THE PACKAGE

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

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| 01:00:01:08 | 01:00:11:08 | ANCHOR BAY LOGO |  |
| 01:00:11:08 | 01:00:21:19 | MPCA Motion Picture Corporation of America |  |
| 01:00:21:20 | 01:00:26:13 | ANCHOR BAY  PRESENTS |  |
| 01:00:26:14 | 01:00:30:07 | IN ASSOCIATION WITH MOTION PICTURE CORPORATION OF AMERICA |  |
| 01:00:30:12 | 01:02:28:00 | A BRAD KREVOY PRODUCTION:  OPENING TITLE SEQUENCE  1.INT.BOWLING ALLEY-DAY:  [MUSIC UP]  Various shots of the behind the scenes mechanisms of a bowling alley,  OPENING TITLE SEQUENCE CONTINUES: |  |
| 01:02:28:01 | 01:02:29:15 | 1A .INT.BOWLING ALLEY-DAY:  LUIS -20s, cocky, arrogant wannabe, aims, steps forward, draws his arm back, and  tosses his bowling ball, spinning, curling to SLAM into the pins... | LUIS: Okay now, now it's time for some bowling. |
| 01:02:29:16 | 01:02:31:06 |  | All right. |
| 01:02:31:07 | 01:02:31:25 |  | Come on, you know what? |
| 01:02:31:26 | 01:02:33:04 |  | If you're not gonna take this seriously |
| 01:02:33:05 | 01:02:33:29 |  | and hit down the pins then sit down |
| 01:02:34:00 | 01:02:35:22 | Luis gets up and picks up bowling ball and proceeds to lane. | and let the real bowlers bowl. |
| 01:02:35:23 | 01:02:36:15 |  | You know what it is? |
| 01:02:36:16 | 01:02:37:19 |  | You're supposed to look at the triangle. |
| 01:02:37:20 | 01:02:37:26 |  | FRIEND: Let's see. |
| 01:02:37:27 | 01:02:39:02 |  | LUIS: That's what you're supposed to look at when you bowl. |
| 01:02:39:03 | 01:02:39:19 |  | FRIEND: Let's see what you got. |
| 01:02:39:20 | 01:02:40:15 |  | LUIS: Okay, just keep your eye on me. |
| 01:02:40:16 | 01:02:41:03 |  | You're gonna see this. |
| 01:02:41:04 | 01:02:41:21 |  | FRIEND: I'm watchin'. |
| 01:02:41:22 | 01:02:43:00 |  | LUIS: All right, here we go. |
| 01:02:49:17 | 01:02:50:23 | Luis has a good shot. He’s pleased with his shot. | Oh yeah! |
| 01:02:50:24 | 01:02:51:22 |  | Nice, that's how it's done. |
| 01:02:51:23 | 01:02:52:16 |  | You see that? |
| 01:02:52:17 | 01:02:53:02 |  | Were you watching? |
| 01:02:53:03 | 01:02:53:17 |  | All right, all right. |
| 01:02:53:18 | 01:02:54:24 |  | It's all about the technique, it's all about |
| 01:02:54:25 | 01:02:55:07 |  | the technique. |
| 01:02:55:08 | 01:02:55:27 |  | As a matter of fact, |
| 01:02:55:28 | 01:02:58:11 |  | I'm so confident that I can knock that one down... |
| 01:02:58:12 | 01:02:59:14 | Luis puts $100 on the table betting on his next shot. | I got a solid Franklin here... |
| 01:02:59:15 | 01:03:00:28 |  | FRIEND: Oh! |
| 01:03:00:29 | 01:03:02:08 |  | LUIS: That says I clear that frame. |
| 01:03:02:09 | 01:03:02:23 |  | FRIEND: Copy that. |
| 01:03:02:24 | 01:03:04:13 | The friend exits the Bowling alley through swing doors, he exits the building, lights up a cigarette. Continues to walk through parking lot.  DRAMATIC MUSIC UP. | LUIS: Why don't you put your money where your mouth is? |
| 01:03:04:14 | 01:03:06:11 |  | Oh yeah, now it gets interesting. |
| 01:03:06:12 | 01:03:08:13 |  | Watch, don't take your eyes off me. |
| 01:03:08:14 | 01:03:10:07 |  | All I need is my lucky ball here... |
| 01:03:10:08 | 01:03:12:09 |  | I got my lucky ball, all right. |
| 01:03:12:10 | 01:03:14:06 |  | We're gonna make this happen. |
| 01:03:14:07 | 01:03:15:06 |  | Where you goin'? |
| 01:03:15:07 | 01:03:16:18 |  | Look at this guy, going to the bathroom again. |
| 01:03:16:19 | 01:03:18:22 |  | Incontinent old man! |
| 01:03:18:23 | 01:03:20:05 |  | All right, here we go again fellas. |
| 01:03:20:06 | 01:03:21:06 | We see TWO DARKLY DRESSED  CHARACTERS standing in parking lot. They proceed and enter bowling alley.  OPENING TITLE SEQUENCE CONTINUES:  2. EXT. BOWLING ALLEY-DAY:  Two darkly dressed characters walk into bowling alley looking very serious. | You ready? |
| 01:04:13:09 | 01:04:15:10 | 3. INT. BOWLING ALLEY-CONT.  Luis is showing off to others. He holds up bowling ball and rubbing it if it is a crystal ball. | LUIS: It's me and my ball; it's me and my lucky ball. |
| 01:04:15:11 | 01:04:15:25 |  | In my universe, |
| 01:04:15:26 | 01:04:17:08 |  | it's me and my crystal ball. |
| 01:04:17:09 | 01:04:18:07 |  | I'm looking in my ball, you know what I see |
| 01:04:18:08 | 01:04:19:05 |  | in my future? |
| 01:04:19:06 | 01:04:20:00 |  | A spare. |
| 01:04:20:01 | 01:04:21:22 |  | Watch, I'll teach you how to do this a little bit later on, |
| 01:04:21:23 | 01:04:22:01 |  | all right? |
| 01:04:22:02 | 01:04:22:28 |  | Pay attention. |
| 01:04:22:29 | 01:04:23:18 |  | Okay. |
| 01:04:23:19 | 01:04:24:19 |  | Hey, you guys keep it down! |
| 01:04:24:20 | 01:04:26:25 |  | I'm trying to bowl over here! |
| 01:04:26:26 | 01:04:28:19 |  | No respect I tell you, these guys. |
| 01:04:28:20 | 01:04:29:00 |  | Okay. |
| 01:04:35:20 | 01:04:36:28 | Luis shot is a spare! He’s elated. | Oh! |
| 01:04:36:29 | 01:04:39:04 | Tommy and Julio stand amongst the men, tailored coats, they look out of place here.  Luis’ mood all of a sudden changes when he spots the two men. | All day long I'm just gonna... |
| 01:04:46:17 | 01:04:48:18 |  | TOMMY: How you doing Luis? |
| 01:04:48:19 | 01:04:50:27 |  | You got something for me? |
| 01:04:50:28 | 01:04:52:19 |  | LUIS: I told big Doug I'd have it, I'll have it. |
| 01:04:57:00 | 01:04:58:24 | One of Luis’ friends sexy whistles at Tommy, Tommy glances at  him. Tommy grabs the back of friend #1’s head and SMASHES it  down onto the table, the force shattering the man’s beer  mug, and breaking the table. | [Sexy Whistles] |
| 01:05:09:06 | 01:05:11:28 |  | TOMMY: Want you to think very carefully about your next move, Luis. |
| 01:05:14:26 | 01:05:15:25 | ...Friend #2 produces a pistol, but Tommy is fast,  ripping the weapon out of his hand- punching him in the  center of the face with it, knocking him out cold and tossing him aside. | FRIEND: I don't think so buddy. |
| 01:05:18:06 | 01:05:26:17 |  | [FIGHTING GRUNTS] |
| 01:05:26:18 | 01:05:27:26 | Luis runs but is stopped by bartender.  Bartender pulls gun on Luis. | LUIS: Walt, you gotta let me outta here. |
| 01:05:27:27 | 01:05:28:11 |  | Come on, you know me! |
| 01:05:28:12 | 01:05:29:22 |  | I'm a regular here, I'll be back. |
| 01:05:29:23 | 01:05:32:00 |  | BARTENDER: But those are my shoes. |
| 01:05:32:28 | 01:05:33:23 | Man attempts to swing at Tommy with bat. Tommy punches and knocks man out. |  |
| 01:05:33:24 | 01:05:34:17 |  | MAN: Hey! |
| 01:05:35:10 | 01:05:37:03 |  |  |
| 01:05:37:04 | 01:05:51:22 | Tommy and associate continue to fight employees of bowling alley. | [FIGHTING GRUNTS] |
| 01:05:51:23 | 01:05:53:21 |  | JULIO: Word to the wise, brother. |
| 01:05:53:22 | 01:05:57:08 |  | Stay down. |
| 01:05:57:09 | 01:05:58:13 | Luis pleads with bartender. | LUIS: You'll get your shoes back, you know me. |
| 01:05:58:14 | 01:05:59:13 |  | You don't know these guys! |
| 01:05:59:14 | 01:05:59:25 |  | Please! |
| 01:05:59:26 | 01:06:02:20 |  | BARTENDER: Tommy need ya, Tommy gonna get ya. |
| 01:06:02:21 | 01:06:03:23 | Tommy grabs Luis by the back of the neck and drags him across floor of bowling alley. Luis continues to plea. | LUIS: I'm a regular here... |
| 01:06:04:17 | 01:06:05:04 |  |  |
| 01:06:05:05 | 01:06:09:00 |  | Tommy, I'm sorry, I was gonna pay Tommy. |
| 01:06:09:01 | 01:06:11:12 |  | I'm gonna pay, I'm sorry! |
| 01:06:11:13 | 01:06:12:15 |  | I'm sorry Tommy, |
| 01:06:12:16 | 01:06:14:22 |  | I was gonna pay, I swear. |
| 01:06:14:23 | 01:06:16:06 | Tommy slams Luis’ head down onto the ball return and holds it there. | This ain't right! |
| 01:06:16:07 | 01:06:17:21 |  | It ain't fair! |
| 01:06:17:22 | 01:06:21:04 |  | TOMMY: Oh, it ain't right, it ain't fair? |
| 01:06:21:05 | 01:06:23:29 |  | I gave you a 10-day extension, that's more than fair. |
| 01:06:24:00 | 01:06:26:24 |  | But me having to track your little ass down... |
| 01:06:26:25 | 01:06:27:28 |  | that ain't right. |
| 01:06:27:29 | 01:06:29:11 |  | LUIS: You can't just come in here... |
| 01:06:29:12 | 01:06:31:24 |  | TOMMY: Yeah I can Luis because this is what I do. |
| 01:06:31:25 | 01:06:33:22 |  | This is my job. |
| 01:06:33:23 | 01:06:34:29 |  | Let me break it down for you, dumbass. |
| 01:06:35:00 | 01:06:37:24 |  | If you borrow from big Doug and pay him back, |
| 01:06:37:25 | 01:06:39:25 |  | I got no play in that. |
| 01:06:39:26 | 01:06:42:19 |  | But when you borrow from big Doug... |
| 01:06:42:20 | 01:06:43:28 | Julio bowls. Luis is freaking out. | LUIS: Don't! |
| 01:06:43:29 | 01:06:44:28 |  | Please! |
| 01:06:44:29 | 01:06:46:13 |  | TOMMY: And don't pay him back... |
| 01:06:46:14 | 01:06:48:29 |  | He shoots, he loses. |
| 01:06:49:27 | 01:06:53:08 | Luis freaking out as his head is still being held there at ball return. |  |
| 01:06:53:09 | 01:06:55:11 |  | LUIS: Please Tommy! |
| 01:06:55:12 | 01:06:56:16 |  | TOMMY: Big Doug sends me and Julio. |
| 01:06:56:17 | 01:06:57:15 |  | LUIS: Tommy! |
| 01:06:57:16 | 01:06:58:13 |  | Tommy! |
| 01:06:58:14 | 01:07:00:02 |  | Please don't! |
| 01:07:00:29 | 01:07:04:09 | Tommy grabs the bowling ball in the nick of time. |  |
| 01:07:04:10 | 01:07:05:07 |  | I'm sorry. |
| 01:07:05:08 | 01:07:06:15 |  | TOMMY: Now, I was generous with you Luis |
| 01:07:06:16 | 01:07:09:20 |  | seeing we only earn base plus a cut of the vig. |
| 01:07:09:21 | 01:07:11:08 |  | Meaning the less the vig, |
| 01:07:11:09 | 01:07:13:04 |  | the less money for me and Julio here. |
| 01:07:13:05 | 01:07:14:20 |  | And that ain't right. |
| 01:07:15:22 | 01:07:17:06 | Tommy’s associate continues to bowl gutter balls. Luis continues to freak out as his head is being held at ball return. |  |
| 01:07:17:07 | 01:07:18:24 |  | LUIS: I'm sorry Tommy! |
| 01:07:18:25 | 01:07:20:00 |  | JULIO: Be careful Tommy. |
| 01:07:21:06 | 01:07:23:09 | Tommy continues to hold Luis head in ball return. |  |
| 01:07:23:10 | 01:07:24:16 |  | TOMMY: Ain't fair. |
| 01:07:24:17 | 01:07:26:16 |  | LUIS: Okay, I'm sorry Tommy. |
| 01:07:26:17 | 01:07:27:28 |  | TOMMY: You got my money? |
| 01:07:27:29 | 01:07:28:19 |  | LUIS: Maybe. |
| 01:07:28:20 | 01:07:30:28 |  | Maybe! |
| 01:07:30:29 | 01:07:36:20 |  | TOMMY: Luis, ain't nothin's ever been accomplished with a "maybe". |
| 01:07:36:21 | 01:07:39:25 |  | Come on Tommy, this is crazy! |
| 01:07:39:26 | 01:07:40:23 |  | Okay I get it! |
| 01:07:40:24 | 01:07:42:21 |  | I get the point Tommy! |
| 01:07:42:22 | 01:07:44:02 | Bowling ball slams into Luis face. He screams in pain. Tommy removes him from ball return machine and throws him to the ground. | Ahhhhh!!!!!! |
| 01:07:44:03 | 01:07:45:14 |  | Whoa!!!!! |
| 01:07:45:15 | 01:07:48:17 |  | Ugh!!!! |
| 01:07:48:18 | 01:07:50:26 |  | TOMMY: You got two choices... |
| 01:07:50:27 | 01:07:52:05 |  | you either pay big Doug the money you owe him |
| 01:07:52:06 | 01:07:54:06 |  | in the next 24 hours, |
| 01:07:54:07 | 01:07:56:07 |  | or you run and you hide. |
| 01:07:56:08 | 01:07:59:25 |  | Because next time we ain't gonna be so easy on your ass. |
| 01:08:01:01 | 01:08:04:27 | Tommy snaps photo of Luis face. |  |
| 01:08:04:28 | 01:08:06:10 |  | Smile. |
| 01:08:07:11 | 01:08:16:29 | 4. EXT. CITY SKYLINE-DAY-SEATTLE:  Establishing shot.  4B. INT. A DOCTOR’S OFFICE - THE WAITING ROOM - CONTINUOUS  Tommy and Julio are sitting in waiting room of Medical Clinic.  Julio checks out receptionist as she walks by. Tommy is making notes in his notebook. |  |
| 01:08:17:00 | 01:08:18:24 |  | JULIO: Last time I had a blood test was at the VA |
| 01:08:18:25 | 01:08:23:02 |  | when I was shipped home from Iraq. |
| 01:08:23:03 | 01:08:24:17 |  | Seriously though, who knew a job like this |
| 01:08:24:18 | 01:08:27:04 |  | came with health insurance? |
| 01:08:27:05 | 01:08:28:18 |  | TOMMY: Hey, boss wants us to get a physical, |
| 01:08:28:19 | 01:08:31:21 |  | we get a physical. |
| 01:08:31:22 | 01:08:33:28 | Tommy gets called in for physical exam. | NURSE: Tommy Connolin? |
| 01:08:33:29 | 01:08:39:02 |  | The doctor will see you now. |
| 01:08:39:03 | 01:08:40:13 | 5. INT. EXAM ROOM-DAY:  The nurse ushers Tommy into the room.  Tommy undresses and gets ready for physical. We see his well-trained physique. | Okay, you know the drill... |
| 01:08:40:14 | 01:08:44:07 |  | clothes off, gown on and the doctor will be in in a bit. |
| 01:08:45:09 | 01:09:04:21 |  |  |
| 01:09:04:22 | 01:09:07:07 |  | TOMMY: Still here, old man. |
| 01:09:07:08 | 01:09:09:14 |  | Still here. |
| 01:09:10:28 | 01:09:24:11 | 6. EXT. CITY SKYLINE-NIGHT:  Establishing shot.  7. INT. CABHAN'S IRISH PUB - CONTINUOUS  The place is relatively empty. In the corner BIG DOUG 50s, former boxer, expensive  Three-piece suit- sips his drink… sits in a lounge chair with three other men all dressed in suits. Tommy sits opposite Doug. |  |
| 01:09:24:12 | 01:09:25:29 |  | TOMMY: What's happening, boss? |
| 01:09:26:00 | 01:09:29:03 |  | BIG DOUG: Tommy... the usual? |
| 01:09:29:04 | 01:09:30:20 |  | TOMMY: Sure. |
| 01:09:31:15 | 01:09:35:02 |  |  |
| 01:09:35:03 | 01:09:35:29 |  | BIG DOUG: So, how's the wife? |
| 01:09:36:00 | 01:09:39:14 |  | TOMMY: She's good, real good. |
| 01:09:39:15 | 01:09:42:06 |  | BIG DOUG: The girl deserves some credit putting up with you, Tommy. |
| 01:09:42:07 | 01:09:44:08 |  | TOMMY: Tell me about it. |
| 01:09:44:09 | 01:09:45:21 |  | BIG DOUG: Well here we go. |
| 01:09:46:25 | 01:09:56:04 | Waitress serves them whiskey.  Tommy pulls out a wad of cash and hands it to BIG DOUG. |  |
| 01:09:56:05 | 01:09:57:26 |  | All right, hit me. |
| 01:09:57:27 | 01:10:01:17 |  | TOMMY: Allen Brady, paid in full. |
| 01:10:01:18 | 01:10:03:18 |  | BIG DOUG: His eldest still in Afghanistan? |
| 01:10:03:19 | 01:10:04:26 |  | TOMMY: Yeah sure is. |
| 01:10:04:27 | 01:10:07:22 |  | Army, 4th infantry brigade, good kid. |
| 01:10:07:23 | 01:10:10:17 |  | BIG DOUG: Combat team, right? |
| 01:10:10:18 | 01:10:14:02 |  | TOMMY: Yeah. |
| 01:10:14:03 | 01:10:17:27 |  | BIG DOUG: That's your old company, isn't it? |
| 01:10:17:28 | 01:10:20:15 |  | TOMMY: Yeah, a long time ago. |
| 01:10:21:21 | 01:10:24:16 | Tommy hands over another wad of cash. |  |
| 01:10:24:17 | 01:10:28:03 |  | Nick Bradley, paid in full. |
| 01:10:28:04 | 01:10:32:00 |  | BIG DOUG: Speaking of the ungrateful, you hear from Luis? |
| 01:10:32:01 | 01:10:34:16 |  | TOMMY: Funny you should mention that... |
| 01:10:34:17 | 01:10:37:12 |  | just had a real nice talk with that young man. |
| 01:10:37:13 | 01:10:39:20 | Tommy hands big DOUG a picture of Luis with his face bashed in. | BIG DOUG: That's what I heard. |
| 01:10:40:19 | 01:10:42:19 |  |  |
| 01:10:42:20 | 01:10:44:14 |  | Think he'll pay? |
| 01:10:45:13 | 01:10:48:06 |  |  |
| 01:10:48:07 | 01:10:50:10 |  | TOMMY: If he's smart he will. |
| 01:10:50:11 | 01:10:51:03 |  | BIG DOUG: Well if he was smart, |
| 01:10:51:04 | 01:10:54:08 |  | he never would've borrowed from me in the first place. |
| 01:10:55:09 | 01:11:00:05 | They toast each other and take a sip of their whiskey. |  |
| 01:11:00:06 | 01:11:04:01 |  | How's Eddie? |
| 01:11:04:02 | 01:11:06:02 |  | TOMMY: Good as he can be. |
| 01:11:06:03 | 01:11:09:07 |  | They just transferred him to the State Penn. |
| 01:11:09:08 | 01:11:13:16 |  | BIG DOUG: Tommy, I know you and the wife'll be hurtin', |
| 01:11:13:17 | 01:11:17:12 |  | workin' hard to cover Eddie's ass like this, but... |
| 01:11:17:13 | 01:11:19:21 |  | is he worth it? |
| 01:11:19:22 | 01:11:24:22 |  | TOMMY: Well hell no, he isn't worth it but he's my little brother. |
| 01:11:24:23 | 01:11:25:25 |  | BIG DOUG: I hear you. |
| 01:11:25:26 | 01:11:30:12 |  | I got one of those myself. |
| 01:11:30:13 | 01:11:32:28 |  | But Eddie stole from me, |
| 01:11:32:29 | 01:11:35:12 |  | I can't simply erase debt like that. |
| 01:11:35:13 | 01:11:38:05 |  | TOMMY: I know Doug, I know. |
| 01:11:38:06 | 01:11:39:07 |  | I got it covered. |
| 01:11:39:08 | 01:11:41:04 |  | What'll you have? |
| 01:11:42:13 | 01:11:43:14 | We see Luis with a bandaged nose looking into room as Big Doug and Tommy chat. |  |
| 01:11:43:15 | 01:11:47:14 | Big Doug and Tommy continue their conversation. | BIG DOUG: Something's come up this week to change that. |
| 01:11:47:15 | 01:11:51:05 |  | I need a package delivered to the German. |
| 01:11:51:06 | 01:11:52:09 |  | I know some decades back, |
| 01:11:52:10 | 01:11:56:20 |  | the two of you worked on the same crew. |
| 01:11:56:21 | 01:11:59:12 |  | What happened? |
| 01:11:59:13 | 01:12:02:03 |  | TOMMY: Just difference of opinion. |
| 01:12:02:04 | 01:12:04:15 |  | He and Nicky still at war with Anthony? |
| 01:12:04:16 | 01:12:06:20 |  | BIG DOUG: Three angry dogs. |
| 01:12:06:21 | 01:12:09:21 |  | One miserable junkyard to fight over. |
| 01:12:09:22 | 01:12:14:24 |  | TOMMY: And your money's on the German? |
| 01:12:14:25 | 01:12:17:21 |  | It's that important to you? |
| 01:12:17:22 | 01:12:19:01 |  | BIG DOUG: It is. |
| 01:12:19:02 | 01:12:22:15 |  | Enough so that if you do this for me... |
| 01:12:22:16 | 01:12:26:03 |  | I will wipe clean your brother's debt. |
| 01:12:26:04 | 01:12:27:04 | Luis listens at their conversation. | TOMMY: All right. |
| 01:12:27:05 | 01:12:31:17 |  | Last I heard, he was still based out of B.C. |
| 01:12:31:18 | 01:12:34:00 |  | BIG DOUG: Wise decision, Tommy. |
| 01:12:35:12 | 01:12:38:22 | Big Doug reaches into his jacket pocket producing a  LEATHER WALLET  Tommy leaves it on the table. |  |
| 01:12:38:23 | 01:12:41:29 |  | TOMMY: What's in it? |
| 01:12:42:00 | 01:12:44:26 |  | BIG DOUG: You're being paid not to know. |
| 01:12:45:27 | 01:12:46:28 | Big Doug places a wad of $1,000 bills on the wallet. Luis continues to listen from back of room. |  |
| 01:12:46:29 | 01:12:49:26 |  | It's for expenses. |
| 01:12:50:28 | 01:13:07:07 | Tommy takes the cash and the wallet. BIG DOUG finishes his drink. Tommy gets up to leave. |  |
| 01:13:07:08 | 01:13:08:16 |  | TOMMY: See you in a couple days, boss. |
| 01:13:08:17 | 01:13:10:07 |  | BIG DOUG: God speed. |
| 01:13:11:05 | 01:13:17:12 | Tommy exits bar, passes by Luis. |  |
| 01:13:17:13 | 01:13:18:14 |  | TOMMY: Hey. |
| 01:13:18:15 | 01:13:20:07 |  | Smart move, kid. |
| 01:13:21:12 | 01:13:26:25 | Big Doug calls the German. |  |
| 01:13:26:26 | 01:13:27:24 |  | *THE GERMAN: Yes?* |
| 01:13:27:25 | 01:13:31:06 | 8. EXT. STREET-DAY:  The German, a middle-aged man, in his 50’s hangs up the phone and exits MERCEDES. | BIG DOUG: The package is en route. |
| 01:13:31:07 | 01:13:33:11 | 9. INT. A RESTAURANT - KITCHEN/FRONT HALLWAY – CONTINUOUS:  A man walks by three bodyguards carrying a cup of  coffee...  ...Entering the restaurant he places the coffee ahead  of... He serves the coffee to NICHOLAS,  50s, expensive two-piece suit, gold watch,  unshaven, dark eyes, hardened professional. | THE GERMAN: Excellent. |
| 01:13:34:15 | 01:13:46:15 |  |  |
| 01:13:46:16 | 01:13:49:23 |  | NICHOLAS: It's not like I'm really being unreasonable here, is it? |
| 01:13:49:24 | 01:13:52:09 |  | It's not like I like the sound of my own voice |
| 01:13:52:10 | 01:13:53:25 |  | and that's the reason I'm talking to you, |
| 01:13:53:26 | 01:13:56:20 |  | it's because this needs to be done. |
| 01:13:56:21 | 01:13:57:20 |  | And spend some money, |
| 01:13:57:21 | 01:14:01:13 |  | try to improve your look for God's sake, Jesus! |
| 01:14:01:14 | 01:14:05:19 |  | I don't know what you guys do around here all the time. |
| 01:14:05:20 | 01:14:08:22 |  | When's this asshole gonna get here? |
| 01:14:10:04 | 01:14:11:11 |  |  |
| 01:14:11:12 | 01:14:12:27 |  | Well... |
| 01:14:14:00 | 01:14:17:05 | 10. EXT. RESTAURANT-DAY:  The German walks up the walk and enters restaurant. |  |
| 01:14:17:06 | 01:14:18:08 | 11. INT. RESTAURANT-DAY-CON’T: Nicholas instructs the other two bodyguards. | All right, here he comes. |
| 01:14:18:09 | 01:14:19:22 |  | On my go. |
| 01:14:20:21 | 01:14:30:13 | The German walks in and takes off his sunglasses very carefully. |  |
| 01:14:30:14 | 01:14:34:17 |  | [Clears throat] |
| 01:14:34:18 | 01:14:36:24 |  | THE GERMAN: Nicholas... |
| 01:14:36:25 | 01:14:40:06 | Nicholas holds his cup of coffee. | NICHOLAS: German. |
| 01:14:40:07 | 01:14:42:29 |  | You wouldn't know anything about a missing silver shipment, |
| 01:14:43:00 | 01:14:46:13 |  | now would you? |
| 01:14:46:14 | 01:14:52:27 | Nicholas sits down. | Because you see, I intended to take that shipment myself. |
| 01:14:52:28 | 01:14:55:04 |  | THE GERMAN: Sure. |
| 01:14:55:05 | 01:14:57:00 |  | Sure I do. |
| 01:14:58:03 | 01:14:59:13 |  |  |
| 01:14:59:14 | 01:15:01:11 |  | NICHOLAS: Guys... |
| 01:15:02:26 | 01:15:10:19 | The two suited bodyguards exit. |  |
| 01:15:10:20 | 01:15:13:02 |  | Cute. |
| 01:15:13:03 | 01:15:18:00 | Nicholas and the German continue to have a conversation. The German continues to stand as Nicholas is sitting down at table. | So... tell me, where do we stand? |
| 01:15:18:01 | 01:15:21:07 |  | You and I. |
| 01:15:21:08 | 01:15:24:22 |  | THE GERMAN: What do you mean? |
| 01:15:24:23 | 01:15:29:26 |  | NICHOLAS: Are we friends, enemies or simply competitors? |
| 01:15:29:27 | 01:15:31:23 |  | No different than a pair of hardware stores |
| 01:15:31:24 | 01:15:39:07 |  | struggling to survive in the same damn town. |
| 01:15:39:08 | 01:15:47:00 |  | THE GERMAN: Well, I wouldn't find it wise for me to answer that. |
| 01:15:47:01 | 01:15:51:01 |  | [laughs] |
| 01:15:51:02 | 01:15:54:17 | Nicholas sips his coffee as the German puts lozenge in his mouth | NICHOLAS: And yet, therein lies your answer. |
| 01:15:55:16 | 01:16:01:20 |  |  |
| 01:16:01:21 | 01:16:04:05 |  | THE GERMAN: I suppose it does. |
| 01:16:04:06 | 01:16:06:05 |  | NICHOLAS: How do you think that this, |
| 01:16:06:06 | 01:16:09:13 |  | the you and I of it all, |
| 01:16:09:14 | 01:16:14:09 |  | will play out in the long run? |
| 01:16:14:10 | 01:16:18:01 |  | THE GERMAN: Poorly. |
| 01:16:18:02 | 01:16:20:25 |  | NICHOLAS: Agreed. |
| 01:16:20:26 | 01:16:22:10 |  | THE GERMAN: In the meantime we're at peace |
| 01:16:22:11 | 01:16:26:04 | Five of Nicholas’ masked bodyguards in the kitchen, prepare to attack. | and peace is the only thing any of us wants. |
| 01:16:26:05 | 01:16:28:09 | Meanwhile Nicholas and the German chat as Nicholas continues to sip his coffee. | NICHOLAS: Is that so? |
| 01:16:28:10 | 01:16:33:17 |  | THE GERMAN: It is, for now. |
| 01:16:34:22 | 01:16:37:27 |  |  |
| 01:16:37:28 | 01:16:42:12 |  | NICHOLAS: How long have we been doing this? |
| 01:16:42:13 | 01:16:44:10 |  | THE GERMAN: Too long. |
| 01:16:44:11 | 01:16:53:17 |  | NICHOLAS: And yet the years just keep on coming. |
| 01:16:53:18 | 01:16:58:21 |  | You keep to yours, I'll keep to mine. |
| 01:16:58:22 | 01:17:01:29 |  | If either dips his finger knowingly |
| 01:17:02:00 | 01:17:07:14 |  | or unknowingly into the other's till, |
| 01:17:07:15 | 01:17:10:13 |  | we don't cut it off. |
| 01:17:10:14 | 01:17:17:15 |  | We meet as such and we play it cool. |
| 01:17:17:16 | 01:17:19:16 |  | THE GERMAN: Agreed. |
| 01:17:19:17 | 01:17:22:04 |  | NICHOLAS: As for the silver, |
| 01:17:22:05 | 01:17:27:12 |  | I'll overlook that little indiscretion. |
| 01:17:27:13 | 01:17:30:06 |  | THE GERMAN: Oh well, that's too... that's too kind. |
| 01:17:30:07 | 01:17:34:21 | Nicholas laughs. | [laughs] |
| 01:17:34:22 | 01:17:39:19 |  | NICHOLAS: You are a son of a bitch, you know that? |
| 01:17:39:20 | 01:17:41:18 | The German coughs. | [coughs] |
| 01:17:41:19 | 01:17:44:01 |  | You hungry? |
| 01:17:44:02 | 01:17:45:10 |  | THE GERMAN: I could eat. |
| 01:17:45:11 | 01:17:48:11 |  | NICHOLAS: I will have a word with the chef. |
| 01:17:48:12 | 01:17:52:27 | Nicholas stands up and walks into kitchen. | The guy is a real maestro. |
| 01:17:53:26 | 01:18:07:09 | The German picks up knife from the table |  |
| 01:18:07:10 | 01:18:09:11 | Nicholas, as he enters kitchen, instructs bodyguards to go and attack German. | Go! Go! |
| 01:18:10:16 | 01:18:13:16 | The German sees the masked men and hurls a table at them. Moving, he takes #1 down by the neck.  The masked men begin to shoot their machine guns at the German.  The German raises the dead man’s machine pistol  decimating shooters #3 and #4 in the doorway using the dead man as a body shield. He takes the men down. He continues to fire into kitchen. |  |
| 01:18:13:17 | 01:18:19:19 |  | [fighting grunts] |
| 01:18:20:17 | 01:18:27:15 |  |  |
| 01:18:27:16 | 01:18:50:14 |  | [gunfire] |
| 01:18:52:04 | 01:18:52:24 |  |  |
| 01:18:52:25 | 01:18:58:22 |  | [gunfire] |
| 01:18:58:23 | 01:19:00:04 | 12. INT. A RESTAURANT - THE BACK ROOM - CONTINUOUS  Nicholas, angry, pushes his two  bodyguards towards  the front room. | NICHOLAS: What are you waiting for? |
| 01:19:00:05 | 01:19:01:24 |  | Get out there God damnit! |
| 01:19:01:25 | 01:19:02:26 |  | Move! |
| 01:19:02:27 | 01:19:04:04 |  | Go on! |
| 01:19:04:05 | 01:19:05:13 |  | Jesus. |
| 01:19:05:14 | 01:19:11:17 | Gunfire continues. Nicholas slips out of back door.  The German continues to spray the room with bullets. The German looks for escape route. He pulls vent off ceiling wall and climbs into wall. | [gunfire] |
| 01:19:12:18 | 01:19:34:28 | The masked gunmen get ready to meet up and attack the German. The masked men look about. The German greets them from behind and punches them one by one taking them all out. |  |
| 01:19:34:29 | 01:19:49:29 |  | [fighting grunts] |
| 01:19:50:00 | 01:20:00:02 | After he takes them all out he grabs machine gun from one of them and starts firing relentlessly. | [gunfire] |
| 01:20:01:06 | 01:20:07:02 |  |  |
| 01:20:07:03 | 01:20:11:09 | He talks to almost dead bodyguard. Then shoots at him. | THE GERMAN: This wasn't what you expected, was it? |
| 01:20:11:10 | 01:20:13:12 |  | [gunfire] |
| 01:20:14:12 | 01:20:37:24 | 13. INT. A RESTAURANT - SIDE ROOM - CONTINUOUS  Hidden from his view, sweating badly is a terrified  Nicholas, pressed flat against the wall. The German breaks the wall from behind and grabs Nicholas’ head. The German comes in and stabs Nicholas. The German tosses him to the floor. |  |
| 01:20:37:25 | 01:20:41:00 |  | NICHOLAS: Ugh!!!! |
| 01:20:41:28 | 01:20:46:19 |  |  |
| 01:20:46:20 | 01:20:49:22 |  | Ahhhhh! |
| 01:20:51:03 | 01:21:46:07 | The German cleans the knife he used to stab Nicholas by placing knife under running water. The German sits down and watches Nicholas die. |  |
| 01:21:46:08 | 01:21:54:19 | The German gets up and exits. | *[sirens* *wailing* *in* *distance]* |
| 01:21:55:17 | 01:21:59:04 | 14. PENITENTIARY - ESTABLISHING – DUSK:  15. INT. FARRAGUT STATE PENITENTIARY - VISITING ROOMS -  SECURITY – CONTINUOUS:  Tommy proceeds his back to us, a door closes.  It’s a long corridor, marching, past the guards to the  visiting room. Finally, Tommy enters sitting down, the man behind the security-glass looks up, exhausted, and he’s been waiting for Tommy. |  |
| 01:21:59:05 | 01:22:00:15 |  | [knocking] |
| 01:22:01:15 | 01:22:25:25 | Tommy picks up phone and talks to his brother. |  |
| 01:22:25:26 | 01:22:28:05 |  | EDDIE: What's the word, bro? |
| 01:22:28:06 | 01:22:33:27 |  | TOMMY: Word is I got something that'll clear your slate with big Doug. |
| 01:22:33:28 | 01:22:38:00 |  | EDDIE: That ain't your cross to bear. |
| 01:22:38:01 | 01:22:39:29 |  | TOMMY: But we're family... |
| 01:22:40:00 | 01:22:44:29 |  | you'd do the same for me if the shoe was on the other foot. |
| 01:22:45:00 | 01:22:47:19 |  | EDDIE: I don't know, Tommy. |
| 01:22:47:20 | 01:22:51:21 |  | I just don't know if I'd even care. |
| 01:22:52:17 | 01:22:55:06 |  |  |
| 01:22:55:07 | 01:22:58:03 |  | Look, why are you here today? |
| 01:22:58:04 | 01:22:58:16 |  | Huh? |
| 01:22:58:17 | 01:22:59:08 |  | What do you want from me? |
| 01:22:59:09 | 01:23:01:23 |  | You want me to say thank you? |
| 01:23:01:24 | 01:23:03:25 |  | Look where the hell I'm at, Tommy. |
| 01:23:04:22 | 01:23:05:29 |  |  |
| 01:23:06:00 | 01:23:07:00 |  | TOMMY: I thought you'd wanna know. |
| 01:23:07:01 | 01:23:09:04 |  | EDDIE: Well, I don't wanna know. |
| 01:23:09:05 | 01:23:11:19 |  | And do you know why? |
| 01:23:11:20 | 01:23:13:20 |  | Cuz I'm in here with a bunch of big Doug's friends |
| 01:23:13:21 | 01:23:16:29 |  | and that's on me. |
| 01:23:17:00 | 01:23:19:20 |  | And if you go out there and do this for me, |
| 01:23:19:21 | 01:23:22:25 |  | and things go sour... well that's on me too. |
| 01:23:22:26 | 01:23:25:03 |  | And I don't want that. |
| 01:23:26:20 | 01:23:30:23 |  |  |
| 01:23:30:24 | 01:23:34:16 |  | Tommy... |
| 01:23:34:17 | 01:23:40:10 |  | I just... just take care of yourself bro. |
| 01:23:40:11 | 01:23:42:20 | Tommy hangs up phone and gets up and leaves. | TOMMY: Yeah. |
| 01:23:43:20 | 01:24:30:27 | 16. INT. A LOFT – EVENING:  The place has a warm, homey feel to it.  Tommy enters.  At the kitchen table, two places are set, a bottle of  wine chilling on ice in the center - he puts the locked  leather wallet on the table.  ...a couple of seconds later, wearing a towel around her  head -and nothing else- DARLA -30s, athletic, painfully attractive, brunette.  She selects a record, replaces it, and lowers the arm...  ...as the music begins to play, Tommy embraces her from behind, kissing her neck. |  |
| 01:24:30:28 | 01:24:33:22 |  | DARLA: You scared me. |
| 01:24:34:21 | 01:24:37:29 |  |  |
| 01:24:38:00 | 01:24:38:26 |  | TOMMY: You smell good. |
| 01:24:38:27 | 01:24:40:22 |  | DARLA: Yeah? |
| 01:24:41:27 | 01:24:43:07 |  |  |
| 01:24:43:08 | 01:24:45:01 |  | TOMMY: How about losing the towel? |
| 01:24:45:02 | 01:24:49:03 |  | DARLA: But then I'd be naked. |
| 01:24:49:04 | 01:24:51:06 |  | TOMMY: You'd still have these on. |
| 01:24:52:09 | 01:25:12:29 |  |  |
| 01:25:13:00 | 01:25:15:09 | 17. INT. THE LOFT - LATER  Under the sheets, Darla lays curled up next to Tommy who lies with his hands folded behind his head, staring at the ceiling. | DARLA: Hey Tommy? |
| 01:25:15:10 | 01:25:17:19 |  | TOMMY: Yeah. |
| 01:25:17:20 | 01:25:22:10 |  | DARLA: What would you do if something wonderful happened? |
| 01:25:22:11 | 01:25:25:26 |  | Some kind of miracle and all of a sudden, |
| 01:25:25:27 | 01:25:28:18 |  | we had all the money we needed |
| 01:25:28:19 | 01:25:31:29 |  | and you didn't have to work for big Doug. |
| 01:25:32:00 | 01:25:33:08 |  | What would you do? |
| 01:25:33:09 | 01:25:37:16 |  | Where would you take me? |
| 01:25:37:17 | 01:25:40:26 |  | TOMMY: I don't know. |
| 01:25:40:27 | 01:25:43:19 |  | Thinking like that gets you into trouble. |
| 01:25:45:02 | 01:25:50:26 |  |  |
| 01:25:50:27 | 01:25:53:08 |  | DARLA: Did you think about what we talked about, |
| 01:25:53:09 | 01:25:57:00 |  | about your work? |
| 01:25:57:01 | 01:26:00:26 |  | TOMMY: Yeah, I looked into it. |
| 01:26:00:27 | 01:26:03:04 |  | DARLA: And? |
| 01:26:04:04 | 01:26:08:25 |  |  |
| 01:26:08:26 | 01:26:10:29 |  | TOMMY: And I'm not gonna make the money big Doug pays me |
| 01:26:11:00 | 01:26:17:08 |  | working as a bouncer. |
| 01:26:17:09 | 01:26:19:02 |  | DARLA: So if big Doug's so fair, |
| 01:26:19:03 | 01:26:22:01 |  | why does he keep a loaded shotgun under his table? |
| 01:26:22:02 | 01:26:25:03 |  | Who does that? |
| 01:26:25:04 | 01:26:26:11 |  | TOMMY: Darla, there's not a great demand |
| 01:26:26:12 | 01:26:30:09 |  | for my skills in your world. |
| 01:26:30:10 | 01:26:32:22 |  | DARLA: And then Eddie's debt? |
| 01:26:33:25 | 01:26:45:10 | Tommy gets up and sits on edge of bed.  Darla joins him. |  |
| 01:26:45:11 | 01:26:47:22 |  | Tell me you love me. |
| 01:26:47:23 | 01:26:51:02 |  | How come you don't say it? |
| 01:26:51:03 | 01:26:53:18 |  | TOMMY: Cuz you know how I feel about you. |
| 01:26:53:19 | 01:26:55:06 |  | DARLA: Then I'm the luckiest girl in the world |
| 01:26:55:07 | 01:26:59:03 | They begin to kiss passionately again and fall back into bed. | and I have everything I need. |
| 01:26:59:04 | 01:27:12:01 | 18. EXT. THE ROAD - ESTABLISHING – DAWN:  [MUSIC UP]  The congested city of Seattle slowly becomes a fathomless  stretch of highway flanked by evergreens... a desolate  wilderness.  The Ford LTD travels at a marginal speed. | [MUSIC UP] |
| 01:27:12:02 | 01:27:14:04 | 19. INT. THE FORD LTD :  Tommy drives. Julio offers coffee and breakfast burrito to Tommy. They chat. | TOMMY: What you got? |
| 01:27:14:05 | 01:27:16:08 |  | JULIO: About the only thing they make that's good here... |
| 01:27:16:09 | 01:27:17:19 |  | coffee. |
| 01:27:17:20 | 01:27:19:11 |  | TOMMY: Thank you sir. |
| 01:27:19:12 | 01:27:22:27 |  | JULIO: And a breakfast burrito, chef's special. |
| 01:27:22:28 | 01:27:24:15 |  | TOMMY: How special? |
| 01:27:24:16 | 01:27:26:05 |  | JULIO: It won't kill ya. |
| 01:27:26:06 | 01:27:27:06 |  | TOMMY: We'll see about that. |
| 01:27:27:07 | 01:27:29:02 |  | [laughs] |
| 01:27:30:07 | 01:27:33:14 |  |  |
| 01:27:33:15 | 01:27:35:04 |  | JULIO: Where's the package? |
| 01:27:36:00 | 01:27:37:28 | Tommy hands the locked wallet to Julio. |  |
| 01:27:37:29 | 01:27:39:10 |  | Seriously? |
| 01:27:39:11 | 01:27:42:24 |  | TOMMY: As a heart attack. |
| 01:27:42:25 | 01:27:44:26 |  | JULIO: Why didn't he just mail it? |
| 01:27:44:27 | 01:27:46:12 |  | TOMMY: You got me. |
| 01:27:46:13 | 01:27:48:07 |  | JULIO: You have any idea what's in it? |
| 01:27:48:08 | 01:27:50:05 |  | TOMMY: No, and I'd rather keep it that way. |
| 01:27:50:06 | 01:27:54:29 |  | JULIO: Oh, you'd rather keep it that way. |
| 01:27:55:00 | 01:27:57:06 |  | You, me and the open road... |
| 01:27:57:07 | 01:27:59:22 |  | good times. |
| 01:28:00:21 | 01:28:04:10 | 20. EXT. HIGHWAY – ROAD-DAY:  Ford car drives down the highway. |  |
| 01:28:04:11 | 01:28:07:27 |  | So um, how's it going with Darla? |
| 01:28:07:28 | 01:28:10:26 | 21. INT. FORD CAR-CON’T:  Julio and Tommy continue to chat. | She still on you to quit the job? |
| 01:28:10:27 | 01:28:12:26 |  | TOMMY: Yeah, she worries a lot. |
| 01:28:12:27 | 01:28:16:23 |  | Looking out for me. |
| 01:28:16:24 | 01:28:19:07 |  | JULIO: She's a good woman, Tommy. |
| 01:28:19:08 | 01:28:22:28 |  | She deserves all the respect you give her. |
| 01:28:22:29 | 01:28:25:04 |  | TOMMY: That she does man, that she does. |
| 01:28:26:00 | 01:28:31:27 | Julio attempts to open up the wallet. |  |
| 01:28:31:28 | 01:28:32:23 |  | Hey man! |
| 01:28:32:24 | 01:28:34:08 |  | JULIO: What? |
| 01:28:34:09 | 01:28:35:27 |  | TOMMY: Stop. |
| 01:28:35:28 | 01:28:39:06 |  | JULIO: Come on man, I just wanna see what all the fuss is about. |
| 01:28:39:07 | 01:28:41:08 |  | TOMMY: Yeah, well I'd rather not see what all the fuss is about, |
| 01:28:41:09 | 01:28:44:06 |  | you know what I'm sayin? |
| 01:28:44:07 | 01:28:46:25 |  | JULIO: Fine. |
| 01:28:46:26 | 01:28:50:18 |  | TOMMY: Hey man, don't say I didn't warn you. |
| 01:28:50:19 | 01:28:52:05 |  | JULIO: Hey... |
| 01:28:53:11 | 01:28:56:20 | BOOM!  22. INT. FORD LTD-CONTINUOUS:  The windshield SHATTERS as Julio is shot, killed  instantly. Blood spattering the inside of the car, and  Tommy’s face.  23. EXT. THE ROAD OUTSIDE SMALL TOWN - CONTINUOUS  The town consists of a general store one end, some  buildings, and a gas station at the other end.  The car flips and comes to a stop.  24. INT. LTD – CONTINUOUS  Tommy bangs his head against steering wheel. He looks over, his partner dead with a bullet gone into his head. Tommy maneuvers and gets out of car with wallet in hand. He runs.  25. EXT. SMALL TOWN-CON’T:  Two armed men approach the vehicle. A van soon arrives. Tommy is in the general store. | [tires screeching] |
| 01:28:58:14 | 01:29:52:10 | Masked gunmen look in vehicle.  Many more masked gunmen approach the vehicle. |  |
| 01:29:52:11 | 01:29:53:27 |  | DEVON: Find it. |
| 01:29:54:26 | 01:30:02:26 | 26. INT. GENERAL STORE – CONTINUOUS:  Tommy watching events unfold. He can see the wreck and the wrecking crew through  the store window. He’s bleeding from a head wound.  Store clerk walks in. |  |
| 01:30:02:27 | 01:30:06:02 | 27. EXT. THE ROAD OUTSIDE GENERAL STORE – CONTINUOUS:  Devon looks around, ex-military, tuned in, a predator.  He looks at the general store, at the window, through the window - deeply suspicious...  ...Devon’s instructs the others. | TOMMY: Get the hell outta here, son. |
| 01:30:06:03 | 01:30:07:20 |  | DEVON: He's in the store, you know the drill. |
| 01:30:07:21 | 01:30:08:17 |  | Ralph, you take the wheel. |
| 01:30:08:18 | 01:30:10:01 |  | We get the item, we go. |
| 01:30:10:02 | 01:30:10:24 |  | Monique, work the scanners. |
| 01:30:10:25 | 01:30:11:18 |  | You hear anything you let me know. |
| 01:30:11:19 | 01:30:13:02 |  | State, local police, anyone... we're history. |
| 01:30:13:03 | 01:30:13:28 |  | Understand? |
| 01:30:13:29 | 01:30:16:02 |  | Jake, Dosan, follow me. |
| 01:30:17:12 | 01:30:17:29 |  |  |
| 01:30:18:00 | 01:30:19:04 | 28. INT. GENERAL STORE-CONT:  Tommy continues to watch events unfold from store window.  Store clerk stands there in horror. | TOMMY: Get down! |
| 01:30:20:00 | 01:30:44:13 | 29. INT. VAN-CONT:  Ralph enters the van. Monique continues to monitor the situation.  30. INT. GENERAL STORE-CONT:  Tommy continues to hide in store. Devon, Jake and Dosan sweep into the store, weapons at  the ready, each watching the other’s six.  The Store Clerk looks at them in horror, they ignore him. |  |
| 01:30:44:14 | 01:30:46:28 |  | *MONIQUE: Devon, we've got a call in on the local Sheriff's line.* |
| 01:30:46:29 | 01:30:48:07 | 31. INT. VAN CONT:  Monique informs Devon via walkie talkie. | They're sending an emergency team, |
| 01:30:48:08 | 01:30:50:15 | 32. INT. GENERAL STORE-INTERCUT:  Devon armed listens to information. | *5 to 7 minutes out, max.* |
| 01:30:50:16 | 01:30:51:04 | 33. INT. VAN CONT:  Monique informs Devon via walkie talkie. | DEVON: Copy that, |
| 01:30:51:05 | 01:30:52:09 |  | *keep the engine running.* |
| 01:30:52:10 | 01:30:53:01 |  | Come on. |
| 01:30:53:02 | 01:30:54:01 |  | *And don't use names over the radio,* |
| 01:30:54:02 | 01:30:55:07 | 34. INT. GENERAL STORE-INTERCUT:  Devon armed listens to information | you know better than that. |
| 01:30:56:04 | 01:30:58:02 | 35. INT. VAN CONT:  Monique and Ralph in van. |  |
| 01:30:58:03 | 01:31:00:06 | 36. INT. GENERAL STORE-  Devon turns and fires machine gun at store clerk.  Tommy watches from hidden location. Devon slowly moves checking out store looking for Tommy. | [gunfire] |
| 01:31:00:27 | 01:31:11:10 |  |  |
| 01:31:11:11 | 01:31:12:28 | Tommy continues to hide in general store. | DEVON: Come on out, Tommy! |
| 01:31:12:29 | 01:31:16:00 |  | We're not here to hurt you,  *we just want the package.* |
| 01:31:17:10 | 01:31:42:12 | Tommy hurls beer bottle across room, a diversion, which gets them off their game. He runs towards them and lunges towards Devon, kicks him, knocking him out, grabs his machine gun. Machine gunfire ensues. |  |
| 01:31:42:13 | 01:31:49:07 |  | [gunfire] |
| 01:31:50:12 | 01:32:20:09 | Tommy runs to other side of store. Tommy spots Jake, the gunman. He jumps on him and they fight violently. |  |
| 01:32:20:10 | 01:32:30:29 |  | [fighting grunts] |
| 01:32:31:00 | 01:32:33:09 |  | JAKE: You wanna dance with me little girl? |
| 01:32:33:10 | 01:33:19:25 | They continue to throw punches at one another.  Tommy grabs shovel and attacks Jake with it.  Jake knocks it out of his hands and they continue to fight. | [fighting grunts] |
| 01:33:19:26 | 01:33:20:16 | 37. INT. VAN-DAY-CON’T:  Monique over radio talks to men. | MONIQUE: What's happening in there? |
| 01:33:20:17 | 01:33:22:29 |  | This place is gonna be cop central any minute. |
| 01:33:23:00 | 01:33:25:29 | 38. INT. GENERAL STORE-CON’T:  The fighting continues. Jake advances, the knife back and behind, in a true  fighting stance. | [fighting grunts] |
| 01:33:26:00 | 01:33:27:12 |  | JAKE: Ain't gonna take too much longer. |
| 01:33:27:13 | 01:33:28:09 |  | Just keep that engine running, |
| 01:33:28:10 | 01:33:29:26 |  | I'm bringing dinner home. |
| 01:33:29:27 | 01:33:47:02 |  | [fighting grunts] |
| 01:33:47:03 | 01:33:48:18 | 39. INT. VAN-CON’T:  Ralph radios the men in store. There is no response from any of them. | RALPH: Devon. |
| 01:33:48:19 | 01:33:50:07 |  | Jake. |
| 01:33:50:08 | 01:33:50:20 |  | Dosan. |
| 01:33:50:21 | 01:33:51:16 |  | Come in! |
| 01:33:51:17 | 01:33:56:21 | 40. INT. GENERAL STORE-CON’T:  Tommy continues to fight with Jake. Jake has about all he can take. | [fighting grunts] |
| 01:33:57:20 | 01:33:58:27 | 41. INT. VAN-CON’T:  Ralph waits for a second, he takes machine gun from back of van. |  |
| 01:33:58:28 | 01:34:00:11 |  | MONIQUE: Hey, where you going? |
| 01:34:00:12 | 01:34:02:11 |  | RALPH: Taking care of business. |
| 01:34:03:09 | 01:34:08:17 | 42. INT. GENERAL STORE-CON’T:  Tommy continues to punch Jake until there is no response from Jake. |  |
| 01:34:08:18 | 01:34:10:26 |  | [fighting grunts] |
| 01:34:11:23 | 01:34:27:22 | Ralph has an army crew served weapon. He sees Tommy through window.  He opens fire to General Store...  ...Shattering the glass front of the general store.  Tommy runs throughout store dodging the rain of bullets.  Tommy breaks out of store.  Devon comes to. |  |
| 01:34:27:23 | 01:35:15:08 |  | [gunfire] |
| 01:35:15:09 | 01:35:16:10 | Devon runs out of the store. Tommy looks from behind general store. | DEVON: Jesus Christ, Ralph! |
| 01:35:16:11 | 01:35:18:07 |  | You almost killed me. |
| 01:35:18:08 | 01:35:19:07 |  | How the hell did this thing |
| 01:35:19:08 | 01:35:20:28 |  | suddenly get so God damned complicated? |
| 01:35:20:29 | 01:35:21:18 |  | RALPH: I did what I had to do. |
| 01:35:21:19 | 01:35:23:01 |  | DEVON: You alerted the whole town to our presence, |
| 01:35:23:02 | 01:35:24:14 |  | that's what you did. |
| 01:35:24:15 | 01:35:25:06 |  | Get in the van, |
| 01:35:25:07 | 01:35:26:12 |  | we have to find the package. |
| 01:35:26:13 | 01:35:27:28 |  | Cops are on their way. |
| 01:35:29:03 | 01:35:29:23 | 43. EXT. STREET – DAY-MINUTES LATER:  Tommy runs down the main street of the small town. |  |
| 01:35:29:24 | 01:35:30:27 | 44. INT. VAN-CON’T:  The men get into van and they depart. | MONIQUE: Now, we gotta go! |
| 01:35:30:28 | 01:35:32:01 |  | Come on! |
| 01:35:32:24 | 01:35:42:18 | 45. EXT. STREET – DAY:  Tommy runs down the main street of the small town.  46. INT. VAN-CON’T:  Monique, Ralph and Devon drive away. Ralph is driving. |  |
| 01:35:42:19 | 01:35:45:29 |  | Where's Dosan? |
| 01:35:46:00 | 01:35:49:00 |  | DEVON: Dosan's dead, so is Jake. |
| 01:35:49:01 | 01:35:51:14 |  | It wasn't supposed to go down like this. |
| 01:35:51:15 | 01:35:53:10 |  | We were told this guy is a Goddamn goon, |
| 01:35:53:11 | 01:35:55:08 |  | a low-level nobody, a nightclub bouncer... |
| 01:35:55:09 | 01:35:58:13 |  | and we got suffed on the idea and it's our fault. |
| 01:35:58:14 | 01:35:59:06 |  | Whatever this thing is worth, |
| 01:35:59:07 | 01:36:01:04 |  | it's already cost us two lives. |
| 01:36:01:05 | 01:36:05:18 |  | So let's sharpen it up and get that package. |
| 01:36:05:19 | 01:36:07:16 |  | Ralph, circle back. |
| 01:36:07:17 | 01:36:11:07 |  | He went to that gas station. |
| 01:36:11:08 | 01:36:12:28 |  | We'll get him. |
| 01:36:13:26 | 01:36:15:01 |  |  |
| 01:36:15:02 | 01:36:21:12 | 47. EXT. STREET – DAY:  Tommy runs down the main street of the small town.  Sirens wailing in distance. Police arrive. Tommy comes across a motorbike hops on it and takes off. | [sirens wailing] |
| 01:36:22:05 | 01:36:32:25 |  |  |
| 01:36:32:26 | 01:36:34:11 | 47 B. Motorbike owner spots Tommy stealing his bike. | MAN: What the hell? |
| 01:36:35:03 | 01:37:09:02 | 48. EXT. STREET-DUSK:  Tommy driving motorbike down the highway.  49 B. EXT. GAS STATION-DUSK:  Van is parked outside gas station.  49. INT. "SMALL TOWN GAS STATION" - CONTINUOUS  Devon talks to attendant sitting on chair.  On one of the security camera monitor screens, Devon watches Tommy take out the biker and steal his motorcycle, as his crew wanders the aisles.  The terrified attendant watches Devon, cuffed to his  chair. |  |
| 01:37:09:03 | 01:37:11:14 |  | DEVON: I chased Taliban insurgents in Kabul, |
| 01:37:11:15 | 01:37:13:03 |  | I hunted war criminals in Serbia |
| 01:37:13:04 | 01:37:15:16 |  | and here I am in a rotten old gas station |
| 01:37:15:17 | 01:37:18:14 |  | in the middle of Hicksville, Washington, US of A, |
| 01:37:18:15 | 01:37:23:04 |  | chasing an ex-nightclub bouncer turned errand boy. |
| 01:37:23:27 | 01:37:39:29 |  |  |
| 01:37:40:00 | 01:37:42:17 | Devon places knife along attendants neck. | Who else has seen this footage? |
| 01:37:42:18 | 01:37:44:13 |  | CLERK: The police. |
| 01:37:44:14 | 01:37:46:27 |  | The police were here. |
| 01:37:46:28 | 01:37:49:18 |  | I told them the same thing I told you. |
| 01:37:50:11 | 01:37:53:10 |  |  |
| 01:37:53:11 | 01:37:54:29 | With one quick thrust, Devon cuts the attendant’s throat. | DEVON: That doesn't help me at all. |
| 01:37:55:22 | 01:38:23:25 | 50. EXT. GAS STATION-DAY:  Devon comes out of the gas station and makes a call. |  |
| 01:38:23:26 | 01:38:34:28 | 51. INT. A GARAGE - CONTINUOUS  The back room of a barely legal garage.  ANTHONY -30s, well groomed, well-dressed, and gray, waits for a call.  Anthony’s phone rings. He places it to his ear. | [phone ringing] |
| 01:38:34:29 | 01:38:36:10 |  | ANTHONY: Yes? |
| 01:38:36:11 | 01:38:37:26 |  | *DEVON: We lost him.* |
| 01:38:38:19 | 01:38:40:24 |  |  |
| 01:38:40:25 | 01:38:42:08 |  | ANTHONY: Come again? |
| 01:38:42:09 | 01:38:45:06 |  | *DEVON: I said, we lost him.* |
| 01:38:46:00 | 01:38:49:19 |  |  |
| 01:38:49:20 | 01:38:51:12 |  | ANTHONY: Meaning? |
| 01:38:51:13 | 01:38:54:05 | 52. EXT. "SMALL TOWN GAS STATION" – CONTINUOUS:  Devon stares off at the crime scene in the distance, the  cops, still clearing up the mess at the general store. | DEVON: Meaning this guy... |
| 01:38:54:06 | 01:38:59:21 |  | we were misinformed as to his capabilities. |
| 01:38:59:22 | 01:39:02:25 |  | How do you want us to proceed? |
| 01:39:02:26 | 01:39:04:27 | 53. INT. A GARAGE – CONTINUOUS  Anthony and Devon continue to chat on phone. | ANTHONY: Proceed how you see fit. |
| 01:39:04:28 | 01:39:08:12 |  | Your fee however, is now up for grabs. |
| 01:39:08:13 | 01:39:10:15 | 54. EXT. SMALL TOWN GAS STATION-  INTERCUT WITH GARAGE: | *DEVON: Look, you can't just turn things* around on me now... |
| 01:39:10:16 | 01:39:15:05 |  | *ANTHONY: Yes I can.* |
| 01:39:15:06 | 01:39:17:01 |  | *I'm now offering bounty up to anyone on my crew.* |
| 01:39:17:02 | 01:39:17:18 |  | DEVON: Anthony, I... |
| 01:39:17:19 | 01:39:21:16 | 54 B. INT. A GARAGE – CONTINUOUS/INTERCUT:  Anthony is furious at Devon. | ANTHONY: Screwed up! |
| 01:39:21:17 | 01:39:25:14 |  | Say it. |
| 01:39:25:15 | 01:39:31:06 |  | DEVON: Yeah... I screwed up. |
| 01:39:31:07 | 01:39:35:02 |  | ANTHONY: Let me put it to you as simply as I can... |
| 01:39:35:03 | 01:39:39:11 |  | we are at war with the German. |
| 01:39:39:12 | 01:39:42:15 |  | The German has paid a serious *amount of money* |
| 01:39:42:16 | 01:39:44:15 |  | *for this package and if I can get to it* |
| 01:39:44:16 | 01:39:46:03 |  | *before it gets to him,* |
| 01:39:46:04 | 01:39:50:14 |  | *I'll have negotiating power.* |
| 01:39:50:15 | 01:39:53:21 |  | Power is everything. |
| 01:39:53:22 | 01:39:57:13 |  | Do I make myself clear? |
| 01:39:57:14 | 01:39:58:22 |  | DEVON: Yes sir. |
| 01:39:58:23 | 01:40:04:14 |  | ANTHONY: Now go do whatever it takes to get that God damned package. |
| 01:40:05:13 | 01:40:07:29 | Anthony hangs up. |  |
| 01:40:08:00 | 01:40:09:24 |  | Ex-military contractors my ass. |
| 01:40:09:25 | 01:40:12:24 |  | Next time I hire Sal's union enforcers. |
| 01:40:13:20 | 01:40:21:19 | 55. EXT. SMALL TOWN GAS STATION:  Devon is upset. He gets in the van and drives off. |  |
| 01:40:21:20 | 01:40:23:10 | 56. INT. GARAGE – MOMENTS LATER:  Anthony talks to Luis (eye still blackened) and Carl. | ANTHONY: You still got that picture of the courier? |
| 01:40:23:11 | 01:40:24:27 |  | LUIS: Yes sir. |
| 01:40:24:28 | 01:40:25:28 |  | ANTHONY: You don't cross me either |
| 01:40:25:29 | 01:40:28:12 |  | so you'd better be right about this. |
| 01:40:28:13 | 01:40:29:18 |  | LUIS: Whatever it is it's serious enough |
| 01:40:29:19 | 01:40:32:08 |  | to clear this guy's whole tab just for delivery. |
| 01:40:32:09 | 01:40:33:26 |  | It's some big boss, I know it. |
| 01:40:33:27 | 01:40:36:13 |  | ANTHONY: Get it out there, send it out on the street. |
| 01:40:36:14 | 01:40:37:23 |  | CARL: On the street, boss? |
| 01:40:37:24 | 01:40:41:16 |  | ANTHONY: I want every informant, stool pigeon, ratfink, low-life, |
| 01:40:41:17 | 01:40:45:04 |  | ex-con, crack-head looking for him. |
| 01:40:45:05 | 01:40:47:14 |  | And when they find him, which they will, |
| 01:40:47:15 | 01:40:48:14 |  | I want you there. |
| 01:40:48:15 | 01:40:50:09 |  | CARL: Yes sir. |
| 01:40:51:03 | 01:40:51:24 | Carl takes Luis’ cell phone on which he accesses a  picture of Tommy as well as information on Tommy. |  |
| 01:40:51:25 | 01:40:53:19 |  | What is this? |
| 01:40:53:20 | 01:40:55:22 |  | LUIS: It's his whole life. |
| 01:40:55:23 | 01:40:58:02 |  | Military records, DMV information... |
| 01:40:58:03 | 01:40:59:23 |  | Every parking ticket, citation and credit card |
| 01:40:59:24 | 01:41:02:01 |  | this guy ever applied for. |
| 01:41:02:02 | 01:41:03:23 |  | I got you everything on him. |
| 01:41:03:24 | 01:41:08:06 |  | You don't cross Luis Ramirez! |
| 01:41:08:07 | 01:41:10:13 |  | ANTHONY: Tough guy, huh? |
| 01:41:10:14 | 01:41:11:15 |  | You got this? |
| 01:41:11:16 | 01:41:13:08 |  | CARL: Yes sir. |
| 01:41:14:13 | 01:41:22:25 | 57. EXT. THE GERMAN’S MANSION - ESTABLISHING - DAY  A turn of the century classic. |  |
| 01:41:22:26 | 01:41:26:04 | 58. INT. THE GERMAN’S MANSION - THE KITCHEN – CONTINUOUS:  The German talks on the phone. | THE GERMAN: Well that's good to hear. |
| 01:41:26:05 | 01:41:27:16 |  | The funds have been processed |
| 01:41:27:17 | 01:41:30:27 |  | and will be wired upon receipt. |
| 01:41:30:28 | 01:41:35:04 |  | And Doug... thank you. |
| 01:41:36:06 | 01:41:44:02 |  |  |
| 01:41:44:03 | 01:41:46:12 | The German continues to cut up fruits and vegetables. He puts them in blender. | Oh... as I was saying, |
| 01:41:46:13 | 01:41:50:12 |  | mangoes are the most popular fruit on the planet, |
| 01:41:50:13 | 01:41:53:27 |  | and chock full of vitamins A & C, |
| 01:41:53:28 | 01:41:56:10 |  | alongside a healthy does of antioxidants |
| 01:41:56:11 | 01:41:59:24 |  | in the form of alpha-keratin, beta-keratin |
| 01:41:59:25 | 01:42:03:13 |  | and beta-cryptoxanthin. |
| 01:42:03:14 | 01:42:05:29 |  | Now, blueberries provide damn near the same... |
| 01:42:06:00 | 01:42:14:06 |  | not to mention the little bastards are tasty as hell. |
| 01:42:14:07 | 01:42:19:05 |  | Cucumbers for magnesium potassium, |
| 01:42:19:06 | 01:42:22:18 |  | bananas for protease inhibitors... |
| 01:42:22:19 | 01:42:26:05 | A MAN sits in a chair at an awkward angle, his breathing labored. He holds a hand to his midriff, blood seeping between his fingers. | DYING MAN: Please, I'm dying... |
| 01:42:26:06 | 01:42:36:29 |  | THE GERMAN: Grapes for resveratrol... and papayas for the folate. |
| 01:42:37:00 | 01:42:44:06 |  | DYING MAN: Please man, I'm dying here. |
| 01:42:44:07 | 01:42:49:19 | The German comes out from behind the counter and talks to dying man. | THE GERMAN: Now, the vertebral column... or spine as it were, |
| 01:42:49:20 | 01:42:55:17 |  | is a column made out of 24 articulated vertebrae. |
| 01:42:55:18 | 01:42:56:29 |  | Three of which are crushed, |
| 01:42:57:00 | 01:42:59:11 |  | meaning that you'll never walk again, |
| 01:42:59:12 | 01:43:03:19 |  | which isn't necessarily a problem. |
| 01:43:03:20 | 01:43:10:05 |  | See, I also ruptured your spleen and tore into your liver. |
| 01:43:10:06 | 01:43:14:21 |  | In essence I uh, gutted you. |
| 01:43:14:22 | 01:43:19:18 |  | Like a freshly caught mackerel. |
| 01:43:19:19 | 01:43:25:00 |  | Now that's uh, that's a fish I quite enjoy in fact. |
| 01:43:25:01 | 01:43:29:13 |  | Pickled with uh, butter on toast. |
| 01:43:29:14 | 01:43:31:14 | The dying man continues to plea. | DYING MAN: Please... |
| 01:43:31:15 | 01:43:34:27 |  | THE GERMAN: Rye toast. |
| 01:43:34:28 | 01:43:36:18 |  | So... |
| 01:43:37:11 | 01:43:39:22 |  |  |
| 01:43:39:23 | 01:43:42:00 |  | DYING MAN: Please. |
| 01:43:42:01 | 01:43:44:05 | The German begins to question dying man. | THE GERMAN: Tell me who sent you. |
| 01:43:44:06 | 01:43:45:20 |  | DYING MAN: What? |
| 01:43:45:21 | 01:43:48:10 |  | You gonna save me? |
| 01:43:48:11 | 01:43:53:01 |  | You're gonna kill me anyway. |
| 01:43:53:02 | 01:43:56:25 |  | THE GERMAN: There ain't no saving you, son. |
| 01:43:56:26 | 01:44:01:05 |  | No, that's in the hands of the almighty alone. |
| 01:44:01:06 | 01:44:04:17 |  | But, if you don't tell me who sent you... |
| 01:44:04:18 | 01:44:08:14 |  | well, I'm just gonna have to... |
| 01:44:08:15 | 01:44:14:07 | The German pulls out dying man’s wallet. | I'm gonna have to drive myself over to uh... |
| 01:44:14:08 | 01:44:20:15 |  | 1825 Dalcasian street. |
| 01:44:21:13 | 01:44:24:12 | Dying man is in excruciating pain. |  |
| 01:44:24:13 | 01:44:31:05 |  | With uh, a blowtorch, 5 pounds of lye and some bolt cutters |
| 01:44:31:06 | 01:44:34:01 |  | and just... |
| 01:44:34:02 | 01:44:40:10 |  | just do whatever I want to to the inhabitants therein. |
| 01:44:40:11 | 01:44:40:28 |  | And believe me, |
| 01:44:40:29 | 01:44:45:04 |  | I'm both patient and... |
| 01:44:45:05 | 01:44:46:25 |  | creative. |
| 01:44:47:21 | 01:44:50:08 |  |  |
| 01:44:50:09 | 01:44:51:25 | All of a sudden dying man blurts out information. | DYING MAN: Anthony! |
| 01:44:51:26 | 01:44:54:12 |  | It was Anthony. |
| 01:44:54:13 | 01:44:56:10 | With one quick turn The German picks up gun and fires at dying man. | [gunfire] |
| 01:44:57:03 | 01:45:02:20 |  |  |
| 01:45:02:21 | 01:45:06:23 | The German puts down gun. The German turns on blender. | THE GERMAN: Well... now that's disappointing. |
| 01:45:08:01 | 01:45:16:16 |  |  |
| 01:45:16:17 | 01:45:19:28 |  | [blender buzzing] |
| 01:45:20:25 | 01:45:22:02 | 59. INT. A GARAGE - DAY  Anthony, is talking business on  the cell phone. |  |
| 01:45:22:03 | 01:45:25:12 |  | ANTHONY: Yes, Mr. Topasan of course, we're gonna get you covered. |
| 01:45:25:13 | 01:45:27:26 |  | 1.4 in the Swiss account. |
| 01:45:27:27 | 01:45:29:27 |  | The offshore account, it works every single time. |
| 01:45:29:28 | 01:45:30:21 |  | You gotta trust me. |
| 01:45:30:22 | 01:45:32:28 | Carl comes in and interrupts Anthony’s call. | CARL: Boss... |
| 01:45:32:29 | 01:45:33:17 |  | ANTHONY: What now? |
| 01:45:33:18 | 01:45:37:04 |  | CARL: It's the German. |
| 01:45:37:05 | 01:45:38:21 |  | ANTHONY: I'll call you back. |
| 01:45:38:22 | 01:45:41:15 |  | CARL: He's still alive. |
| 01:45:41:16 | 01:45:42:15 |  | ANTHONY: And the men? |
| 01:45:42:16 | 01:45:44:24 |  | CARL: He sent us a movie. |
| 01:45:45:18 | 01:45:47:15 |  |  |
| 01:45:47:16 | 01:45:48:21 |  | ANTHONY: Movie movie? |
| 01:45:48:22 | 01:45:50:27 |  | CARL: A home movie. |
| 01:45:51:22 | 01:46:06:07 |  |  |
| 01:46:06:08 | 01:46:10:03 | Carl turns on laptop and watches The German fight with their men. The German attacking all of them and looking into camera after he’s done. | [fighting grunts] |
| 01:46:11:12 | 01:46:23:16 |  |  |
| 01:46:23:17 | 01:46:26:15 | The German coughs. | [coughs] |
| 01:46:27:14 | 01:46:31:29 |  |  |
| 01:46:32:00 | 01:46:33:21 | BACK TO: Carl and Anthony. | CARL: This guy's got some kinda crazy skills |
| 01:46:33:22 | 01:46:39:15 |  | for someone who's supposed to be sick. |
| 01:46:39:16 | 01:46:45:11 |  | ANTHONY: It never troubles the wolf how many the sheep may be... |
| 01:46:45:12 | 01:46:49:27 |  | the time for negotiating is over. |
| 01:46:49:28 | 01:46:52:11 |  | You need that package badly, |
| 01:46:52:12 | 01:46:55:12 |  | but I'm gonna get to it first. |
| 01:46:55:13 | 01:47:00:00 |  | And when the time comes German, |
| 01:47:00:01 | 01:47:04:17 |  | I'm gonna cut your throat and watch you bleed. |
| 01:47:05:22 | 01:49:22:25 | 60. INT. DINER - BATHROOM - DAY  A paper-bag with rubbing alcohol, paper towels, band-aids. Tommy cleans his wounds and dresses them.  The leather wallet is on the counter-top.  Tommy tears off his blood stained shirt revealing chest wound. He takes off blood stained shirt and  puts on a black T-shirt.  He grabs the package and…  [DRAMATIC MUSIC UP]  61. EXT. DINER-CONT-DAY:  Tommy leaves diner and gets on motorbike ...Exhaust belches, gear shifts...  ...Tommy rides off.  62. EXT. THE GERMAN’S MANSION - ESTABLISHING – NIGHT:  63. INT. THE GERMAN’S MANSION – CONTINUOUS: The German is at his bar taking to his doctor about and making a martini. |  |
| 01:49:22:26 | 01:49:25:12 | The German coughs. | [Coughing] |
| 01:49:25:13 | 01:49:29:24 |  | THE GERMAN: It is true the martini is an interesting one. |
| 01:49:29:25 | 01:49:37:00 |  | One part vermouth, four parts gin. |
| 01:49:37:01 | 01:49:43:17 |  | A twist of lemon or lime. |
| 01:49:43:18 | 01:49:46:02 |  | For garnish. |
| 01:49:46:03 | 01:49:48:09 |  | Drink it. |
| 01:49:49:18 | 01:49:52:21 |  |  |
| 01:49:52:22 | 01:49:57:27 | The doctor takes a sip. | DOCTOR: Mmm, delicious. |
| 01:49:57:28 | 01:50:01:28 |  | THE GERMAN: Thank you. |
| 01:50:01:29 | 01:50:04:07 |  | But, shall we? |
| 01:50:05:12 | 01:50:33:26 | They proceed through the house to another room, a hospital type room.  64. INT. GERMAN’S MANSION-MEDICAL ROOM:  The room is filled with medical equipment, gurney, surgical lights, etc. The German and the doctor sit and chat in the room. |  |
| 01:50:33:27 | 01:50:35:16 |  | DOCTOR: And the package? |
| 01:50:35:17 | 01:50:41:21 | The German coughs. | [coughs] |
| 01:50:41:22 | 01:50:45:17 |  | THE GERMAN: It's en route. |
| 01:50:45:18 | 01:50:48:13 |  | DOCTOR: It is fitting very nicely. |
| 01:50:48:14 | 01:50:51:21 |  | THE GERMAN: Excellent. |
| 01:50:51:22 | 01:50:57:06 |  | I'll also be adding 5 percent monthly retainer. |
| 01:50:57:07 | 01:51:01:27 |  | You can keep the man in black at bay for only so long. |
| 01:51:03:01 | 01:51:55:01 | 65. EXT. STREET –TRUCK STOP-PAYPHONE DUSK:  Tommy motors down the street. He parks and goes to nearest payphone and calls Big Doug. |  |
| 01:51:55:02 | 01:51:56:26 |  | TOMMY: Hey Doug, this is bull and you know it. |
| 01:51:56:27 | 01:51:58:01 |  | *BIG DOUG: Everything we do carries with it* |
| 01:51:58:02 | 01:51:59:14 |  | *a little bit of excrement Tommy,* |
| 01:51:59:15 | 01:52:02:06 |  | *you know that.* |
| 01:52:02:07 | 01:52:04:16 | INTERCUT CONVERSATION WITH BIG DOUG. | *TOMMY: Hey man, I don't like the feel of it.* |
| 01:52:04:17 | 01:52:06:08 |  | *Send someone else.* |
| 01:52:06:09 | 01:52:08:14 |  | BIG DOUG: I can't do that, Tommy. |
| 01:52:08:15 | 01:52:10:03 |  | *TOMMY: Man,* *I'll* *wait* *here and* *hand* *it* *off.* |
| 01:52:10:04 | 01:52:11:16 | INTERCUT WITH TOMMY AT PAYPHONE: | *BIG DOUG: Tommy...* |
| 01:52:11:17 | 01:52:12:28 |  | TOMMY: Look, it ain't like I'm quittin on you Doug. |
| 01:52:12:29 | 01:52:13:15 |  | It's just... |
| 01:52:13:16 | 01:52:14:27 |  | *BIG DOUG: Tommy...* |
| 01:52:15:25 | 01:52:17:14 | INTERCUT WITH BIG DOUG. |  |
| 01:52:17:15 | 01:52:22:14 |  | Son, outside of me, |
| 01:52:22:15 | 01:52:26:21 |  | *for* *a* *man* *like* *you there* *is* *no* *other* *work.* |
| 01:52:26:22 | 01:52:29:29 |  | *I* *can* *send* *someone* *else Tommy,* |
| 01:52:30:00 | 01:52:32:08 |  | *I can...* |
| 01:52:32:09 | 01:52:33:21 |  | *but you forfeit your pay.* |
| 01:52:33:22 | 01:52:37:05 |  | TOMMY: Yeah, no problem. |
| 01:52:37:06 | 01:52:41:00 | INTERCUT WITH BIG DOUG. | BIG DOUG: But here's the way of it... |
| 01:52:41:01 | 01:52:45:12 |  | Things have got so bad for all of us |
| 01:52:45:13 | 01:52:47:19 |  | that over the course of the next few weeks |
| 01:52:47:20 | 01:52:53:15 | INTERCUT WITH CONVERSATION WITH TOMMY AT PAYPHONE. | *your take home pay will probably be halved.* |
| 01:52:53:16 | 01:52:57:24 |  | *There's no way around it.* |
| 01:52:57:25 | 01:53:04:21 | INTERCUT WITH BIG DOUG AT OFFICE. | And that being the case, your brother's debt... |
| 01:53:04:22 | 01:53:06:28 |  | his payment plan |
| 01:53:06:29 | 01:53:09:06 | INTERCUT WITH CONVERSATION WITH TOMMY AT PAYPHONE. | *remains the same.* |
| 01:53:09:07 | 01:53:12:01 |  | *I can't change that.* |
| 01:53:12:02 | 01:53:16:18 |  | *So that being said...* |
| 01:53:16:19 | 01:53:19:20 |  | *do you want me to send someone else?* |
| 01:53:20:28 | 01:53:23:13 |  |  |
| 01:53:23:14 | 01:53:25:24 | INTERCUT WITH BIG DOUG AT OFFICE. | You still with me on this Tommy? |
| 01:53:25:25 | 01:53:28:10 | INTERCUT WITH CONVERSATION WITH TOMMY AT PAYPHONE. | TOMMY: Yeah, yeah I guess. |
| 01:53:28:11 | 01:53:32:23 |  | *BIG DOUG: You guess, or do you know?* |
| 01:53:32:24 | 01:53:34:05 |  | TOMMY: I ain't got no choice. |
| 01:53:34:06 | 01:53:36:04 |  | *BIG DOUG: Well* *that's* *one* *way of* *putting* *it.* |
| 01:53:37:07 | 01:53:39:21 |  |  |
| 01:53:39:22 | 01:53:44:29 | INTERCUT WITH BIG DOUG AT OFFICE. | Tread lightly Tommy, take care of yourself. |
| 01:53:45:00 | 01:53:46:17 | INTERCUT WITH CONVERSATION WITH TOMMY AT PAYPHONE. | TOMMY: Thanks Doug. |
| 01:53:47:18 | 01:54:02:14 | 66. INT. BIG DOUG’S OFFICE-CON’T:  Big Doug closes his cell phone.  67. EXT. TRUCK STOP-PAYPHONE-DAY CON’T:  Doug makes another call, he calls Darla. |  |
| 01:54:02:15 | 01:54:08:29 | INTERCUT WITH TOMMY’S HOME: | [phone ringing] |
| 01:54:09:00 | 01:54:11:11 |  | DARLA: Hello? |
| 01:54:11:12 | 01:54:12:19 |  | *TOMMY: Hey babe.* |
| 01:54:12:20 | 01:54:14:03 |  | DARLA: Hi honey. |
| 01:54:14:04 | 01:54:14:19 |  | Are you okay? |
| 01:54:14:20 | 01:54:17:13 |  | You sound tired. |
| 01:54:17:14 | 01:54:19:13 |  | TOMMY: Yeah I am, long day. |
| 01:54:19:14 | 01:54:20:28 |  | I'll tell you about it tomorrow, |
| 01:54:20:29 | 01:54:25:17 |  | I just wanted to call and check in. |
| 01:54:25:18 | 01:54:26:22 |  | *That's about it really.* |
| 01:54:26:23 | 01:54:29:16 |  | *My* *mind's* *just a* *little* *fried.* |
| 01:54:29:17 | 01:54:33:20 |  | DARLA: I know the feeling, today's been crazy. |
| 01:54:33:21 | 01:54:34:28 |  | TOMMY: Any plans tonight? |
| 01:54:34:29 | 01:54:36:12 |  | *No, I'm gonna crash.* |
| 01:54:36:13 | 01:54:38:06 |  | *Put in a pizza, a glass of wine,* |
| 01:54:38:07 | 01:54:39:26 |  | *maybe watch a movie...* |
| 01:54:39:27 | 01:54:40:29 |  | *you know, take it easy.* |
| 01:54:41:00 | 01:54:42:14 |  | TOMMY: Sounds good. |
| 01:54:42:15 | 01:54:44:01 |  | Hey uh, |
| 01:54:44:02 | 01:54:46:17 |  | *when are we gonna spend a day in bed together?* |
| 01:54:46:18 | 01:54:53:04 |  | DARLA: We would just get up to eat. |
| 01:54:53:05 | 01:54:56:28 |  | Are you okay? |
| 01:54:56:29 | 01:54:57:13 |  | TOMMY: Yeah, I'm good. |
| 01:54:57:14 | 01:54:59:11 |  | I just wanted to hear your voice. |
| 01:55:00:12 | 01:55:03:06 |  |  |
| 01:55:03:07 | 01:55:05:03 |  | DARLA: I love you Tommy. |
| 01:55:06:05 | 01:55:08:15 |  |  |
| 01:55:08:16 | 01:55:12:15 |  | *Be careful, you hear me?* |
| 01:55:12:16 | 01:55:13:21 | Tommy hangs up and leaves.  Darla is left worried on the other end. | TOMMY: Yeah. |
| 01:55:14:21 | 01:55:26:12 |  |  |
| 01:55:26:13 | 01:55:30:08 | 68. EXT. A TRUCK STOP - DUSK  After Tommy hangs up phone he proceeds to elderly man standing beside white truck. | TOMMY: Hey, I'm wondering if you might help me get down the road? |
| 01:55:30:09 | 01:55:31:08 |  | DRIVER: Yeah, I'm heading north. |
| 01:55:31:09 | 01:55:34:21 |  | TOMMY: Yeah, I'll give you some money. |
| 01:55:34:22 | 01:55:35:18 |  | DRIVER: I don't need your money, hop in. |
| 01:55:35:19 | 01:55:37:07 |  | I'm going that way anyway. |
| 01:55:37:08 | 01:55:38:26 |  | TOMMY: You sure? |
| 01:55:40:02 | 01:55:52:12 | Tommy gets in truck.  68B. EXT. HIGHWAY-DUSK-CON’T:  White truck travelling down the road-establishing shot.  69. EXT. CITY-NIGHT:  Tommy gets out of truck says good-bye to elderly man and walks down the street. |  |
| 01:55:52:13 | 01:55:54:11 |  | *TOMMY: This is good, I'll walk from here.* |
| 01:55:55:28 | 01:56:01:17 |  |  |
| 01:56:01:18 | 01:56:03:22 |  | Hey, thanks for the ride. |
| 01:56:03:23 | 01:56:05:24 |  | DRIVER: You get out while the getting's good. |
| 01:56:05:25 | 01:56:06:14 |  | TOMMY: I'm working on it. |
| 01:56:06:15 | 01:56:08:07 |  | I'm working on it. |
| 01:56:09:20 | 01:56:20:28 | 70. INT. PATROL CAR-NIGHT:  The SECURITY GUARD in the renta-cop car spots Tommy as he walks down the street.  The guard glances down at his cell phone...  He makes a call to Carl. |  |
| 01:56:20:29 | 01:56:21:13 |  | SECURITY GUARD: I got him. |
| 01:56:21:14 | 01:56:22:04 |  | *CARL: You sure it's him?* |
| 01:56:22:05 | 01:56:22:29 |  | *SECURITY GUARD: Yeah, I'm sure.* |
| 01:56:23:00 | 01:56:24:20 |  | It's not too Goddamn hard to spot him. |
| 01:56:24:21 | 01:56:27:11 |  | *CARL: He's headed to the German.* |
| 01:56:27:12 | 01:56:30:17 | 71. EXT/INT. CARL’S SEDAN – NIGHT:  Carl soon hangs up the phone and then makes a call to Devon. | Just keep him in sight, I'll be there in 20 minutes. |
| 01:56:31:27 | 01:56:35:00 |  |  |
| 01:56:35:01 | 01:56:36:02 |  | Yeah Devon, it's Carl. |
| 01:56:36:03 | 01:56:39:21 |  | We got him and if you're lucky I'll leave you some crumbs. |
| 01:56:39:22 | 01:56:42:00 |  | There's a reputation to be made here. |
| 01:56:43:03 | 01:57:01:01 | 72. EXT. STREET-NIGHT-CONT:  Tommy continues to walk down the street. He spots a black car that quickly turns around and makes a U-turn. Carl moves closer to Tommy’s direction. |  |
| 01:57:01:02 | 01:57:03:25 |  | CARL: There you are you big bastard. |
| 01:57:05:16 | 01:58:05:10 | Carl gets out of vehicle and moves towards Tommy. |  |
| 01:58:05:11 | 01:58:08:05 |  | I know you're back there Tommy! |
| 01:58:08:06 | 01:58:10:01 |  | I need that package |
| 01:58:10:02 | 01:58:13:06 |  | and you're going to give it to me. |
| 01:58:14:29 | 01:58:24:05 | Tommy emerges from the night. He and Carl chat. |  |
| 01:58:24:06 | 01:58:26:27 |  | TOMMY: I don't think so. |
| 01:58:26:28 | 01:58:31:17 |  | CARL: One of us is going to be disappointed. |
| 01:58:31:18 | 01:58:33:13 |  | An address, |
| 01:58:33:14 | 01:58:37:29 |  | 613 Lowart's Drive. |
| 01:58:38:00 | 01:58:41:05 |  | Yes Tommy, I know where you live, |
| 01:58:41:06 | 01:58:43:10 |  | where Darla lives... |
| 01:58:43:11 | 01:58:46:05 |  | but don't worry that's not my style. |
| 01:58:46:06 | 01:58:48:00 |  | I just wanted you to know that I could have |
| 01:58:48:01 | 01:58:51:13 |  | if I wanted to. |
| 01:58:51:14 | 01:58:53:22 |  | You see, I work for Anthony. |
| 01:58:53:23 | 01:58:56:18 |  | I fix things for him. |
| 01:58:56:19 | 01:58:59:01 |  | You run collections for big Doug, |
| 01:58:59:02 | 01:59:03:29 |  | you got a reputation man, a good one. |
| 01:59:04:00 | 01:59:07:14 |  | TOMMY: You know, why don't we just skip all this and walk away? |
| 01:59:08:26 | 01:59:12:16 |  |  |
| 01:59:12:17 | 01:59:14:15 |  | CARL: Would you walk away Tommy? |
| 01:59:15:24 | 01:59:20:19 |  |  |
| 01:59:20:20 | 01:59:21:26 |  | TOMMY: No. |
| 01:59:21:27 | 01:59:24:12 | They fight each other. Each throwing violet punches and kicks to one another. | [fighting grunts] |
| 01:59:24:13 | 01:59:25:22 |  | CARL: Well I hear you've been a hard case. |
| 01:59:25:23 | 01:59:28:02 |  | I specialize in hard cases, Tommy. |
| 01:59:28:03 | 01:59:29:24 |  | [fighting grunts] |
| 01:59:29:25 | 01:59:31:06 |  | Whoa, yeah! |
| 01:59:31:07 | 01:59:34:01 |  | Come on, just give me the package Tommy! |
| 01:59:34:02 | 01:59:59:23 |  | [fighting grunts] |
| 01:59:59:24 | 02:00:01:29 |  | I could do this all day Tommy! |
| 02:00:03:12 | 02:00:04:07 |  |  |
| 02:00:04:08 | 02:00:55:27 |  | [fighting grunts] |
| 02:00:55:28 | 02:00:56:28 | Tommy grabs a nail gun, holding it to Carl’s  Head... Carl pleas with Tommy. | CARL: No, no man! |
| 02:00:56:29 | 02:00:58:20 |  | Please, no! |
| 02:00:58:21 | 02:01:00:23 |  | No! |
| 02:01:02:02 | 02:01:13:04 | Tommy throws nail gun aside. |  |
| 02:01:13:05 | 02:01:18:13 | Tosses Carl on workbench. Just then Devon emerges from the night. | TOMMY: You better forget that address. |
| 02:01:18:14 | 02:01:20:25 |  | DEVON: How you doing Tommy? |
| 02:01:20:26 | 02:01:22:03 |  | You just keep running |
| 02:01:22:04 | 02:01:24:21 |  | but you don't know well enough to stay hidden, do you? |
| 02:01:24:22 | 02:01:27:06 |  | TOMMY: You know, I took it easy on you last time. |
| 02:01:27:07 | 02:01:29:08 |  | I ain't gonna take it easy on you this time. |
| 02:01:30:17 | 02:01:41:01 | Monique comes up from behind and uses a stun gun on Tommy. He’s out cold. |  |
| 02:01:41:02 | 02:01:43:02 |  | Are you sure he's out? |
| 02:01:43:03 | 02:01:45:04 |  | MONIQUE: For now. |
| 02:01:46:20 | 02:02:23:18 | 73. INT. A WAREHOUSE - A WORK SHOP - CONTINUOUS  Monique leads us into...  Old, wood slat floors. Exposed brick walls.  Anthony and his bodyguard make their way into warehouse as well.  Tommy sits in a creaky, wood chair, his head down, hands tied behind his back, Monique places her tool bag -almost reverently- on the table nearest Tommy - revealing torture tools.  Devon hangs up on the satellite phone, nodding to Ralph. |  |
| 02:02:23:19 | 02:02:26:14 |  | DEVON: Yeah, yeah it's the first door on the South side, |
| 02:02:26:15 | 02:02:30:13 |  | we left it open for you. |
| 02:02:30:14 | 02:02:32:08 |  | He's here, we're in business. |
| 02:02:33:18 | 02:02:39:13 |  |  |
| 02:02:39:14 | 02:02:40:22 |  | RALPH: Here comes the man. |
| 02:02:42:04 | 02:02:47:17 | Anthony and his bodyguard enter.  Anthony questions Monique. |  |
| 02:02:47:18 | 02:02:49:15 |  | ANTHONY: What do you think you're doing? |
| 02:02:49:16 | 02:02:52:24 |  | MONIQUE: Just a little payback for Dosan and Jake. |
| 02:02:52:25 | 02:02:55:02 |  | ANTHONY: Sorry, love. |
| 02:02:55:03 | 02:03:00:09 |  | Trust me when I say I understand the importance of retribution, |
| 02:03:00:10 | 02:03:02:27 |  | but I can't let that happen. |
| 02:03:04:09 | 02:03:12:00 | Monique backs off. |  |
| 02:03:12:01 | 02:03:14:17 | Anthony addresses Devon and Monique, Ralph. | The German's agreed to terms |
| 02:03:14:18 | 02:03:19:27 |  | which means your crew has earned its fee. |
| 02:03:19:28 | 02:03:24:15 |  | The part of the deal is the German wants to see him. |
| 02:03:25:29 | 02:03:28:08 | Devon hands wallet to Anthony. |  |
| 02:03:28:09 | 02:03:31:04 |  | DEVON: It's business Monique. |
| 02:03:31:05 | 02:03:33:15 |  | ANTHONY: That's all any of this is, |
| 02:03:33:16 | 02:03:35:21 |  | it's only ever been about business. |
| 02:03:37:00 | 02:03:45:08 |  |  |
| 02:03:45:09 | 02:03:49:02 | Anthony leans in to talk to Tommy. | What is it that he wants with you big man? |
| 02:03:49:03 | 02:03:53:17 |  | Cuz he sure reacted strangely to your name. |
| 02:03:53:18 | 02:03:56:12 |  | Huh? |
| 02:03:56:13 | 02:04:01:16 | Tommy plants his feet firmly on floor. | I've got a feeling that whatever the German has planned for you, |
| 02:04:01:17 | 02:04:03:07 |  | it's ain't gonna... |
| 02:04:04:19 | 02:04:11:22 | With one big head thrust Tommy attacks Anthony, he kills him.  Bodyguard aims gun at Tommy.  Monique hits Tommy with side of gun. |  |
| 02:04:11:23 | 02:04:13:15 |  | RALPH: Killed him with one hit. |
| 02:04:13:16 | 02:04:14:29 |  | I've never seen anything like it, chief. |
| 02:04:15:00 | 02:04:17:10 |  | TOMMY: Yeah, it sucks to be him. |
| 02:04:18:24 | 02:04:19:16 |  |  |
| 02:04:19:17 | 02:04:21:29 |  | DEVON: Get him out of here. |
| 02:04:22:00 | 02:04:24:10 |  | TOMMY: I'm gonna kill you next, sunshine. |
| 02:04:25:24 | 02:04:27:20 |  |  |
| 02:04:27:21 | 02:04:31:15 |  | RALPH: What are we gonna do now? |
| 02:04:31:16 | 02:04:34:26 |  | DEVON: We renegotiate the terms of our deal with the German. |
| 02:04:36:06 | 02:04:38:26 | They drag Anthony’s dead body out. |  |
| 02:04:38:27 | 02:04:40:16 |  | MONIQUE: Until then? |
| 02:04:40:17 | 02:04:43:11 |  | What about him? |
| 02:04:43:12 | 02:04:46:15 |  | DEVON: Just make sure he's got a pulse when you're done with him. |
| 02:04:47:26 | 02:04:52:04 | Tommy spits on the floor.  Devon talks to Tommy. |  |
| 02:04:52:05 | 02:04:54:12 |  | Oh, you're good. |
| 02:04:54:13 | 02:04:56:28 |  | I could use a man like you on the team. |
| 02:04:56:29 | 02:04:58:28 |  | TOMMY: I don't soldier for money. |
| 02:04:58:29 | 02:05:00:05 |  | DEVON: No? |
| 02:05:00:06 | 02:05:02:08 |  | What axe do you have to grind? |
| 02:05:02:09 | 02:05:03:06 |  | TOMMY: I'm an American son, |
| 02:05:03:07 | 02:05:07:10 |  | I fought for my country. |
| 02:05:07:11 | 02:05:10:22 |  | DEVON: Oh, they sure don't make 'em like you anymore. |
| 02:05:10:23 | 02:05:14:23 |  | No, the Russian Spetsnaz are close but not quite. |
| 02:05:14:24 | 02:05:16:19 |  | It takes selection. |
| 02:05:16:20 | 02:05:17:25 |  | What were you, force recon? |
| 02:05:17:26 | 02:05:19:09 |  | Ranger school? |
| 02:05:19:10 | 02:05:21:27 |  | Chechnya, Somalia... |
| 02:05:21:28 | 02:05:24:16 |  | See, names like that don't mean much to normal people |
| 02:05:24:17 | 02:05:27:06 |  | but to us they do. |
| 02:05:27:07 | 02:05:29:26 |  | Where did you learn your trade? |
| 02:05:29:27 | 02:05:34:00 |  | TOMMY: I took an online course. |
| 02:05:34:01 | 02:05:37:21 |  | DEVON: It's good that you got a sense of humour. |
| 02:05:37:22 | 02:05:39:23 |  | This is Monique, |
| 02:05:39:24 | 02:05:42:04 |  | she was Army counter intelligence, |
| 02:05:42:05 | 02:05:45:01 |  | you know what that means. |
| 02:05:45:02 | 02:05:46:22 |  | It means that she conducted the interrogation |
| 02:05:46:23 | 02:05:50:23 |  | of countless captured Al Qaeda suspects. |
| 02:05:50:24 | 02:05:56:23 |  | It means... she's a sadistic, soulless, bitch. |
| 02:05:56:24 | 02:06:00:09 |  | TOMMY: She sounds like one of my ex-wives. |
| 02:06:00:10 | 02:06:02:29 |  | DEVON: For five years, work meant making men scream |
| 02:06:03:00 | 02:06:05:03 |  | and beg for mercy. |
| 02:06:05:04 | 02:06:07:00 |  | But it didn't affect her |
| 02:06:07:01 | 02:06:09:17 |  | because she was good at what she did, |
| 02:06:09:18 | 02:06:11:25 |  | very good. |
| 02:06:13:06 | 02:06:42:29 | Carl’s bodyguard is still pointing gun at Tommy. Monique attacks bodyguard and kills him. |  |
| 02:06:43:00 | 02:06:45:26 |  | TOMMY: I'd clap but I'm a little tied up right now. |
| 02:06:47:07 | 02:06:51:07 |  |  |
| 02:06:51:08 | 02:06:52:19 |  | DEVON: She did what she did |
| 02:06:52:20 | 02:06:55:27 |  | for minimum warrant officer wage, Tommy. |
| 02:06:55:28 | 02:06:56:27 |  | Just think what she's gonna do |
| 02:06:56:28 | 02:07:03:18 |  | to the man who killed her fiancé. |
| 02:07:03:19 | 02:07:06:01 |  | Just don't kill him. |
| 02:07:06:02 | 02:07:07:23 |  | We need some new wheels. |
| 02:07:07:24 | 02:07:10:20 |  | Taking the SAT phone, back in 20 minutes. |
| 02:07:10:21 | 02:07:13:10 |  | Have fun! |
| 02:07:14:25 | 02:07:22:20 | Devon and Ralph exit. Ralph has a smirk on his face. |  |
| 02:07:22:21 | 02:07:28:13 | Monique addresses Tommy. | MONIQUE: What Devon said was not quite accurate. |
| 02:07:28:14 | 02:07:30:27 |  | When it comes to advanced interrogation techniques, |
| 02:07:30:28 | 02:07:33:05 |  | Or the alternative set of procedures |
| 02:07:33:06 | 02:07:35:14 |  | As the administration referred to it, |
| 02:07:35:15 | 02:07:41:14 |  | torture as you would call it... |
| 02:07:41:15 | 02:07:43:29 |  | I never did it for money. |
| 02:07:44:00 | 02:07:46:10 |  | I did it for fun. |
| 02:07:47:24 | 02:07:49:11 | Monique kicks Tommy in the face. |  |
| 02:07:49:12 | 02:08:00:08 | She breaks his finger. He screams. | [Screaming] |
| 02:08:01:13 | 02:08:02:24 | 74. EXT. A WAREHOUSE - A HALLWAY – CONTINUOUS:  Tommy’s scream resonates through the building.  Devon pauses, smiles, and walks on.  75. INT. A WAREHOUSE - A WORK SHOP - NIGHT  Monique grins, tosses aside the pliers, selecting a small blowtorch from the workbench.  The finger on Tommy’s hand is broken.  He’s in pain. |  |
| 02:08:02:25 | 02:08:04:05 |  | Let me see. |
| 02:08:04:06 | 02:08:06:16 |  | Good. |
| 02:08:07:18 | 02:08:20:12 |  |  |
| 02:08:20:13 | 02:08:24:06 |  | TOMMY: You don't care about the package, do you? |
| 02:08:24:07 | 02:08:27:03 |  | MONIQUE: I'm the definition of a consonant professional, |
| 02:08:27:04 | 02:08:34:11 |  | but when you killed Dosan, you crossed an invisible line. |
| 02:08:34:12 | 02:08:36:17 |  | Left or right? |
| 02:08:36:18 | 02:08:39:29 |  | TOMMY: He screamed like a bitch, you know. |
| 02:08:40:00 | 02:08:40:23 | Tommy tries to insight a reaction from Monique. | MONIQUE: What? |
| 02:08:40:24 | 02:08:46:17 |  | TOMMY: Your fiancé. |
| 02:08:46:18 | 02:08:49:16 |  | He died like a bitch. |
| 02:08:51:00 | 02:08:53:18 |  |  |
| 02:08:53:19 | 02:08:58:06 |  | MONIQUE: Is this your clumsy attempt to insight a reaction? |
| 02:08:58:07 | 02:09:01:02 |  | TOMMY: No, I'm just letting you know he died like a bitch. |
| 02:09:02:05 | 02:09:04:06 | Monique begins to punch Tommy. |  |
| 02:09:04:07 | 02:09:05:27 |  | He died screaming... |
| 02:09:07:01 | 02:09:07:26 |  |  |
| 02:09:07:27 | 02:09:09:13 |  | Like a whiny little... |
| 02:09:10:19 | 02:09:11:10 |  |  |
| 02:09:11:11 | 02:09:12:23 |  | Bitch! |
| 02:09:13:27 | 02:09:14:22 |  |  |
| 02:09:14:23 | 02:09:16:08 |  | Is that all you got lady? |
| 02:09:17:10 | 02:09:33:26 | Monique picks up hammer. |  |
| 02:09:33:27 | 02:09:35:16 |  | MONIQUE: Hmm... |
| 02:09:36:29 | 02:09:45:19 |  |  |
| 02:09:45:20 | 02:09:47:25 | Monique puts hammer back and picks up chord. She wraps it around Tommy’s neck and squeezes. All of a sudden the chair breaks, Tommy falls and kicks her in the abdomen, sending her flying. | I know what you're trying to do. |
| 02:09:47:26 | 02:09:50:09 |  | You're trying to provoke me into an emotional response. |
| 02:09:50:10 | 02:09:53:02 |  | TOMMY: You think? |
| 02:09:53:03 | 02:09:56:24 |  | MONIQUE: I think you just about did it. |
| 02:09:58:00 | 02:10:17:23 | 76. EXT. A WAREHOUSE - A HALLWAY – CONTINUOUS:  Devon senses something is wrong. He proceeds back to room. |  |
| 02:10:17:24 | 02:10:19:14 |  | DEVON: Something's wrong. |
| 02:10:20:16 | 02:10:24:21 | 77. INT. A WAREHOUSE - A WORK SHOP:  Tommy grabs machine gun. He sees Devon and Ralph and begins to fire away. Ralph is hit immediately. |  |
| 02:10:24:22 | 02:10:40:20 |  | [gunfire] |
| 02:10:42:09 | 02:10:50:10 | Monique gets up and grabs gun and fires. Tommy quickly turns around and fires back killing Monique.  Devon walks into room. |  |
| 02:10:50:11 | 02:10:52:16 |  | TOMMY: You are really starting to piss me off. |
| 02:10:53:23 | 02:10:55:20 | They begin to fight violently. Each throwing violent punches and kicks to one another. |  |
| 02:10:55:21 | 02:11:46:05 |  | [fighting grunts] |
| 02:11:46:06 | 02:11:48:15 |  | Shit. |
| 02:11:48:16 | 02:12:13:17 |  | [fighting grunts] |
| 02:12:16:00 | 02:12:49:23 | With one quick punch Tommy sends Devon flying head first into small pool of water. Tommy takes the package out of Devon’s jacket and exits warehouse.  78. EXT. A WAREHOUSE - A HALLWAY – CONTINUOUS:  Tommy walks down a long hallway. |  |
| 02:12:49:24 | 02:12:52:17 | He is shot in the back by a beanbag round, knocking him  out as he stumbles forward into a support beam, spinning to the ground.  Behind him, Ralph - wearing his bulletproof vest over a shirt - emerges from the shadows with the shotgun. | [gunfire] |
| 02:12:54:08 | 02:12:59:18 |  |  |
| 02:12:59:19 | 02:13:02:23 |  | RALPH: Well, well Tommy old son. |
| 02:13:04:05 | 02:13:08:02 |  |  |
| 02:13:08:03 | 02:13:11:11 | Ralph picks up the package. | Look's like you just increased my take to full share. |
| 02:13:12:24 | 02:13:24:11 | 79. EXT. GERMAN’S MANSION-DUSK:  Establishing shot.  80. INT. GERMAN’S MANION-MEDICAL ROOM-CON’T:  Tommy awakens to find himself lying on an operating table, strapped  down tight, his wrists and ankles bound by leather. An IV is attached to his right arm. The doctor is standing over him as well as two other medically dressed man. |  |
| 02:13:24:12 | 02:13:32:00 |  | DOCTOR: Sir, the subject is conscious. |
| 02:13:32:01 | 02:13:35:02 | The German addresses Tommy. They chat. | THE GERMAN: Hello Tommy. |
| 02:13:36:13 | 02:13:39:08 |  |  |
| 02:13:39:09 | 02:13:45:15 |  | TOMMY: Hey... the German. |
| 02:13:45:16 | 02:13:50:14 |  | But seriously, you really want me to call you that? |
| 02:13:50:15 | 02:13:52:00 |  | THE GERMAN: I do. |
| 02:13:52:01 | 02:13:54:00 |  | What can I say? |
| 02:13:54:01 | 02:13:56:28 |  | I like it. |
| 02:13:56:29 | 02:13:59:29 |  | Besides, one never picks one's own nickname, |
| 02:14:00:00 | 02:14:04:22 |  | Which makes for tall men named Shorty |
| 02:14:04:23 | 02:14:06:23 |  | and fat men named Slim. |
| 02:14:06:24 | 02:14:11:02 | The German coughs. | [coughs] |
| 02:14:11:03 | 02:14:19:21 |  | So uh, what you been up to since we last met? |
| 02:14:19:22 | 02:14:23:20 |  | TOMMY: You mean since you sold my ass down the river? |
| 02:14:23:21 | 02:14:26:17 |  | THE GERMAN: Oh, but you had that coming. |
| 02:14:26:18 | 02:14:31:22 |  | TOMMY: How you figure? |
| 02:14:31:23 | 02:14:36:11 |  | THE GERMAN: Well you didn't follow through with my request. |
| 02:14:36:12 | 02:14:41:25 |  | But I must admit, I may have overreacted a bit. |
| 02:14:41:26 | 02:14:46:05 |  | So... do you know why you're here, Thomas? |
| 02:14:46:06 | 02:14:50:14 |  | TOMMY: No. |
| 02:14:50:15 | 02:14:53:26 |  | I do have one hellacious headache though. |
| 02:14:53:27 | 02:15:01:21 |  | THE GERMAN: That's because we took a couple of pints of your blood, Thomas. |
| 02:15:01:22 | 02:15:04:05 |  | TOMMY: My blood? |
| 02:15:04:06 | 02:15:08:27 |  | THE GERMAN: Well, I've taken all I can from my father. |
| 02:15:08:28 | 02:15:13:25 |  | TOMMY: That's um, that's pleasant. |
| 02:15:13:26 | 02:15:26:13 |  | THE GERMAN: No... that is... reality. |
| 02:15:26:14 | 02:15:31:02 |  | TOMMY: What was in the wallet? |
| 02:15:31:03 | 02:15:33:29 |  | THE GERMAN: Season tickets. |
| 02:15:34:00 | 02:15:37:05 |  | Good seats too hard to come by. |
| 02:15:37:06 | 02:15:40:01 |  | My football tickets do not a package make Thomas, |
| 02:15:40:02 | 02:15:42:15 |  | but you do. |
| 02:15:42:16 | 02:15:47:13 |  | TOMMY: What's that got to do with me? |
| 02:15:47:14 | 02:15:54:22 |  | THE GERMAN: You Thomas, you are the package. |
| 02:15:54:23 | 02:15:58:25 |  | You see, you and I, we... |
| 02:15:58:26 | 02:16:03:22 |  | we share a common curse. |
| 02:16:03:23 | 02:16:09:16 |  | An extremely rare blood group. |
| 02:16:09:17 | 02:16:14:01 |  | DOCTOR: Most people have A, B, AB, O |
| 02:16:14:02 | 02:16:16:24 |  | or one of the assorted subsets. |
| 02:16:16:25 | 02:16:20:16 |  | But the two of you are designated HH, |
| 02:16:20:17 | 02:16:24:25 |  | sometimes known as Bombay blood. |
| 02:16:24:26 | 02:16:30:05 |  | Sadly the only compatible match for an HH is another HH. |
| 02:16:30:06 | 02:16:31:28 |  | And in the United States, |
| 02:16:31:29 | 02:16:36:29 |  | .004 of the population shares this affliction. |
| 02:16:37:00 | 02:16:40:10 |  | TOMMY: Big Doug had us all in for physicals. |
| 02:16:40:11 | 02:16:44:19 |  | DOCTOR: Hemolytic anemia is uh, well it's when the red blood rupture |
| 02:16:44:20 | 02:16:46:28 |  | and become dysfunctional. |
| 02:16:46:29 | 02:16:50:12 |  | It's an extremely painful condition. |
| 02:16:50:13 | 02:16:57:02 | The German coughs. | [coughs] |
| 02:16:57:03 | 02:17:00:19 |  | THE GERMAN: Well, you see... |
| 02:17:00:20 | 02:17:03:19 |  | I need clean blood, Thomas. |
| 02:17:03:20 | 02:17:07:24 |  | To find a compatible donor, it's highly unlikely, |
| 02:17:07:25 | 02:17:12:03 |  | it's almost impossible in fact. |
| 02:17:12:04 | 02:17:21:25 |  | So, imagine my surprise at finding one in my own stable. |
| 02:17:21:26 | 02:17:24:03 |  | TOMMY: Doug know you were sending me into this? |
| 02:17:24:04 | 02:17:28:28 |  | THE GERMAN: Yeah, of course he did. |
| 02:17:28:29 | 02:17:31:16 |  | He sold you to me. |
| 02:17:33:04 | 02:17:36:21 |  |  |
| 02:17:36:22 | 02:17:41:03 |  | I liked you Thomas. |
| 02:17:41:04 | 02:17:46:24 |  | You had potential. |
| 02:17:46:25 | 02:17:52:03 |  | But when it comes to a man's sheer willingness to survive, |
| 02:17:52:04 | 02:17:56:07 |  | you'd be surprised at what one's willing to do. |
| 02:17:57:21 | 02:18:17:24 |  |  |
| 02:18:17:25 | 02:18:23:29 |  | TOMMY: You're plum outta luck, you know that right? |
| 02:18:24:00 | 02:18:27:08 |  | DOCTOR: Excuse me? |
| 02:18:27:09 | 02:18:34:05 |  | TOMMY: We ain't compatible, you Goddamn Kraut. |
| 02:18:34:06 | 02:18:38:08 |  | DOCTOR: What do you mean? |
| 02:18:38:09 | 02:18:41:14 |  | TOMMY: Our blood may be the same |
| 02:18:41:15 | 02:18:47:29 |  | but there's an issue about my condition. |
| 02:18:48:00 | 02:18:50:29 |  | He's a dead man. |
| 02:18:51:00 | 02:18:51:24 |  | DOCTOR: What condition? |
| 02:18:51:25 | 02:18:52:24 |  | Stop the drip. |
| 02:18:52:25 | 02:18:56:27 |  | What, what condition? |
| 02:18:56:28 | 02:18:59:22 |  | TOMMY: I can't... |
| 02:18:59:23 | 02:19:00:28 | The doctor leans in closer to Thomas to hear what he has to say. | DOCTOR: Tell me Thomas, what? |
| 02:19:00:29 | 02:19:02:18 |  | What are you saying?  Tell me what you mean. |
| 02:19:02:19 | 02:19:05:02 |  | TOMMY: I can't donate what you need. |
| 02:19:05:03 | 02:19:18:05 | Thomas leans in and bites doctors ear off. He spits it out. The doctor screams in agony. With all his power Tommy breaks through the straps. | DOCTOR: [screaming] Ahhhhhhhh!!!!!!!!!!! |
| 02:19:18:06 | 02:19:18:27 |  | DOCTOR: Guards! |
| 02:19:18:28 | 02:19:21:14 |  | Guards! |
| 02:19:21:15 | 02:19:25:17 |  | DOCTOR: Ahhhhh!!!!!! |
| 02:19:27:05 | 02:19:28:16 | Two men come in with machine guns. |  |
| 02:19:28:17 | 02:19:30:01 |  | Help! |
| 02:19:30:02 | 02:19:30:28 |  | Don’t shoot! Don't kill him! |
| 02:19:30:29 | 02:19:32:17 |  | Don't! |
| 02:19:34:02 | 02:19:34:28 | Tommy throws oxygen tank and hits one guard in the head. They begin to fire, hitting the doc. |  |
| 02:19:34:29 | 02:19:50:01 | Machine gunfire ensues. Tommy pushes table up against one guard, punches him and takes his machine gun. | [gunfire] |
| 02:19:51:15 | 02:20:30:11 | 81. EXT. THE GERMAN’S MANSION-DAY:  Ralph takes black duffel bag and places it in trunk of Mercedes. He hears the gunfire, grabs machine gun and enters mansion.  82. INT. MANSION HALLWAY-DAY:  Ralph and other guard walk down hallway carrying machine guns.  83. INT. MEDICAL ROOM-DAY:  Tommy takes both machine guns and unleashes fire with both machine guns. |  |
| 02:20:30:12 | 02:20:45:21 | Ralph and Tommy continuously fire at one another. Ralph finds himself out of ammo. | [gunfire] |
| 02:20:47:18 | 02:20:55:20 |  |  |
| 02:20:55:21 | 02:20:58:00 | 84. EXT. MEDICAL ROOM-CON’T:  Ralph and Tommy chat. Ralph tries to persuade Tommy to let him live. He will share the money. | RALPH: Goddamn Tommy, |
| 02:20:58:01 | 02:21:00:17 |  | you just don't know when to quit do you? |
| 02:21:02:01 | 02:21:05:07 |  |  |
| 02:21:05:08 | 02:21:07:18 |  | You've had yourself one hell of a day, huh? |
| 02:21:07:19 | 02:21:10:01 |  | TOMMY: It's not over yet. |
| 02:21:10:02 | 02:21:12:18 |  | RALPH: There's a lot of money out there. |
| 02:21:12:19 | 02:21:16:07 |  | The kind of money the man could have a lifetime on. |
| 02:21:16:08 | 02:21:20:15 |  | The kind of money a man could get lost with. |
| 02:21:20:16 | 02:21:26:02 |  | I'm not greedy, I could just as easily split it 50/50. |
| 02:21:26:03 | 02:21:31:25 |  | I'll even give you the Merc, I'll walk. |
| 02:21:31:26 | 02:21:35:29 |  | Tommy, think about it. |
| 02:21:36:00 | 02:21:38:23 |  | [gun clicks] |
| 02:21:38:24 | 02:21:40:27 | Ralph pleas. | Think about it. |
| 02:21:40:28 | 02:21:43:14 |  | You don't need to kill me. |
| 02:21:43:15 | 02:21:45:17 |  | I'm just a man doing his job. |
| 02:21:45:18 | 02:21:48:24 |  | TOMMY: Job or no job, |
| 02:21:48:25 | 02:21:50:20 |  | you killed my partner. |
| 02:21:50:21 | 02:21:54:15 |  | [gun clicks] |
| 02:21:54:16 | 02:21:57:16 |  | RALPH: Yeah, now... |
| 02:21:57:17 | 02:21:59:26 |  | I'm gonna kill you. |
| 02:21:59:27 | 02:22:01:16 |  | Drop the guns Tommy. |
| 02:22:03:02 | 02:22:03:25 | Tommy drops both machine guns. |  |
| 02:22:03:26 | 02:22:06:03 | Ralph is shot from gunman on staircase. It’s the German. The German approaches Tommy. | [gunfire] |
| 02:22:07:07 | 02:22:15:17 |  |  |
| 02:22:15:18 | 02:22:18:19 | The German coughs. | [Coughing] |
| 02:22:19:21 | 02:22:23:17 |  |  |
| 02:22:23:18 | 02:22:28:03 |  | THE GERMAN: Your blood's no good to me if you're dead. |
| 02:22:28:04 | 02:22:30:10 | Tommy turns around and walks forward. | Turn around. |
| 02:22:31:16 | 02:22:34:19 |  |  |
| 02:22:34:20 | 02:22:37:18 |  | Well, you have what I need Thomas |
| 02:22:37:19 | 02:22:40:22 |  | and I'm gonna take it with or without your consent. |
| 02:22:41:29 | 02:22:43:05 | Tommy quickly turns around and punches the German. They fight one another. |  |
| 02:22:43:06 | 02:23:00:04 |  | [fighting grunts] |
| 02:23:00:05 | 02:23:02:16 |  | I heard you killed Anthony with one strike. |
| 02:23:02:17 | 02:23:05:09 |  | I've only seen a man killed like that once. |
| 02:23:05:10 | 02:23:07:17 |  | [fighting grunts] |
| 02:23:07:18 | 02:23:10:01 |  | I was holding a roll of quarters at the time. |
| 02:23:10:02 | 02:23:22:13 |  | [fighting grunts] |
| 02:23:23:26 | 02:23:30:18 | Tommy hurls the German onto table, smashing it to pieces. |  |
| 02:23:30:19 | 02:23:31:18 |  | TOMMY: I don't suppose it'd make a difference |
| 02:23:31:19 | 02:23:37:21 |  | if I say we could just walk away from this, does it? |
| 02:23:37:22 | 02:23:40:01 |  | THE GERMAN: Not this time, Tommy. |
| 02:23:40:02 | 02:23:42:03 |  | The stakes are too high. |
| 02:23:42:04 | 02:23:49:18 | They continue to fight. | [fighting grunts] |
| 02:23:50:24 | 02:23:52:20 |  |  |
| 02:23:52:21 | 02:24:04:01 | Tommy beats German to a pulp by punching him relentlessly. | [fighting grunts] |
| 02:24:05:15 | 02:24:26:22 | He walks by and picks up keys for Mercedes. |  |
| 02:24:26:23 | 02:24:30:04 | A weak German picks up machine gun and gets ready to fire at Tommy Tommy, faster, picks up another machine gun and fires back killing the German. | THE GERMAN: Ain't no rules in this game, Tommy. |
| 02:24:30:05 | 02:24:35:26 |  | [gunfire] |
| 02:24:37:06 | 02:24:40:02 |  |  |
| 02:24:40:03 | 02:24:42:22 |  | TOMMY: You've got that right, jackass. |
| 02:24:44:02 | 02:25:09:17 | Tommy drops the gun and exits.  85. EXT. GERMAN MANSION-DAY-CONT:  Tommy gets into Mercedes and drives off. |  |
| 02:25:09:18 | 02:25:11:19 |  | Still here. |
| 02:25:13:02 | 02:25:31:09 | 86. INT. CABHAN'S IRISH PUB –EVENING.  Tommy still dirty and disheveled- enters the pub -  sensing he means business, the regulars leave quietly  behind him.  Big Doug reaches beneath his table and cocks back the  hammers on a HOLSTERED SAWED-OFF SHOTGUN attached to the  table - swiveling it slightly.  Tommy sits down across Big Doug and they chat. |  |
| 02:25:31:10 | 02:25:33:09 |  | TOMMY: No need for that. |
| 02:25:34:14 | 02:25:42:07 |  |  |
| 02:25:42:08 | 02:25:45:18 |  | BIG DOUG: It's good to see you, Tommy. |
| 02:25:45:19 | 02:25:48:08 |  | TOMMY: You mean that? |
| 02:25:48:09 | 02:25:52:27 |  | BIG DOUG: Yes, yes I do. |
| 02:25:52:28 | 02:25:56:12 |  | TOMMY: I know you do. |
| 02:25:56:13 | 02:26:01:19 |  | BIG DOUG: It was business Tommy, just business. |
| 02:26:01:20 | 02:26:07:07 |  | Just one man following a bigger man's orders. |
| 02:26:07:08 | 02:26:10:21 |  | Tommy, if I'd tried to keep you hidden from the German, |
| 02:26:10:22 | 02:26:13:06 |  | he'd have taken  everything from me. |
| 02:26:13:07 | 02:26:15:12 |  | Everything. |
| 02:26:15:13 | 02:26:18:20 |  | TOMMY: I figured as much. |
| 02:26:18:21 | 02:26:20:13 |  | He pay you up front? |
| 02:26:20:14 | 02:26:26:13 |  | BIG DOUG: He did, and that clears your brother's debt. |
| 02:26:27:16 | 02:26:33:06 |  |  |
| 02:26:33:07 | 02:26:35:27 |  | TOMMY: With him dead, what does that make you? |
| 02:26:37:11 | 02:26:40:13 |  |  |
| 02:26:40:14 | 02:26:45:04 |  | BIG DOUG: An older man, having grown tired of this game. |
| 02:26:45:05 | 02:26:50:29 |  | TOMMY: I hear you. |
| 02:26:51:00 | 02:26:54:20 |  | What now? |
| 02:26:54:21 | 02:26:57:17 |  | BIG DOUG: Well the way I see it, |
| 02:26:57:18 | 02:26:59:10 |  | we either proceed as before |
| 02:26:59:11 | 02:27:05:23 |  | and file this little incident away... |
| 02:27:05:24 | 02:27:07:11 |  | or we go our separate ways, |
| 02:27:07:12 | 02:27:11:05 |  | Leave the package behind and wish each other |
| 02:27:11:06 | 02:27:18:23 |  | a hearty "God speed". |
| 02:27:18:24 | 02:27:21:11 |  | TOMMY: A hearty God speed? |
| 02:27:22:19 | 02:27:33:04 | Tommy gets up and exits. |  |
| 02:27:33:05 | 02:27:35:24 |  | God speed, big D. |
| 02:27:38:29 | 02:27:40:22 |  |  |
| 02:27:40:23 | 02:27:44:17 |  | BIG DOUG: God speed, Tommy. |
| 02:27:44:18 | 02:27:47:02 |  | God speed. |
| 02:27:48:13 | 02:28:14:03 | Tommy exits leaving sawed off gun on table.  87. INT. FARRAGUT STATE PENITENTIARY - THE VISITATION AREA-DAY  We look across the backs of visitors, their loved ones  doing time, and the various emotions on display...  ...We settle on; Tommy visiting Eddie. |  |
| 02:28:14:04 | 02:28:17:06 |  | EDDIE: Thank you, Tommy. |
| 02:28:17:07 | 02:28:20:29 |  | Thank you. |
| 02:28:21:00 | 02:28:24:01 |  | TOMMY: Hey man, you would've done the same thing for me. |
| 02:28:25:11 | 02:28:29:19 |  |  |
| 02:28:29:20 | 02:28:33:07 |  | EDDIE: Look, I'm gonna get out of here soon |
| 02:28:33:08 | 02:28:37:15 |  | and this time I ain't ever comin' back. |
| 02:28:37:16 | 02:28:41:15 |  | *I'm gonna set things right, Tommy.* |
| 02:28:41:16 | 02:28:45:29 |  | I'm gonna do that for you. |
| 02:28:46:00 | 02:28:49:10 |  | TOMMY: I know you will bro, |
| 02:28:49:11 | 02:28:52:10 |  | I know you will. |
| 02:28:53:21 | 02:29:18:08 | They hang up and each put their fist on the glass. |  |
| 02:29:18:09 | 02:29:20:10 | 88. EXT. GARY’S AUTO SHOP - ESTABLISHING – DAY: Tommy picks up the Mercedes at Auto Shop. Attendant gives Tommy the keys. | GARY: Mercedes for the pickup, straight across? |
| 02:29:20:11 | 02:29:23:09 |  | Deal. |
| 02:29:23:10 | 02:29:25:16 |  | Here are the keys, |
| 02:29:25:17 | 02:29:30:25 |  | pink slip's in the glove compartment. |
| 02:29:30:26 | 02:29:33:00 |  | Always a pleasure doing business with you, Tommy. |
| 02:29:33:01 | 02:29:35:22 |  | TOMMY: That's okay, I'll be seeing you around brother. |
| 02:29:37:00 | 02:29:42:25 |  |  |
| 02:29:42:26 | 02:29:45:21 | Tommy talks on cell. The garage attendant who draws his attention to Ralph’s Duffel bag calls him. | TOMMY: Hey, I'm back. |
| 02:29:45:22 | 02:29:47:12 |  | Yeah, one piece mainly. |
| 02:29:47:13 | 02:29:48:18 |  | GARY: Hey Tommy! |
| 02:29:48:19 | 02:29:49:16 |  | TOMMY: Hang on. |
| 02:29:49:17 | 02:29:52:07 |  | GARY: You forgot this. |
| 02:29:52:08 | 02:29:52:25 | Gary delivers the duffel bag to Tommy. | TOMMY: Sorry, Gary. |
| 02:29:52:26 | 02:29:54:07 |  | Been a long day. |
| 02:29:54:08 | 02:29:57:06 |  | They all are, huh. |
| 02:29:57:07 | 02:30:00:12 |  | Yeah, yeah we can talk about it over dinner. |
| 02:30:01:17 | 02:30:05:00 |  |  |
| 02:30:05:01 | 02:30:07:01 | Tommy opens up the duffel bag to find an enormous amount of cash. | Hang on... |
| 02:30:08:07 | 02:30:24:05 |  |  |
| 02:30:24:06 | 02:30:25:07 |  | Hey, you remember when you asked me |
| 02:30:25:08 | 02:30:28:15 |  | what I'd do if a miracle happened? |
| 02:30:28:16 | 02:30:31:16 |  | I got a surprise for you. |
| 02:30:31:17 | 02:30:36:15 | Tommy hangs up the phone and enters his truck and drives off. | Hey... I love you. |
| 02:30:38:23 | 02:31:17:08 |  |  |
| 02:31:20:09 | 02:35:13:09 | END CREDITS. | |  |  |  |  |  | | --- | --- | --- | --- | --- | | **Cast** |  |  |  |  | |  |  |  |  |  | | Tommy |  | Steve Austin |  |  | | The German |  | Dolph Lundgren |  |  | | Big Doug |  | Eric Keenleyside |  |  | | Julio |  | Mike Dopud |  |  | | Nicholas |  | John Novak |  |  | | Darla |  | Kristen Kerr |  |  | | Devon |  | Darren Shahlavi |  |  | | Dosan |  | Paul Wu |  |  | | Eddie |  | Lochlyn Munro |  |  | | Jake |  | Mark Gibbon |  |  | | Ralph |  | Peter Bryant |  |  | | Monique |  | Monique Ganderton |  |  | | Anthony |  | Michael Daingerfield |  |  | | Carl |  | Jerry Trimble |  |  | | Luis |  | Patrick Sabongui |  |  | | Gary |  | Lindsay Bourne |  |  | | Dr. Wilhelm |  | William B. Davis |  |  | | Bartender |  | John Hainsworth |  |  | | Nurse |  | Terese Cilluffo |  |  | | Fisherman |  | Tim Henry |  |  | | Security Guard |  | Kim Kondrashoff |  |  | | Third Man |  | Rick Faraci |  |  | | Receptionist |  | Luisa d'Oliveira |  |  | |  |  |  |  |  | | Stand Ins |  | Gavin Cooke |  |  | |  |  | Barry Nerling |  |  | |  |  |  |  |  | | Stunt Coordinator |  | Scott Ateah |  |  | | Fight Choreographer |  | Paul Wu |  |  | |  |  |  |  |  | | Stunt Double for Mr. Austin |  | Paul Lazenby |  |  | | Tommy Driving Double / Masked Man |  | Ed Anders |  |  | | Stunt Double for Mr. Lundgren |  | Simon Northwood |  |  | | Stunt Friend #1 |  | Todd Scott |  |  | | Police Man |  | Phillip Mitchell |  |  | | Orderly #1 |  | Rick Pearce |  |  | | Store Clerk |  | Cody Laudan |  |  | | Stunt Friend #2 |  | Kory Grim |  |  | | Armed Shooter #1 |  | Lars Grant |  |  | | Armed Shooter #2 |  | Chad Bellamy |  |  | | Armed Shooter #3 / Masked Man #1 |  | Scott Ateah |  |  | | The German's Gunman #1 |  | Richard Bradshaw |  |  | | The German's Gunman #2 |  | Brent Connolly |  |  | | Big Lug |  | Tony Morelli |  |  | | Nicholas Bodyguard #1 |  | Ernest Jackson |  |  | | Nicholas Bodyguard #2 |  | Jeffrey Robinson |  |  | | Anthony Bodyguard |  | Krzystof Soszynski |  |  | | The German's Gunman #3 |  | Heath Stevenson |  |  | |  |  |  |  |  | | 1st Assistant Director |  | Kevin Leslie |  |  | | 2nd Assistant Director |  | Trevor McWhinney |  |  | |  |  |  |  |  | | A Camera Operator |  | Gary Viola |  |  | | A Camera 1st Assistant |  | Jeff Cassidy |  |  | | A Camera 2nd Assistant / C Camera 1st AC |  | Aaron Haesler |  |  | | B Camera Operator / Steadicam |  | Chris McMullin |  |  | | B Camera 1st Assistant |  | Herb Crowder |  |  | | B Camera 2nd Assistant |  | Andrew Vidinha |  |  | | C Camera Operator |  | Trevor Holbrook |  |  | | C Camera 2nd AC |  | Sean Esler |  |  | |  |  |  |  |  | | Stills Photographer |  | Ed Araquel |  |  | |  |  |  |  |  | | Digital Imaging Technicians |  | Ricky Choi |  |  | |  |  | Richard Win |  |  | |  |  |  |  |  | | Production Coordinator |  | Alison Stephen |  |  | | 1st Assistant Production Coordinator |  | Michi Hayashi |  |  | |  |  |  |  |  | | Script Supervisor |  | Sandra Montgomery |  |  | |  |  |  |  |  | | Production Accountant |  | Trudi Thorwaldson |  |  | | Assistant Accountant |  | Brian Smith |  |  | | Post Production Accountant |  | Sarah Crawford |  |  | |  |  |  |  |  | | 3rd Assistant Director |  | Shane West |  |  | | Trainee Assistant Director |  | Alleris Gillham |  |  | |  |  |  |  |  | | Assistant Costume Designer |  | Stephanie Nolin |  |  | | Set Supervisor |  | Laurel Morgan |  |  | | Truck Costumer |  | Margaret Perry |  |  | | Additional Costumer |  | Tina Wilson |  |  | |  |  |  |  |  | | Set Decorator |  | Blair Stevens |  |  | | Assistant Set Decorator |  | Danny Vermette |  |  | |  |  |  |  |  | | Lead Dresser |  | Ryan Lillies |  |  | | Dresser |  | Dan Rheault |  |  | | On Set Dresser |  | Candise Paul |  |  | |  |  |  |  |  | | Property Master |  | Daren Sasges |  |  | | Assistant Property Master / On Set Props |  | Kevin Barnes |  |  | |  |  |  |  |  | | Gaffer |  | Tracey Chapman |  |  | | Best Boy Electric |  | Kyle Leggett |  |  | | Genny Operator |  | Brian Lymer |  |  | | Lamp Operators |  | Liam Garagan |  |  | |  |  | Mike Martell |  |  | |  |  |  |  |  | | Key Grip |  | Chris Tate |  |  | | Best Boy |  | Tyler Olson |  |  | | Best Boy / Grip |  | Phoenix Black |  |  | | Dolly Grip |  | Mark Neville |  |  | | Grips |  | Todd Shelley |  |  | |  |  | Shane Nasmith |  |  | |  |  |  |  |  | | Post Production Supervisors |  | Jonathan Shore |  |  | |  |  | Koah Kruse |  |  | |  |  |  |  |  | | 1st Assistant Editor |  | Rob Grant |  |  | | 2nd Assistant Editor |  | Sam Dewar |  |  | |  |  |  |  |  | | Sound Mixer |  | Mark Noda |  |  | | Boom Operator |  | Simon Bright |  |  | |  |  |  |  |  | | Key Makeup Artist |  | Joanne Kinchella |  |  | | Key Hair Stylist |  | Nicole Wise |  |  | | Swing Hair / Makeup |  | Michelle Pedersen |  |  | |  |  |  |  |  | | SPFX |  | Lance Smith |  |  | |  |  | Chris Schreiber |  |  | |  |  | Josh Benjamin |  |  | |  |  |  |  |  | | Locations Manager |  | Amy Barager |  |  | | Assistant Locations Manager |  | Shane Lennox |  |  | | Key Production Assistants |  | Nicholas Watkins-Lenis |  |  | |  |  | Jon Cairns |  |  | |  |  | Robert Trew |  |  | | Production Assistant - 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