

PRISON BREAK

Episode 301: "Ino Kan"

By

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1st Draft
04/09/2007

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EPISODE 301 - "Ino Kan"

TEASER

EXT. PANAMANIAN FOREST, NIGHT

It's dark, raining. A distant sound of THUNDER can be heard. The camera zooms through the bushes to reveal--

EXT. OUTSIDE A MILITARY COMPLEX, NIGHT

A series of small buildings connected into a sprawling complex. Armed guards of Hispanic descent roam the area with machine guns at arm's length. A TITLE appears:

"30 YEARS EARLIER, SOMEWHERE IN PANAMA"

Different shot: An entrance with a truck parked next to it. In the windows above it we can see men in white doctor coats and hygienic masks on their mouths. Below... A white MAN (late 20s), wearing a silver locket around his neck, exits the door. With face shrouded in shadows, he approaches the truck, his footsteps making SPLASHY SOUNDS on the mud. He opens the door to the truck, gets ready to enter, but stops.

AN ALARM SOUNDS!

Red emergency lights come up and for a split second we can see his face - familiar but not yet registering.

THEN-- Armed men follow.

SOLIDER
!Parada! !Intruso!

The man jumps into the truck and starts the engine.

SOLIDER (cont'd)
!No se mueva!

He speeds off! Four soldiers enter another truck, while another two run towards a car. Meanwhile, as the alarm HOWLS, more soldiers evacuate the scientists.

EXT. A DARKENED ROAD, NIGHT

First nothing. Then, lights appear in the distance. A truck enters the frame, followed by another and a car.

With a loud SCREECH, the runaway truck makes a turn. The others follow.

(CONTINUED)

CONTINUED:

OVERHEAD SHOT, as the chase continues. INTERCUT WITH:

EXT. OUTSIDE A MILITARY COMPLEX, NIGHT

The evacuation is in progress. Two more soldiers bring out an elder man with his dog. They run toward some cars parked in the distance. There is a sizeable crowd in front of the complex and those who are not running look up on the buildings as if waiting for the inevitable. And indeed, a subtle CRACKLING enters our ears only to get disturbingly louder. A SCIENTIST points his finger at something.

SCIENTIST

!Mire, encienda!

WIDE TO REVEAL: Fire in one of the buildings.

EXT. A DARKENED ROAD, NIGHT

One of the soldiers leans out of the truck and fires at the runaway. TRATTA-TA! A few bullets hit its rear part but the escape vehicle stays on the road.

INT. RUNAWAY TRUCK

The driver looks back through the window. Then, a silent BUZZ.

HIRAM (O.S.)

(electric)

Aldo, what's your status? Aldo,
respond!

Driver reaches into his pocket and takes out a field radio. He pushes the button and answers. As he does, for the first time he faces us, and we recognize him as--

ALDO

Responding. This is not exactly
a good time, Hiram.

EXT. OUTSIDE A MILITARY COMPLEX, NIGHT

The soldiers do their best to get civilians as far away from the complex as possible.

SOLIDER

!Funcionamiento lejos!
!Rápidamente!

And just as they reach safe distance...

BOOM!

(CONTINUED)

CONTINUED:

A series of explosions rock the complex, destroying whatever research was led there. Meanwhile--

EXT. A DARKENED ROAD, NIGHT

ALDO BURROWS is able to distance himself from the chasing party. He makes another sharp turn, drives between the trees and kills the engine.

The second truck and the car appear a second later - a second TOO LATE, as it seems, since they stay on the road and drive past Aldo.

A moment, and--

ALDO (O.S.)
(electric)
I've lost the tail. Where to now?

HIRAM (O.S.)
(electric)
Hold on, I'll give you the coordinates.

Aldo pulls out and rides off in the opposite direction.

CUT TO:

EXT. AMONG TREES, LATER THAT NIGHT

It looks like some kind of meeting is about to take place - there is an American all terrain vehicle among the bushes, guarded by a young BLONDE MAN wearing field military uniform and black glasses. He looks around as if waiting for something.

After a short while, Aldo arrives in his truck. He gets out, spies the surroundings with his keen eyes, and steps towards the man.

BLONDE MAN
You made it.

ALDO
Barely.

BLONDE MAN
Did you accomplish your mission?

ALDO
It's done.

(CONTINUED)

CONTINUED:

BLONDE MAN
And you have the sample.
(beat)
Sir, do you have the sample?

A BEAT, as Aldo looks the kid straight in the eyes.

ALDO
Let me speak to Hiram.

There's an uncomfortable silence. The blonde man looks behind him. Someone steps out of the car. Covered in darkness, he walks slowly towards Aldo. Partly because of his long hair tied in a ponytail, it takes a while to realize that this man, referred to as HIRAM from here on, is the same person that used to give orders to Bill Kim earlier on in the series as the elusive PAD MAN.

HIRAM
Has something gone wrong, Aldo?

ALDO
Can we speak in private?

Hiram comes closer. Aldo leans in.

ALDO (cont'd)
(whispering)
I left my family for this thing,
Hiram. I had another son on the
way, but I still came here
because I believed it's the
right thing to do.

HIRAM
And it was. We stopped it.

ALDO
(whispering)
But now you want to repeat it?
There can be nothing left of it,
Hiram. If my country, as you
say, gets its hands on it, it
will be the same devil, just
under a different name.

Hiram points at Aldo's locket.

HIRAM
Is this it? You hid it there?

ALDO
Hiram...

HIRAM
Give it to me.

(CONTINUED)

CONTINUED: (2)

ALDO

I...

(beat)

No, Hiram. What I have here is
all that is left of it.

(beat)

We should destroy it.

Hiram steps back. Thinks. Suddenly--

BLONDE MAN

Sir! The enemy is approaching.

HIRAM

What?! How did they find us?

ALDO

I don't know, I swear!

HIRAM

They must have tapped our
radios!

Hiram turns around and heads towards his car. Then stops,
glances back at Aldo.

HIRAM (cont'd)

We need to move, Aldo.

ALDO

If I come with you, you'll just
take the sample and kill me.

HIRAM

You are my friend.

ALDO

There are no friends in this
line of work.

HIRAM

So this is it?

Lights flood the scene. The chasing truck, the car, and two
more Panamanian military vehicles appear. Hiram breathes in.

HIRAM (cont'd)

Don't let them find it.

ALDO

Don't worry. As far as they're
concerned--

(points to the locket)

--it's just a family trinket.

The blonde man has taken the driver's seat in the American
car. He leans out of the window.

(CONTINUED)

CONTINUED: (3)

BLONDE MAN
Sir! Quickly!

Hiram finally turns and runs towards the car, entering it a second later. As his vehicle speeds off, the Panamanian ones stop and armed men storm out.

SOLIDER
!Usted está bajo detención!
!Genuflexión!

Aldo drops on his knees and gets his arms over his head. Soldiers seize him - on the final shot of him being handcuffed we...

BLACK OUT.

END OF TEASER.

(CONTINUED)

CONTINUED: (4)

ACT ONE

EXT. PANAMANIAN STREET, DAY

A crowded street in the heart of Panama. A title appears:
"PANAMA CITY, PANAMA"

LINCOLN BURROWS enters the frame. First we see the back of his head. Then, he turns to us and yells:

LINCOLN
Sara!

PULL BACK. Lincoln walks down the street, looks around, tries to spot Sara somewhere in the crowd. He shouts again. Another title appears:

"PRESENT DAY"

Burrows passes a NEWSPAPER VENDOR. Approaches him.

LINCOLN (cont'd)
Excuse me, do you speak English?

Vendor makes a gesture - "so so".

LINCOLN (cont'd)
Have you seen a woman? White shirt, jeans, brown hair?
Pretty.

Vendor shrugs.

LINCOLN (cont'd)
Her name is Sara, she may be--

VENDOR
(suddenly recognizing)
Ah! Sara! You Lincoln! Si, si!

LINCOLN
What, you know me?

Vendor points at something off screen. Lincoln looks there and we follow his gaze. A newspaper:

"CHARGES AGAINST LINCOLN BURROWS DROPPED. UNEXPECTED FALLOUT FROM SARA TANCREDI'S TRIAL"

Underneath there are two mugshots - Sara's and Lincoln's.

Close on Lincoln, surprised. From that image we--

DISSOLVE TO:

MONTAGE. EXT. STREETS OF PANAMA, DAY

Montage starts. Lincoln walks around with a newspaper in his hand and asks about Sara pointing at the picture. No words can be heard - music fills the soundtrack as the search continues.

MONTAGE. EXT. OUTDOOR RESTAURANT, PANAMA, DAY

Lincoln approaches a table, shows the photo to an ELEGANT MAN accompanied by a pair of ATTRACTIVE WOMEN. No one seems to have seen Sara.

MONTAGE. EXT. STREETS, NEXT TO A SQUAD CAR, PANAMA, DAY

Burrows talks to a couple of POLICEMEN. They shake their heads. Nothing.

MONTAGE. INT. PHONE BOOTH, PANAMA, DAY

We can see Lincoln spelling out TAN-CRE-DI into the phone. He hears the answer and is visibly disappointed. No luck.

MONTAGE. INT. SEEDY BAR, PANAMA, DAY

Burrows shows the picture to the BARMAN - he barely even looks at it. Defeated, Lincoln orders a beer. But this time, his search doesn't go unnoticed. Next to Lincoln, a raven-haired man in a black shirt sits - he's ANGEL, and we've already seen him in last season's finale as he went after Sara in one of the climactic sequences. ANGEL exchanges glances with--

TOM. Another familiar face - the middle aged guy that had talked with T-BAG in his last scene of the previous season. He sits at a table and seems concerned with Lincoln's appearance. We slowly push into his face as our music number - and the montage with it - ends.

LINCOLN (O.S.)
I would like to file a missing
person report.

CUT TO:

INT. POLICE H.Q. - LOBBY, PANAMA, NIGHT

Lincoln stands in front of a desk, talks to FEMALE CLERK. The woman types in the info to a computer.

(CONTINUED)

CONTINUED:

LINCOLN

Her name is Sara Tancredi. She's
about--

GINA (O.S.)

(interrupting)

Is there an evidence of
violence?

Burrows turns to face GINA ESTES - another of our returning yet previously unnamed cast members, she is the female detective that spoke briefly to Lincoln near the end of "Sona" episode as he was looking for Sara.

LINCOLN

Excuse me?

GINA

If there's no evidence of
violence, the person must be
absent for 72 hours before you
can file a report.

LINCOLN

But--

GINA

(interrupting)

I took Ms. Tancredi's statement
myself just before bumping into
you earlier today, so if there's
no evidence of violence...

LINCOLN

There isn't.

GINA

I'm sorry then. But I'm sure
she'll turn up. And I can't
blame her for seeking some
solitude considering the
situation with Mr. Scofield.

Close on Lincoln. A long beat.

LINCOLN

What situation?

SMASH CUT TO:

EXT. SONA PENITENTIARY - COURTYARD, PANAMA, NIGHT

SPLASH! ALEXANDER MAHONE falls face first in the mud.
Struggles to get up. It's raining hard.

(CONTINUED)

CONTINUED:

BAM! One of the CONVICTS kicks him in the ribs. Mahone falls to his back. Big, scary CONVICT #1 walks slowly towards him. The prisoners chant: FIGHT! FIGHT!

THUD! Mahone kicks CONVICT #1 in the knee - possibly breaking his leg - and jumps back on his feet. Looks around - incoming: Two more convicts.

MICHAEL SCOFIELD stands in the crowd. Terror on his face is an exception among the sea of other inmates' excited expressions. Michael looks up. C.O.s observe the fight from the guard towers but do nothing. They're used to it and most likely are placing bets. Bastards.

SPLASH! Again. This time, CONVICT #2 falls on the ground after a close encounter with Mahone. We're rooting for Alex. Hope he can take all of them out. No such luck. CONVICT #3 strikes Mahone on the back. Alex goes down again!

Convict #3 sits on Mahone's back - the chants grow louder: KILL! KILL! The convict pulls Alex into a headlock. Make no mistake... He WILL break his neck. But--

SHOVE! Michael gets involved! He pushes the convict off Mahone's back. As Alex and Scofield exchange a long look--

COMPLETE SILENCE.

The camera swirls around Michael and Mahone. The latter gets up and the two stand back to back surrounded by savage prisoners. At first, convicts are surprised. Then, their astonishment gives way to anger. One particularly nasty inmate, a giant Mexican covered in scars, RHINO (late 20s), steps in front of the mob and faces Michael. He doesn't speak, he ROARS!

RHINO
You break our rules, little man--
(beat)
--we break you!

Convicts literally swarm Scofield and Mahone. KICK after HIT, PUNCH after JAB, the battle is getting worse and our boys are as good as dead. During the tussle, Michael's sweatshirt comes off revealing his undershirt and... The tattoo. Few more punches until...

EL ACERTIJO (O.S.)
Enough!

Once more - SILENCE.

EL ACERTIJO appears. Pushing fifty, but fit as hell. Dark skinned with Spanish accent. Menacing, brooding, commanding. He has long white hair, wears a long sleeved shirt that underlines his impressive muscles and an eye-patch on his left eye.

(CONTINUED)

CONTINUED: (2)

EL ACERTIJO (cont'd)
(pointing at Michael)
Hold El Americano for me.

Two of the inmates grab Michael by his shoulders. They look up at El Acertijo with fear and respect. A quick shot of the C.O.s reveal that they also hold him in high regard. This guy is a king down here.

He approaches Michael and with one swift move RIPS Scofield's undershirt OFF! Looks at the tattoo.

A beat.

EL ACERTIJO (cont'd)
Who would have thought.

El Acertijo rolls up his shirt to reveal - A TATTOO OF HIS OWN. A giant jigsaw with pieces of different colors going down his torso AND numerous rings of barbed wire on his arms.

EL ACERTIJO (cont'd)
Looks like we have something in common.

A shot of Michael's eyes growing wide.

SMASH CUT TO:

INT. POLICE H.Q. - LOBBY, PANAMA, NIGHT

Lincoln sits on a couch. Shocked.

LINCOLN
This is-- He actually pleaded guilty? I-- I can't find the words.

Pull back to reveal: Gina sitting next to Lincoln.

GINA
To be honest, I wasn't aware you and Mr. Scofield were brothers until I saw your paper. In truth, I should question you too.

Lincoln looks at Gina and quickly changes the subject.

LINCOLN
When is there going to be a trial?

(CONTINUED)

CONTINUED:

GINA
(smiling)

Mr. Burrows, Panama is a very peaceful place these days, but this is exactly why we must have less tolerance for criminals than your country has. With Mr. Scofield's plea of guilt, no need for further legalities remains.

DAMIEN TORRES (mid-20s), Gina's partner, enters the frame. She looks up at him.

LINCOLN

So that's it? There's nothing I can do?

Gina turns to Lincoln and put her hand on his shoulder. Her words are harsh but she smiles warmly.

GINA

You can pray, Mr. Burrows.

(beat)

Now if you'll excuse me.

She stands up and walks off with Damien, leaving devastated Lincoln behind.

INT. POLICE H.Q. - CORRIDOR, PANAMA, NIGHT

Damien and Gina walk down the corridor. They reach a door which Damien opens. Gina walks in.

INT. POLICE H.Q. - OUTSIDE INTERROGATION ROOM, PANAMA, NIGHT

Gina stands in front of a two-way mirror but we can't see what's behind it. Damien - who was absent for a moment - appears and hands Gina two cups of coffee.

DAMIEN

(in Spanish, subtitled)

Go on in, I'll be keeping an eye on you.

Gina enters the interrogation room.

INT. POLICE H.Q. - INTERROGATION ROOM, PANAMA, NIGHT

Gina sits at the table and hands one of the cups to someone off screen.

(CONTINUED)

CONTINUED:

GINA

So, are you ready to cooperate?

Camera turns to reveal who she's talking to--

T-BAG

Whenever you are, senora bonita.

BLACK OUT.

END OF ACT ONE.

(CONTINUED)

CONTINUED: (2)

ACT TWO

EXT. SONA PENITENTIARY, PANAMA, NIGHT

Establishing shot. After a moment it DISSOLVES TO:

INT. SONA PENITENTIARY - EL ACERTIJO'S CELL, PANAMA, NIGHT

Close on Michael, his nose bloody. Someone hands him a rag to clean his wounds - as we zoom out it turns out to be El Acertijo. There are a couple of THUGS in the cell serving as the big guy's bodyguards.

EL ACERTIJO

So, what does it mean?

Having wiped the blood off, Michael throws the rag on the floor, looks up at El Acertijo.

MICHAEL

I'm sorry?

EL ACERTIJO

The tattoo. What does it mean?

MICHAEL

Nothing. It's just a tattoo.

EL ACERTIJO

Please, Americano, do not destroy my faith in you. Every tattoo means something.

(pointing at his own tattoo)

See this? Every piece is a person I killed. Strangled, drowned, butchered, they were all parts of a greater design.

MICHAEL

And the wires?

EL ACERTIJO

(putting his arms forward)

Each strand is a year spent here. Over thirty years of memories.

(beat)

So, what tale does your skin hold?

MICHAEL

Why do you want to know?

(CONTINUED)

CONTINUED:

EL ACERTIJO

'Round these parts I'm known as
El Acertijo. You know what it
means, Americano?

MICHAEL

A riddle. A puzzle.

EL ACERTIJO

And do you know *why* they call me
that?

Michael looks at El Acertijo with a slight smile - "Well,
duh!" .

EL ACERTIJO (cont'd)

No, it's not because of my...
Appearance.

(beat)

See, I like to solve mysteries,
to look into things and really
see, really understand what
makes them thick.

MICHAEL

Then we *do* have something in
common.

EL ACERTIJO

This thing, this... Masterpiece.
(points at Michael's
torso)

That's a mystery worth solving.
To find out what it means.

MICHAEL

(playful)

But if told you, would you
respect me in the morning?

EL ACERTIJO

A fair question. Know that I'm a
patient man, though. I will
crack you, El Americano. Until
then, you are a guest in my
house. Consider it an investment
on my part.

Suddenly, Rhino enters the cell. El Acertijo turns to him
with smile.

EL ACERTIJO (cont'd)

Rhino, always on time I see.
Please, come on in.
(beat)

Meet your new cellmate.

(CONTINUED)

CONTINUED: (2)

And as his words sink in for Michael, we--

SMASH CUT TO:

INT. POLICE H.Q. - OUTSIDE INTERROGATION ROOM, PANAMA, NIGHT

Damien stands next to a regular police OFFICER. Gina comes in from the interrogation room, speaks to the latter.

GINA
(in Spanish, subtitled)
Prepare him for release.

OFFICER enters the interrogation room and leads T-Bag out. At the same time, Damien is talking with Gina.

DAMIEN
(in Spanish, subtitled)
We're letting him out?

GINA
(in Spanish, subtitled)
As far as we're concerned, he's just another of Scofield's victims.

DAMIEN
(in Spanish, subtitled)
You're saying he's innocent?

GINA
(in Spanish, subtitled)
Oh, he's guilty as hell but we have nothing on him. No evidence, no witnesses, no nothing. I wish we had.

DAMIEN
(in Spanish, subtitled)
I'll tell our guys to keep an eye on him.

GINA
(in Spanish, subtitled)
Please do.

CUT TO:

INT. SONA PENITENTIARY - BATHROOMS, PANAMA, NIGHT

A large room full of devastated showers, dirty urinals and broken mirrors.

(CONTINUED)

CONTINUED:

There are some inmates in here but hygiene is the least of their worries. In a corner, we can see a trio of TRANSVESTITES giggling as they eye--

MAHONE IN FRONT OF A SINK.

He's washing blood off his face. Turns the faucet off. Looks at his reflection in the mirror.

Suddenly, Mahone falters. Leans on the sink. Starts to shake. Bites his lip. He doesn't notice an approaching inmate.

TRANSVESTITE

?Cuál es incorrecto, miel?
?Buscar a una cierta compañía?

Alex jumps! He's scared off his mind and the transvestite's sudden appearance didn't help. After regaining his senses, Mahone--

FRIGHTENINGLY SCOWLS AT THE TRANSVESTITE!

Transvestite backs off - "Sorry I asked". Alex breathes in, frantically searches his pockets. Nothing. He breathes out.

CUT TO:

EXT. OUTSIDE A HOTEL, PANAMA, DAWN

T-Bag, in a nice hat, sits on a bench in front of a hotel - he spies the entrance to the building. Next to him lies a box of cookies which he devours one after another.

A rubber ball rolls next to his feet. LITTLE GIRL (8) runs over to pick it up. T-Bag is faster.

T-BAG

What's wrong, princesa? Lost
your magic ball?

(girl nods)

What an unfortunate turn of
events! I take it you would like
to reacquire your property?

(girl nods)

Excelente, little woman! But why
the rush? Why don't you help
yourself to a cookie first?

(girl takes a cookie)

Look at that appetite! I can
tell you, princesa, I feel in my
stomach that this is going to be
the beginning of a long--

T-Bag stops, takes his eyes off the girl. Notices--

(CONTINUED)

CONTINUED:

TOM AND ANGEL ENTERING THE HOTEL..

T-BAG (cont'd)

Ah, my apologies, little one,
but adult responsibilities call.

T-Bag hands the girl her ball and stands up.

T-BAG (cont'd)

See you around, bella.

He removes his hat and puts it on the girl's head, then moves towards the hotel.

CUT TO:

INT. CHEAP CLINIC'S WAITING ROOM, PANAMA, DAWN

This is one scary place - almost like Sona. People in the waiting room are poor, hopeless, with visible, untreated wounds. Flies have made this space their domain. A bored MALE CLERK sits at the desk.

LINCOLN ENTERS.

He looks around. Doesn't like the place. But it's his last chance. He steps forward and approaches the desk.

CLERK looks up. "Yes?"

LINCOLN

I'm looking for a woman. I've been everywhere and this is the last place--

CLERK

(interrupting)

You have to wait, Senor, like everyone else.

LINCOLN

But I just want to know if she's here.

CLERK

Senor, if--

LINCOLN

(interrupting)

Come on, man, don't do this to me. Just check you records and tell me if she's here, okay? I fear something may have happened to her.

(CONTINUED)

CONTINUED:

A long beat.

CLERK

Name?

LINCOLN

Oh man, thank you. Thank you so much. It's Sara, Sara Tancredi.

Another beat as the clerk looks through a notebook.

CLERK

I'm sorry, Senor.

LINCOLN

Maybe she used a different name.
Try--

SUCRE (O.S.)

(interrupting)

Linc?

Lincoln turns to see--

SHODDILY PATCHED UP SUCRE.

SUCRE (cont'd)

Small town, huh?

(beat)

Where's Michael?

One more beat.

LINCOLN

Take a guess.

CUT TO:

INT. TOM'S HOTEL ROOM, PANAMA, DAWN

We're in a nice, well decorated hotel room. We can hear KNOCKING on the door. A well-built American man, RICK, enters the frame and opens it. Tom and Angel enter.

RICK

Tom, Angel, what took you so long? You've been gone the whole night.

TOM

Aldo's other kid is looking for Tancredi. He's going to make a stink.

(CONTINUED)

CONTINUED:

RICK

Lincoln? Maybe we should involve him.

TOM

(sitting on a bed)
You think he'd want to be involved?

RICK

He already is - in a way. And if we'd explain to him what we are after...

ANGEL

(interrupting)
Wait. Do you hear that?

They all listen in. First, only silence. Then--

SCRATCHING ON THE DOOR SURFACE.

They exchange glances and--

BAM! THE DOOR IS THROWN WIDE OPEN!

T-Bag enters. Smiles.

T-BAG

Hello, gentlemen.
(beat)
It appears we have some unfinished business.

BLACK OUT.

END OF ACT TWO.

(CONTINUED)

CONTINUED: (2)

ACT THREE

EXT. OUTSIDE A HOTEL, PANAMA, DAWN

Establishing shot. After a moment it DISSOLVES TO:

INT. TOM'S HOTEL ROOM, PANAMA, DAWN

T-Bag stands in front of Tom, Angel and Rick. Steps forward.

T-BAG

Hello, gentlemen. It appears we
have some unfinished business.

Rick reaches under his shirt but T-Bag notices.

T-BAG (cont'd)

Now, now. No need for violence.

(turns to Tom)

We can sort this out all
civilized-like, can't we, amigo?

TOM

They let you out.

T-BAG

A keen observation. After all,
why wouldn't they? I'm just a
poor victim of this cruel world.

TOM

What do you want?

T-BAG

What do you *think* I want?

(beat)

I expect you to honor our deal,
Mr. Tom Sawyer.

TOM

I told you, there's been--

T-BAG

(interrupting)

And I told you I did what you
asked of me. I got Scofield
behind bars just like you wanted
me to. Now I expect to be
rewarded with a nice and cozy
apartment, preferably in the
ancient land of Mexico.

TOM

And that's it?

(CONTINUED)

CONTINUED:

T-BAG
Of course, just as we agreed.
Surely you do not think I would seek retaliation, do you?

Tom looks at Angel. Then at Rick.

T-BAG (cont'd)
Well?

TOM
Of course, Bagwell. Just as we agreed. But it'll take time.

T-BAG
Take all the time you need, sure.
(T-Bag walks closer, changes tone)
But don't try to con me again, Mr. Thomas Jefferson, or next time I'm here I'll be less than friendly.

T-Bag goes towards the door, grabs the knob, turns around one more time.

T-BAG (cont'd)
Be seein' you, musketeers.

He exits, closes the door behind him. A beat. Then:

RICK DRAWS A GUN.

Stares at it then looks up at Tom.

RICK
Well?

Tom thinks.

ANGEL
We don't have much choice, Tom.

TOM
Let's not forget it was your idea to bring him into this, Angel.

ANGEL
An idea that worked, mind you. We got Scofield where we want him.

TOM
Need, not want.
(beat)

(CONTINUED)

(MORE)

CONTINUED: (2) TOM(cont'd)

I don't like this. This is not us.

ANGEL

Cut out the dramatics, Tom.
Bagwell is like any other tool.
Once it served its purpose, you get rid of it. And no one will shed tears after him.

RICK

(cocks his gun)
Just say the word, Tom.

A long, pregnant beat.

TOM

All right. Do it.

CUT TO:

INT. SONA PENITENTIARY - MICHAEL'S CELL, PANAMA, DAY

A simple room, dirty like all the others, two bunks, low ceiling, a hole in the corner serving as a toilet. Michael enters, Rhino follows. The latter stops in the doorway.

Michael starts walking towards the left bunk.

RHINO

No, you don't sleep there.

Scofield knows there is no reason to risk an injury over this. Turns to the other bunk.

RHINO (cont'd)

No, not there.

Michael faces Rhino - "Then where?"

RHINO (cont'd)

You no one, little man. You sleep on the floor. These are our rules.

MICHAEL

And if I break your rules--

RHINO

--we break you, yes.
(beat)

But you go up soon, hm? You learn, you earn respect, you sleep on the bunk. El Acertijo says "show him", I show you. But no shortcuts.

(CONTINUED)

(MORE)

CONTINUED:

RHINO (cont'd)

I teacher, I help, but you need
to prove you a man or you end up
like Toyman.

MICHAEL

(slightly amused)

Toyman?

RHINO

You don't know Toyman? He
American, like you. New too.
Come, I show you Toyman.

They exit the cell.

CUT TO:

EXT. PUBLIC BEACH, PANAMA, DAY

Lincoln and Sucre are walking down the beach. Sucre is feeling much better than when we last saw him.

SUCRE

So, do you have a plan?

LINCOLN

A plan?

SUCRE

To break Michael out.

LINCOLN

I'm working on it. First I need
to find Sara, discover what
really happened.

SUCRE

What do you mean "what really
happened"?

LINCOLN

I don't know man. What if she
used him, sold him out to save
her own skin? I mean it was she
that pulled the trigger.

SUCRE

Don't you go there, Linc. Don't
you dare.

LINCOLN

(stops)

What, you have a problem?

(CONTINUED)

CONTINUED:

SUCRE

You told me she shot the guy to save you. And she loves Michael, you know she does. You questioning her loyalty... This is insane.

(beat)

And to be honest, Michael sacrificing himself for her... That's just how he is. There's nothing shady about it. You're his brother, you should know best.

LINCOLN

Yeah. Yes.

(beat)

You're probably right.

SUCRE

Anyway, whatever you do to save him, I'm with you. All the way through.

LINCOLN

Why, Sucre? You don't owe us anything, why risk your skin?

Sucre thinks, looks at the sea.

SUCRE

Bellick. I feel he's locked up with Michael. And if he is... We bust him out too.

LINCOLN

Bellick? What, he's your buddy now?

SUCRE

Nah, but he knows where Maricruz is. And as long as he's alive, I still have a chance to save my girl.

LINCOLN

Maricruz, huh? Okay then.

(beat)

Let's get this thing started.

CUT TO:

EXT. PANAMANIAN STREET, DAY

T-Bag walks down the street. There's a Panamanian squad car in the foreground.

INT. POLICE CAR, PANAMA, DAY

Two Panamanian BEAT COPS watch T-Bag from their car.

BEAT COP #1
(in Spanish, subtitled)
Why are we following him?

BEAT COP #2
(in Spanish, subtitled)
The higher ups thinks he can be trouble.

BEAT COP #1
(in Spanish, subtitled)
Is this even legal? Can we just spy on him like this?

BEAT COP #2
(in Spanish, subtitled)
You want to argue with Gina?

BEAT COP #1
(in Spanish, subtitled)
Good point.

EXT. PANAMANIAN STREET, DAY

T-Bag enters an alley. We notice Rick tailing him. Close on:

RICK HOLDING A GUN.

He follows T-Bag into the alley.

INT. POLICE CAR, PANAMA, DAY

The cops observe the entrance to the alley - both T-Bag and Rick had disappeared from their sight.

BEAT COP #2
(in Spanish, subtitled)
Where did he go?

And suddenly, a SOUND coming from the alley--

BANG BANG!

Cops exchange glances.

(CONTINUED)

CONTINUED:

BEAT COP #1
!Puta madre!

SMASH CUT TO:

EXT. SONA PENITENTIARY - COURTYARD, PANAMA, DAY

Michael walks into the courtyard accompanied by Rhino.

MICHAEL
(smiling)
So, which one is Toyman?

RHINO
(pointing at someone off screen)
Toyman there, see?

Scofield turns his head and somehow, he's no longer smiling.
In the distance, he notices--

BRAD BELLICK DRESSED IN RAGS, BROKEN, PATHETIC, FINISHED.

There's a leather belt tied around Bellick's neck held by TANQUE - the blonde bodybuilder we saw with Brad at the end of "Sona" episode.

Bellick is barely able to walk but has to follow Tanque. Other inmates mockingly BARK at Brad. He tries to react, but his attempts bring only laughter.

Back to Michael, close on his face - "Jesus Christ!"

RHINO (cont'd)
He break rules. Show no respect,
get no respect. And he afraid
too. That's why he Toyman. Now,
he Tanque's toy. Tanque bored,
he another man's toy. Yours
maybe?
(turns to Michael)
You want to play with Toyman,
little man? Or you afraid, like
he was?

Michael keeps his eyes on Bellick, shocked. His expression quickly changes though - after a moment, it can't be read anymore. Cold. Stone cold. He turns to Rhino--

MICHAEL
I fear nothing.

--and walks away. Rhino grins.

(CONTINUED)

CONTINUED:

RHINO
(to himself)
Everybody fears something.

BLACK OUT.

END OF ACT THREE.

(CONTINUED)

CONTINUED: (2)

ACT FOUR

EXT. SONA PENITENTIARY, PANAMA, DAY

Establishing shot. After a moment it DISSOLVES TO:

EXT. SONA PENITENTIARY - COURTYARD, PANAMA, DAY

Another corner of the courtyard. This part is owned by LOBO (mid-20s), a small but wiry guy with eyes of a fox. He sits on a bench protected by his bodyguards, two huge guys going by JUAN (20s) and DIEGO (20s).

A CONVICT comes near, exchanges something with Lobo and walks away, without ever looking at him. There's no doubt: Lobo's a drug pusher.

MAHONE NOTICES IT TOO - HE OBSERVES THE TRANSACTION FROM AFAR.

Alex moves forward. Evades the inmates in his way and approaches Lobo.

LOBO

What's up, Skinny? Haven't had enough?

A new nickname for Alex. Cute.

MAHONE

I need something from you.

LOBO

But I need nothing from you.

(beat)

Juan. Diego.

Juan and Diego flank Mahone. He rolls his eyes - "So be it".

THUD! He jabs Juan in the throat. A Special Forces move. Juan falls on his knees GURGLING.

CRACK! A well placed kick in the calf and Diego is down too.

Mahone steps towards Lobo. He means business. Lobo is alert, but certainly not afraid.

LOBO (cont'd)

Fine. What do you need, Skinny?

MAHONE

Midazolam. Can you get it for me?

Lobo stands up and faces Mahone.

(CONTINUED)

CONTINUED:

LOBO

Seems I have made a mistake
calling you Skinny.
(taps Mahone on the
cheek)
Should have called you Speedy.

MAHONE

Can you get me the pills?

LOBO

The rules are simple, Speedy.
You scratch my back, I scratch
yours. Comprende?

MAHONE

You want me to work for you?

LOBO

Head of the class! Don't worry,
this time I'll let you off easy.
See this guy?

We follow Lobo's gaze to see--

A FRAIL BLACK MAN - SANTO (50s) - WITH A ROSARY ON HIS NECK
AND A BIBLE IN HAND.

LOBO (cont'd)

We call him El Santo. He stalks
my clients, makes a lot of
noise, a lot of drama. I'd set
my dogs at him, but you know, he
walks with Jesus. Bad luck, you
dig? Still, something tells me
you have no such reservations.

A view from the distance as Lobo and Mahone continue to speak. It turns out Michael observes them.

CUT TO:

EXT. ABANDONED ALLEY, PANAMA, DAY

In the foreground we see a dead man's hand - Rick or T-Bag's? We can't say.

Beat cops appear, the same pair we saw earlier. They are seriously startled. One of them reaches for his radio.

BEAT COP #1

(in Spanish, subtitled)

Send an ambulance! We have a
possible manslaughter.

(CONTINUED)

CONTINUED:

The perspective changes to:

MURDERER'S P.O.V.

Whoever it is, he watches the cops from behind a fence.

CUT TO:

EXT. SONA PENITENTIARY - COURTYARD, PANAMA, DAY

From behind Mahone's shoulder as he walks towards Santo. Two feet away, one foot away, Alex almost reaches him when--

MICHAEL STEPS IN HIS WAY.

MICHAEL

Alex.

A beat. Mahone bumps Michael with his shoulder and keeps walking. Scofield grabs Alex's arm. Mahone glances at Michael's hand then looks up to face him.

MICHAEL (cont'd)

Don't do it, Alex. You haven't lost yourself completely.

(beat)

Not yet.

Mahone puts his hand away. Gets his face into Michael's and snorts.

MAHONE

What else do you want from me, kid?

MICHAEL

What else?

MAHONE

You destroyed my career. You took my family away from me. You put me in this place. You've done everything short of killing me, champ. Go on, give yourself a pat on the shoulder!

(beat)

You did this to me. You!

MICHAEL

No, Alex.

(beat)

You did this to yourself.

Another beat. This one's long, foreboding. Everything may happen.

(CONTINUED)

CONTINUED:

With a desperate YELL Mahone puts his hands around Michael's throat and squeezes HARD. Scofield doesn't do anything, just stares at Alex with his deep dark eyes. Soon, he starts to weaken.

MICHAEL FALLS ON HIS KNEES with Mahone still strangling him. We take a look at:

OTHER INMATES. They couldn't care less.

C.O.S ON THE GUARD TOWERS. Not paying attention. It's same old for them.

Back to our boys. Michael won't last much longer. On this image, the camera slowly pulls back.

SMASH CUT TO:

INT. TOM'S HOTEL ROOM, PANAMA, DAY

Tom and Angel sit on the opposite sides of a table, a cell phone between them. They stare into it, waiting impatiently.

IT RINGS!

Tom reaches for it, puts it up to his ear.

TOM
Speak! Did you do it?

His eyes fill with terror.

INTERCUT WITH:

EXT. PANAMANIAN STREET, DAY

T-Bag - casually walking down the street - speaks to the receiver wearing a large grin on his face.

T-BAG
There's been a hiccup.
(he starts to laugh)
What's wrong Tommy boy, cat got
your tongue?

INT. TOM'S HOTEL ROOM, PANAMA, DAY

Tom covers his face with his hand.

TOM
Bagwell.

(CONTINUED)

CONTINUED:

Upon hearing this, Angel is alarmed.

TOM (cont'd)
Where's Rick?

EXT. PANAMANIAN STREET, DAY

T-Bag stops, looks around.

T-BAG
I'm afraid he'd left this plane
of existence if you catch my
drift, pal.
(beat)
And guess what. You're next.

He hangs up.

INT. TOM'S HOTEL ROOM, PANAMA, DAY

Tom puts the phone down. Looks at Angel.

TOM
Richard's dead.
(beat)
We can't do this alone, Angel.
We need to call the
reinforcements.

Angel nods. Tom picks up the cell again. Types in a number.
Waits.

INT. A SUBURBAN KITCHEN, DAY

A clean tidy kitchen, probably somewhere in American
suburbia. A stationary phone starts to ring.

A BLONDE WOMAN enters the frame - we can't see her face. She
answers.

BLONDE WOMAN
Yes? Yes.
(beat)
I understand.

The camera starts to swirl around her. After a while, it
shows her from the side revealing it's--

JANE PHILLIPS, AN ASSOCIATE OF ALDO BURROWS THAT WE'VE
ALREADY MET.

JANE
I'll be there.

(CONTINUED)

CONTINUED:

She hangs up, enters another room.

INT. A SUBURBAN LIVING ROOM, DAY

Jane stands in the doorway. Someone is in the foreground, out of focus, and we don't recognize him.

JANE

Pack your things.

REVERSE SHOT. We see now that Jane is speaking to:

L.J. BURROWS, LINCOLN'S SON.

JANE (cont'd)

We're going to Panama.

BLACK OUT.

END OF EPISODE.