

"BUCK MAHONE"

5/22/06

SCENE #1

BUCKMINSTER MAHONE stands, regards himself in the mirror. We get our first look at him. Something in his gaze suggests that an intense acumen that, were it not for the FBI, he would be working in a think tank somewhere designing satellites or refining ways to kill people a half a world away. He's 30ish, usually the definition of grace under pressure. But at this moment, you can see an unease in his eyes. Cameras. As he takes a deep breath, SMASH CUT TO--

INT. FOX RIVER / MEDIA ROOM - NIGHT

#1

--Popping flashbulbs. Blinding lights. Mahone stands at a lectern before a series of FBI display boards, upon which are the images of our 8 escaped cons. Mahone clears his throat uncomfortably, readies himself to speak.

MAHONE

I'd like to, uh, talk about John Wilkes Booth for a moment if I could. Lincoln's killer.

Zero connection with the audience. Goes over like a lead balloon. The Pope looks on curiously. One or two cameramen look at each other.

MAHONE (CONT'D)

12 days. That's how long it took to find him. He was a shrewd guy; he knew the land, how to use it to disappear. In his journal during this period he wrote that the shadow was his friend, the night his domain.

EXT. CORN FIELD - NIGHT

Flash to Michael and the others continuing ever onward through shadows and night.

MAHONE (V.O.)

He acknowledged that whatever neurosis drove the criminal to commit the original crime is compounded, magnified, by flight, by the sounds of dogs at his heels.

We see it in the escapees eyes as they flash everywhere, ears alive, hearts racing.

5 PAGES

Prison Break

MAHONE (D.O.) (CONT'D)
Fears becomes paranoia, paranoia
ultimately psychosis.

INT. FOX RIVER / MEDIA ROOM - NIGHT

MAHONE
I bring this up because in 140
years the fundamental mind of the
escaped man has not changed. The
escaped man is still human. He is
still afraid. And he will stop at
nothing in his attempt at flight...

Cut to Mahone's image on TV--

MAHONE (ON TV) (CONT'D)
*...fortunately for us, while our
quarry has shadow and night as his
ally, we have something far
greater. Far more powerful than law
enforcement had in those days.
Television.*

INT. FOX RIVER / MEDIA ROOM - CONTINUOUS

ON MAHONE--at the lectern--

MAHONE
I'd encourage everyone who is
watching--everyone in this country--
to take a good look at these faces.

INT. VARIOUS ESTABLISHMENTS - NIGHT

*...with shots of various places around the country...bars,
restaurants, homes, airport terminals...all of them with TVs,
all of them broadcasting Mahone's speech, all of them being
watched by rooms full of people, eyes and ears open, interest
piqued...*

INT. FOX RIVER / MEDIA ROOM - CONTINUOUS

Mahone jabs a finger back at the board behind him.

MAHONE
These men right here...

And the camera whips to the 8 escaped cons, their mugshots
filling frame--

MAHONE (CONT'D)

...are now the 8 most wanted men in America.

Off the mugshots--CUT TO CREDIT SEQUENCE--

SCENE #2

2

INT. FOX RIVER / HALLWAY - NIGHT

--FBI agent MR. IVES, 30, approaching Mahone, handing him a manila folder.

MR. IVES

Intakes photos of all of the escapees.

Mahone flips through them. We see familiar faces. He stops on Michael's image. Shots of his torso, tats.

MAHONE

This Scofield?

MR. IVES

Yeah.

Mahone considers the tattoos with interest.

MAHONE

Structural engineer, huh.

MR. IVES

Not the kind you'd expect to get that much ink.

MAHONE

Not the kind at all.

(beat)

How long you think something like that'd take?

MR. IVES

100 hours? 200?

MAHONE

Tattoo artist who gave it to him must've spent a lot of time with him then.

Mr. Ives nods, getting the gist.

MR. IVES

I'll find out who it was.

Mahone considers the folder a beat longer. Bellick approaches from the other direction. Mahone moves after him.

MAHONE

Mr. Bellick.

BELICK

Don't talk to me.

MAHONE

Fine. But it's gonna make collaboration kind of hard.

BELICK

I don't know what the Pope said to you, but you and us, we're not collaborating. There ain't no kumbayah going on here. I got men out there in harm's way and you're giving press conferences.

MAHONE

The press is a tool. It'll bring those men back quicker than bloodhounds will.

Bellick stops, glares at him.

BELICK

My ass. You're a bunch of glory hounds. You know it and I know it. You come into an investigation late, you glom on, let everyone else do the footwork, then once the collar's on, you turn on the lights so all America can see, and you take the credit. We don't need you.

MAHONE

I disagree.

BELICK

'Course you do. But that doesn't change the fact that we're hot on these guys' trail and it's just a matter of time until we nail 'em. Without you.

MAHONE

I don't know if hot on their trail
is where you want to be.

BELLICK

What's that supposed to mean?

MAHONE

The problem I find with being on a
trail is by definition you'll
always be behind your prey.

Bellick just looks at him. *What? Whatever.*

BELLICK

We'll see about that.

He moves off. Mahone stands there for a moment, watching him
go, then slowly looks back down at the intake photo of
Michael's tattoos.