

EXTRACTION

Written by

Joe Russo

Based on the graphic novel "CIUDAD" by
Ande Parks

FADE IN:

EXT. STREETS OF DHAKA, BANGLADESH - LATE AFTERNOON

AERIAL SHOTS sweeping over the city, and her dirty rivers packed with boats.

THEME music plays.

The air is FILLED WITH SMOG so thick you can taste it. It's hot. Damn hot. The sun, mixed with the smog, gives a GLOWING BRONZE look to the day.

EXT. SULTANA KAMAL BRIDGE - LATE AFTERNOON

Traffic on the bridge is at a standstill. There are no civilians to be seen anywhere. Burned-out busses and vehicles -- some still smoldering -- are everywhere.

A MERCENARY - armed with his assault rifle - appears. He's limping, and bloodied. He's panting, out of breath, and in pain.

His name is TYLER RAKE.

EXT. SULTANA KAMAL BRIDGE

As TYLER crosses the bridge, POLICE, MILITARY and SPECIAL FORCES come out of nowhere, FIRING ON TYLER.

The SOLDIERS' and SPECIAL FORCES are terrible shots. TYLER has no problem picking them off one by one.

TYLER momentarily takes cover behind a vehicle, FIRES TWO ROUNDS, kills a SOLDIER, then moves on.

TYLER FIRES TWO MORE ROUNDS, killing another SOLDIER standing in front of shot up VW CAMPER VAN.

TYLER is losing strength.

We HEAR a BULLET WHIZZING BY then HITTING FLESH - A SNIPER is somewhere unseen.

EXT. BRIDGE - BEHIND A GREEN TOYOTA

TYLER collapses behind a GREEN TOYOTA. He's alive, but barely. BLOOD pours from his mouth. He uses what strength he has left to PULL HIMSELF FROM THE LINE OF FIRE.

His right leg is useless, and TYLER leaves a blood trail as he continues to pull himself closer to the GREEN TOYOTA.

TYLER loads another MAGAZINE into his ASSAULT RIFLE. He is covered head-to-toe in both fresh blood, dried blood, and blackish blood.

BLOOD drips from TYLER's mouth as he LOOKS TO THE CAMERA. He's dazed.

CUT TO:

EXT. BEACH - DAY

The SCREEN IS BLURRY and BRIGHT WHITE LIGHT obscures the view. We SEE TINY FEET dancing freely in the wet sand.

We HEAR the GIGGLES OF A SMALL CHILD and the OCEAN WAVES hitting the shore.

CUT TO:

EXT. BRIDGE - BACK TO TYLER

He's having a vision - like a daydream, almost. He LOOKS PAST THE CAMERA, his eyes focused on nothing but the vision in his head.

CUT TO:

BLACK

TITLE CARD: E X T R A C T I O N

OVER BLACK, WE HEAR A SCHOOL BELL and INDISTINCT CHATTER from students.

CUT TO:

EXT. HARGRAVE INTERNATIONAL SCHOOL - DAY

CHYRON: MUMBAI, INDIA

CHYRON: 2 DAYS AGO

SEVERAL STUDENTS are milling about. It's the end of the school day. They are all wearing the standard school uniform: GRAY TROUSERS (BELOW-THE-KNEE-SKIRT FOR THE GIRLS), WHITE SHIRT, MATCHING TIE.

OVI
 (to his FRIENDS)
 I think I'll watch a movie and...

EXT. HARGRAVE INTERNATIONAL SCHOOL - STUDENT PICK-UP AREA

A CHAUFFEUR opens the back PASSENGER DOOR of an EXPENSIVE CAR, and THREE BOYS step inside.

SACHIN
 Come on, let's go to my place.
 We'll watch a movie. It'll be
 great.

ARJUN
 Come on.

INT. MERCEDES - BACK SEAT - MOMENTS LATER

OVI, SACHIN and ARJUN are all sitting in the back seat, talking about what normal 14 YEAR OLD BOYS talk about after school.

SACHIN
 ...inside the school. And then
 guess who found him?

OVI
 Who?

SACHIN
 Amit sir.

ARJUN / OVI
 (laughing)
 Oh!

SACHIN
 That's epic! Good!

EXT. UPSCALE AREA OF MUMBAI

OVI's MERCEDES is parked outside of an UPSCALE CAFE. His TWO BODYGUARDS stand near the car.

YOUNG STUDENTS of many nationalities are sitting around various tables on the Cafe's patio.

INT. CAFE

OVI, ARJUN and SACHIN are sitting together at a SMALL ROUND TABLE.

ARJUN
(to OVI)
Go over and tell her who you are.

OVI
No!

ARJUN
Get her one coffee.

OVI
No, I don't have money for it.

ARJUN
I'll pay for the coffee. Hey, hey,
listen.

SACHIN
She's looking at you. She's
blushing.

The BOYS, except for OVI, are looking over at the table with the CUTE GIRL that OVI likes.

ARJUN
She's blushing. Dude, she wants
you.

OVI looks over at to the CUTE GIRL, who is, in fact,
blushing.

ARJUN (CONT'D)
Go over and talk.

OVI
(sheepishly)
No, no, no.

EXT. DOWNTOWN MUMBAI

The BOYS have left the Cafe. Behind their MERCEDES is another MERCEDES - the CHASE CAR.

The TWO VEHICLES are driving through the busy streets of Mumbai.

INT. MERCEDES - BACK SEAT

The boys are watching a video on an IPHONE. We aren't sure what the video is.

ARJUN
(teasing)
That's Ovi, though.

SACHIN
Isn't that hilarious?

OVI
(smiling)
No! No!

EXT. OVI MAHAJAN SENIOR'S COMPOUND - LATER

OVI is standing at the front entrance of his massive home, situated within a HEAVILY ARMED COMPOUND. It's surrounded by lush, green trees.

This is OVI's home. His father, drug lord OVI MAHAJAN SR. is currently in prison.

The younger OVI's TWO BODYGUARDS stand, on guard, beside their vehicle as OVI makes his way up the steps. TWO MORE BODYGUARDS stand by the door. ONE opens the door and grants passage to OVI.

INT. OVI'S HOME - LOBBY

The design is modern and minimal; looking more like an upscale business office than the home of a billionaire DRUG LORD.

At the end of the hallway, OVI reluctantly REMOVES HIS SHOES, and carries his BOOKBAG. He seems UNHAPPY.

As OVI WALKS TOWARD THE CAMERA, he passes a series of SLIDING GLASS DOORS. We assume that behind those doors are individual rooms/offices, although at the moment, we cannot see that.

INT. HALLWAY - OUTSIDE A BOARDROOM

Noticing OVI walk by the, A WELL DRESSED MAN in his 30s, SAJU, with slicked black hair and WEARING EXPENSIVE GLASSES gets up from a sitting at a boardroom table. NUMEROUS ASSOCIATES, also well dressed, are sitting around the table.

SAJU is OVI SR's right-hand-man, and overseeing the business operations while the DRUG LORD is in prison.

SAJU opens the DOOR just as OVI passes by.

SAJU
(to OVI - in Hindi)
Where have you been?

Ovi stops and faces SAJU.

OVI
(in English)
With friends.

SAJU
(in Hindi)
Hasn't your father told you to come
straight home after school?

OVI doesn't answer.

SAJU (CONT'D)
Hmm?

OVI sheepishly NODS his head in reluctant agreement, then continues on his way.

SAJU, satisfied with the response, returns to his ASSOCIATES at the boardroom table.

SAJU (CONT'D)
(in English)
Okay...

INT. PIANO ROOM - NIGHT

OVI is sitting at a GRAND PIANO playing a morose tune. One that perhaps reflects how he is feeling at the moment - alone.

INT. DINING ROOM - LATER THAT NIGHT

OVI, sitting alone at the dining room table, takes a sip of MANGO JUICE. His maid, PARI, delivers his dinner.

INT. OVI'S BEDROOM - LATER

OVI is sitting on his BED, which is covered in EXPENSIVE SILK SHEETS. OVI'S PHONE VIBRATES. It's a TEXT message.

From the time on the phone, WE CAN SEE THAT IT'S 8:48PM

The ENGLISH TEXT conversation reads:

SACHIN
 ...her friends into you!!!

OVI
 No way!

SACHIN
 Well we're leaving soon, so come
 with us...where are you?

OVI
 Saju just left for the night.

OVI finishes typing out:

OVI (CONT'D)
 Meet you at the club in 30.

He presses SEND.

INT. CANDIE'S CAFE - AN UPSCALE CLUB - LATER THAT NIGHT

Alcohol can be served here, with a permit. So there are SEVERAL BARS around the club.

SACHIN is chatting with the BARMAID.

SACHIN
 Insane pub. I'm going to come back.

CAMERA FOLLOWS SACHIN as he makes his way through the club.

The atmosphere is mellow. There's a LIVE BAND PLAYING upbeat music, but not techno.

CANDIE'S CAFE is not your typical club. There are GAMES ROOMS with POOL TABLES and FOOSBALL TABLES (TABLE FOOTBALL as it's known locally), SEVERAL BARS, TABLES with YOUNG, SUCCESSFUL INDIAN AND BANGLADESHI MEN AND WOMEN filling the seats.

As we make our way around, CAMERA STILL FOLLOWING SACHIN, we can SEE THE KITCHEN is busy, the LIVE BAND is performing, and SEVERAL PEOPLE are dancing on the dance floor in front of the stage.

It's a place where the RICH meet and spend loads of cash, that much is certain.

SACHIN arrives at the bar where OVI and ARJUN are sitting enjoying a conversation with each other. Both boys are drinking BOTTLED WATER and small glass of MANGO JUICE.

ARJUN
(to OVI)
Oh!

SACHIN
(to OVI)
Hey! What's up? Did you talk to her yet?

ARJUN
Ah!

SACHIN
Did you talk to her yet?

SACHIN (CONT'D)		ARJUN
(to ARJUN)	No.	
Did he talk to...		

SACHIN
(to OVI)
Come on, Ovi. You gotta go talk to her.

OVI takes off his glasses and looks over his shoulder -- across the bar -- and notices the CUTE GIRL from the DOWNTOWN CAFE earlier this afternoon.

The CUTE GIRL smiles.

SACHIN (CONT'D)
Oh, she's smiling.

BEAT

SACHIN (CONT'D)
I know what you need. Come on.

EXT. BACK ALLEY OF CANDIE'S CAFE

SACHIN lights up a rather NICE-LOOKING SPLIFF. He takes a long drag, without coughing, then offers a hit to OVI. It's just the two of them out there.

SACHIN
Try it. Take one hit, man, it'll help you.

OVI looks at the SPLIFF with a FURROWED BROW, then glances at SACHIN, but does not take WEED.

Just then, A POLICE CAR pulls into the alley. Only the headlights are on.

TWO OFFICERS get out and approach the BOYS.

OFFICER #1
(in Hindi)
Having fun tonight?

OVI
(softly to SACHIN)
Drop it.

SACHIN drops the JOINT.

OFFICER #1
(in Hindi)
Ah...are you guys from inside? Huh?

The OFFICER notices the burning SPLIFF at SACHIN's feet.

OFFICER #1 (CONT'D)
(in Hindi)
I think you dropped something, no?

OVI / SACHIN
(in Hindi)
No.

OFFICER #1
No?

OFFICER #1 bends down and picks up the JOINT. He SNIFFS it.

OFFICER #1 (CONT'D)
(in Hindi)
Did you buy this inside?

SACHIN
(in Hindi)
No, it's not ours.

OFFICER #1
(in English)
Chill, relax.

The officer hands the JOINT over to SACHIN. OVI seems worried. SACHIN is a little more laid back, but still nervous.

OFFICER #1 (CONT'D)
(in Hindi)
It's all good. You boys are lucky.
You got your whole lives ahead of
you.

Just then, OFFICER #1 pulls out his PISTOL, points it at SACHIN's forehead, and PULLS THE TRIGGER.

SACHIN falls to the ground instantly.

The TWO OFFICERS grab OVI and put a BLACK HOOD around his head.

OVI
No!

They drag him to the POLICE CAR.

EXT. MUMBAI CENTRAL PRISON - NEXT MORNING

CHYRON: MUMBAI CENTRAL PRISON

DOZENS OF PRISONERS are doing morning exercises in the yard. Some PRISONERS are sitting off to the side, chatting with other PRISONERS.

It's obvious this prison is overcrowded.

INT. CELL BLOCK

CAMERA FOLLOWS A GUARD as he makes his way to a prison cell and opens the door.

INT. PRISON CELL

We SEE THE SILHOUETTED FIGURE OF A MAN sit up. In the background WE CAN SEE THE GUARD who just opened the door.

INT. PRISON VISITING AREA

It's a tiny room; longer than it is wide. Enclosed in steel bars. On one side, the way out. On the other side, divided by THICK GLASS and steel bars, VISITORS and PRISONERS can talk and see each other. But cannot touch. This is a MAXIMUM SECURITY PRISON.

There are FOUR PEOPLE in the room. TWO WOMEN, A YOUNG BOY, and SAJU.

The WOMEN are sitting, chatting with their JAILED HUSBANDS - who sit on the other side of the glass.

SAJU is standing, waiting. His back toward the area where the PRISONERS sit.

A GUARD opens the BARRED-DOOR to where the VISITORS SIT.

GUARD #1
(in Hindi)
You all leave.

GUARD #2
(in Hindi)
Leave! Move fast!

The TWO women leave quickly. One WOMEN carries her YOUNG SON.

Now, only SAJU is left in the room.

INT. OTHER SIDE OF THE GLASS

The SILHOUETTED MAN we can clearly see now. It's OVI MAHAJAN SR. - the BIGGEST DRUG LORD IN INDIA, and OVI's FATHER.

He is not happy. The only time SAJU visits OVI SR. in prison is to deliver bad news.

The GUARD locks the door behind OVI SR.

OVI SR. stops, turns and faces SAJU, who is waiting patiently.

SAJU says nothing, but is very concerned - worried almost.

After a moment, OVI SR. speaks.

OVI SR.
(in Hindi)
I told you, you dumb mother fucker,
to watch his every move...and yet
Amir Asif has grabbed my son.

SAJU
We can negotiate.

OVI SR.
This isn't about ransom, Saju. This
is about humiliation.

SAJU reluctantly agrees. He, too, knows the competing DRUG LORD, AMIR ASIF, isn't all about money. It's about having the upper hand. Power.

After a moment of thinking:

OVI SR. (CONT'D)
Go to Dhaka.

SAJU
(confused)
And do what?

OVI SR.
(as a matter of fact,
like)
And steal him back.

SAJU
(incredulous)
I'd need an army, Ovi.

OVI SR. is not happy about being questioned, second guessed. No one, ever, questions OVI MAHAJAN SR.

OVI SR.
Then hire a fucking army!

SAJU, hangs his head in shame. He reluctantly NODS IN AGREEMENT.

Calmly, OVI SR. continues.

OVI SR. (CONT'D)
What do you think? You think I
can't hurt you from here?

SAJU
Ovi, please.

OVI SR.
You want your son to see his next
birthday? Then...get mine back.

INT. SAJU'S HOME - SAME DAY

A modest home, nothing like the palace OVI SR. lives in. However, SAJU's home is not a slum, by any means.

We SEE A PICTURE of SAJU in a MILITARY UNIFORM. He was younger then.

SAJU's WIFE, NEYSA, is sitting at the DINING ROOM TABLE preparing a meal. SAJU's young son, AARAV, is outside on the balcony playing with TOYS.

SAJU is leaning against the wall talking to NEYSA.

NEYSA
 (in Hindi)
 Tell Mahajan to pay the ransom and
 get his son back.

BEAT

NEYSA (CONT'D)
 Why are they getting us involved in
 this?

SAJU, watching his AARAV play with his TOYS, sighs and
 removes his GLASSES.

SAJU
 Neysa. There's not enough money.
 The NCB have frozen Mahajan's
 assets.

SAJU sits beside his wife.

SAJU (CONT'D)
 (in English)
 I'm all he's got.
 (pause)
 You understand?

NEYSA
 (softly)
 Animals!

NEYSA begins to cry softly. SAJU takes her hand.

SAJU
 (in Hindi)
 There's a man who does this sort of
 thing. His price will be out of
 Mahajan's reach. But there's a way
 I can play this. It will not be
 easy.

NEYSA seems hopeful now.

NEYSA
 Do whatever you have to do.

EXT. THE KIMBERLEY, AUSTRALIA - SAME DAY

CHYRON: THE KIMBERLEY, AUSTRALIA

At a DEEP QUARRY, there's a WATERFALL off to one side. It's
 beautiful, everywhere you look. Peaceful. A long way from the
 busy streets on Mumbai.

We can HEAR a CACOPHONY OF BIRDS and other WILDLIFE.

RATA throws a STONE off a high cliff overlooking the quarry. This is RATA's native land. But. the first time he's been to this part of the country.

RATA
Christ! That is high.

KOEN
It's only 30 meters.

RATA throws ANOTHER STONE, and listens for the splash below.

RATA
Fuckin' high.
(pause)
Fuckin' beautiful, though.

KOEN
Mmm-hmm.

RATA turns to join his TWO FRIENDS, former SPECIAL FORCES friends, KOEN and TYLER. All three men call Australia home.

KOEN is sitting in a LAWN CHAIR, enjoying a BEER. His legs are propped on a COOLER - no doubt filled with other ADULT BEVERAGES CHILLING ON ICE.

TYLER, is lying down. A HALF-FINISHED BEER in his right hand.

He sort of looks almost - dead? Comatose, maybe. Either way, he's relaxed, so it appears anyway.

RATA opens the COOLER and grabs another BEER.

RATA
(to KOEN)
He okay?

KOEN
He's fine.

RATA
You sure, bruh? 'Cause he looks fuckin' dead.

KOEN
Quit swearin' all the time.

RATA
So?

KOEN

It makes you sounds stupid. Find another fuckin' adjective.

TYLER, clearly not dead, CHUCKLES and SMILES. He's wearing DARK SUNGLASSES, so it's hard to tell if his eyes are open or closed.

KOEN (CONT'D)

Told ya he's fine.

TYLER sits up, and sighs. He winces a bit. Years of fighting battles - for country and self - takes its tole on a body. And TYLER is no spring chicken - he's 35 years old.

TYLER takes FOUR LARGE GULPS from his BEER, removes his SUNGLASSES, and...

TYLER

(to KOEN)

Hold my beer, would you?

KOEN

Oh, I gotcha.

TYLER stands up and makes his way over to the edge of the cliff.

TYLER

(to KOEN)

I said hold it. Don't drink it.

KOEN

I gotcha.

Without a pause in his step, TYLER walks over to the edge of the cliff...and steps off.

TYLER plunges to the water below. Clearly he's done this before, and is well versed in what to do when jumping into water from high up.

The controlled fall takes several seconds before TYLER plunges into the water.

RATA jumps from his seat.

RATA

Christ!

KOEN laughs to himself. He's seen this before. No worries.

RATA runs to the edge of the cliff to see if TYLER made it safely.

EXT. UNDERWATER - BOTTOM OF THE QUARRY

TYLER is sitting, cross legged on a LARGE ROCK. He seems comfortable - like he's meditating. He's holding his breath with ease.

He LOOKS UP, thinking.

CUT TO:

EXT. BEACH - MANY YEARS AGO

It's BLURRY and BRIGHT WHITE, but we can SEE a YOUNG CHILD - A BOY. It's TYLER's son. He's running along the beach.

CUT TO:

EXT. BACK UNDERWATER WITH TYLER

He's remembering his son. The pain on TYLER's face is obvious. There's a history that we're still not aware of.

EXT. TYLER'S HOME - LATER THAT DAY

We're at what appears to be AN ABANDONED FARMHOUSE. There's a BLACK HELICOPTER on the property and some SMALL FARM-TYPE BUILDINGS scattered around the immense property. It's a secluded area.

A RUSTED, WELL-USED 4X4 enters the property. There are no guards milling around, just ONE MAN standing beside the HELICOPTER.

TYLER parks the 4x4 and steps out.

He NODS to the HELICOPTER GUY - they know each other.

A WELL-DRESSED WOMAN, NIK KHAN, is sitting comfortably in a LAWN CHAIR on the porch of an OLD HOUSE covered with TIN SIDING.

A DOG sitting beside her goes over to greet TYLER while NIK stands.

The DOG wags her tail. She's happy to see TYLER.

TYLER bends down to pet the animal.

TYLER
Come here, girl.

After a few moments, TYLER stands, walks by NIK without saying a word, and into the house.

INT. TYLER'S HOME

This is actually TYLER's home and his property, as we now learn. The DOG - also his.

NIK walks in, following TYLER.

TYLER
Make yourself at home.

NIK removes her DARK SUNGLASSES, and notices that the home has LIVE CHICKENS. One CHICKEN is standing on the edge of the BATHTUB.

NIK
There's a chicken in your bathroom.

TYLER has made his way over to the kitchen sink and is WASHING A WOUND ABOVE HIS RIGHT EYE.

TYLER
Yeah, I like chickens, except when they shit everywhere.

NIK, who's now standing beside a TABLE, picks up a BOTTLE OF OXYCONTIN PILLS. She looks at the bottle, then sets it back down on the table.

She's concerned, but says nothing. At least not about the drugs.

NIK
We landed the whale.

TYLER
Oh yeah?

NIK
Extraction. Indian kid. Drug lord's son. A rival gangster is holding this kid in Dhaka.

TYLER
Gaspar lives in Dhaka.

NIK
Gaspar is out of the game.

NIK walks over to TYLER, who is now sitting at a TABLE. He's nursing the small wound above his right eye. NIK takes the GAUZE from TYLER's hand and applies pressure to the wound.

NIK (CONT'D)
Clock's running at 16 hours.
Deadline, Friday noon. Proof of
life as of six hours ago.

After a moment, TYLER pulls away from NIK and takes the GAUZE from her hand.

TYLER
Yeah, I'll take it.

He stands from the TABLE, makes his way over to the sink, and pours himself a GLASS OF WHISKEY.

NIK watches on, seemingly concerned.

NIK
This gangster, Amir Asif, he holds
a massive sway in Dhaka.

TYLER opens the bottle of OXYCONTIN, takes two pills out, and washes them down with a swig of fine WHISKEY.

NIK (CONT'D)
You get your hands on this kid,
it's gonna get complicated.

TYLER
It's always fuckin' complicated,
innit?

There's a long pause. NIK contemplates TYLER's current actions - the drinking, the OXYS, the unenthusiastic attitude.

NIK walks closer to TYLER.

NIK
This was a mistake.

TYLER
God, Nik, what are you doing here?

NIK stops at the THRESHOLD OF THE DOOR and looks to TYLER.

TYLER (CONT'D)
Don't bullshit yourself. No one
else is gonna commit to somethin'
this fucked up.

TYLER gulps the remaining WHISKEY in his glass.

NIK walks over to him. They are facing each other, almost invading each other's space.

NIK
And why would you?

TYLER
I need the money.
(pause)
Chickens aren't cheap.

NIK
You're hoping if you spin the
chamber enough times, you're gonna
catch a bullet.

TYLER does not respond. He and NIK stare at each other. TYLER gives her a meaningful smile. Sort of like, "*you got me on that one*".

This is essentially a suicide mission. NIK knows it, and so does TYLER. Perhaps that's *really* why TYLER wants in. After all, no price was discussed.

BEAT

NIK (CONT'D)
Tomorrow morning, I'll meet you in
Fitzroy Crossing. If you're not
sober, don't show up.

TYLER does not respond. He gives a SLIGHT NOD.

NIK turns away and heads for the door.

TYLER
What's his name?

NIK
Ovi. Ovi Mahajan.

BEAT

NIK (CONT'D)
Head on straight, Tyler.

NIK puts on her DARK SUNGLASSES and strides toward the sitting HELICOPTER outside.

TYLER takes a moment; still leaning against the kitchen counter. The warm Australian breeze running through his kitchen blows the WINDOW DRAPES calmly.

EXT. TYLER'S HOME - MOMENTS LATER

The HELICOPTER lifts up and ascends; blowing dust around beneath it.

INT. TYLER'S HOME

From BEHIND, WE SEE TYLER sitting on the porch as the HELICOPTER flies off.

INT. SAJU'S SUV - LATER THAT DAY

SAJU is sitting in the passenger side of the parked car. NEYSA is in the driver's seat, staring ahead.

She's crying silently.

SAJU turns her face toward his. Her dark eyes glisten in the setting sun. They SHARE A KISS.

NEYSA breaks down as SAJU grabs a DUFFLE BAG and exits the vehicle.

EXT. PRIVATE AIRPORT

SAJU closes the door on the SUV and walks toward a parked CESNA. The PLANE'S ENGINE IS RUNNING.

THE PILOT, noticing SAJU approaching, turns and gets into the PLANE.

EXT. HOTEL OUTSIDE DHAKA CITY LIMITS - NEXT MORNING**CHYRON: OUTSIDE DHAKA CITY LIMITS**

It's busy. Lots of PEOPLE milling about. Typical of any hotel early in the morning. GUESTS coming and going.

INT. HOTEL SUITE - EXTRACTION TEAM HEADQUARTERS

YAZ (O.C.)

This is our extract. Ovi Mahajan,
14 years old.

A COMPUTER SCREEN shows a RECENT PHOTOGRAPH OF OVI. Beside the photo, details of OVI's height, weight, ethnicity, etc.

YAZ (O.C.) (CONT'D)
His father, Ovi Mahajan Senior, is
in jail.

A COMPUTER SCREEN shows a RECENT PHOTO OF THE ELDER OVI,
along with a PHYSICAL DESCRIPTION.

BEAT

The TEAM OF EXPERIENCED MERCENARIES is gathered around and
near a table.

TYLER made it. And he's sober. At this moment, anyway.

There are EIGHT people in the room. NIK is there, and the man
speaking is YAZ KAHN.

YAZ (CONT'D)
So, his people employed us to get
the boy back. And they refuse to
negotiate.

TYLER
And what about our opposition?

YAZ
Amir Asif. Dhaka's very own Pablo
Escobar.

NIK
Biggest drug lord in India, versus
biggest drug lord in Bangladesh.

TYLER
Sounds like some mythic shit.

YAZ
A lot of bad blood between them.

BEAT

YAZ (CONT'D)
This is our extraction point. So,
Jose and Thiago will man a boat,
ferry you and the kid nine miles
down the river to a chopper. Any
questions?

TYLER
How many hostiles on site?

YAZ
Maybe 20.

BEAT

TYLER and NIK exchange a somber look.

YAZ (CONT'D)
Okay, clock is ticking. Let's chop-
chop.

NIK, JOSE, THIAGO and several others disperse, leaving TYLER alone.

EXT. SOMEWHERE IN DHAKA - SAME DAY

CHYRON: DHAKA, BANGLADESH

It's HAZY and CROWDED.

TRAFFIC moves slowly through the congested streets. VEHICLES and PEDESTRIANS are everywhere. It's a chaotic scene, but a normal one.

EXT. NARROW ALLEY

Cafes line the alley on either side.

TYLER is sitting at a TABLE outside one Cafe. He's surveilling the area.

VENDORS, PEDESTRIANS and COPS populate the busy marketplace.

TYLER's phone RINGS.

He answers. But says nothing.

KALAM, one of the kidnapers, speaks.

KALAM (O.C.)
You see the laundry across the
street?

TYLER
Yep.

KALAM (O.C.)
Walk to it.

TYLER stands, still holding his phone to his ear, and walks to the laundry.

TYLER glances over to a TEAM MEMBER watching nearby. It's GAETAN, otherwise known as G. Tall and bearded, G is an experienced and brave soldier, TYLER's right hand.

TYLER moves down the alley.

EXT. LAUNDRY

TYLER stops outside the laundry.

TYLER
(to KALAM)
Now what?

At that moment, a YOUNG TEEN armed with a RIFLE approaches from behind.

A VAN stops in front of TYLER and the side door SLIDES OPEN.

KALAM
Welcome to Dhaka.

A LARGE HENCHMAN, from behind, covers TYLER's face with a BLACK HOOD.

TWO OTHER armed MEN yank TYLER into the VAN. It drives off. None of the PEDESTRIANS and BYSTANDERS seem alarmed. They continue to go about their day as if nothing happened.

INT. DINGY ROOM - KIDNAPPER'S APARTMENT BUILDING

TYLER is in a room surrounded by SEVERAL ARMED MEN. Their leader is KALAM.

TYLER's hands are bound together in front of him with ZIP TIES.

KALAM
(in Bengali)
Do we look like we muck around?
Give us the money and get lost.

TYLER
(in Bengali)
Show me the proof.

BEAT

TYLER (CONT'D)
Proof.

KALAM
Money.

TYLER
Proof.

Exasperated, KALAM scoffs and looks to his HENCHMEN in disbelief.

TYLER (CONT'D)
Show me proof.

KALAM
Money!

TYLER
(in English)
You show me the kid's all right, I
tell my people, they pay you.

ANOTHER KIDNAPPER, RAJU, blows smoke in TYLER's face.

The GROUP OF HENCHMEN share a laugh.

TYLER grabs the smoker's wrist.

TYLER (CONT'D)
Fuck! Come here!

The HENCHMEN move forward, all pointing GUNS at TYLER.

Among the HENCHMEN is a SKINNY YOUNG BOY. No older than 10, he is armed with an ANTIQUATED LONG ARM. It looks similar to what English soldiers may have used during WWI.

TYLER grabs RAJU's CIGARETTE and takes a drag.

TYLER (CONT'D)
Listen, you boys seem like real
busy professionals, so let's say we
cut the shit and get down to
business, yeah?

KALAM presses his PISTOL to TYLER's forehead.

KALAM
(softly)
Okay.

KALAM flexes his fingers and, still holding his PISTOL, takes position. It's like KALAM is readying to shoot.

There's tension in the room.

KALAM pulls the trigger.

The weapon CLICKS. The chamber is empty.

TYLER does not flinch.

The HENCHMEN LAUGH.

TYLER smiles a sly smile.

KALAM (CONT'D)
 (in Bengali)
 Bastard! Didn't even blink!
 (in English, to TYLER)
 Hey, man, you're crazy or what?

TYLER
 There's no magazine in it.

KALAM chuckles.

KALAM
 (holding the gun to his
 own head and pulling the
 trigger)
 Boom!

The OTHER HENCHMEN chuckle.

There's a long, pause.

We can HEAR COMMENTATORS DURING A CRICKET MATCH happening on the TELEVISION in the background.

KALAM gets serious.

KALAM (CONT'D)
 Enough talk.
 (pause)
 Let's get to business.

KALAM moves to a DOOR and PUSHES IT OPEN.

A BOUND, HOODED FIGURE sits on a CHAIR inside the room.

INT. BEDROOM

OVI
 No!

KALAM
 (in Bengali)
 Come on, boy! Show me your face.

A KIDNAPPER in the room LIFTS THE HOOD and reveals OVI's face.

OVI is GAGGED and dirty, but otherwise unhurt.

KALAM (CONT'D)
Beautiful!

TYLER and OVI make eye contact. *This shit's about to get serious.*

KALAM (CONT'D)
(in English)
Good night!

OVI
No! No!

The KIDNAPPER places the HOOD back over OVI's head, once again covering his face.

KALAM exits the room.

INT. DINGY ROOM - BACK TO TYLER

WE CAN SEE TYLER thinking and working things out in his head. His eyes scanning the room - almost as if he's taking inventory once again. *Who first?*

KALAM faces TYLER.

KALAM
Now you go. Tell them. Pay. If not?
(raises his PISTOL)
I take this, stick in his ass and
blow his insides out.

TYLER nods.

INT. DARK HALLWAY - STILL INSIDE THE KIDNAPPER'S BUILDING

TYLER is hooded while TWO MEN escort him.

They descend a staircase.

MAN #1
(in Bengali)
Move it! Let's go!

Just then, one of the MEN drops - SHOT between the eyes. A SNIPER's bullet.

While still hooded, TYLER grabs the AK-47 the SECOND MAN is armed with.

TYLER shoves the man down a flight of stairs. They BOTH fall.

EXT. AN APARTMENT BALCONY - NEARBY

G ejects a shell from his SNIPER RIFLE.

INT. STAIRWELL - KIDNAPPER'S BUILDING

TYLER and the SECOND MAN are fighting.

TYLER is still HOODED, but he gets the best of the MAN.

The MAN pulls off TYLER's HOOD, and tries to grab TYLER's throat.

TYLER chokes the MAN.

The MAN struggles, but TYLER tightens his grip on the MAN's neck. TYLER squeezes the life out of the MAN.

TYLER looks around, then breaks the ZIP-TIE that bounds his wrists.

INT. DINGY ROOM

KALAM and the other KIDNAPPERS, including the YOUNG BOY, are sitting around the TV watching the cricket match.

There's a LOUD KNOCK at the door.

The THREE kidnappers look at the door. They're alarmed.

KALAM motions for quiet, then grabs his PISTOL off the TV STAND, and creeps toward the door.

There are FIVE MEN in the room, including KAMAL. They are all armed. TWO MEN carry AK-47s. KAMAL and another KIDNAPPER carry PISTOLS, and the YOUNG BOY, the ANTIQUATED WWI RIFLE.

KAMAL cocks his head to the door, listening.

He pulls out a PHONE.

Just then, GUNFIRE.

BULLETS pierce the door hitting KAMAL in the head, killing him instantly.

The YOUNG KIDNAPPER hides under the TV STAND.

The door bursts open, and TYLER OPENS FIRE, killing a KIDNAPPER.

Another KIDNAPPER raises a BLADE, TYLER uses his weapon to block the incoming attack then SHOOTS THE KIDNAPPER.

EXT. NEAR THE KIDNAPPER'S APARTMENT BUILDING

MEN HEAR GUNFIRE in the distance. SEVERAL OF THE MEN grab WEAPONS from a TRUCK BED, and a CAR TRUNK.

EXT. APARTMENT BALCONY - WHERE G IS STATIONED

G notices the MEN gathering WEAPONS and OPENS FIRE on them. One-by-one, G begins picking off the ARMED MEN.

They are taken by surprise and have no idea where the SNIPER is.

INT. DINGY ROOM

The YOUNG BOY hides.

TYLER takes out another KIDNAPPER.

ANOTHER ATTACKER swings a BLADE at TYLER.

TYLER trips and falls backward. The BLADE SWINGING KIDNAPPER attacks, but TYLER kicks him away, gets to his feet, and evades TWO MORE MEN.

The YOUNG BOY cowers under the TV STAND. He turns his gaze to KAMAL, who is dead - BLOOD still pouring from his wounds.

TYLER continues to fight the onslaught of KIDNAPPERS.

TYLER has no weapon, he's using ONLY HAND-TO-HAND TACTICS.

The MAN inside the room with OVI, exits, swinging a MACHETE.

TYLER bashes the MAN with a CUP. The MAN falls to the ground, unconscious - or dead.

TYLER kicks the TABLE across the room, hitting ANOTHER ATTACKER.

BONES CRUSH

A MAN in a MASK, comes out of nowhere, armed only with his fists. The MAN is no match for TYLER.

Another MASKED MAN gets TYLER in a headlock. TYLER backs him into a wall, and flings him backward onto his head.

BONES CRUSH

ANOTHER ASSAILANT enters the room, points a PISTOL at TYLER and SHOOTS. TYLER bashes the gun away at the last moment, avoiding certain death. He takes the ASSAILANT to the ground.

TYLER grabs a RAKE and breaks the handle over the ASSAILANT's back. TYLER jabs the broken handle into the ASSAILANT's throat.

The DYING ASSAILANT pushes feebly at TYLER's face. TYLER pushes the broken handle further into the ASSAILANT's throat.

ANOTHER MAN tackles TYLER.

TYLER's gaze falls on the HEAD OF THE RAKE lying on the ground with its SHARP TINES POINTING UPWARD.

TYLER rolls over, taking the MAN with him. He forces the MAN, face down, straddling the him from behind. TYLER pushes the MAN's face toward the TINES OF THE RAKE.

With one final strong push, TYLER ends the fight. The MAN beneath him falls limp as the TINES SINK INTO HIS BRAIN.

TYLER staggers to his feet. He SCANS the dingy room, taking inventory once more. *Are they all dead?*

A GUN CLICKS. Empty chamber.

TYLER frowns. He turns to find the YOUNG SKINNY BOY with the WWI RIFLE.

The CHILD is nervously firing, and cocking the VINTAGE RIFLE repeatedly. But the BOY has no ammunition. And no will to fight.

TYLER walks toward the BOY. The RIFLE is almost as long as the BOY is tall.

TYLER and the BOY lock eyes. The BOY's eyes fill with tears and he pulls the trigger one more time. *Still empty.*

TYLER takes the RIFLE from the BOY. The BOY stares up at TYLER.

TYLER inclines his head and the BOY leaves.

TYLER grabs an AK-47 from one of the FALLEN KIDNAPPERS and checks the MAGAZINE. He pulls back the bolt, launching a round into the chamber.

He grabs a sharp knife from a DISH DRAINER and opens the door to OVI's room.

INT. BEDROOM

OVI, is still hooded.

OVI
No! No! No!

TYLER pulls off OVI's HOOD.

TYLER
Shh.

TYLER uses the KNIFE to cut OVI free from his BINDS.

OVI
Who are you?

TYLER
Can you walk?

OVI
Yeah.

TYLER
All right. Put this on.

TYLER hands OVI a BLACK CLOTH.

INT. DINGY ROOM

Exiting the bedroom, OVI surveys the carnage TYLER has left. It's a bloody mess. SEVEN DEAD KIDNAPPERS. Not a single one died heroically.

OVI hurries out of the room after TYLER, who has since left the BLOODY APARTMENT.

INT. APARTMENT BUILDING HALLWAY

TYLER, now with A CLOTH TIED OVER HIS MOUTH AND NOSE, keeps his WEAPON aimed as he leads OVI into an alley.

EXT. ALLEY

OVI wears the BLACK CLOTH over his mouth and nose - leaving only his eyes visible.

EXT. ANOTHER ALLEY

TYLER and OVI approach a parked SEDAN.

TYLER opens the trunk and shoves OVI inside.

TYLER gives OVI a reassuring look and closes the trunk.

EXT. ELSEWHERE IN DHAKA - LATER THAT DAY

AMIR ASIF sits on building rooftop. A GROUP OF BOYS gather at the far corner of the roof. Their backs facing a low-wall around the perimeter.

SHADEK, a heavy-set man in his late 30s, paces in front of the GROUP OF BOYS.

He locks eyes with a BOY of about twelve.

SHADEK grabs the BOY and drags him to the opposite edge of the roof and then TOSSES THE BOY OVER like a piece of garbage.

The BOY screams to his death.

A SICKENING THUD IS HEARD when the BOY hits the ground. We don't see it, but the SOUND is HAUNTING.

SHADEK
(in Bengali)
Swine.

AMIR, dressed in expensive CLOTHES, takes a sip from a BOTTLE OF JUICE. It's refreshing under this hot sun. *Tough work, this killing children.*

SHADEK turns back to the GROUP OF BOYS.

SHADEK (CONT'D)
(to the BOYS, in Bengali)
Sons of bitches.
(pause)
Anybody feel like they remember
now? Huh?

SHADEK grabs a LITTLE BOY, no older than five, and takes him to the edge of the rooftop. SHADEK easily LIFTS THE BOY OFF HIS FEET, and prepares to throw him over.

FARHAD
Wait!

FARHAD, a Bengali street kid around sixteen, interrupts the murder-in-progress.

FARHAD (CONT'D)
I know.

SHADEK puts the YOUNG BOY down, as FARHAD approaches cautiously.

FARHAD (CONT'D)
I know who took the money.

SHADEK
Who?

FARHAD
Sanjib.

SHADEK
Who's Sanjib?

FARHAD
You just threw him off the roof.

AMIR grins, and let's out a chuckle. Part amusement, part incredulity.

AMIR
Come here.

He MOTIONS for FARHAD.

The TEEN shoots a glare at SHADEK then walks over to where AMIR is sitting.

AMIR (CONT'D)
What's your name?

FARHAD
Farhad.

AMIR
Farhad? You're pretty clever.

FARHAD gives a cocky nod.

AMIR removes his SUNGLASSES and speaks toward the GROUP OF BOYS.

AMIR (CONT'D)
Pay attention...and learn. That's how you survive. You need to be smart. Use your wits.
(pause, looks to FARHAD)
Eh, Farhad?

FARHAD has been around. It's clear that he's already had a rough life. He has a HORIZONTAL SCAR running along his RIGHT CHEEK; from mid-ear to his upper lip. He's never shaved.

A THIN MOUSTACHE dons his upper lip, some PEACH-FUZZ on his chin and neck.

AMIR pulls out a SWITCH-BLADE and hands it to FARHAD.

AMIR (CONT'D)

Cut off two of your fingers. Any two.

FARHAD

Why?

AMIR

Because the kid who stole from me is dead. And I'd like a walking reminder of what happens when you touch my money.

BEAT

AMIR (CONT'D)

I'd recommend the left hand. So you can still hold a gun.

FARHAD gives a slight nod. He grips the KNIFE, opens his left hand...

Just then a SILVER HAired COLONEL, in a MILITARY UNIFORM, approaches AMIR.

COLONEL

Amir! Amir, I am talking.

BEAT

COLONEL (CONT'D)

Amir, we lost the kid.

BEAT

AMIR's look goes from the COLONEL to FARHAD.

AMIR tsks.

AMIR

(to FARHAD)

Clever and lucky...

BEAT

AMIR give a slight nod. FARHAD returns the SWITCH-BLADE, turns and rejoins the GROUP OF BOYS at the far corner of the roof.

AMIR (CONT'D)
 (to the COLONEL)
 Close the city. Bridges, trains,
 airports. Close everything.

COLONEL
 Impossible, Amir.

AMIR
 Make it possible, Colonel, or
 you'll lose more than just a
 finger.
 (pause)
 Hmm?

After a MOMENT, the COLONEL takes his leave.

EXT. DUSTY COURTYARD OF AN ABANDONED FACTORY

TYLER's SEDAN speeds from around a corner and pulls to a stop. He parks near a LOW WALL, close to a WOODED AREA. TYLER walks around to the trunk and opens it.

TYLER
 Okay, get out. Let's go.

OVI is sluggish, but he gets out of the trunk COUGHING.

TYLER hands him a BOTTLE OF COLD WATER, which OVI accepts.

TYLER lifts the trunk lining. He retrieves a RIFLE and a DUFFLE BAG.

TYLER (CONT'D)
 Kid, you wanna survive you do
 exactly as I say.

TYLER hands OVI a set of CAMOUFLAGE FATIGUES.

TYLER (CONT'D)
 Here, put these on.

OVI accepts the CLOTHING.

TYLER turns his back and takes his shirt off. CUTS, BRUISES and SCARS, some fresh, cover his back and arms.

OVI stares, open mouthed. *Jeez, who is this guy?*

TYLER shrugs on A HEAVY BUTTON-DOWN SHIRT while visually surveying the area.

OVI tosses his PANTS aside and grabs the FATIGUES.

TYLER hands OVI a NUTRITION BAR.

TYLER (CONT'D)
Here, eat this. Your blood sugar is
low. That's why you feel like shit.

TYLER dons a UTILITY VEST. It has everything a MERC needs -
extra MAGAZINES, KNIVES, GRENADES, ETC.

TYLER puts in a RADIO EARPIECE.

TYLER (CONT'D)
(into the RADIO)
Twenty-one hundred meters out. In
possession.

NIK (O.C.)
Copy. Alpha team is with the boat.
In position.

TYLER takes a BULLETPROOF VEST from the trunk.

TYLER
All right, arms up.

TYLER secures the VEST on OVI.

TYLER returns to the trunk, and slings a RIFLE over his
shoulder.

TYLER hold up his PHONE, equipped with a SMALL SATELLITE
TRANSMITTER, and begins a VIDEO RECORDING OF OVI.

TYLER (CONT'D)
Name?

OVI says nothing.

TYLER (CONT'D)
Say your name, mate.

OVI says nothing.

TYLER (CONT'D)
Say your bloody name, come on.

BEAT

OVI
Ovi.

TYLER
Last name.

OVI
Mahajan.

TYLER
Your birthday?

OVI
Twenty-first of January, 2005.

TYLER turns the CAMERA on himself.

TYLER
Proceeding to extraction.

TYLER walks.

TYLER (CONT'D)
Let's go.

He pockets the PHONE and leads OVI into the WOODED AREA.

INT. EXTRACTION TEAM HEADQUARTERS

A very nervous NIK is rotating SILVER BAODING BALLS in her left hand.

A TECH is tracking TYLER on her COMPUTER SCREEN.

TECH
Satellite's online. Rake and the kid are en route.

YAZ
(to NIK)
You good?

NIK
(solemnly)
Good.

EXT. JUNGLE/WOODED AREA

TYLER and OVI continue to trek through the hazy jungle, on their way to the EXTRACTION POINT.

EXT. BURIGANGA RIVER

A lonely BOAT, looking like a FISHING TRAWLER, sits quietly along the shore. It's moored to a WOODEN DOCK.

EXT. BOAT DECK

JOSE and THIAGO keep watch.

JOSE signals THIAGO.

TYLER (O.C.)
(on radio)
You guys ready for is? We're
sixteen-hundred meters out.

THIAGO
Ready and waiting.

TYLER (O.C.)
Copy. See you soon.

INT. EXTRACTION TEAM HEADQUARTERS

YAZ is holding an IPAD, reviewing the VIDEO sent by TYLER. We can HEAR the TYLER and OVI conversation they had back at the COURTYARD of the ABANDONED FACTORY.

YAZ holds a SAT PHONE to his ear.

YAZ
Sending proof of possession.
(pause)
You have seven minutes to transfer
the funds.

EXT. JUNGLE/WOODED AREA - GAETAN'S POSITION

He's not too far from the BOAT - perhaps 30 meters. He can see the BOAT through a clearing.

GAETAN
(into his radio)
It's G. I'm in position.

Just then, AN ALARM SOUNDS.

EXT. BOAT DECK

JOSE cocks his head. THIAGO reaches for his RADIO.

THIAGO (O.C.)
(on radio)
There's an alarm going off in the
engine room. G, I need you to be my
eyes.

EXT. JUNGLE CLEARING - GAETAN'S POSITION

GAETAN

Copy that.

EXT. AMIR'S SAFEHOUSE - SOMEWHERE IN DHAKA

AMIR and the COLONEL, followed closely behind by SHADEK, make their way to a WAITING VEHICLE.

COLONEL

(in Bengali)

Blockades have been set up on every bridge into and out of Dhaka.

FARHAD, rushes to open the door of AMIR's vehicle.

COLONEL (CONT'D)

I have teams combing the Buriganga was we speak.

(pause)

We'll find them, sir.

AMIR eyeballs FARHAD.

AMIR

(to SHADEK)

I like this one. Get him a gun. Put his fingers to work.

AMIR steps into his vehicle, and FARHAD closes the door.

The CAR drives off, with a HEAVY POLICE ESCORT. FARHAD watches the convoy drive away.

EXT. JUNGLE/WOODED AREA

Meanwhile, TYLER and OVI run through the jungle, on their way to the BOAT.

OVI

(out of breath)

I...I can't breathe.

TYLER

Deep breath, mate. Deep breath.

They stop walking, allowing OVI to catch his breath. TYLER pulls the PHONE from his pocket, checking it.

TYLER (CONT'D)
Yeah, we gotta keep moving. Come on.

INT. FLOOR ABOVE BOAT'S ENGINE ROOM

THIAGO is investigating the alarm's source. He has a FLASHLIGHT in one hand, and his WEAPON in the other.

THIAGO descends a flight of stairs to the ENGINE ROOM, one level down.

JOSE stays behind.

INT. EXTRACTION TEAM HEADQUARTERS

TECH
Rake's about five minutes from the boat.

YAZ
Where we at with the transfer?

YAZ approaches another TECH and gazes at the MAN'S LAPTOP SCREEN.

The transfer hasn't gone through yet.

YAZ (CONT'D)
Where is it?

TECH #2
I don't know.

YAZ
Well, try it again.

INT. BOAT'S ENGINE ROOM

THIAGO moves closer to a JET OF STEAM coming from a BURST PIPE.

At that moment, A MASKED MAN clamps his hand over THIAGO'S mouth and snaps his neck.

BONES CRACK

INT. EXTRACTION TEAM HEADQUARTERS

An increasingly nervous NIK, still rotating the BAODING BALLS in her hand, is pacing.

TECH #2

Nada.

YAZ

Fuckin' shit.

NIK

(calm, but urgent)

Call them back. Tell them they have sixty-seconds to make the transfer.

(pause)

Otherwise they're gonna find a boy's body floating in the Buriganga.

INT. BOAT'S ENGINE ROOM

There's a GUNSHOT.

JOSE collapses.

The MASKED MAN ascends the stairs, aiming his RIFLE.

INT. EXTRACTION TEAM HEADQUARTERS

YAZ has his SAT PHONE to his ear momentarily before lowering it.

YAZ

We're getting played.

NIK grabs a RADIO.

NIK

Give me verbal.

GAETAN (O.C.)

G here.

NIK

Thiago?

No response.

EXT. JUNGLE/WOODED AREA - GAETAN'S POSITION

G is at the ready, aiming his RIFLE.

 NIK (O.C.)
Thiago?

 GAETAN
 (softly, to himself)
Shit.

G raises his RIFLE, and LOOKS THROUGH THE SCOPE.

 NIK (O.C.)
Thiago?

G continues scanning the boat decks using the RIFLE SCOPE.

 NIK (O.C.) (CONT'D)
Thiago?

EXT. ANOTHER PART OF THE JUNGLE

TYLER and OVI stop in their tracks.

 NIK (O.C.) (OVER THE RADIO)
Tyler, something's wrong. Hold your
position.

TYLER and OVI crouch down.

 TYLER
 (to NIK)
Holding.

INT. EXTRACTION TEAM HEADQUARTERS

 NIK
G, you got eyes on the boat?

EXT. JUNGLE/WOODED AREA - GAETAN'S POSITION

 GAETAN
I'm looking at it right now. Our
boys haven't come up yet. I'm
moving in for a closer look.

The moment G stands, a BULLET strikes him in the CHEST. G falls to the ground. We don't see the GUNMAN right away.

EXT. BURIGANGA RIVER - ABOARD A SPECIAL FORCES BOAT

BSOF OFFICER #1
 (in Bengali)
 Colonel, stand by. We think we
 found something.

INT. EXTRACTION TEAM HEADQUARTERS

TECH #3
 Nik, you're gonna wanna see this.

NIK
 What is it?

The TECH's LAPTOP indicates TWO BOATS - the BSOF. They're
 approaching TYLER's position quickly.

NIK (CONT'D)
 (to TYLER)
 Tyler, two inbound police boats.

EXT. JUNGLE/WOODED AREA - TYLER'S POSITION

TYLER, crouching and weapon aimed. OVI is also crouching, not
 too far behind TYLER.

NIK (O.C.)
 Two hundred meters and closing
 fast.

TYLER
 (to GAETAN)
 G?

EXT. JUNGLE/WOODED AREA - GAETAN'S POSITION

G, still alive, but barely.

The MASKED MAN approaches G and SHOOTs.

Now he's dead.

INT. EXTRACTION TEAM HEADQUARTERS

NIK is beside TECH #3, gazing at the LAPTOP. There's a live
 SAT FEED of the immediate area surrounding TYLER and the
 EXTRACTION BOAT.

NIK
(to TYLER)
There's someone else in those
woods. About a hundred meters out
and closing in on your position.

EXT. JUNGLE/WOODED AREA - TYLER'S POSITION

TYLER moves slowly in a low, crouched position. WEAPON aimed, ready for anything. He kneels behind a BERM and aims his RIFLE.

Behind him, OVI hides behind a tree.

EXT. JUNGLE/WOODED AREA

Nearby, the MASKED MAN creeps through the jungle.

The man STEPS ON A TWIG. The SOUND is deafening.

THREE BIRDS take flight.

EXT. JUNGLE/WOODED AREA - AT THE BERM

TYLER looks up, noticing the THREE BIRDS. The MASKED MAN is close.

EXT. JUNGLE/WOODED AREA - THE MASKED MAN'S POSITION

The MASKED MAN drops into a crouch. His RIFLE aimed.

EXT. JUNGLE/WOODED AREA - AT THE BERM

TYLER scans the empty jungle in front of him.

EXT. JUNGLE/WOODED AREA - THE MASKED MAN'S POSITION

The MASKED MAN rises slowly.

EXT. JUNGLE/WOODED AREA - AT THE BERM

TYLER
Kid...move fast...stay low.

BEAT

TYLER (CONT'D)

Go!

Both TYLER and OVI turn and take off in the other direction - back to the FACTORY COURTYARD where they began.

The MASKED MAN gives chase.

EXT. BURIGANGA RIVER

Meanwhile, the TWO POLICE BOATS draw near to the EXTRACTION TEAM'S BOAT.

OFFICERS IN TACTICAL GEAR board the BOAT.

INT. EXTRACTION TEAM HEADQUARTERS

We can HEAR indistinct POLICE RADIO CHATTER.

TECH #1

They found the boat.

BSOF OFFICER #1 (O.C.)

(in Bengali, over the
RADIO)

We need air support by the river.
They're in the forest.

NIK

Tyler, chopper's inbound.

EXT. BURIGANGA RIVER

A SPECIAL FORCES/POLICE CHOPPER flies low over the water. MEN IN TACTICAL GEAR are inside.

EXT. JUNGLE/WOODED AREA

TYLER and OVI sprint through the forest.

The SOUND OF CHOPPER BLADES can be HEARD OVERHEAD.

TYLER

Go, go!

The MASKED MAN isn't far behind.

EXT. JUNGLE/WOODED AREA

The MASKED MAN pauses, takes aim, and SHOOTS.

EXT. JUNGLE/WOODED AREA - TYLER'S POSITION

TYLER and OVI take cover behind a ROCK as BULLETS WHIZ BY. They are about thirty meters from the MASKED MAN.

EXT. JUNGLE/WOODED AREA - SAJU'S POSITION

The MASKED MAN removes his MASK. It's SAJU.

EXT. JUNGLE/WOODED AREA - TYLER'S POSITION

TYLER

Down.

EXT. JUNGLE/WOODED AREA - SAJU'S POSITION

SAJU

(shouting, in Hindi)

Ovi, it's Saju! I'm here to take you home!

EXT. JUNGLE/WOODED AREA - TYLER'S POSITION

OVI looks bewildered. *What's he doing here?*

OVI stands.

OVI

(in English)

Saju, I'm here!

TYLER

(pulling OVI down)

Sit down and shut up!

TYLER and SAJU LOOK UP.

The POLICE HELICOPTER passes overhead.

TYLER reaches into a VEST POCKET

EXT. JUNGLE/WOODED AREA - SAJU'S POSITION

SAJU
 (in English)
 I need the boy! I won't hurt him!

EXT. JUNGLE/WOODED AREA - TYLER'S POSITION

TYLER has a GRENADE in hand, at the ready.

TYLER
 Okay, when I tell you to, run like
 hell or I'm gonna kill you both.
 Understand?

OVI nods.

TYLER pulls the pin on the GRENADE and lobs it over to SAJU's position.

There's an EXPLOSION.

TYLER and OVI run like hell in the other direction.

SAJU emerges from his hiding spot, unhurt.

EXT. JUNGLE/WOODED AREA NEAR THE FACTORY COURTYARD

TYLER and OVI are sprinting.

CAMERA FOLLOWS - HANDHELD.

TYLER
 Okay kid, go!

OVI is leading the way.

CUT TO:

EXT. FACTORY COURTYARD

THE FOLLOWING CHASE SCENE, LASTING THE NEXT SEVERAL PAGES, IS MEANT TO BE ONE SHOT.

TYLER and OVI are back where they began - the FACTORY COURTYARD where TYLER parked the SEDAN.

SAJU (O.C.)
 Ovi!

We SEE tyler and OVI approach the SEDAN, right where they left it.

TYLER

Move, boy! Here, get in the car.

OVI gets in the car. TYLER turns, aims, and SHOTS.

SAJU is hiding behind the LOW BRICK WALL.

BRICKS BLOW APART as TYLER continues shooting.

SAJU is creeping along, ducking the EXPLODING BRICKS and TYLER'S FIRE.

SAJU appears at the other end of the LOW WALL, crouches, then RETURNS FIRE.

The SEDAN races away.

EXT. FOLLOWING THE SEDAN THROUGH THE DUSTY CITY STREETS

IT passes through a tunnel, then careens past LOW-SLUNG VEHICLES on a dusty road.

The SEDAN approaches TWO POLICE CARS.

All VEHICLES come to a complete stop, avoiding a collision.

ARMED OFFICERS exit the POLICE VEHICLES and SHOUT commands at TYLER.

TYLER reverses, and accelerates.

THE OFFICERS get back into their VEHICLES and give chase.

The SEDAN does a ONE-EIGHTY, then accelerates forward.

POLICE fire on the SEDAN, a BULLET PIERCES the DRIVER-SIDE WINDSHIELD.

TYLER

Get down!

SAJU appears out of nowhere. He fires into one of the POLICE CARS, then COMMANDERS THE VEHICLE.

OVI sees SAJU.

OVI

Saju! Help!

The SEDAN does not stop.

OVI tries to escape.

TYLER grabs his arm.

TYLER

Hey, hey.

OVI

Please let me go! Saju works for my father.

TYLER

I work for your father. But something is fucked here. Saju could have a deal with the men who grabbed you and send you right back to them.

OVI

Then take me to the police.

TYLER

The cops are in on it. Look, if you wanna live, you have to trust me.

BEAT

TYLER SHOUTS COMMANDS into his RADIO.

TYLER (CONT'D)

I need eyes, Radio's compromised. Call my sat.

MOMENTS LATER, TYLER'S PHONE RINGS.

He answers. It's NIK

The PHONE display reads: NIK.

The SEDAN careens toward a WOODEN GATE.

NIK (O.C.)

Turn right, after the bridge.

TYLER

How far past the gate?

NIK (O.C.)

What gate?

Just then, TYLER drives right through the gate - sending WOOD SPLINTERS flying in every direction.

NIK (O.C.) (CONT'D)
Turn right!

TYLER
Can't. Bloody truck is in the way.

TYLER turns left instead, driving beneath TWO OVERPASSES.

OVI puts his SEAT BELT on.

NIK (O.C.)
Tyler, on your right.

No sooner said, than TYLER sees TWO POLICE CARS, LIGHTS and SIRENS on, approaching from the right. Seemingly from out of nowhere.

The TWO POLICE CARS are right on TYLER's tale. ONE rams the SEDAN.

PEDESTRIANS and slow-moving MOTORBIKES AND TUK TUKS struggle to get out of the way from the on-coming VEHICLES. TYLER does his best to avoid hitting any living thing - COPS excluded.

TYLER
Fuck!

TWO MORE POLICE VEHICLES join the chase.

SAJU is in ONE OF THE CRUISERS. He SHOOTs into the driver's side of the LEAD POLICE CRUISER.

The DRIVER loses control, and the CRUISER hits a BARRIER and FLIPS OVER.

We see SAJU at the helm of ONE CRUISER. He holds a GLOCK in his right hand, and with the left he steers.

SAJU comes level with the THIRD CRUISER and shoots at it.

The DRIVER loses control and crashes his CRUISER.

A FOURTH speeds past SAJU, but SPINS OUT just in front of him.

SAJU continues on, passing a TRUCK.

TYLER's SEDAN moves through ANOTHER UNDERPASS and fishtails around TWO SHARP CORNERS - left, then right.

The SEDAN kicks up a cloud of DUST.

TYLER drives past a BLOCK OF BUILDINGS on the left.

NIK (O.C.) (SPEAKERPHONE)
Up ahead, make a left.

BEAT

NIK (O.C.) (CONT'D)
No, no, no! Left! You just passed
it.

TYLER brings the SEDAN to a full stop.

TYLER
For fuck's sake!

TYLER reverses.

He does a ONE-EIGHTY, pushes OVI's head down, and aims his
PISTOL.

TYLER FIRES TWO SHOTS at SAJU's CRUISER.

SAJU's cruiser skids to a stop.

TYLER makes the left he passed moments earlier.

EXT. MARKETPLACE

VENDORS and PEDESTRIANS are everywhere. It's very busy.
PEOPLE leap out of the way.

TYLER turns down a NARROW ALLEY.

TACTICAL OFFICERS gather at the end of the alley.

EXT. NARROW ALLEY

TYLER skids to a halt as the OFFICERS try to open a LOCKED
GATE.

TYLER
I'm in survival mode.

TYLER reaches for his PHONE, PUSHES A FEW ON-SCREEN BUTTONS,
and brings up a DIGITAL MAP of the area.

He puts the SEDAN into reverse.

TYLER (CONT'D)
Put your bet on.

OVI
What belt?

TYLER accelerates, backwards.

TYLER
Your fucking seat belt!

OVI
It's been on. You drive like you're insane!

TYLER
Hang tight!

TYLER rams an approaching CRUISER. It's SAJU's.

BOTH VEHICLES suffer heavy damage. The CRUISER is disabled, and blocking TYLER's SEDAN from leaving.

SAJU is slumped over the steering wheel of his CRUISER. The HORN is BLARING and SMOKE is coming from the VEHICLE's ENGINE.

TYLER (CONT'D)
Are you okay, kid?

OVI
I'm fine.

TYLER
We gotta movie. Go. Up the stairs.

SAJU stumbles out of the CRUISER. He's dazed and bleeding from his forehead.

MORE POLICE CARS descend on the scene.

EXT. A BUILDING NEXT TO THE MARKETPLACE

FOUR COPS DRESSED IN FULL TACTICAL GEAR creep into the building TYLER and OVI went into. The OFFICERS are heavily armed with ASSAULT RIFLES.

COP #1
(in Bengali)
Go, go, go!

INT. THE SAME BUILDING

They move up a staircase, KEEPING THEIR WEAPONS RAISED.

TWO COPS pause at a DOORWAY ON THE LEFT at the top of the stairs. They rush inside.

A THIRD COP peers over a railing into the MARKETPLACE below.

LOOKING DOWN, We SEE the WRECKAGE OF THE SEDAN AND SAJU'S CRUISER.

More COPS arrive. A CROWD is gathering.

TWO COPS draw their WEAPONS and approach the now abandoned CRUISER and SEDAN.

The THIRD COP turns from the RAILING and MARCHES FORWARD. SEVERAL OTHER COPS fall-in behind COP #3.

The COPS pause outside a METAL GATE.

COP #3
(in Bengali)
This way.

COP #3 opens the GATE and follows COP #4 inside.

INT. PRIVATE RESIDENCE

A FAMILY OF SIX, including THREE YOUNG CHILDREN cower as the TACTICAL OFFICERS walk through the home. The FAMILY is sitting on the floor, having a MEAL.

COP #4, wearing DARK SUNGLASSES, takes position outside on the balcony.

COP #3 moves through the apartment.

He opens a door, an OLDER COUPLE sits on a BED inside the room.

The COP turns then moves into the empty KITCHEN.

INT. KITCHEN

COP #3 inspects the STOVE. The ELEMENTS are on, and FOOD IS COOKING IN THE POTS.

COP #3 steps back out the door onto the staircase.

INT. STAIRCASE

COP #3 looks down the DARKENED STAIRS, then turns to an enclosed COURTYARD between TWO BUILDINGS.

MORE COPS IN TACTICAL GEAR move along exterior walkways surrounding the COURTYARD.

TWO CIVILIANS scamper along an upper level walkway.

COP #3 keeps his RIFLE aimed as he moves down a CORRIDOR. He glances to his left.

INT. APARTMENT CORRIDOR

MOMENTS LATER, TYLER comes out of a hidden entryway. He pushes the COP up against the wall and STABS him repeatedly in the neck. The COP falls dead at OVI's feet.

OVI looks at TYLER in HORROR. *Is this really happening?*

TYLER
(whispering)
Shhhh. Come on, Come on.

TYLER raises his PISTOL and OVI follows TYLER back down the corridor.

A MUZZLE from an OFFICER's weapon appears.

TYLER grabs the MUZZLE and a struggle ensues.

TYLER shoots ANOTHER OFFICER in the foot, and is now struggling with BOTH COPS.

He turns to OVI.

TYLER (CONT'D)
Move.

OVI ducks, TYLER fires TWO ROUNDS into the neck of a COP approaching OVI from behind.

INT. ADJACENT APARTMENT CORRIDOR

TYLER turns back to the TWO COPS he's struggling with.

Wasting little time, TYLER shoots one of them.

The OTHER COP grabs OVI, but OVI manages to break free and crouches down beside the walkway railing.

TYLER fights one of the COPS hand-to-hand, but only briefly. TYLER breaks away, then shoots the COP.

An injured COP crawls over ONE OF HIS FALLEN COMRADES and grabs OVI.

OVI pushes him off, then sprints down the corridor.

The injured COP gets to his feet and chases after OVI.

OVI ducks into AN OPEN DOOR.

INT. PRIVATE RESIDENCE

An OLDER COUPLE is taken by surprise.

OVI
(in Bengali)
Help! Help!

The COUPLE stares in shock.

The COP chasing OVI enter the residence. OVI throws whatever he can find at the pursuing COP.

The COP grabs OVI by the VEST and drags him across the floor.

COP #5
(in Bengali)
Come here.

While being dragged across the floor, OVI wriggles from his VEST and struggles to his feet. He runs outside. COP #5 follows.

COP #5 (CONT'D)
(in Bengali)
Come here, you little shit.

As the COP rounds the corner, he's met by TYLER.

EXT. CORRIDOR

Without hesitation, TYLER SHOOTS the COP in the head.

OVI follows TYLER as he flattens himself against a CONCRETE SUPPORT BEAM.

ANOTHER COP approaches. TYLER fires TWO SHOTS, hitting the OFFICER.

TWO MORE COPS approach. TYLER gets off ONE ROUND, hitting ONE OFFICER, before being grabbed by ANOTHER OFFICER.

TYLER and the COP struggle momentarily, until TYLER FIRES TWO ROUNDS into the OFFICER who grabbed him.

From the shadows, yet ANOTHER OFFICER grabs TYLER, But he TOO is SHOT dead by TYLER.

EXT. A DIFFERENT CORRIDOR

ANOTHER TWO OFFICERS emerge.

TYLER GRABS each of them, and SHOOTs them - in turn - hitting ONE of them in the knee. That COP falls to the ground.

TYLER FIRES at THE OTHER COP'S VEST, then TOSSES HIM OVER the railing to the courtyard below.

The COP SCREAMS as he falls three floors before coming to a dead stop. His LEGS and ARMS now a mangled and twisted mess. BLOOD AND BRAIN MATTER OOZE FROM HIS HEAD.

TYLER

Run, go!

OVI follows closely behind TYLER.

The PAIR run down an EXTERIOR WALKWAY.

BULLETS gouge holes in exterior walls as COPS fire on the fleeing TYLER and OVI. Not single shot hits either of them.

TYLER (CONT'D)

Get up the stairs. Go. Come on.
Move!

The PAIR run up the stairs and emerge onto the rooftop.

EXT. ROOFTOP

Colorful LAUNDRY hangs from numerous lines scattered around the rooftop.

A CHOPPER can be HEARD in the distance - close enough so that TYLER, turns and walks in the OPPOSITE DIRECTION.

TYLER

Get down.

They crouch behind a low wall.

TYLER holsters his PISTOL and grabs OVI'S arm.

TYLER (CONT'D)

All right, kid. Do you trust me?

OVI

No.

TYLER

Good.

TYLER grabs OVI's SHIRT and BELT from BEHIND and TOSSES OVI onto the ROOFTOP of an ADJACENT BUILDING - easily clearing the space between the two buildings.

Then, TYLER makes the leap himself, joining OVI on the other building's rooftop.

EXT. ROOFTOP OF ADJACENT BUILDING

As if none of this was foreign to TYLER, in one smooth motion he rolls off the jump, draws his PISTOL, and quickly walks to the nearest stairwell.

TYLER
Get up, kid.

TYLER keeps his PISTOL aimed as they descend an exterior stairwell.

TYLER approaches a door.

He kicks it open and barges in.

INT. PRIVATE RESIDENCE

A WOMAN sits on a DAYBED inside. She's watching TV as TYLER and OVI move past her and enter a stairwell.

INT. BUILDING STAIRWELL

TYLER and OVI descend the stairs, passing TWO FRIGHTENED WOMEN who try to flatten themselves against the wall as to avoid contact.

TYLER kicks in ANOTHER DOOR and barges in.

INT. PRIVATE SECOND-FLOOR RESIDENCE

OVI follows TYLER onto the balcony of the apartment.

EXT. BALCONY

TYLER
Stay on my shoulder, all right?

They movie along the balcony, hugging the wall.

A SHOT RINGS OUT, gouging a hole in the wall right by TYLER's face.

It's SAJU, lying-in-wait.

TYLER grabs SAJU's PISTOL. There's a brief struggle and TYLER disarms SAJU.

Prepared, SAJU reaches for his BACK UP PISTOL and FIRES A SHOT.

TYLER knocks away the PISTOL before the ROUND discharges.

SAJU knocks TYLER's PISTOL away, then head butts him.

The TWO MEN struggle against a wall. SAJU is trying, with all his strength, to point his PISTOL at TYLER.

They are BOTH gripping that remaining PISTOL. Neither of the MEN give an inch.

BOTH MEN tumble off the second floor balcony, slide down an AWNING and fall onto the street below.

EXT. STREET IN A NARROW ALLEY

The PISTOL falls between them.

BOTH MEN are slow to get up.

Above them, OVI looks down over the balcony railing.

TYLER and SAJU stir, both dazed.

TRAFFIC continues around them. Some PEDESTRIANS move quickly away, like they're expecting something to happen. OTHERS, still, go about their day like nothing strange is happening.

SAJU spots the PISTOL nearby But he's still dazed, and struggles to move.

TYLER pushes himself to a sitting position.

They BOTH move toward the PISTOL. Not so much quickly, as just STEADILY CRAWLING - both still clearly in pain and dazed from the second-floor drop.

TYLER grabs the PISTOL at the very moment SAJU pulls out a knife and SWIPES AT TYLER.

Now, BOTH on their feet, SAJU backs TYLER to a wall. They struggle to gain the upper hand.

SAJU punches TYLER in the side. A KIDNEY PUNCH.

TYLER's UTILITY VEST takes most of SAJU's powerful punches.

TYLER retaliates and PUNCHES SAJU IN THE HEAD.

TYLER brings out his OWN BLADE and SWIPES.

The TWO MEN face-off in the street.

A CROWD gathers.

BOTH men, exhausted, STARE EACH OTHER DOWN. Their only weapon, a KNIFE. Each.

SAJU attacks first.

TYLER evades the first SWIPE. Then BLOCKS several more.

A MOTORBIKE drives between them, momentarily breaking up the fight.

The TWO MEN circle each other, striking out, but not landing any blows.

SAJU lunges. TYLER grabs his forearm, trapping him.

TYLER gives SAJU a KNEE to the side.

TYLER slices SAJU's arm, causing SAJU to drop his BLADE.

TYLER, still gripping his own BLADE, lands a well-placed kick to SAJU's groin, then follows up with a kick to SAJU's chest - sending him SPRAWLING.

TYLER takes a moment to catch his breath, still standing in the middle of the narrow alley.

Without warning, A BLUE COMPACT VEHICLE PLOWS into TYLER, sending him flying at least 10 meters.

TYLER lies motionless in the street.

BEHIND the car, nearby, SAJU struggles to his feet. He clutches his right side as he staggers over to the BLUE CAR.

The GASH on SAJU's right forearm GUSHES BLOOD.

SAJU

Fuck.

SAJU drops to his knees directly behind the BLUE CAR and grabs the PISTOL.

He GRIMACES - still on his knees and leaning on the car as he tries to catch his breath.

SAJU stands, and lurches toward TYLER.

OVI (O.C.)
 (in Hindi)
 Help me! Let me go.

SAJU hears OVI's cries for help. He stops. He glances in TYLER's direction. Pauses, then, MOVES TOWARD THE YELLING.

SAJU limps toward THREE TACTICAL OFFICERS escorting OVI.

OVI is squirming, trying to get away from the COPS.

SAJU approaches.

ONE OFFICER sees SAJU. He AIMS his rifle.

OFFICER #1
 (in Bengali)
 Hey, I am telling you to stop. Stop
 there or I will kill you!

SAJU lifts his PISTOL and shoots OFFICER #1, then OFFICER #2 - the COP holding OVI - then #3. Just like that, it's that quick.

SAJU turns back to OFFICER #1, who's struggling to get to his feet, and puts ANOTHER BULLET IN HIM. *That should do it.*

OVI, who fell to the ground when his ESCORT was shot, gets to his feet with SAJU's help.

SAJU
 Are you hurt?

OFFICER #3 gets to his feet. OVI fires TWO SHOTS. The OFFICER DROPS LIKE A SACK OF WET CEMENT.

SAJU leads OVI back down the street. He's staggering - almost like he's drunk.

SAJU stares off to the right as he approaches the intersection where he last saw TYLER.

EXT. INTERSECTION WHERE TYLER WAS RUN DOWN

We HEAR a FAST-MOVING VEHICLE approaching.

OVI stops, then SAJU stops.

SAJU turns to see why OVI has stopped.

Too bad SAJU didn't stop earlier, because...

TYLER, driving a TRUCK, PLOWS into SAJU - sending the MAN flying into a NEARBY VEHICLE.

OVI stares. Open-mouthed and slightly panicking. *WTF just happened?*

The TRUCK'S DOOR OPENS.

TYLER
Get in, kid. Come on. Come on!

OVI obeys.

OVI gets in the passenger side and closes the door behind him.

INT. TRUCK

OVI
(still in shock)
You hit him with the truck.

TYLER
(as a matter of fact)
Yeah.

TYLER puts the TRUCK in gear and begins driving.

BEAT

OVI looks up. There's a CHOPPER, presumably one belonging to the COPS or SPECIAL FORCES.

OVI
They're still following us.

We can HEAR POLICE SIRENS approaching.

TYLER
Hold on!

EXT. DHAKA CITY STREET

TYLER makes a sharp left.

Behind him, several POLICE VEHICLES are following closely.

A POLICE TRUCK behind TYLER speeds up.

TYLER swerves left, then right, in an attempt to block the POLICE TRUCK from getting in front.

PEDESTRIANS leap out of the way as the TRUCK approaches a BUSY FREEWAY.

TYLER swerves left onto the freeway. SEVERAL CARS BRAKE AND SWERVE to avoid hitting the TRUCK.

EXT. BUSY STREET-LEVEL FREEWAY

A CITY BUS plows through the STOPPED TRAFFIC, incapacitating the POLICE TRUCK and TWO OTHER POLICE VEHICLES.

Up ahead, OVI, who just WITNESSED THE MASSIVE CRASH, pulls his head back into the TRUCK.

TYLER heads toward an UNDERPASS.

TYLER
All right, kid. I need you to slide
on over here.

Not even a hint of worry or desperation in TYLER's voice.

OVI obeys, without asking. He slides over to TYLER, and is now sitting on his lap.

TYLER (CONT'D)
Okay, we're gonna jump on three.
All right?

TYLER opens the driver-side door.

OVI
(incredulous)
What?

TYLER
One...

In the UNDERPASS, not even close to "THREE", TYLER PUSHES OVI OUT THE DOOR and simultaneously JUMPS OUT with him.

The TRUCK careens into a CLUSTER OF BARRELS on the other side of the UNDERPASS.

The BARRELS and the TRUCK EXPLODE.

END OF THE ONE-SHOT CHASE SCENE.

CUT TO:

EXT. HIGH ABOVE THE UNDERPASS - LOOKING DOWN

The HELICOPTER HOVERS. A BILLOWING CLOUD OF BLACK SMOKE fills the air, and BLOCKS THE VIEW of the CHOPPER.

The TRUCK lies on its side, in flames.

INT. AMIR ASIF'S LIMO

We SEE that the VEHICLE is moving.

AMIR and the COLONEL are sitting in the back seat. They've been LISTENING to the chase over the POLICE RADIO.

CHOPPER PILOT (O.C.)
(in Bengali)
The vehicle crashed. It flipped over and is in flames.

The COLONEL looks over at AMIR.

AMIR seems doubtful. He takes a BEAT to think, slowly rotating the GOLD RING ON HIS RIGHT INDEX FINGER WITH HIS RIGHT THUMB.

AMIR
(in Bengali)
I want to see the bodies.

Being the good boy that the COLONEL is...

COLONEL
(to the CHOPPER PILOT, in Bengali)
We're coming.

EXT. UNDERPASS NEAR THE CRASH SCENE

TYLER and OVI are struggling to get to their feet. NEARBY is the TRUCK, still in flames.

BURNING BARRELS scatter the street.

TYLER slowly gets to his feet, as does OVI. BLOOD soaks TYLER's FACE and LEFT ARM. He uses OVI for support as they walk through the UNDERPASS and away from the CRASH.

PEDESTRIANS pay no attention to them - they're more interested in the FLAMING WRECKAGE nearby.

EXT. DHAKA CITY STREET

SAJU limps toward a CRASHED POLICE TRUCK.

He drops his BULLET PROOF VEST and tucks his PISTOL into his WAISTBAND behind his back.

INT. CRASHED POLICE TRUCK

AN INJURED OFFICER is slumped over the wheel. The TRUCK'S HORN IS BLARING, but stops the moment SAJU pushes the INJURED OFFICER back.

SAJU grabs the OFFICER'S TWO-WAY RADIO from his belt, then withdrawals. The OFFICER is alive, but in serious pain.

EXT. HIGH ABOVE DHAKA CITY STREETS - EARLY EVENING

The SUN IS SETTING, but it's still HAZY. And HOT. Damn HOT. The BOATS on the Buriganga River are as calm as the water. Everything is quiet.

EXT. UNDERPASS - NIGHT

The crash site is busy with POLICE activity. The area has been closed off, but CIVILIANS still want to have a look. POLICE OFFICERS stand guard, keeping those CIVILIANS behind the POLICE TAPE.

EXT. BENEATH THE UNDERPASS

The COLONEL investigates BLOOD SPATTER on a CONCRETE SUPPORT BEAM. *They've been here.*

The BLOOD is DRIPPING. It's still fresh.

The COLONEL turns, and walks toward AMIR'S LIMO. He leans in the OPEN WINDOW.

COLONEL
(in Bengali)
They're still alive.

AMIR, is not happy. But he keep his calm.

COLONEL (CONT'D)
One is seriously injured.

AMIR hands over a PHOTO of TYLER.

AMIR
(in Bengali)
I want every gun in Dhaka pointed
at this guy.

INT. HANGAR-LIKE FACTORY

This is a massive FACTORY, maybe 150 meters long, 50 meters wide.

It's the end of another work day. WORKERS begin filing out of the FACTORY through a SET OF DOORS along the RIGHT WALL.

The LIGHTS hanging high above the FACTORY floor begin DIMMING and SHUTTING OFF.

LIGHTS INSIDE the FEW OFFICES that run long the OPPOSITE WALL, also SHUT DOWN.

TYLER and OVI are crouching and hiding nearby. They move toward one of the now empty OFFICES.

INT. DARK OFFICE

TYLER and OVI enter the office. LARGE WINDOWS center three walls that overlook the quiet factory floor. This is likely the office of a FACTORY FOREMAN.

In one corner is a GRAY THREE-DOOR STEEL FILING CABINET. On top sits an OLD TUBED B&W TELEVISION.

Opposite wall is AN OLD CHAIR sitting next to a DOOR that likely leads to a PRIVATE REST ROOM.

TYLER
All right. Close the door. Close
the door.

OVI closes the door.

A DESK sits in front of a set of WINDOWS that OVERLOOK the FACTORY. Busy-looking FILE FOLDERS are stacked around the DESK. A SMALL LAMP sits quietly in one corner of the DESK.

TYLER clears one half of the DESK. With ONE SMOOTH, but ACCURATE SWIPE of his arm, SEVERAL STACKS OF FOLDERS fall to the ground.

TYLER removes his UTILITY VEST then sits heavily in a CHAIR.

He's BLEEDING - badly. A mixture of BLOOD and SPIT drips from his mouth.

TYLER reaches for a PILL BOTTLE in his VEST - OXYS - and opens it with his TEETH.

OVI dips a METAL CUP into a WATER DISPENSER that's near the FILING CABINET.

TYLER brings the PILL BOTTLE to his mouth - ONE PILL, TWO PILLS? Whatever.

OVI pauses a moment holding the CUP OF WATER, staring at TYLER. Instead of bringing TYLER the WATER, OVI sits back down and takes a long SIP.

There's a lot of GRUNTING and MOANS coming from TYLER. His RIGHT ARM is badly injured.

TYLER pulls a ROLL OF GAUZE from his VEST but struggles to wrap his wound.

TYLER (CONT'D)
Kid, can you give me a hand?

OVI makes his way over to TYLER.

TYLER (CONT'D)
I need eyes. Hold that there.

TYLER directs OVI as he begins to dress the gapping wound on TYLER's BICEPS.

TYLER (CONT'D)
Just hook it through there and then pull it back this way.

For an experienced soldier like TYLER, it's clear that this is not the first time he's had to self-administer first aid on the battle field.

TYLER GROANS as OVI ties off the gauze.

TYLER (CONT'D)
(loudly groaning)
Yep.

OVI
Yeah?

TYLER
Yeah, I got it.

OVI STANDS. He BACKS AWAY, STARING. Almost like one would do admiring a piece of unique art. Except this isn't art. And OVI isn't admiring.

No, this is a broken, war-torn body held together with thick, scarred skin, dried blood, and gauze. *This guy should be dead.*

OVI sits back down.

TYLER'S PHONE VIBRATES.

He reaches for it - carefully - with his one good arm. His LEFT ARM. TYLER lifts the phone to his LEFT EAR.

TYLER (CONT'D)

Yeah?

NIK (O.C.)

Our new friend is Saju Rav. Ex-Special Forces. He works for the kid's father.

INT. EXTRACTION TEAM HEADQUARTERS - NIGHT

All's quiet. LIGHTS are dimmed, or out completely.

NIK is on her SAT PHONE talking to TYLER.

NIK

We were played. Second transfer never came through.

INT. DARK OFFICE - BACK TO TYLER

Gutted. TYLER continues listening to NIK's report.

NIK (O.C.)

Mahajan got us to do the heavy lifting, and he doesn't wanna pay.

TYLER

What about G?

NIK

The whole team is dead.

TYLER

Shit.

INT. EXTRACTION TEAM HEADQUARTERS - BACK TO NIK

NIK

City's on lock down. You got cover?

TYLER (O.C.)
Yeah.

INT. DARK OFFICE - BACK TO TYLER

NIK (O.C.)
And the kid?

There's a long pause. TYLER knows NIK isn't going to like the answer.

TYLER
He's with me.

INT. EXTRACTION TEAM HEADQUARTERS - BACK TO NIK

Nope. NIK doesn't like the answer.

They both know exactly what needs to happen next. This isn't their first rodeo.

NIK
There's a clearing on the east side
of Sultana Kamal Bridge...

INT. DARK OFFICE - BACK TO TYLER

TYLER's listening and not making eye contact with OVI.

NIK (O.C.) (CONT'D)
...just outside the city. We can
send a chopper and get you out.

TYLER
How far?

NIK
Four kilometers.

INT. EXTRACTION TEAM HEADQUARTERS - BACK TO NIK

There's a long pause in the conversation.

Finally, NIK speaks reservedly.

NIK
You gotta leave the kid behind,
Tyler.

INT. DARK OFFICE - BACK TO TYLER

Still holding the PHONE to this ear, TYLER says nothing. He STARES straight ahead.

CUT TO:

EXT. BEACH - DAY

It's BLURRY, SUNNY. But we can SEE A YOUNG BLONDE BOY kicking sand. He's having so much fun.

CUT TO:

INT. DARK OFFICE - BACK TO TYLER

He's having a FLASHBACK again. His SON and he at the beach. From many years ago. In much better times. When his BOY was alive.

TYLER stares straight ahead, still lost in his thoughts.

NIK (O.C.)

Tyler?

TYLER does not respond.

INT. EXTRACTION TEAM HEADQUARTERS - BACK TO NIK

NIK

Tyler?

INT. DARK OFFICE - BACK TO TYLER

After a moment, TYLER responds.

TYLER

That's not the job.

INT. EXTRACTION TEAM HEADQUARTERS - BACK TO NIK

NIK

The job is fucked.

Silence.

INT. DARK OFFICE - BACK TO TYLER

After a moment...

TYLER

Just find my money, Nik.

TYLER lowers the phone, hanging up. He never waits for a response from NIK.

INT. EXTRACTION TEAM HEADQUARTERS - BACK TO NIK

NIK lowers the phone from her ear. Knowing TYLER as well as she does, NIK was sort of expecting this moment. But you can tell she didn't want that to be true.

INT. DARK OFFICE - BACK TO TYLER

There is no MONEY. There never was MONEY. There never will be MONEY. The plan is fucked.

NIK knows that.

TYLER doesn't want to believe it.

Besides, dumping the kid off in the middle of DHAKA is akin to murder. OVI will surely get killed. There's a BOUNTY on his head.

This MISSION is now personal

TYLER, still sitting at the DESK, rests his HEAD on his BLOODIED LEFT HAND.

OVI

Are you going to leave me in the street?

TYLER looks up at OVI.

OVI (CONT'D)

Your phone...it's loud.

After a moment, TYLER resonds.

TYLER

(softly, exhausted)

The only chance of getting my money is you, mate. So, no.

OVI, too, has come to a realization.

OVI
I'm like a package, then.

TYLER
Yeah, pretty much.

OVI
In brown paper.

TYLER narrows his eyes.

BEAT

OVI TAPS HIS FINGERS ON HIS KNEES.

TYLER
What are you doing?

OVI
This?
(pause)
Piano. I play the piano when I'm nervous.
(pause)
It helps.
(pause)
My father hates it when I do it.

BEAT

OVI (CONT'D)
He thinks of me the same way you do. More like a thing than a person.

There's a long uncomfortable silence. TYLER realizes that he likely, but not purposely, offended OVI.

TYLER
I didn't...I didn't mean it like that.

TYLER looks over to OVI.

OVI's eyes glisten, slightly tearing up.

OVI
It's ok.

OVI stares at the floor.

TYLER looks away.

EXT. DHAKA CITY STREETS - NIGHT

The city seems to have come alive again. PEOPLE are milling about. COLORFUL LIGHTS shine and reflect off the still hazy skies and the water of the Buriganga River.

EXT. NARROW COURTYARD - CHEAP MOTEL

LIGHT spills from an open doorway.

CHILDREN play in the TINY COURTYARD.

A LIMPING MAN walks through the open door and into the building.

INT. MOTEL LOBBY

It's SAJU. His FACE is BLOODIED. His NOSE is CROOKED - obviously broken.

He turns a corner and approaches an OBLIVIOUS CLERK sitting at a SERVICE WINDOW.

The CLERK looks up. His FACE goes flat, and his EYES WIDEN. Pretty much the kind of reaction ONESELF would give after seeing a man, looking like SAJU does right now, suddenly appearing before ONESELF.

CLERK
(in Bengali, nervous)
Sir...how many beds?

SAJU grins.

INT. SAJU'S MOTEL ROOM

The ROOM is filthy. ATYPICAL of what you would expect for motels in this area of DHAKA.

There are THREE SINGLE BEDS equally distanced. Each bed has a PILLOW and COLORFUL BEDSHEETS, but nothing matches.

TWO DARK CHAIRS flank two of the three beds. We can't tell if THE CHAIRS are naturally BLACK, or if the color is from years of dirt and grime.

The ROOM is LIT with TWO SINGLE-TUBE FLORESCENT BALLASTS.

ABANDONED CLOTHES hang from HOOKS on the WALLS.

An CHURNING THREE-BLADE CEILING FAN offers little comfort from the heat and humidity.

SAJU is staring into a MIRROR hanging on the wall above a SINK.

There's a soft LIGHT sitting atop the mirror. It's just BRIGHT enough to light only the immediate area.

SAJU'S LEFT ARM is in a SLING.

LOOKING INTO THE MIRROR, SAJU inspects his damaged and bloodied face.

SAJU'S HAIR is BLOODIED and MATTED.

With his RIGHT HAND, SAJU touches his very CROOKED NOSE. It's SWOLLEN. A trail of DRIED BLOOD leads from his nose, over his lips and down his chin. He lowers his arm.

SAJU'S deep BROWN EYES widen. He's got the look of a MADMAN.

But, he's actually psyching himself up.

SAJU shifts his weight - steadies himself - before bringing his RIGHT HAND up to his NOSE.

GRABBING HIS BROKEN NOSE FIRMLY between his THUMB and FOREFINGER, he sets it back in place.

A MUFFLED SCREAM. *Fuck, that hurts.*

BLOOD splashes into the SINK below.

INT. SAJU'S MOTEL ROOM - BESIDE A BED

SAJU drops heavily on to a CHAIR next to a BED. He tries to get comfortable.

INT. SAJU'S MUMBAI HOME - KITCHEN

NEYSA sits at the TABLE with her son, AARAV. They have just finished their meal.

The HOUSEKEEPER is at the sink cleaning up the DINNER DISHES.

A CELL PHONE VIBRATES.

NEYSA grabs the PHONE and steps away from the table.

NEYSA

Saju?

SAJU (O.C.)
 (in English)
 Hey, beautiful.

NEYSA
 (in Hindi)
 Are you okay?

SAJU (O.C.)
 (in Hindi)
 Listen to me carefully.

INT. SAJU'S MOTEL ROOM

SAJU is sitting on the BED closest to the BALCONY. The DOORS ARE OPEN. The STREETS outside are busy with TRAFFIC and PEDESTRIANS.

SAJU (CONT'D)
 If you don't hear from me in the next 12 hours...take the cash and go. Disappear.

There is a long pause. NEYSA does not respond.

SAJU (CONT'D)
 You understand me, right?

NEYSA (O.C.)
 I understand.
 (pause)
 Are you okay?

SAJU
 I'm fine. Just tired.

INT. SAJU'S MUMBAI HOME

NEYSA is leaning against a wall. Her EYES glisten.

NEYSA
 (in English)
 I love you.

SAJU (O.C.)
 I love you too.

BEAT

SAJU (O.C.) (CONT'D)
 Put Aarav on the phone.

NEYSA turns to their young SON.

AARAV is sitting at the table COLORING AND DRAWING.

NEYSA
(in Hindi)
Aarav, Papa's on the phone.

AARAV takes the phone.

NEYSA and the HOUSEKEEPER, SADIA, leave the room.

AARAV
(in English)
Hello, Papa.

INT. SAJU'S MOTEL ROOM

Getting a better look at SAJU's face now, we can see that it's SWOLLEN. His NOSE is straight and most of the BLOOD on his face has been washed away. He still has multiple CUTS and SCRAPES.

SAJU
Hey, champ.

INT. SAJU'S MUMBAI HOME

AARAV
(in Hindi)
Are you coming home soon?

INT. SAJU'S MOTEL ROOM

SAJU
(in Hindi)
Yes, it'll be very soon.

AARAV (O.C.)
When.

There is a long pause. SAJU's eyes begin to glisten.

SAJU
When you wake up in the morning.

BEAT

SAJU (CONT'D)
You help you mother, okay?

AARAV (O.C.)
Yes, Papa, I will.

SAJU
(in English)
I love you.
(pause)
Always.

INT. SAJU'S MUMBAI HOME

AARAV
I love you too, Papa.
(pause)
Bye.

INT. SAJU'S MOTEL ROOM

SAJU's face crumples.
He presses his PHONE to HIS LIPS.

INT. DARK OFFICE - BACK TO TYLER

TYLER is leaning against a wall, staring out a window overlooking the FACTORY FLOOR.

His RIGHT ARM is now in a SLING.

OVI is sleeping with his head leaning on his arms.

TYLER's PHONE VIBRATES. He answers.

TYLER
Yeah?

NIK (O.C.)
You got a chopper. Meet you at the east side of the bridge.

TYLER
Copy. On the move.

TYLER walks over to OVI.

TYLER (CONT'D)
(to OVI)
Kid. Kid. Hey, come on.

TYLER shakes OVI's arm to wake him.

INT. FACTORY FLOOR - JUST OUTSIDE THE OFFICE

TYLER and OVI step out of the OFFICE and make their way to the exit.

EXT. ALLEYWAY BESIDE THE FACTORY

TYLER walks through an open door in a fence.

He walks past SEVERAL PARKED CARS in the ALLEY.

He tries ONE DOOR HANDLE, the ANOTHER.

He comes to a VAN, the DOOR is unlocked.

TYLER
Get in, go.

OVI slides over to the passenger side, TYLER follows - sitting in the driver's seat.

INT. VAN

TYLER searches for the KEYS in all the usual hiding places. The WINDOW VISORS, the GLOVE BOX.

He doesn't find KEYS, but he finds a FLATHEAD SCREWDRIVER.

He jams it into the ignition and pounds on the handle.

TYLER
Come on, you bastard.

Nothing.

TYLER looks down the alleyway, straight ahead.

A MOTORBIKE's headlight engages. The BIKE starts up, and the ENGINE REVS. It's too dark, we can't see the driver. Either way, this can't be a good thing.

Without taking his eyes off the FIGURE ON THE BIKE...

TYLER (CONT'D)
(to OVI)
Get out of the car.

OVI immediately obeys.

The BIKE REVS THE ENGINE and KICKS INTO GEAR - heading straight for the VAN.

TYLER (CONT'D)
Go, go, go, go, go!

OVI gets out and hides. TYLER makes his way to the back of the VAN.

EXT. ALLEYWAY BESIDE THE VAN

TWO MEN are on the MOTORBIKE. ONE MAN is driving, the other, sitting behind the DRIVER, has a MACHINE GUN.

He OPENS FIRE on the VAN.

As the VAN gets RIDDLED with BULLETS, TYLER dives through the BACK WINDOW of the VAN and onto the HOOD of the VEHICLE parked directly behind the VAN.

The MOTORBIKE drives past and does a ONE-EIGHTY nearby.

OVI is hiding, but insight of TYLER.

TYLER
Stay there!

OVI
Yeah!

The MOTORBIKE turns around and charges once more.

TYLER grabs a METAL POLE and crouches between the back of the VAN and the FRONT BUMPER of the car behind the VAN.

Just as the MOTORBIKE reaches TYLER'S POSITION, TYLER rams the POLE into the FRONT WHEEL SPOKES.

The MOTORBIKE immediately STOPS - FLIPPING FORWARD and throwing the TWO MEN over the handlebars.

Not so much MEN they are, as just BOYS.

A MACHINE GUN falls near TYLER.

A BOY of about NINE, injured, reaches for the GUN.

TYLER steps on the GUN and CROUCHES to get a better look at his would-be ASSASSIN.

BOY #1
(looking over to the
fallen driver, in
Bengali)
Hey, this guy wants my gun!

BOY #2
 (in Bengali)
 My ankle is broken!

TYLER takes the GUN, and removes the MAGAZINE.

BOY #1
 (in Bengali)
 Leave my gun.

TYLER shakes his head in disbelief and incredulity.

BOY #1 (CONT'D)
 Leave it! My friend is gonna shoot
 you! Hey, give me my gun...Give it
 back! Give it back or I'll blow you
 away.

TYLER, looking somewhat amused at this mouthy NINE-YEAR-OLD,
 throws the kid's MACHINE GUN off to the side.

FARHAD (O.C.)
 I will finish you off.

TYLER looks up from the BOY on the ground to see FOUR MORE
 BOYS approaching. They EACH HAVE A WEAPON.

One of the BOYS is FARHAD - the one with the LONG SCAR on his
 RIGHT CHEEK.

TYLER
 The fuck?

TYLER ducks behind the VAN as FARHAD OPENS FIRE.

BULLETS fill the air, hitting the VAN and the VEHICLE behind.

TYLER tosses a SMOKE BOMB toward the oncoming CREW OF BOYS.

He rolls ANOTHER ONE toward the TWO INJURED BOYS from the
 MOTORBIKE.

THICK SMOKE fills the air.

FARHAD keeps his GUN aimed as he approaches TYLER's position.
 TWO BOYS each have MACHETE. ANOTHER BOY a SAWED-OFF SHOTGUN.

A BALD BOY, armed with a MACHETE, follows FARHAD past the
 RIGHT SIDE of the VAN.

The OTHER BOY, armed with the SHOTGUN, takes the LEFT SIDE OF
 THE VAN.

TYLER yanks the SHOTGUN BOY'S HAND INSIDE the VAN, SLAMS the DOOR on the KID'S ARM, then shoves him away.

TYLER opens the DRIVER SIDE DOOR, knocking FARHAD to the ground.

As TYLER gets out of the VAN, TWO BOYS armed with MACHETES attack.

TYLER easily knocks them down, one after the other.

The BALD BOY attacks again.

TYLER easily tosses the KID over the MOTORBIKE, then kicks the MOTORBIKE on top of BALDIE.

TYLER grabs the LEGS of ONE OF THE BOYS crawling for a gun. He SWINGS the BOY into the side of the VAN.

FARHAD

Son of a bitch! I will finish you
off!

He charges TYLER and attacks with a small BLADE.

TYLER effortlessly dodges FARHAD'S feeble SLASHING attempts.

TYLER grabs FARHAD'S arm, but FARHAD POUNDS the BOTTOM OF THE BLADE, trying to STAB TYLER.

With his FREE HAND, TYLER slaps FARHAD across the FACE, sending him face-forward into the side of the VAN.

TYLER opens the VAN'S door, but FARHAD'S FACE stops it. GLASS SHATTERS. FARHAD reels, then collapses.

The NINE-YEAR-OLD ASSASSIN, BOY #1 from the MOTORBIKE, retrieves his GUN, then cocks it. He points it at TYLER'S face.

There's about a two-foot difference in height between the two. The juxtaposition is somewhat comical.

BOY #1

I'll kill you.

FARHAD approaches, drawing his KNIFE on TYLER.

FARHAD

I'll murder you.

TYLER deflects FARHAD'S BLADE, and at the SAME TIME grabs the GUN from BOY #1. It FIRES, narrowly missing TYLER'S face.

TYLER foot-sweeps BOY #1, sending him flying.

FARHAD lunges, but once again TYLER OPEN-HAND slaps him across the face. This time with a little more force.

TYLER
Piss off!

FARHAD falls - slightly dazed from the powerful slap.

TYLER (CONT'D)
(softly, to himself)
Fucking shits.

TYLER grabs his RIGHT ARM - the same one that he wrapped in GAUZE earlier.

Overhead, a POLICE CHOPPER appears and FILLS THE ALLEYWAY with light.

An OFFICER inside the CHOPPER speaks into a MEGAPHONE.

CHOPPER OFFICER #1
(in English)
You are surrounded. Please
surrender to DMP or else you will
be shot.

TYLER
Fuck! Come on. We gotta move.

TYLER and OVI run down the alleyway.

The CHOPPER OFFICER REPEATS HIS COMMANDS IN BENGALI.

TYLER (CONT'D)
Shit! Go, go, go, go!

The CHOPPER'S XENON SEARCH LIGHT briefly catches TYLER and OVI. They duck away from the SPOTLIGHT.

EXT. NEARBY ALLEYWAY

They emerge onto another ALLEYWAY.

TYLER crouches by an OPEN SEWER.

TYLER
All right, get in.

OVI drops into the SEWER. TYLER FOLLOWS just as a POLICE CAR races by.

INT. SEWER

They crouch. Wading through BROWN, ANKLE-DEEP WATER filled with DEBRIS and both LIVE and DEAD RATS. The SMELL is overpowering.

TYLER, FLASHLIGHT in hand, leads the way.

WATER DRIPS down from the street above.

OVI COUGHS and CHOKES.

It SMELLS like death, mixed with vomit, shit and piss.

TYLER GAGS, as would anyone.

They move around a corner with TYLER using his FLASHLIGHT to light the way.

FLIES are BUZZING.

INT. DIFFERENT PART OF THE SEWER

TYLER stops under a GRATE. OVI stands on a ledge behind him.

TYLER pulls out his PHONE and makes a call.

NIK (O.C.)

Talk to me.

TYLER

Call Gaspar.

NIK (O.C.)

What's going on?

TYLER

We just got attacked by the Goonies from hell. We made it about four blocks.

INT. EXTRACTION TEAM HEADQUARTERS

NIK

I said get rid of the kid.

INT. SEWER - BACK TO TYLER

TYLER

I don't give a shit what you said.
We're in the worst smelling sewer
on the planet. There's about 200
cops over our heads. Just call
Gaspar.

NIK (O.C.)

Tyler, I don't think that's a good
idea.

TYLER

The guy owes me his life, Nik.

NIK (O.C.)

Tyler, I...

TYLER

Call him.

And with that, TYLER ends the call.

BEAT

TYLER sits on the ledge and clutches his RIGHT ARM. It's
bleeding again.

OVI

Your name's Tyler?

TYLER

Mmm-hmm.

BEAT.

OVI

I'm Ovi.

TYLER, out of breath, glances over at OVI.

TYLER

Nice to meet ya.

A PATCH OF LIGHT shining on the murky water nearby highlights
a SWIMMING RAT and a floating TURD or TWO.

EXT. HIGH ABOVE THE STREETS OF DHAKA - LATER

It's quiet. No movement below.

HINDI RAP MUSIC breaks the silence.

INT. GASPAR'S LATE-MODEL SUV

MUSIC plays while GASPAR takes a sip from a SILVER INSULATED MUG. It's probably not coffee in there.

He's bopping his head along with the NON-ENGLISH RAP/HIP-HOP MUSIC.

GASPAR, mid-40s, BEARDED, is an old friend of TYLER's. He, too, is a MERC-FOR-HIRE. GASPAR calls Dhaka home.

EXT. ALLEYWAY NEAR THE SEWER GRATE

GASPAR comes to a stop.

He pulls off the SEWER GRATE. TYLER emerges.

GASPAR
(slight chuckle)
Ugh, Jesus Christ!

TYLER climbs out, then helps OVI.

GASPAR opens the rear PASSENGER DOOR and MOVES aside the SEAT.

There's a HIDDEN COMPARTMENT in the back of GASPAR's LATE-MODEL SUV.

Both TYLER and OVI crawl in.

The DOOR closes, and GASPAR gets back into the DRIVER's seat and takes off.

EXT. GASPAR'S HOME - LATER THAT NIGHT

GASPAR's SUV sits in the driveway of a MULTI-LEVEL, UPSCALE HOME. This is one of the more respectable neighborhoods outside of the city-center.

INT. GASPAR'S HOME

GASPAR is at the REFRIGERATOR in the kitchen. He looks up at TYLER, who is wearing CLEAN CLOTHES, fresh from a shower. His right arm is in a SLING.

He's descending a small flight of STAIRS. Limping.

GASPAR
Hey! How's it goin'?

TYLER

Yeah, better after the shower.

He joins GASPAR at a kitchen table.

GASPAR pours each of them a DRINK.

TYLER (CONT'D)

Cheers.

GASPAR downs his drink, while TYLER takes a gulp.

GASPAR

Good to see you, man.

TYLER

I appreciate you coming for us.

GASPAR

The hell is wrong with you? Don't insult me.

The TWO MEN smile.

GASPAR gets up and heads to the kitchen

GASPAR (CONT'D)

You hungry?

TYLER

Yeah.

GASPAR

Hey, how's that kid?

TYLER

Yeah, he's resting.

(pause)

So, where are we?

GASPAR

We are south of the city center. I told Nik that an extraction is...It's not feasible. Well, you know, the city is surrounded by rivers. There are bridges going in and out. But every one of those bridges is currently blocked by a roadblock.

GASPAR comes back to the table carrying a BOWL OF FOOD for TYLER.

GASPAR (CONT'D)
Because you are a very popular
individual.

GASPAR sets the BOWL down in front of TYLER.

GASPAR (CONT'D)
I figure we lie low for a couple of
days, we let the panic dissipate.
And we'll get you going.

GASPAR sits, and without a pause, continues.

GASPAR (CONT'D)
Now, my wife made that. So, I want
you to be very careful what you
say.

TYLER
(amused)
Your wife?

GASPAR chuckles.

He eyes TYLER's PILL BOTTLE.

GASPAR
And what's that for, the knee?

TYLER
(taking pills from the
bottle)
Yeah, knee, back, shoulder...

GASPAR
(reaching for the pill
bottle)
Hang on one sec...my knee! Ow! Oh,
God, it hurts.

GASPAR takes some PILLS out of the BOTTLE and pops them in
his mouth.

GASPAR (CONT'D)
Two oughta do it.

He hands the PILL BOTTLE back to TYLER, unscrews the cap of
the LIQUOR BOTTLE and takes a couple of swigs to wash down
the OXYS.

GASPAR (CONT'D)
Okay. I gotta go. I gotta go. I
gotta kiss my wife.

GASPAR gets up from the table.

GASPAR (CONT'D)
But you stay here and rest up. And
I will be back.

On his way to the DOOR, GASPAR stops at TYLER and rests a friendly hand on his SHOULDER.

GASPAR (CONT'D)
It's good to see you, man. I missed
you.

GASPAR pats TYLER's shoulder and leaves.

TYLER removes the cap from the LIQUOR BOTTLE and pours himself another DRINK.

He takes a LITTLE SIP.

He stares ahead with a CREASED BROW. Thinking.

EXT. OPULENT WHITE MANSION

A RED FERRARI approaches and then enters through a heavily guarded gate.

PINK and WHITE LIGHTS illuminate the massive property.

There's a private party happening inside.

INT. MANSION

MUSIC is playing and BARELY-DRESSED EXOTIC WOMEN are slow-dancing and gyrating their hips to the music.

A GROUP OF MEN are playing ROULETTE at one TABLE.

ANOTHER TABLE, MEN playing POKER.

FARHAD enters the room, being escorted by a MAN IN A DARK SUIT.

FARHAD's left hand is WRAPPED in GAUZE. DRIED AND FRESH BLOOD cover most of the dirty bandage.

FARHAD and the SUIT ascend a CURVING STAIRCASE.

INT. LAVISH DINING ROOM

Dividing the room in half is a MASSIVE TABLE laden with food.

FOUR WOMEN sit at the table, but they have not touched their meal.

AMIR is at the head of the table. He is flanked by the WOMEN - TWO on each side of the table.

FARHAD and the SUIT enter the room, followed by SHADEK.

FARHAD stops at the opposite end of the table, while SHADEK continues walking toward the HEAD - where AMIR sits.

SHADEK sets down on the table in front of AMIR a BLOODIED KERCHIEF and unfolds it.

Inside, a SEVERED FINGER belonging to FARHAD.

AMIR sneers and averts his eyes.

AMIR
(in Bengali)
Don't you see I'm eating?

FARHAD
I had him.

AMIR
Had who?

FARHAD
The man you want. I lost him. Near the market.

AMIR leans to SHADEK.

AMIR
Tell them to scour the market.

SHADEK
Yes, sir.

AMIR waves his hand and the FOUR WOMEN stand and leave the room.

AMIR beckons to FARHAD.

FARHAD slowly makes his way to AMIR.

AMIR
What is this?

FARHAD
A gift. When you catch him, I want to be the one to pull the trigger.
(pause)
(MORE)

FARHAD (CONT'D)
If you let me do that, I'll give
you the other finger.

FARHAD reaches the end of the table.

AMIR stands.

He gestures for FARHAD to sit.

SWEATY, DIRTY and BLEEDING -- an amusing look within this
opulent MANSION -- FARHAD takes a seat in one of the GILDED
chairs.

AMIR remains standing.

FARHAD (CONT'D)
He made me feel like a fool.

AMIR slowly approaches FARHAD carrying a CLEAN WHITE CLOTH.

AMIR
Of course he did.

AMIR hands the cloth to FARHAD.

AMIR (CONT'D)
You're only a kid. Hmm?

FARHAD nervously accepts the CLOTH and wraps it around his
BLOODIED LEFT HAND, minus one finger.

AMIR sits. He GAZES evenly at the TEENAGER.

AMIR (CONT'D)
Here's some advice, a gift. Keep
your other finger.
(pause)
Because no matter how badass you
think you are, there's always a
badass who's bigger than you.

INT. GASPAR'S HOME - BEDROOM

TYLER ambles into the room. The LIGHTS are dim.

TYLER sets a bowl of food down on a TABLE beside the BED
where OVI lies. He's awake.

TYLER sits in a CHAIR nearby.

OVI
Tyler.

TYLER
Yeah?

OVI
If you had been killed today, it
would have been my fault.

TYLER
No, mate. But it would've been my
fault.

OVI
You don't look like a Tyler.

TYLER chuckles softly.

TYLER
No? What do I look like?

OVI
A Brad.

TYLER cracks a smile.

TYLER
Yeah.

BEAT

OVI
Can I ask you something?

TYLER
It's Rake.

OVI
What's Rake?

TYLER
My last name.

OVI
That's not what I was going to ask.
That's a strange last name, though.
(pause)
Isn't that like a gardening tool?

TYLER gives a slight nod, but doesn't smile or make eye
contact.

TYLER
What were you going to ask me?

OVI
If you were always this way. You
know...brave.

TYLER
I'm not brave, mate.

OVI
Of course you are. You rescue
people.

TYLER
Yeah, sometimes. Sometimes I do
other things.

OVI
Like killing people?

TYLER
Yeah.

OVI
My father, he kills people, too.
Sometimes, I would sit with him at
dinner, look at him and think, he
just killed somebody else's father
that day. And I'd feel sick.

TYLER clenches his jaw and nods.

OVI sits up. He turns to TYLER.

OVI (CONT'D)
You have a family?

TYLER
I did have me a wife.

OVI
Where is she?

TYLER
I don't know. I haven't seen her in
a long time.

OVI
Children?

TYLER
Yeah, a son.

OVI
Where is he?

TYLER hesitates. Then answers.

TYLER
He died a few years ago.

OVI
How did he die?

TYLER
Lymphoma.

TYLER's eyes glisten as he thinks - remembering his BOY.

OVI
How old was he?

TYLER
(voice cracking)
Six.

TYLER's breath trembles.

TYLER (CONT'D)
I wasn't even there...when he died.

OVI
Where were you?

TYLER
Kandahar, Afghanistan. It was my
third tour.

OVI
You were called away?

TYLER averts his glistening eyes.

TYLER
No. I left. Voluntary.

OVI
Because you couldn't watch?

TYLER slightly nods, his eyes continue filling with TEARS.

TYLER
Yep.

BEAT

TYLER (CONT'D)
I told you, mate, I'm not brave.
I'm just...I'm just the opposite.

OVI

You know... "You drown not by falling into the river, but by staying submerged in it."

TYLER

Who told you that?

OVI

I read it in a book in school.

TYLER gives a grim nod.

He stands and moves to a nearby LAMP.

He turns off the light and leaves the room.

OVI settles back into the bed.

INT. GASPAR'S HOME - LIVING ROOM - LATER

TYLER dozes, sitting in an OVERSTUFFED LEATHER CHAIR.

He opens his eyes as he HEARS A VEHICLE APPROACHING outside. It's GASPAR.

EXT. GASPAR'S HOME

GASPAR gets out of his SUV.

TYLER pulls back a curtain and observes GASPAR.

Everything appears normal.

INT. GASPAR'S HOME - KITCHEN TABLE - LATER

GASPAR is now wearing his SUNGLASSES. He's had a few drinks, clearly.

GASPAR

(in Spanish)

Estancia Los Chanares.

(in English)

Yes. Yes!

TYLER

I don't know....I don't know.

GASPAR

It's the best dove hunting in Argentina.

(MORE)

GASPAR (CONT'D)

Just lie in this pool...You lie in this pool and they fly around! And you shoot them. And you sip a Cuba Libre. I shot my first dove when I was ten years old. Have I told you this? I haven't, Listen.

TYLER

I think you have

GASPAR

No. It was when I was ten years old, my dad...My dad...The Gun backfired, gave me a black eye, and my dad laughs at me. I used to move so quick, kill those little shits. Not any more, though. It sucks getting old, man. Sucks!
(banging the table)
Getting old sucks!

TYLER motions for GASPAR to lower his voice.

GASPAR (CONT'D)

(softly)
Sucks!

TYLER

I thinks he's asleep.

BEAT

GASPAR

What a goddamn tragedy, hmm?

TYLER nods his head.

GASPAR (CONT'D)

That kid is a walking corpse.

TYLER forces a brief, joyless grin.

GASPAR (CONT'D)

Asif will never let him live. Think the disgrace. I mean, you get him home. And then, what? His father's in prison. There's no way to protect him.

(pause)

You know what the best thing you could do? The best thing you could do, honestly, would be to go up there right now and just go put a bullet in his brain.

(MORE)

GASPAR (CONT'D)
 Make it painless. 'Cause the
 animals out there, they're not
 gonna be...as kind to him.
 (pause)
 They like to start with the ears.
 Then they cut off each finger at
 the joint.

TYLER
 Mate, you're drunk.

GASPAR
 I'm talking about mercy, Tyler.

TYLER gives GASPAR a side-long look. He nods, sits up from
 his chair, and walks behind GASPAR.

GASPAR (CONT'D)
 You know how much he's worth?

TYLER stops walking.

TYLER
 We're talking about a kid, Gaspar.

GASPAR
 (getting angry)
 We're talking about a gangster's
 kid. With a price tag of ten
 million on his head.

TYLER
 You need to sober up, mate.

GASPAR finishes his drink, and heavily sets his EMPTY GLASS
 on the table.

He stands up and walks over to TYLER.

GASPAR
 You're a mercenary, right? Tyler?
 Why don't you act like the
 mercenary? Aren't you sick of this
 life? 'Cause I am and I...I do not
 want to end it playing hero on some
 goddamn suicide mission --

TYLER
 What are you doing? You said you'd
 help me.

GASPAR
 I am helping you. Ten million
 dollars.

(MORE)

GASPAR (CONT'D)

I'll get you to the border in a couple of hours. It's money in your pocket. I take care of the body. Painless. And it's the best that that kid can hope for.

Suddenly, TYLER gets it.

TYLER

Did you call someone? Who'd you call?

GASPAR

Why are you such a hypocrite? You've got the blood of a hundred men on your hands --

TYLER elbows GASPAR in the FACE. They struggle briefly.

TYLER

Answer me!

GASPAR pushes TYLER away.

GASPAR

Don't you put your hands on me.

TYLER

What'd you do?

GASPAR

Do you know what happens to me if they find out that I'm helping you? You know what happens to my wife? Asif's a friend. I did some work for him. We made a deal. He gets the kid, you get your freedom, and we both get rich.

TYLER

What do you want from me? Walk upstairs and shoot the kid in the fucking head?

GASPAR

No. No, I'll do it.

GASPAR removes a PISTOL from his HOLSTER and holds it tight to his side.

TYLER

Don't do this.

GASPAR
You saved my life once. Now I'm
gonna save yours. Step aside.

TYLER grabs GASPAR's gun. They struggle.

The GUN drops.

TYLER throws GASPAR to the floor and straddles him.

TYLER rains down blows on GASPAR.

GASPAR retaliates by punching TYLER several times in the side. The KIDNEY shot.

GASPAR wraps a CLOTH around TYLER's throat from behind. They both get to their feet.

GASPAR (CONT'D)
Come on, Tyler. Stop!

TYLER backs GASPAR into a wall.

TYLER grabs a METAL COFFEE POT from the sink, and slams it against GASPAR's face.

GASPAR loosens his grip on the CLOTH, and TYLER wrestles free.

The TWO MEN exchange blows.

GASPAR punches TYLER in the face. TYLER falls flat on his back.

GASPAR is out of breath. He stands over TYLER.

GASPAR (CONT'D)
What are we doing, man? Huh?

TYLER gets to his knees.

GASPAR (CONT'D)
Come on. Stay down. Stay down.

From a kneeling position, TYLER lunges.

GASPAR flips TYLER onto a TABLE, which breaks. GASPAR straddles him.

GASPAR punches TYLER repeatedly.

GASPAR lifts a SHARP PIECE OF WOOD over his head - ready to STAB TYLER with it.

He stops.

OVI is descending the staircase, holding TYLER's PISTOL by his side. He stops at the foot.

GASPAR tosses the SHARP PIECE OF WOOD aside and keeps his hands raised.

GASPAR (CONT'D)

Hey, kid.

GASPAR stands, keeping his eyes locked on OVI.

TYLER rolls onto his belly.

GASPAR raises his hands.

GASPAR (CONT'D)

I know it looks bad. I know it looks bad.

OVI raises the GUN.

GASPAR lunges.

OVI OPENS FIRE. One ROUND.

Then, ANOTHER.

The EMPTY SHELLS fall to the ground.

OVI keeps the PISTOL aimed.

GASPAR falls heavily onto an OVERSTUFFED LEATHER CHAIR. BLOOD drips from his mouth and soaks his SHIRT.

TYLER gets to his feet.

He slowly approaches OVI and pushes the gun down.

OVI stares at GASPAR, slowing dying on the CHAIR.

TYLER takes the PISTOL, and OVI SITS HEAVILY on the steps.

TYLER sits next to the DAZED OVI.

GASPAR struggles to breath.

OVI's wide eyes glisten as both he and TYLER watch GASPAR take his last breaths.

TYLER works his jaw as he stairs at GASPAR's motionless body in the chair.

OVI's face crumples. TEARS stream down his cheeks.

OVI
I want to go home.

OVI throws his arms around TYLER and buries his face in TYLER's chest.

TYLER stares off.

TYLER
I'll get you home, mate. I'll get
you home.

EXT. SAJU'S MOTEL ROOM

SAJU, sitting on his BED and leaning against the wall, lifts his TWO-WAY RADIO.

Just then, his PHONE vibrates.

Confused, he picks it up, and brings it to his ear.

TYLER (O.C.)
I've got the boy. I need your help.

EXT. DHAKA CITY CENTER - NEXT MORNING

The SUN is dim. There's a THICK HAZE blanketing the city.

INT. GASPAR'S SUV - ALLEYWAY SOMEWHERE IN DHAKA

The SUV is parked. TYLER and OVI sit. Waiting.

OVI is tapping his fingers on his knees. *Playing the piano.* He's nervous.

We can HEAR the MORNING CALL TO PRAYER over the city's LOUDSPEAKERS.

TYLER lifts his gaze to a SIDE-VIEW MIRROR. He notices SAJU emerge from a building. His arm is still in a SLING. He shuffles toward the CAR.

TYLER
Stay here.

TYLER gets out of the CAR.

EXT. ALLEYWAY

TYLER moves cautiously toward SAJU.

The TWO MEN size each other up.

They are both ARMED WITH PISTOLS.

TYLER grabs a DUFFLE BAG from the back of the SUV and drops it at SAJU's feet.

A CACHE of GUNS fill the bag.

SAJU and TYLER lock eyes.

SAJU
Just like that?

TYLER
Yeah, just like that. I want the
boy out of here. That's all I care
about.

SAJU
Why?

TYLER
'Cause I do.

SAJU
He was going to kill my family if I
didn't get his son back.

TYLER gives a grim nod.

OVI gets out of the SUV.

TYLER
My people are waiting for him on
the other side of the Sultana Kamal
Bridge. There's two blockades
between here and there. I'll do my
best to draw them away from both.

TYLER turns to OVI. They share a long look.

TYLER turns back to SAJU.

TYLER (CONT'D)
You get him to the other side.

SAJU gives a slight nod.

EXT. SAME ALLEYWAY - MINUTES LATER

TYLER wedges a METAL ROD into a PAD-LOCKED BARRED DOOR. The LOCK easily breaks, and the door swings open.

OVI

Tyler?

TYLER avoids OVI's gaze.

TYLER

See you soon, mate.

And with that, TYLER leaves through the open door and climbs a SET OF STAIRS just inside.

OVI watches TYLER ascend the stairs and disappear.

SAJU loads the DUFFLE BAG into the back of the SUV.

SAJU

(in Hindi)

Let's go.

(in English)

Come on.

EXT. DHAKA CITY STREET - LATER THAT DAY

The SUN is shining bright. The STREET is jammed with PEDESTRIANS, CARS, BUSES. There's no sense of order, no traffic lights. The roads are just dirt.

The traffic is heavy because of a nearby CHECKPOINT.

EXT. CHECKPOINT #1

ARMED SOLDIERS in FATIGUES check PAPERS, stop VEHICLES and search anything that moves.

INT. SMALL SEWING FACTORY

TYLER aims his RIFLE as he makes his way through the FACTORY. No one is working right now. It's still early.

TYLER makes his way to a WINDOW OVERLOOKING A NARROW, QUIET STREET.

SAJU and OVI park the SUV. ALL THREE lock eyes.

TYLER loads a GRENADE LAUNCHER.

He and SAJU exchange a nod.

INT. SUV

SAJU wraps a CLOTH around his head to conceal his identity.

Ahead, at CHECKPOINT #1, COPS halt TWO PEDESTRIANS and examine their PAPERWORK.

SAJU
(in English)
Do you trust him?

Without hesitation...

OVI
I do.

That's good enough for SAJU.

EXT. SEWING FACTORY

TYLER aims the GRENADE LAUNCHER out an OPEN WINDOW.

He fires.

The ROUND hits beneath a POLICE TRUCK. It EXPLODES on impact.

INT. SUV

SAJU is calm, cool.

OVI, however, seems panicked.

SAJU
Seat belt.

OVI obeys.

INT. SEWING FACTORY

TYLER reloads.

He fires another ROUND toward a SECOND PARKED POLICE TRUCK.

EXT. SEWING FACTORY

It EXPLODES, sending nearby COPS flying in every direction.

INT. SEWING FACTORY

TYLER aims his rifle and OPENS FIRE on the POLICE and MILITARY OFFICERS below.

EXT. SEWING FACTORY

OFFICERS fire back.

It's anarchy. It's perfect.

SAJU drives ahead, full speed, toward CHECKPOINT #1.

TYLER lays down cover fire from the SECOND-FLOOR OPEN WINDOW of the SEWING FACTORY.

SAJU keeps driving forward, smashing through the CHECKPOINT BLOCKADE.

A SOLDIER fires at the receding SUV. It's a futile effort.

One more CHECKPOINT to go.

INT. SEWING FACTORY

TYLER reaches into his VEST, pulls out a FULL MAGAZINE, and reloads.

EXT. SEWING FACTORY

A GROUP OF SOLDIERS approach, firing on TYLER's position.

OFFICER #1
(in Bengali)
Run fast!

A TEAM OF SOLDIERS head toward a METAL GATE covering the entrance of the SEWING FACTORY.

OFFICERS cover, while ONE breaks the LOCK and opens the GATE.

OFFICER #2
(in Bengali)
Go, go, go!

THE OFFICERS rush inside with tactical precision.

Nearby, a SOLDIER aims an RPG at TYLER's position.

INT. SEWING FACTORY

At the last second, TYLER notices what's about to happen.

TYLER

Oh sh--

The corner of the SECOND-FLOOR ROOM, where TYLER has taken up position, explodes.

TYLER ducks for cover.

Just then, TWO SOLDIERS enter the room.

Still lying down after the explosion, TYLER grabs his PISTOL and OPENS FIRE, KILLING BOTH OFFICERS.

INT. SUV - CHECKPOINT #2 NEAR THE SULTANA KAMAL BRIDGE

Traffic is heavy. CHECKPOINT #2 is nearby.

PEDESTRIANS BLOCK the way. SAJU must stop the SUV.

SAJU turns to see a LONG LINE of VEHICLES BEHIND. *No turning back.*

He looks to OVI.

SAJU

(in Hindi)

We'll have to go on foot.

EXT. SUV

SAJU, still in disguise, and OVI exit the SUV.

EXT. INTERSECTION - CHECKPOINT #2

OVI, wearing a BALL CAP, keeps his head down as he and SAJU approach SOLDIERS WAIVING PEOPLE toward a BLOCKED INTERSECTION.

Just to the left of the intersection, VEHICLES STAND PARKED on the SULTANA KAMAL BRIDGE.

PEDESTRIANS move along the BRIDGE, walking between the VEHICLES.

EXT. AMIR'S MANSION - THE BALCONY

ARMED GUARDS, BOTH UNIFORMED MILITARY AND SUITED PERSONAL PROTECTION are placed at various spots around the massive BALCONY.

AMIR, followed closely by SHADEK, ENTER THE FRAME.

The COLONEL is at the edge of the BALCONY, watching the BRIDGE through BINOCULARS.

AMIR saunters up next to him.

AMIR
(in Bengali)
Any sign of the boy?

COLONEL
Not yet. But we've seen our friend.

He hands the BINOCULARS to AMIR.

COLONEL (CONT'D)
The kid must be near.

AMIR gazes through the BINOCULARS.

Across the river, a CLOUD of BLACK SMOKE BILLOWS upward.

INT. SEWING FACTORY

TYLER appears around a DESCENDING STAIRCASE.

He fires a quick TWO ROUNDS from his PISTOL, taking out TWO COPS. Then fires TWO MORE ROUNDS into the bodies.

TYLER pulls out a GRENADE and drops it down a nearby STAIRWELL.

THREE SOLDIERS are taken down from the blast.

EXT. BUSY STREET SOMEWHERE IN DHAKA

Two DARK-COLORED VEHICLES - an SUV and a VAN - are speeding down a road.

INT. VEHICLE #1

It's NIK. Beside her is a rather ominous looking RPG.

NIK puts on her SUNGLASSES, then GRIPS the RPG.

EXT. SULTANA KAMAL BRIDGE - CHECKPOINT #2

PEOPLE wait in line to cross.

SOLDIERS have a PHOTOGRAPH of OVI, and are looking closely at every face that walks by.

SAJU and OVI keep their gazes low as they approach the CHECKPOINT.

A COP argues with a man.

MAN
(in Hindi)
We need to go to India.

COP #1
You can't go. I'm telling you, you
can't go.

This provides a brief distraction for SAJU and OVI to walk past them. *Home free.*

EXT. ON THE SULTANA KAMAL BRIDGE - PAST THE CHECKPOINT

A BEARDED SOLDIER passes, going in the opposite direction. He stops in his tracks when OVI and SAJU pass by.

BEARDED SOLDIER
(in Bengali)
Hey! You there!

SAJU and OVI continue without stopping.

BEARDED SOLDIER (CONT'D)
Hey! Hey, stop! Don't cross the
bridge.

SAJU and OVI continue, walking a little faster.

The SOLDIER tries to catch up.

BEARDED SOLDIER (CONT'D)
I'm telling you to stop! Hey! Stop!

SAJU and OVI stop. They turn to face the SOLDIER.

OVI keeps his gaze down.

BEARDED SOLDIER (CONT'D)
Take his hat off. Let me see his
face.

SAJU

Huh?

(in Hindi)

I don't understand you.

BEARDED SOLDIER

(in Bengali)

His hat. Take it off.

SAJU nods, then turns to OVI.

SAJU

(in Hindi)

It's okay. Do what he says. Take off your cap.

SAJU eyes TWO SOLDIERS nearby. Plotting.

OVI slowly removes his CAP.

The BEARDED SOLDIER pulls his PISTOL.

SAJU, pulls his RIFLE OUT, SHOOTS the BEARDED SOLDIER, then immediately takes down a nearby SOLDIER with TWO MORE SHOTS. Then, the TWO ADDITIONAL OFFICERS that stand behind him.

Chaos erupts. CIVILIANS flee in all directions.

SAJU and OVI take cover behind a TRUCK.

SAJU removes his hood.

SAJU (CONT'D)

Stay here.

SEVERAL SOLDIERS advance toward SAJU's position.

SAJU emerges from behind his cover. He OPENS FIRE.

With TACTICAL PRECISION, and without wasting ammunition, he quickly takes down SEVERAL SOLDIERS.

SAJU ducks behind a VAN and reloads.

The SIDE MIRROR of the VAN explodes.

A SNIPER's BULLET.

SAJU easily spots the SNIPER on atop a TOWER nearby. *Not a very good sniper.*

After reloading, SAJU takes aim, and fires TWO ROUNDS into the SNIPER's HEAD.

The SNIPER drops as BLOOD spatters the CONCRETE TOWER behind what used to be the MAN'S HEAD.

SAJU pulls the pin from a GRENADE and hurls it toward a GROUP OF SOLDIERS taking cover near a TRUCK.

SAJU runs back to wear OVI crouches, FIRING his RIFLE and killing COPS as he runs.

Reaching OVI, and crouching beside him, SAJU pulls out another GRENADE. He hurls it over to another SOLDIER'S hiding spot.

The ensuing EXPLOSION kills the SOLDIER.

EXT. AMIR'S MANSION - BALCONY

AMIR continues to watch the action through his BINOCULARS. The COLONEL is standing next to him.

The bridge is maybe a 1/2 a kilometer away - about five American Football fields.

AMIR lowers his BINOCULARS.

AMIR
(in Bengali, to the
COLONEL)
Take two more units to the bridge.

The COLONEL lifts his TWO-WAY RADIO to his mouth and calmly relays the orders.

COLONEL
(in Bengali)
Two more units to the bridge.
Hurry!

The COLONEL turns and leaves.

COLONEL (CONT'D)
Bring me my rifle!

SEVERAL SOLDIERS fall-in behind the COLONEL.

EXT. SEWING FACTORY

TYLER emerges from the FACTORY.

He OPENS FIRE on the SOLDIERS approaching.

TYLER takes cover behind a VEHICLE, quickly RELOADS, and continues his ASSAULT.

TYLER fires his GRENADE LAUNCHER. A nearby RICKSHAW TUK TUK topples.

TYLER picks up his RIFLE and advances, SHOOTING any, and EVERY, OFFICER in sight.

EXT. OVER THE BURIGANGA RIVER

A BLACK POLICE CHOPPER, filled with TACTICAL OFFICERS, flies low over the river. It's approaching the bridge.

The OFFICERS have GUNS ready.

EXT. SULTANA KAMAL BRIDGE

SAJU and OVI sprint past parked VEHICLES on the bridge.

They crouch beside a RUSTED TRUCK.

SAJU glances around. Then continues ahead, leading OVI.

They duck beside a BUS.

SAJU
(in English)
Stay here. Stay down. I'm going to
draw them away from you.

SAJU hands OVI a TWO-WAY RADIO.

OVI bravely nods.

SAJU returns the nod.

SAJU (CONT'D)
Go.

INT. EMPTY BUS

OVI climbs into the EMPTY BUS and crouches on the floor.

EXT. SULTANA KAMAL BRIDGE - SAJU'S POSITION

SAJU hides by the front of the bus and eyes the approaching CHOPPER.

SAJU OPENS FIRE as the CHOPPER draws near.

TACTICAL OFFICERS return fire while SAJU finds another BUS to hide behind.

INT. CHOPPER

An OFFICER fires a LARGE CALIBRE GUN WITH TRACER ROUNDS.

The WEAPON rips vehicles to shreds.

EXT. SULTANA KAMAL BRIDGE

The powerful GUN cause CARS TO EXPLODE, and WINDOWS SHATTER into tiny pieces. The POLICE onslaught is relentless. SAJU does his best to draw their fire away from OVI.

INT. BUS WHERE OVI IS HIDING

OVI stares in awe at the awesome display of firepower around him.

INT. CHOPPER

The CHOPPER, hovering over the bridge, circles around.

EXT. OTHER SIDE OF THE SULTANA KAMAL BRIDGE.

The EXTRACTION TEAM VEHICLES skid to a halt.

They come UNDER FIRE immediately

TEAM MEMBERS exit their vehicles and RETURN FIRE.

NIK grabs the RPG from the BACK SEAT OF HER VEHICLE and moves toward the bridge with SEVERAL OTHERS.

EXT. SULTANA KAMAL BRIDGE CHECKPOINT

TYLER makes his way through the now chaotic CHECKPOINT - dispatching SEVERAL COPS AND SOLDIERS as he goes.

He crouches by a VAN and reloads.

EXT. SULTANA KAMAL BRIDGE - SAJU'S POSITION

SAJU peers around a TRUCK he's hiding behind.

The CHOPPER hovers nearby.

SAJU spots the EXTRACTION TEAM approaching from the other side of the bridge.

The TACTICAL OFFICERS from the CHOPPER drop onto the bridge with their WEAPONS RAISED.

SAJU
(into the RADIO)
Rake, I need you on the bridge!

EXT. SULTANA KAMAL BRIDGE CHECKPOINT

TYLER
Yeah, on my way.

An ARMORED VEHICLE rolls toward TYLER.

TYLER (CONT'D)
Oh, sh--

A SOLDIER OPENS FIRE from the ARMORED VEHICLE using the MOUNTED MACHINE GUN on the roof of the VEHICLE.

TYLER takes cover inside an empty INDOOR MARKET.

INT. INDOOR MARKET

MACHINE GUN FIRE follows TYLER. He crouches behind a TABLE holding BASKETS of FOOD.

FRUIT and VEGETABLES explode from the HAIL OF BULLETS.

EXT. SULTANA KAMAL BRIDGE - SAJU'S POSITION

The CHOPPER hovers above, while TACTICAL OFFICERS approach SAJU's position.

Nearby, the EXTRACTION TEAM kneels behind a VEHICLE and OPENS FIRE on the TACTICAL OFFICERS.

NIK takes a knee and aims the RPG at the nearby hovering CHOPPER.

She FIRES, hitting the TALE of the CHOPPER and severing it.

The CHOPPER spins out of control, falling onto the bridge and EXPLODING the moment it hits.

The CHOPPER narrowly misses the BUS that OVI is hiding in. But the EXPLOSION rocks the BUS and sends debris everywhere.

The CHOPPER, in FLAMES, slides off the bridge and into the Buriganga River.

EXT. AMIR'S MANSION - BALCONY

AMIR watches through the BINOCULARS.

INT. INDOOR MARKET

TACTICAL OFFICERS move through the MARKET searching for TYLER.

A STUN GRENADE rolls out and EXPLODES at the FEET OF SEVERAL OFFICERS.

TYLER emerges from his hiding spot, SHOOTING ONE OFFICER while KICKING ANOTHER IN THE CHEST.

He aims his PISTOL at ANOTHER and FIRES TWO ROUNDS.

He grabs ONE SOLDIER BY THE WAIST and SWINGS HIM INTO ANOTHER SOLDIER. He then SHOOTs the downed SOLDIERS.

EXT. OUTSIDE THE INDOOR MARKET

The SOLDIER MANNING THE ARMORED VEHICLE GUN reloads.

TYLER emerges from the MARKET and SHOOTs him dead.

TYLER drops TWO GRENADES through the PORTHOLES on the side of the ARMORED VEHICLE.

He JOGS away and the GRENADES EXPLODE inside the ARMORED VEHICLE. FLAMES JET from the OPEN HATCH on top of the VEHICLE.

EXT. SULTANA KAMAL BRIDGE - SAJU'S POSITION

TACTICAL OFFICERS advance on SAJU's position.

SAJU fires. TWO OFFICERS FALL, ONE lunges at SAJU.

SAJU throws him against a CAR, then PINS him on the ground.

SAJU presses a GUN to the SOLDIER's CHEST, LOADS IT, COCKS, SHOOTs.

SAJU stands, and with the same RIFLE, advances.

EXT. SULTANA KAMAL BRIDGE CHECKPOINT - TYLER'S POSITION

TYLER, soaked in blood, approaches GASPARS' SUV.

OBLIVIOUS SOLDERS standing nearby are SHOT by the approaching TYLER. FOUR OFFICERS drop in quick succession.

TYLER takes cover behind a VAN.

TYLER
(into his RADIO)
Where's the kid?

SAJU (O.C.)
In hiding. About halfway across the
bridge.

EXT. SULTANA KAMAL BRIDGE - SAJU'S POSITION

SAJU
I'm trying to clear a path.

SAJU trades fire with a TACTICAL OFFICER.

EXT. SULTANA KAMAL BRIDGE - NIK'S POSITION

NIK
(into her RADIO)
Yaz, where are you?

INT. EXTRACTION TEAM CHOPPER

The CHOPPER is flying low over the river. Yaz is sitting beside the PILOT.

YAZ
Two minutes out.

EXT. SULTANA KAMAL BRIDGE - TYLER'S POSITION

Tyler is behind the SUV.

He emerges, SHOOTING.

A COP raises his RIFLE, TYLER turns and SHOOTs him dead before collapsing beside a CAR.

The CAR's WINDOWS shatter as BULLETS rain down on TYLER's position.

He loads a NEW MAGAZINE into his RIFLE.

He stands and continues his advance to OVI's position.

He FIRES on a COP. Dead.

ANOTHER OFFICER tries to grab TYLER's RIFLE. A brief struggle ends with the OFFICER getting thrown to the ground, then SHOT by TYLER.

TYLER continues his advance.

EXT. SULTANA KAMAL BRIDGE - SAJU'S POSITION

A TACTICAL OFFICER tackles SAJU.

They TUSSLE on the pavement.

OVI watches from inside the BUS.

INT. BUS WHERE OVI IS HIDING

OVI turns, and notices TWO OFFICERS approaching the BUS from the rear.

OVI crouches.

EXT. SULTANA KAMAL BRIDGE - SAJU'S POSITION

The struggle continues.

SAJU presses his PISTOL to the OFFICER's CHEST and SHOOTS. Then points to the OFFICER's head, and SHOOTS.

SAJU scrambles backward, wildly firing his PISTOL at an advancing OFFICER.

They EXCHANGE FIRE.

The OFFICER drops.

SAJU is seriously injured. BLOOD is spilling from his body.

INT. BUS WHERE OVI IS HIDING

OVI eyes one of the approaching SOLDIERS.

EXT. BUS

He steps out of the BUS and hides behind a TUK TUK.
When the coast is clear, he sneaks past another CAR.

EXT. SULTANA KAMAL BRIDGE - SAJU'S POSITION

BLOOD soaks SAJU's pants. He pushes himself to a sitting position.

EXT. SULTANA KAMAL BRIDGE - OVI'S POSITION

OVI hides behind a BURNED OUT CAR.

EXT. SULTANA KAMAL BRIDGE - SAJU'S POSITION

A SOLDIER creeps around ANOTHER CAR.

Big mistake.

SAJU stands, grabs the SOLDIER and STABS him repeatedly - legs, arms, chest. Without mercy.

A SECOND SOLDIER approaches.

SAJU uses the FIRST SOLDIER as a HUMAN SHIELD as the SECOND SOLDIER OPENS FIRE.

SAJU gets closer to the SECOND SOLDIER then begins STABBING him repeatedly in the chest.

SAJU looks up, BLOOD covers his face.

He grabs the SOLDIER's RIFLE and stands.

BOOM! A *fucking* SNIPER.

A BULLET WOUND OPENS IN SAJU'S FOREHEAD.

His LIFELESS BODY drops into a sitting position. Motionless, as BLOOD pours from his head.

EXT. A NEARBY BUILDING ROOFTOP

The COLONEL has taken up position with a SNIPER RIFLE.

He relaxes his grip on the RIFLE, admiring his first kill of the day.

EXT. SULTANA KAMAL BRIDGE - OVI'S POSITION

OVI looks over his shoulder.

EXT. AMIR'S MANSION - BALCONY

AMIR lowers the BINOCULARS, GRINNING.

EXT. SULTANA KAMAL BRIDGE - SAJU'S POSITION

The BLOOD SOAKED BODY slumps beside the tire of a BUS.

EXT. OVER THE BURIGANGA RIVER

The EXTRACTION TEAM HELICOPTER approaches the bridge.

EXT. A NEARBY BUILDING ROOFTOP - COLONEL'S POSITION

Seeing the CHOPPER, the COLONEL adjusts his aim.

EXT. SULTANA KAMAL BRIDGE - LANDING ZONE

The EXTRACTION CHOPPER HOVERS OVER THE LZ at the end of the bridge.

EXT. A NEARBY BUILDING ROOFTOP - COLONEL'S POSITION

The CROSS HAIRS OF THE SCOPE are centered on the EXTRACTION CHOPPER'S PILOT.

INT. EXTRACTION CHOPPER

The PILOT'S HEAD EXPLODES as the SNIPER'S ROUND bursts through the WINDOW, hitting its target.

YAZ

Fuck!

YAZ takes control of the CHOPPER.

EXT. SULTANA KAMAL BRIDGE - NIK'S POSITION

She looks up and notices the CHOPPER losing altitude.

YAZ (O.C.)
I'm taking fire. I'm going...I'm
going around.

INT. EXTRACTION CHOPPER

YAZ gains control of the CHOPPER, and flies off.

EXT. SULTANA KAMAL BRIDGE - NIK'S POSITION

BLOOD explodes from an EXTRACTION TEAM MEMBER'S HEAD. He drops. *That fucking sniper.*

NIK darts behind a MILITARY TRUCK. The SIDE VIEW MIRROR shatters. We NEVER HEARD THE SHOT.

EXT. SULTANA KAMAL BRIDGE - TYLER'S POSITION

From the RIGHT RIVERBANK, TYLER emerges from behind a parked VAN and passes a TUK TUK.

He keeps his RIFLE aimed.

EXT. A NEARBY BUILDING ROOFTOP - COLONEL'S POSITION

The COLONEL spots TYLER, and keeps the CROSS HAIRS from his SCOPE centered on him.

The COLONEL lifts his gaze from his SCOPE.

EXT. SULTANA KAMAL BRIDGE - NIK'S POSITION

From beside the MILITARY VEHICLE, NIK lies on her belly.

She steadies her RIFLE using a BIPOD, and aims underneath the VEHICLE'S CHASSIS.

EXT. SULTANA KAMAL BRIDGE - TYLER'S POSITION

TYLER continues his advance, picking off SOLDIERS and COPS as he goes.

At a nearby TRUCK, TWO SOLDIERS engage TYLER.

The SOLDIERS exchange FIRE with TYLER - shooting over the BACK OF A RUSTED PICKUP TRUCK.

TYLER shoots the SOLDIERS in the legs, using the ground underneath the TRUCK to deflect the BULLETS.

TYLER rounds the TRUCK, and SHOOTS the TWO FALLEN SOLDIERS.

EXT. A NEARBY BUILDING ROOFTOP - COLONEL'S POSITION

The COLONEL's SCOPE tracks TYLER as he moves behind a BUS.

EXT. SULTANA KAMAL BRIDGE - NIK'S POSITION

Under the MILITARY VEHICLE, NIK peers through her RIFLE's SCOPE. She SCANS the BRIDGE. *Where's that fucking SNIPER?*

EXT. SULTANA KAMAL BRIDGE - OVI'S POSITION

OVI moves in a crouching trot along the side of the bridge.

He pauses as he notices a BLOODIED TACTICAL OFFICER crawling along the pavement.

OVI darts past, unnoticed, then hides behind a nearby RED TOYOTA.

He spots a SOLDIER ahead.

OVI crawls underneath the RED TOYOTA.

EXT. SULTANA KAMAL BRIDGE - TYLER'S POSITION

TYLER continues his advance along the bridge.

SMOKE slightly obscures his view.

He slows as he moves past SAJU's BODY.

EXT. A NEARBY BUILDING ROOFTOP - COLONEL'S POSITION

TYLER moves behind a COVERED TRUCK and out of the COLONEL'S CROSS HAIRS.

EXT. SULTANA KAMAL BRIDGE - TYLER'S POSITION

TWO TACTICAL OFFICERS wait around the corner of the COVERED TRUCK.

TYLER shoots ONE OFFICER and he falls.

TYLER slams the OTHER OFFICER against a CAR and PULLS out his PISTOL.

He PUMPS TWO ROUNDS into that OFFICER. TWO ROUNDS into the FALLEN OFFICER, then another TWO ROUNDS into the OFFICER he's got against the CAR.

EXT. SULTANA KAMAL BRIDGE - NIK'S POSITION

NIK keeps her eye pressed to her RIFLE'S SCOPE. She's SCANNING NEARBY BUILDINGS.

EXT. A NEARBY BUILDING ROOFTOP - COLONEL'S POSITION

The COLONEL CENTERS HIS CROSS HAIR on TYLER's BACK as he emerges from beside the COVERED TRUCK.

EXT. SULTANA KAMAL BRIDGE - TYLER'S POSITION

A BULLET RIPS into TYLER. *The SNIPER.*

He collapses onto the road.

EXT. A NEARBY BUILDING ROOFTOP - COLONEL'S POSITION

The COLONEL LIFTS HIS GAZE. He spots TYLER crawling, but does not have a clear shot to finish him off.

EXT. AMIR'S MANSION - BALCONY

AMIR watches through his BINOCULARS. He lowers them.

EXT. SULTANA KAMAL BRIDGE - NIK'S POSITION

Through her SCOPE she spots the COLONEL.

EXT. SULTANA KAMAL BRIDGE - TYLER'S POSITION

TYLER is crawling to safety. He's SOAKED IN BLOOD.

EXT. A NEARBY BUILDING ROOFTOP - COLONEL'S POSITION

The COLONEL TIGHTENS HIS TRIGGER FINGER as he spots TYLER through his SNIPER SCOPE.

EXT. SULTANA KAMAL BRIDGE - NIK'S POSITION

NIK takes aim at the COLONEL.

FIRE.

EXT. A NEARBY BUILDING ROOFTOP - COLONEL'S POSITION

The COLONEL gets hit with the powerful GUNSHOT just above his LEFT EYE.

BLOOD and BRAIN MATTER spray from the back of his head and onto the GREEN SILK SHEET hanging on a LAUNDRY LINE behind him.

EXT. SULTANA KAMAL BRIDGE - NIK'S POSITION

Once visually confirming that her target is down, NIK stands.

EXT. SULTANA KAMAL BRIDGE - OVI'S POSITION

OVI emerges from underneath the RED TOYOTA.

EXT. SULTANA KAMAL BRIDGE - TYLER'S POSITION

TYLER sits up, leaning against a CAR. He's covered in BLOOD. He struggles to breath.

He replaces a MAGAZINE in his RIFLE. *Bring 'em on.*

BLOOD drips from his mouth.

He stares off with an unfocused gaze.

CUT TO:

EXT. BEACH - DAY

The SCREEN IS BLURRY and BRIGHT WHITE LIGHT obscures the view. We SEE TINY FEET dancing freely in the WET SAND.

We HEAR the GIGGLES OF A SMALL CHILD and the OCEAN WAVES hitting the shore.

His SON looks back at TYLER.

CUT TO:

EXT. BRIDGE - BACK TO TYLER

He's having a vision - like a daydream, almost. He LOOKS PAST THE CAMERA, his eyes focused on nothing but the vision in his head.

OVI arrives and kneels in front of TYLER.

Upon noticing TYLER's condition, OVI begins WEEPING.

OVI CLUTCHES TYLER'S BLOODY HAND IN HIS.

TYLER gives OVI's HAND a squeeze.

A FAINT SMILE crosses TYLER's LIPS.

TEARS spill down OVI's CHEEK.

TYLER

You see that helicopter?

The EXTRACTION CHOPPER approaches the far end of the bridge.

TYLER (CONT'D)

I need you to run as fast as you can for it.

OVI shakes his head.

OVI

No. Please. Please, get up.

EXT. SULTANA KAMAL BRIDGE - NIK'S POSITION

NIK and the other TEAM MEMBERS are approaching. They're SHOOTING any remaining SOLDIERS.

Overhead, the CHOPPER DESCENDS.

TEAM MEMBER (O.C.)

Bogeys are down. LZ clear. Two-minute window.

EXT. SULTANA KAMAL BRIDGE - TYLER'S POSITION

TYLER gazes at OVI.

TYLER

(softly)

Go.

OVI
Please.

TYLER
Run. Run!

OVI stands, reluctantly. TEARS stream down his face.

OVI sprints toward the CHOPPER.

TYLER presses his RIFLE to the ground - using it as a CRUTCH - helping him to his feet.

He turns in the other direction and aims his GRENADE LAUNCHER at APPROACHING SOLDIERS.

EXT. SULTANA KAMAL BRIDGE - CHOPPER LZ

OVI runs to NIK.

SHE and ANOTHER TEAM MEMBER stand protectively in front of him.

EXT. SULTANA KAMAL BRIDGE - TYLER'S POSITION

TYLER lurches in the other direction SHOOTING the advancing SOLDIERS.

EXT. SULTANA KAMAL BRIDGE - CHOPPER LZ

NIK starts moving toward TYLER's position.

EXT. SULTANA KAMAL BRIDGE CHECKPOINT

TYLER drops his RIFLE - no ammo left.

He grabs his PISTOL and continues SHOOTING.

TYLER reels.

NIK takes cover behind him.

TYLER's GUN ARM wavers, then drops.

He turns, then limps in NIK's direction.

A SMILE crosses her LIPS.

EXT. SULTANA KAMAL BRIDGE - CHOPPER LZ

OVI stares ahead intently.

EXT. SULTANA KAMAL BRIDGE - TYLER'S POSITION

TYLER starts walking toward the CHOPPER LZ.

A SHOT rings out, opening a LARGE WOUND IN TYLER'S NECK.

EXT. SULTANA KAMAL BRIDGE - CHOPPER LZ

OVI watches in disbelief.

EXT. SULTANA KAMAL BRIDGE - TYLER'S POSITION

TYLER loosens his grip on his PISTOL.

NIK's face falls.

TYLER presses his hand to the GAPING NECK WOUND. BLOOD spills from his MOUTH.

Behind him, FARHAD lowers a RIFLE.

NIK takes aim FIRES ON FARHAD, and marches forward.

FARHAD takes cover behind a CAR, unharmed.

TYLER drops to one knee.

EXT. SULTANA KAMAL BRIDGE - CHOPPER LZ

OVI breaks free and sprints in TYLER's direction.

EXT. SULTANA KAMAL BRIDGE - TYLER'S POSITION

TYLER stumbles.

He drags himself up to the RAILING OF THE BRIDGE.

The SUN HANGS LOW in the hazy sky beyond.

TYLER leans against the RAILING with his back toward the water.

NIK rushes out and stops OVI.

She turns, and LOCKS EYES with TYLER.

OVI stares. SOBBING.

TYLER gives a nod.

He turns his gaze forward.

CUT TO:

EXT. BEACH

PULLING FOCUS reveals a CLEAR IMAGE of a YOUNG BLOND BOY on beach. Everything is CLEAR NOW.

TYLER'S SON. Big, bright, blue eyes look back at TYLER. The BOY is smiling - ear to ear.

CUT TO:

EXT. BACK TO TYLER ON THE BRIDGE

TYLER lifts his gaze and falls backward over the railing and into the Buriganga River.

BLOOD darkens the water around TYLER as he sinks toward the bottom of the river.

EXT. SULTANA KAMAL BRIDGE - NIK AND OVI'S POSITION

OVI and NIK stare in disbelief.

NIK pulls OVI back toward the WAITING CHOPPER.

EXT. SULTANA KAMAL BRIDGE - CHOPPER LZ

NIK opens the back door. OVI climbs in. NIK gets in after him.

The CHOPPER lifts off, and the TWO VEHICLES the TEAM arrived in DRIVE AWAY.

EXT. ABOVE THE BURIGANGA RIVER

The CHOPPER gains altitude, leaving behind the Sultana Kamal Bridge. A literal WAR ZONE.

EXT. AMIR'S MANSION - BALCONY

AMIR lowers his BINOCULARS, his FACE IMPASSIVE.

INT. EXTRACTION CHOPPER

NIK drops her gaze.

OVI stares straight ahead. TEARS fill his eyes. A BLINK brings on a STREAM OF TEARS DOWN HIS RIGHT CHEEK.

EXT. SULTANA KAMAL BRIDGE

FARHAD peers over the railing where TYLER went over.

The SUN glistens off the rippling surface of the water.

FADE TO BLACK.

FADE UP:

EXT. HARGRAVE INTERNATIONAL SCHOOL - DAY

CHYRON: 8 MONTHS LATER

OVI shuffles along a covered walkway. He carries his BOOKBAG slung over his shoulder.

EXT. DHAKA CITY STREET - NIGHT

AMIR stands on a BALCONY overlooking a COLORFUL PARADE.

His face is WITHOUT EXPRESSION.

EXT. HARGRAVE INTERNATIONAL SCHOOL - A DIFFERENT DAY

OVI walks along side an OLYMPIC-SIZED SWIMMING POOL.

EXT. DHAKA CITY STREET - BACK TO AMIR WATCHING THE PARADE

AMIR turns and walks through an open door leading to a RESTAURANT.

INT. LAVISH RESTAURANT

WELL DRESSED LOCALS are enjoying a meal.

AMIR walks behind TWO BODYGUARDS, ONE visually scanning the restaurant, presumably looking for anything suspicious. The OTHER BODYGUARD stares straight ahead.

Behind AMIR, his trusty side-kick, SHADEK.

INT. LAVISH RESTAURANT - AN OVERHEAD WALKWAY

The BODYGUARDS and SHADEK stop on an OVERHEAD WALKWAY while AMIR continues ahead, on his way to the REST ROOM.

EXT. HARGRAVE INTERNATIONAL SCHOOL

At the pool, OVI climbs a set of stairs leading to a HIGH-DIVE PLATFORM.

OVI steps tentatively onto the platform.

INT. LAVISH RESTAURANT - REST ROOM

The washroom is just as lavish as the restaurant.

AMIR stands, alone, at a URINAL.

A FIGURE steps up beside him. AMIR looks up.

NIK is standing beside him.

She evenly returns his gaze.

EXT. HARGRAVE INTERNATIONAL SCHOOL

Back at the pool, OVI looks down at the rippling water. He takes a deep breath

INT. LAVISH RESTAURANT - REST ROOM

NIK smiles, then lifts a SILENCED PISTOL to AMIR's FACE and SHOTS.

BLOOD spatters on the wall behind AMIR.

He crumples to the floor.

NIK stands over his body and gazes down at it.

NIK wears an elegant FLOOR-LENGTH EVENING GOWN. Her look - typical of the WOMEN in the restaurant. Perfect for hiding in plain sight - blending in.

She FIRES TWO MORE SHOTS into AMIR's HEAD.

EXT. HARGRAVE INTERNATIONAL SCHOOL

At the pool, OVI jumps from the platform and into the cool water below.

EXT. HARGRAVE SWIMMING POOL - UNDER WATER

BUBBLES SWIRL AND SPARKLE around OVI as he sinks to the bottom of the pool. A scene not unlike what we witnessed with TYLER at the QUARRY back home in Australia.

INT. LAVISH RESTAURANT - REST ROOM

NIK takes one last look at AMIR's body, before stepping away.

Her LONG TRAILING GOWN leaves a BRUSH-STROKE OF BLOOD on the floor behind her.

An EMPTY SHELL CASING rolls by.

EXT. HARGRAVE SWIMMING POOL - UNDER WATER

Back at the pool, and UNDER WATER, OVI sits at the bottom. His eyes are closed.

He opens them.

OVI glances around, then pushes off the bottom.

EXT. HARGRAVE SWIMMING POOL - SURFACE

OVI surfaces, wiping off his face.

He glances to his right.

A BURLY FIGURE stands beyond the edge of the pool.

CUT TO BLACK.

THE END