.

YOUNG MAN

Star-crossed?

ADITA ALBANY

So it would seem, but in the end, the hero gets his happy ending.

Before Unknown Man can pursue more questions, a DARK WOMAN with her hair in a bun approaches.

DARK WOMAN

Señora, the baby is awake.

ADITA ALBANY

Thank you, Cecile.

Unknown Man stands. It is not Miguel.

UNKNOWN MAN

Sorry. I didn't know you were married.

Adita holds book out to Unknown Man.

ADITA ALBANY

To a ghost I'm afraid. Here. Read it for yourself. I'd be interested in your thoughts. I'm out here nearly every day around this time. Excuse me.

Adita rises, walks away with Dark Woman. Unknown Man watches her sway away, lusty sigh, looks down at book titled *Redemption*, turns it over, picture of Adita on back cover. Unknown Man smiles, looks after her.

119 INT. - BEACH HOUSE - HALL - DAY

Adita enters front door, Dark Woman behind her. Woman goes left, Adita continues down hall, passes her bat in stand near small table where there is a picture of Adita (coach) and her island co-ed 'Little League' team, right beside the picture of Adita as a child with her mother and father.

120 INT. - BEACH HOUSE - NURSERY - DAY

Adita enters nursery, lifts son from crib. View from side, lit by window. Stage right dark, from it appears menacing hand that lands on her shoulder. Adita catches her breath, closes her eyes, stands very still. Figure emerges from shadows. Miguel moves close behind her, kisses her head.

MIGUEL SANDOVAL

(whispers at her ear)

I never imagined the alley cat and the kitten could live together so peacefully.

ADITA ALBANY

And, which do you prefer?

MIGUEL SANDOVAL

I love you for all the things you are.

ADITA ALBANY

Another sale on syrup this week, Mr. Sappy?

MIGUEL SANDOVAL

There *can* be happy endings. You proved it. Now say it?

ADITA ALBANY

What?

MIGUEL SANDOVAL

You have faith.

ADITA ALBANY

(with a sigh)

Fine. You were right. Life is more than pain. I am...*illuminated*.

MIGUEL SANDOVAL

I made a special lunch.

Miguel pecks her on cheek, scurries from room.

ADITA ALBANY

(to Miguel as he exits)

Oh, no! Not that fancy seafood thing.

Baby gurgles. Adita starts for door.

ADITA ALBANY

(to her son)

Oh, you think this is funny. Wait till he starts trying his recipes out on you.

(loudly) Miguel, I would really like...

Miguel appears in doorway with grilled cheese on a plate, a lit candle in middle. Adita's loving surrender shows.