

★ GOD BLESS AMERICA ★

EPISODE THREE – “EXILE”

ACT ONE: RUNNING

★

EXT. MOURNE MOUNTAINS – DAY (FLASHBACK)

When I stood up there...

...I thought I could see the world.

FLASH CUT – ANGEL

I thought if I could just get far enough away...

...I could start again.

INT. UNIVERSITY HALL – NIGHT

DEBATE: THE FUTURE OF NORTHERN IRELAND

The British must leave Ireland.

APPLAUSE!

APPLAUSE!

Their soldiers must be removed.
Our prisoners must be freed.
CHEERS!

THUG (interrupting)

Or maybe we should hear from the traitor.

Laughter.

YOUNG STEVEN

If you'd let me finish—

THUG

We've heard your kind before.

You stand there pretending to speak for Ireland—but you're not one of us.

YOUNG STEVEN

I'm here to speak—

THUG

You're here to betray.

You're a traitor.

CLOSE ON HANDS

The Thug grabs Steven's jacket.

SLOW MOTION – THE GLASGOW KISS

Palm strikes the chin!

Punch to the throat!

NORMAL ERUPTS!

Security rushes in! Chairs crash!

CLOSE ON STEVEN

I knew exactly what was coming.

EXT. BELFAST STREET – NIGHT

There are ways they deal with you.

FLASH – SHAMING

They make an example.

FLASH – BEATING

They break you.

FLASH – SIX PACK

Or they give you a six pack.

BACK TO STREET

I had to get out.

INT. CABIN – NIGHT (PRESENT DAY)

What's a six pack?

OLD STEVEN

Six bullets.
Two in the ankles.
Two in the knees.

OLD STEVEN (CONT'D)

Two in the elbows.
You don't die.
You live.
Like that.

INT. SMALL ROOM – NIGHT (BELFAST)

Everything familiar.
Everything dangerous.

EXT. AIRPORT – DAY

I thought I'd escaped.

EXT. JOHANNESBURG – DAY

I thought I'd escaped.
I hadn't.

EXT. HILLBROW – DAY

Crowded.
Chaotic.
Unpredictable.

INT. SMALL ROOM – NIGHT

I thought I was chasing something.
Maybe I was just running.

EXT. STREET CORNER – DAY

People pass. Ignore him.

A coin drops. Then another. Not enough.

EXT. BUILDING – NIGHT

Long nights. Low pay.
Alone.

INT. ROOM – NIGHT

I thought I was chasing something.
Maybe I was just running.

EXT. HILLBROW STREET – DAY

Bone?

BONE

Is that you?

RECOGNITION.

YOUNG STEVEN

What are you doing in South Africa?

BONE

Running.

YOUNG STEVEN

Same.

Two men from different worlds—now in the same place. For the same reason.

INT. BAR – NIGHT

Let's get a beer.
I'll tell you my story.

Partners?

YOUNG STEVEN

Partners.

HOLD ON THE HANDSHAKE

END OF ACT ONE

INT. BAR - NIGHT (HILLBROW)

So...

What are you really doing here?

Yeah.

Me too.

Running.

It started at the university.

INT. UNIVERSITY LIBRARY - DAY (FLASHBACK)

I was just sitting there. Minding my own business.

Excuse me.

You beautiful girl.

Why are you sitting with him?

Excuse me?

You don't understand?

If you spend time with someone like him— he'll expect something.

You're disgusting.

Leave us alone.

People like you need to be careful.

That's enough.

This isn't over.

Who was that?

Trouble.

His father's part of something... ..bad.

INT. BAR - NIGHT (PRESENT)

And that was it?

No.

That was the beginning.

EXT. MOUNTAINS - DAY (COLORADO)

She used to run every morning.

Said it made her feel alive.

Then something shifted.

Someone watching.

Hello again.

What are you doing here?

Just taking a walk.

Thought I'd say hello.

I can show you a good time.

Satan! Vixen!

Ahhh!

No.

You're lucky I don't kill you.

Stop! Please!

I'm going to the police.

You can wait here.

CRACK!

Aahhhh!

INT. BAR - NIGHT (PRESENT)

No.

She did that?

But it felt like something was watching.

Angel is back in his world now.

And nothing about it feels simple anymore.

CUT TO BLACK.

END OF ACT TWO

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★ EPISODE THREE – “EXILE” ★

★ ACT THREE: ★

★ CONSEQUENCES ★

EXT. MOUNTAINS – DAY (FLASHBACK)

Consequences arrive quickly.

EXT. ROAD – DAY

INT. POLICE STATION – DAY

You're saying he attacked you?

Yes.

OFFICER (CONT'D)

Do you know who he is?

No.

You're about to.

EXT. PRIVATE HOSPITAL – DAY

INT. HOSPITAL ROOM – DAY

Who did this?

A girl...

And a black—

INT. UNIVERSITY OFFICE – DAY

There's been an incident.

Your name has come up.

I didn't do anything.

That may not matter.

INT. BAR – NIGHT (PRESENT)

So they blamed you?

Of course.

I was the easy choice.

EXT. STREET – NIGHT (FLASHBACK)

Watching.

INT. SMALL APARTMENT – NIGHT

You need to leave.

Why should I run?

Because they won't stop.

And they won't come for me first.

EXT. STREET – NIGHT

They're watching.

INT. APARTMENT – NIGHT

He called me.

There wasn't a choice.

INT. CABIN – NIGHT (PRESENT)

He called me.

There wasn't a choice.

INT. BAR – NIGHT (FLASHBACK)

I need to get out.

Then we go.

We?

Partners.

EXT. AIRPORT – NIGHT

INT. CAR – NIGHT

EXT. ROAD – NIGHT

Headlights appear.

INT. CAR – NIGHT

I need to get out.

Then we go.

We?

Partners.

EXT. INTERSECTION – NIGHT

He overshoots—misses us.

INT. CAR – NIGHT

But we know—this isn't over.

EXT. AIRPORT – NIGHT

INT. AIRPORT TERMINAL – NIGHT

Departures

We disappear into it.

INT. CABIN – NIGHT

Leaving everything behind.

CUT TO BLACK.

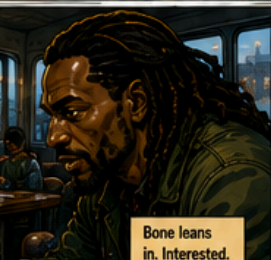
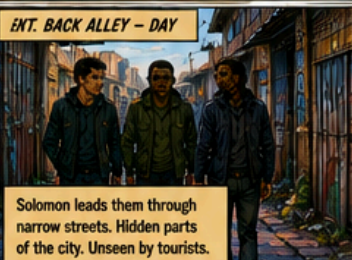
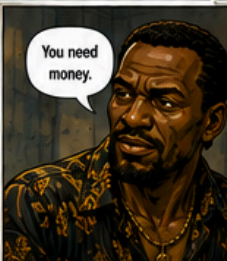
END OF ACT THREE

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★ EPISODE THREE – “EXILE” ★

★ ACT FOUR: ★ ★ SURVIVAL ★



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★ EPISODE THREE – “EXILE” ★

★ ACT FIVE: ★

★ THE RISE ★

INT. APARTMENT – NIGHT



INT. BACK ROOM – DAY



EXT. CITY STREET – DAY



INT. CLUB – NIGHT



EXT. STREET – NIGHT



INT. CABIN – NIGHT (PRESENT DAY)



INT. APARTMENT – NIGHT (FLASHBACK)



INT. BACK ROOM – DAY



EXT. STREET – NIGHT



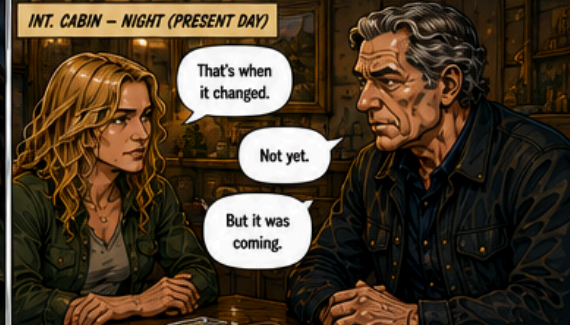
CLOSE ON STEVEN



CLOSE ON BONE



INT. CABIN – NIGHT (PRESENT DAY)



EXT. BALCONY – NIGHT



CUT TO BLACK.

END OF ACT FIVE



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★ **EPISODE THREE – “EXILE”** ★

ACT SIX:
THE CRACK ★
★

INT. CLUB – NIGHT



Music pounds.
Lights flash.
Bodies move.
Steven sits with
a drink in hand.
But he's not relaxed.
Watching.

A MAN APPROACHES



You're
doing well.



We're
trying.



Trying isn't the
same as
succeeding.

And success
has
expectations.



We've
delivered.

BACK TO DEALER



Not
everything.

Something
went
missing.

CLOSE ON STEVEN



That's
not
possible.

BACK TO DEALER



Everything
is possible.

Especially
theft.

CLOSE ON BONE



**INT. CABIN – NIGHT
(PRESENT DAY)**



Did you
steal from
him?

BACK TO CLUB



Not should
find it.

Before
I do.

EXT. STREET – NIGHT



Did you take
anything?

No.

Did you?



No.

That
doesn't
matter.

INT. APARTMENT – NIGHT



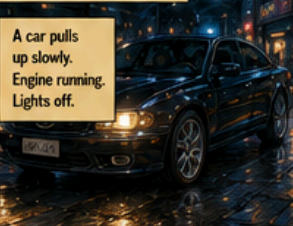
He searches.
Frantic.
Drawers. Bags.
Nothing.

INT. BACK ROOM – NIGHT



They are
exposed.

EXT. STREET – NIGHT



A car pulls
up slowly.
Engine running.
Lights off.

INT. APARTMENT – NIGHT



Sensing it.



KNOCK.
Heavy.
Deliberate.

SILENCE.

Another
knock.
Louder.



BONE

Don't
open it.



VOICE (O.S.)

Open the
door.

Not a
request.



CLOSE ON STEVEN

Decision
point.

**INT. CABIN – NIGHT
(PRESENT DAY)**

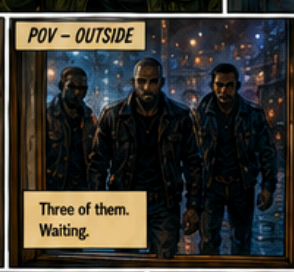


The knocking
stops.

Too quiet.



BONE MOVES



POV – OUTSIDE

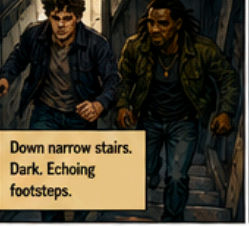
Three of them.
Waiting.



BACK TO ROOM

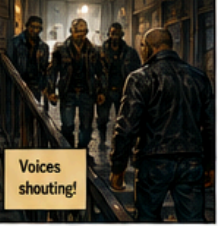
We're
out of
time.

EXT. BACK STAIRWELL – NIGHT



Down narrow stairs.
Dark. Echoing
footsteps.

DOOR BURSTS OPEN ABOVE



Voices
shouting!

EXT. ALLEY – NIGHT



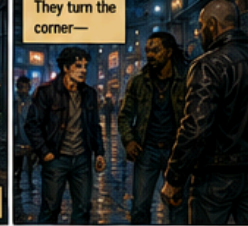
They run.
Fast.

FOOTSTEPS BEHIND THEM



Closing in.

EXT. STREET – NIGHT



They turn the
corner—

A MAN STEPS OUT



ANOTHER BEHIND

THEY'RE SURROUNDED

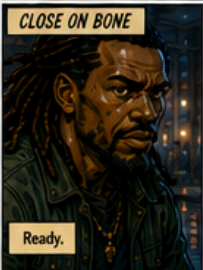


SILENCE



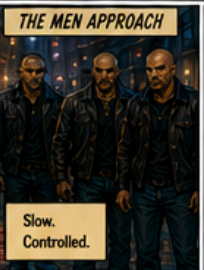
CLOSE ON STEVEN

Heart
pounding.



CLOSE ON BONE

Ready.



THE MEN APPROACH

Slow.
Controlled.



CUT TO BLACK.
END OF ACT SIX



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EPISODE THREE – “EXILE”

ACT SEVEN: THE COST

EXT. STREET – NIGHT

The circle tightens. Steven and Bone stand surrounded. Three men. Calm. Professional. Silence. City noise fades.



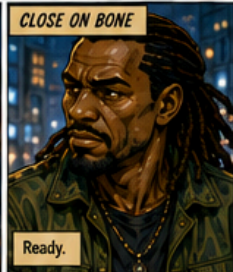
CLOSE ON STEVEN

Calculating.



CLOSE ON BONE

Ready.



THE LEAD MAN steps forward. Measured. Cold.

You've caused a problem.



We didn't take anything.

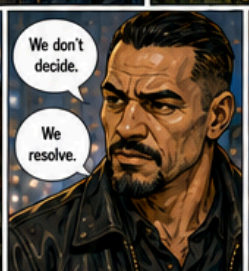


That's not the point.

Something is missing. And you were closest to it.



So you just decide it's us?



We don't decide.

We resolve.



THE SECOND MAN grabs Bone. Hard.



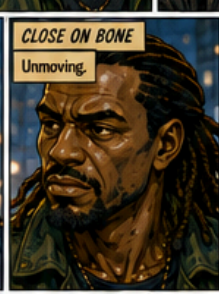
THE THIRD MAN steps in. Stops Steven. Firm. Controlled.



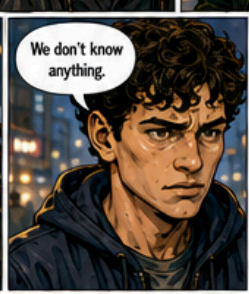
You have two options. You tell us where it is—
—or we make an example.



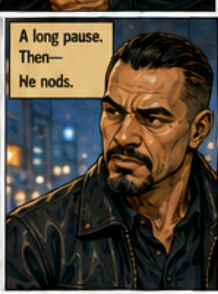
CLOSE ON STEVEN
Thinking fast.



CLOSE ON BONE
Unmoving.



We don't know anything.



A long pause. Then—
He nods.



THE THIRD MAN raises something—
Metal. A gun.



THE SECOND MAN tightens his grip. Bone winces.



FLASH CUT:
Angel laughing.

FLASH CUT:
Belfast streets.

FLASH CUT:
The mountains.



BACK TO PRESENT

GUN FIRES.



Silence.



CAMERA MOVES.
Bone on the ground. Bleeding.



Steven drops to his knees.



The men step back. Calm. Controlled. Like nothing happened.



Next time—
—have an answer.



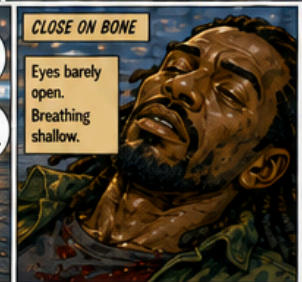
They walk away. Leave him there.



CLOSE ON STEVEN
Hands shaking. Covered in blood.



EXT. STREET – NIGHT
Steven leans over Bone. Pressing the wound. Desperate.



CLOSE ON BONE
Eyes barely open. Breathing shallow.



EXT. STREET – LATER
Sirens in the distance. Lights approaching. Steven sits beside Bone. Still holding him.



INT. HOSPITAL CORRIDOR – NIGHT
Bright. Sterile. Steven sits alone. Blood still on his hands. Staring ahead. Empty.



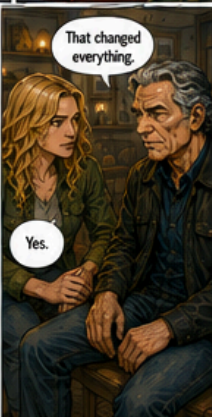
DOCTOR approaches. Measured. Professional.
He's alive. For now.



CLOSE ON STEVEN
Relief—
But not peace.



INT. CABIN – NIGHT (PRESENT DAY)
Did he die?

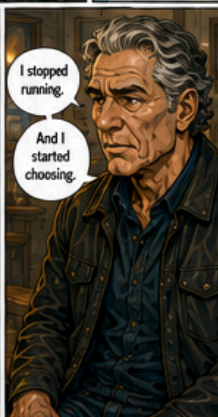


That changed everything.

Yes.



What did you do?



I stopped running. And I started choosing.



EXT. JOHANNESBURG – NIGHT

And every choice after that...
...cost more.

CUT TO BLACK.
END OF EPISODE THREE