

Blackstone

By

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FADE IN:

INT. SUBWAY - DAY

The BEEP of the subway and the RATTLING of the tracks as the car comes to a complete stop.

Morning COMMUTERS get off and head up the stairs to street level.

EXT. FINANCIAL DISTRICT - DAY

New York City and all its controlled chaos. Zombie-like business people going to work.

TALK SHOW D.J. is fielding a listener phone call from JACKIE, as the streets of New York City pass by.

TALK SHOW D.J.(V.O)

Good morning New York City! This is David Price, and this is The Opening Bell on 105.3. Next on the line we have Jackie. Jackie, I hear you got something on your mind?

The traffic. Taxis. Bicycles. Coffee stands. The city is awakening.

JACKIE(V.O)

I do and thanks for having me on David.

TALK SHOW D.J.(V.O)

Thank you thank you. So what made you call in today?

Wall Street. The "Charging Bull" statue. The stock exchange. Pausing in front of the large American FLAG draped across the majestic building.

JACKIE(V.O)

I am just so sick and tired of these Wall Street fat cats. I mean when eighty-five people have more wealth than half the people on the planet--

Interrupting.

(CONTINUED)

TALK SHOW D.J.(V.O)
Jackie Jackie Jackie. Thanks for
calling but I gotta disagree with
ya here.

Down the street. Stopping in front of a tall OFFICE
BUILDING.

TALK SHOW D.J.(V.O)(CONT'D)
I mean, when did we start punishing
success in this country?

Up the outside of the building. The mirrored glass reflects
the morning sun.

TALK SHOW D.J.(V.O)(CONT'D)
Who do you think creates all those
jobs?

Higher and higher, faster and faster.

TALK SHOW D.J.(V.O)(CONT'D)
Honestly, the rich and powerful,
they're the people everyone out
there should aspire to be.

Near the top, slowing down.

Stopping at the top floor.

TALK SHOW D.J.(V.O)(CONT'D)
Anyway, next on the show is Tony
Stanton, CEO of TrendScape.

Blacked out windows.

Through the exterior of the building and through those
windows to the inside.

INT. OFFICE BUILDING - BOARD ROOM - DAY

Dark and quiet. Cigar smoke fills the room.

BUSINESS MEN in full suits walk around slowly, grabbing some
last minute coffee and breakfast before sitting down at the
giant oval-shaped table.

No one says a word while the last of the group sits down.

The room of CEO-types waits patiently, looking around at
each other.

A red LIGHT turns on in the middle of the table.

(CONTINUED)

The SPEAKER PHONE DEVICE comes to life with a series of BEEPS.

The room straightens up in anticipation.

The red light turns GREEN.

A DIGITALLY SCRAMBLED VOICE starts to emanate from the speaker phone device.

DIGITALLY SCRAMBLED VOICE
John. John you there?

JOHN(54), a slim but powerful man, puts his finger on the speaker phone device.

JOHN
I'm here.

John takes his finger off.

DIGITALLY SCRAMBLED VOICE
Is everything in place?

John puts his finger back on the device.

JOHN
Ready and waiting.

John takes his finger off again.

A long pause.

The old CEO-types in the room look around at each other, clearly waiting on pins and needles.

John puts his finger on it again quickly.

JOHN(CONT'D)
You there?

He takes it off just as quickly.

The room is engulfed in a nervous cloud of cigar smoke.

DIGITALLY SCRAMBLED VOICE
Kill them all.

INT. SWANSON INCOME TAX OFFICE - DAY

Meager office with a few lonely desks.

At one is NICK(26), a tamed down tough guy, masking his past with a white short sleeve button-up barely covering his tattoos.

The desk is noticeably empty and plain aside from a PICTURE of Nick and his mother at a political event.

MR. AND MRS. DAVIDSON(60s), a sweet old couple, are sitting across from him.

Nick puts together some paperwork and hands it to Mr. Davidson.

NICK

Now make sure you send in your payment to the address I highlighted on the last page.

Mr. Davidson looks through the paperwork.

MRS. DAVIDSON

You've been so helpful. Thank you so much.

NICK

It was my pleasure Mrs. Davidson.

They all stand up and shake hands.

NICK(CONT'D)

Now make sure you send me last year's and I can get started fixing that for you too.

Nick sees them to the door.

Mr. Davidson exits while Mrs. Davidson stops and looks back at Nick.

MRS. DAVIDSON

Why do you work here? There's got to be something better a smart young man like you can be doing.

NICK

What can I say? I like to help people.

Mrs. Davidson SMILES and exits.

(CONTINUED)

Nick looks after them.

Nick's boss, MR. SWANSON(58), a cock of the walk type, comes up beside Nick and puts his hand on his shoulder.

MR. SWANSON
Walk with me kid.

Mr. Swanson has his arm around Nick as they walk back to Nick's desk.

NICK
I do something wrong?

MR. SWANSON
No. You're fine kid. I need you to do me a favor.

They arrive at Nick's desk.

NICK
Yea. Whatever you need Mr. Swanson.

Mr. Swanson takes out a USB FLASH DRIVE.

MR. SWANSON
We got sent the Canal Street Office's client packets by mistake. Let's do them a favor and get this uploaded to their client list for them.

Nick looks at his WATCH. 11:45am.

NICK
You mind if I take a look at it right after lunch? I was going to cut out a little ear--

Mr. Swanson gives Nick the USB flash drive.

MR. SWANSON
Right after.

Mr. Swanson starts to walk away and Nick puts the USB flash drive on his KEY CHAIN.

Mr. Swanson stops and comes back to Nick.

MR. SWANSON(CONT'D)
Hey uh. You doing alright? Getting acclimated okay?

Nick is a little caught off guard.

(CONTINUED)

NICK

Oh yea. I'm fine. Thanks for asking.

MR. SWANSON

Your mother was a good woman.

NICK

Is a good woman.

Mr. Swanson doesn't know how to react and just gives Nick a pat on the back and goes on his way.

Nick starts to gather his stuff up for lunch when the phone RINGS.

He picks up the phone.

NICK

(into the phone)

Nick Stone speaking.

INT. NURSING HOME - DAY

Nick is walking with NURSE(24), down a hallway.

NURSE

Like I said, she's doing the best that can be expected.

NICK

What about the seizure?

NURSE

It came on quick. Right in the middle of lunch.

NICK

I mean is she going to be alright?

Nurse stops him.

NURSE

She's got Alzheimer's. She's never going to be alright.

Nurse walks away. Nick is left in thought as he heads into a nearby room.

INT. NURSING HOME - SUZANNE'S ROOM - DAY

SUZANNE(58), Nick's mother, is lying in bed with a blank, glazed over look.

Nick goes over and sits on the bed by her side.

A LIGHT overhead flickers on and off.

He puts his KEY CHAIN down on the table with the USB FLASH DRIVE attached.

Several pictures of Suzanne with various world leaders adorn the table like a shrine to a distant past life.

Nick grabs and holds Suzanne's hand.

NICK

Hi Mom.

He pats her hand, and pushes for a reaction.

NICK(CONT'D)

Mom?

Nothing.

NICK(CONT'D)

I need you.

Still nothing.

Nick stands up and walks around the room.

NICK(CONT'D)

You have no idea how hard it is for me! You're all I have left.

Suzanne responds to something on the TV and diverts her attention to it.

Nick notices.

NICK(CONT'D)

You're not in there anymore are you?

He stares into the side of her face, struggling to see a response.

Nothing.

Nick is defeated.

(CONTINUED)

He notices the light still flickering.

NICK(CONT'D)
I'm going to go see if they can get
that light fixed for you.

Nick gives Suzanne a loving pat as he gets up and leaves the room.

He stops and turns back towards Suzanne.

NICK(CONT'D)
I love you ya know.

No response.

Nick leaves on a low note.

Suzanne's eyes just stare off into space.

INT. NURSING HOME - DAY

Nurse sees Nick walk out of Suzanne's room.

NURSE
Anything I can do?

NICK
Give me my life back.

Nick walks past a pained-faced Nurse and out the door.

INT. CAR - DAY

Nick is driving, listening to the radio.

He changes channels and lands on a talk station.

RADIO ANNOUNCER
Don't tell me government doesn't
know. They know everything! They
know more about you than you'd be
comfortable with.

He notices a cooker-cutter family of four standing at an intersection enjoying the day.

RADIO ANNOUNCER(CONT'D)
These shadow-types will want you to
believe you're free. Well I'm here
to tell you, you're not free! You
(MORE)

(CONTINUED)

RADIO ANNOUNCER(CONT'D) (cont'd)
think you have any say in what our
government does? Democracy is a
sham! It's an illusion! It's--

He ROLLS HIS EYES and switches the channel.

He lands on a mellow music station.

He settles in for a nice drive.

Through the streets of New York City.

Over a bridge.

Into a commercial and retail area of town.

He gets lost in the music when a MAN(52), appears in front
of his car, walking across the street.

Nick just sees him in time and SLAMS on the brakes.

He stops mere inches from Man, who puts his two hands on the
hood of the car and stares back at Nick.

They share a beat.

Man continues to walk across the street with no real
reaction.

Nick, still shaken, rolls down the window and yells after
Man.

NICK
Sorry!

Nick rolls up the window and continues up to his office.

EXT. SWANSON INCOME TAX OFFICE - PARKING LOT - DAY

He parks his car and gets out.

His phone RINGS and he answers.

NICK
(into the phone)
Nick Stone, how may I help you?
(beat)
I just pulled up actually.
(beat)
Yes, at the office.

(CONTINUED)

Nick notices the sidewalk SANDWICH BOARD is knocked over in front of the office.

NICK(CONT'D)
(into the phone)
What's your name and we can make an appointment?

No response.

NICK(CONT'D)
(into the phone)
Hello? Hello?

Nick shrugs and puts the phone away.

He looks out over the parking lot.

Pretty quiet.

He walks up to the office, setting the sandwich board back up, and enters.

INT. SWANSON INCOME TAX OFFICE - DAY

Nick enters to silence except for the MUSIC over the loud speakers.

No one appears to be around.

He's confused.

He starts to look around the office and spots his boss, who has his back to him at his desk.

NICK
Mr. Swanson!

No response.

NICK(CONT'D)
Mr. Swanson?

He creeps up to him unsure and suspicious.

He grabs Mr. Swanson's shoulder and twirls him around in his office chair.

Nick is shocked to find a bullet hole in his head.

He jumps back and looks around frantically.

INT. SWANSON INCOME TAX OFFICE - BREAK ROOM - DAY

Nick storms in frazzled.

More bodies. Everyone's dead.

NICK

Oh god!

He covers his mouth in disgust.

The gravity of it all hits him.

A NOISE breaks the silence coming from the other room.

He clinches and freezes.

He peeks out and sees Man(GUNMAN), gun drawn.

Nick mouths the word "shit."

He looks around frantic.

INT. SWANSON INCOME TAX OFFICE - DAY

Gunman walks towards the room.

He gets the gun ready to fire.

He throws open the door to the break room.

INT. SWANSON INCOME TAX OFFICE - BREAK ROOM - DAY

Gunman walks in only to find silence.

He inspects the break room stepping over dead bodies.

He briefly looks out the window at the city skyline.

Satisfied with his inspection, Gunman exits.

EXT. SWANSON INCOME TAX OFFICE - DAY

Nick cowers underneath the window of the break room as Gunman exits and shuts the door.

He EXHALES.

He tries his CELLPHONE.

His security code won't work and the phone locks up.

(CONTINUED)

He's frustrated and looks around for a way out.

He makes a run for it.

Around the building and into the parking lot he goes.

EXT. SWANSON INCOME TAX OFFICE - PARKING LOT - DAY

Gunman spots Nick making a run for it.

BULLETS fly as he runs for his car.

He gets in.

Nick peels out of the parking lot.

The chase is on.

EXT. CITY STREETS - DAY

Nick speeds down the road with Gunman in hot pursuit.

Nick tries to shake him.

Each time Nick turns, Gunman is right behind him.

Traffic up ahead.

INT. CAR - DAY

Nick starts to panic about having to stop up ahead.

EXT. CITY STREETS - DAY

Gunman gets on the phone, then pulls back from the pursuit.

INT. CAR - DAY

Nick sees this and concentrates on the traffic ahead.

Gridlock.

He's frantic.

He spots COP(45), a city policeman.

He rushes out of the car.

EXT. CITY STREETS - DAY

He races across the street, dodging cars along the way.

NICK
Officer! Officer!

Cop just stands there.

Nick races up to Cop in a panic.

NICK(CONT'D)
Officer! They're all dead! They're
all dead!

Cop is defensive about Nick's aggressiveness.

COP
Slow down sir. Slow down. Relax.

NICK
You want me to relax?! Everyone's
dead!

COP
Who's dead?

NICK
Everyone!

COP
Where did this happen?

NICK
Swanson Income Tax. I work there.

COP
Okay. Let me call it in.

Cop calls into dispatch.

COP
(into walkie)
This is unit 346. I got a possible
multiple fatality situation at--

The searing path of a BULLET slices through the air and into
Cop's forehead.

Nick, startled, looks around frantically for cover as Cop
falls over.

He runs back to his car.

INT. CAR - DAY

Nick speeds back the opposite direction.

Right away SHOOTER(30), SWAT team type, steps out in the middle of the street, takes aim, and fires a spray of BULLETS into the car.

Nick swerves and steps on the gas.

He runs right up to and over Shooter.

The car comes to a screeching stop.

He pauses to catch his breath. Looks back in the mirror. The body is just laying in the street.

He gets out and looks around.

He heads over to Shooter.

He's beat up and motionless.

Nick leans down next to him.

Shooter grabs Nick's arm out of nowhere.

SHOOTER
They never lose!

NICK
What?!

Shooter takes his last gasp and dies.

Nick is left confused and exhausted.

INT. OFFICE BUILDING - BOARD ROOM - DAY

A nervous looking group of CEO-types, along with John, are sitting around the oval conference table with a SPEAKER PHONE DEVICE in the middle of it.

John puts his finger on the speaker phone device.

JOHN
Mr. Stone escaped the operation.

John takes his finger off.

A long uncomfortable pause.

(CONTINUED)

Digitally Scrambled Voice emanates from the speaker phone device.

DIGITALLY SCRAMBLED VOICE
I said kill them all.

John looks around at the group.

He puts his finger on the device again.

JOHN
I have our best men on it. He won't be a problem. He's nobody.

He takes his finger off.

DIGITALLY SCRAMBLED VOICE
He's not just anybody.

John is slightly confused and puts his finger back on the device.

JOHN
I'll take care of it personally. I guarantee Nick Stone has nowhere to hide.

INT. NURSING HOME - SUZANNE'S ROOM - DAY

Nick sneaks in. Suzanne is nowhere to be found.

He notices a light HUM coming from the bathroom and heads over.

He opens the door. The light is ON and the FAN is going.

No Suzanne.

Nick turns them off and closes the door.

EXT. NURSING HOME - PATIO - DAY

Nick looks around but can't find who he's looking for.

He's visibly nervous about his surroundings.

A nurse, HOLLY(24), a knockout for a hipster/goth chick, notices and walks up to him.

She taps him on the shoulder.

Nick, startled, turns around.

(CONTINUED)

Face to face, the shock of the attraction makes an appearance.

HOLLY
Moving in or visiting?

NICK
What?

HOLLY
Do you live here or are you
visiting someone?

NICK
Suzanne Stone. Where is she?

Holly takes him by the arm and points to Suzanne sitting and staring off into the wooded area.

NICK(CONT'D)
Why is she outside? She hates the
outside.

HOLLY
She actually loves the outside.
Come on.

Holly grabs Nick's arm playfully and they walk up to Suzanne.

NICK
Who are you again?

HOLLY
I'm Holly.

NICK
And that's supposed to mean
something to me?

Holly senses the attraction.

HOLLY
I don't know. Does it?

She playfully arrives at where Suzanne is sitting.

HOLLY(CONT'D)
Congresswoman Stone. You have a
visitor.

Nick comes around to Suzanne and bends down in front of her.

Suzanne's eyes are glazed over.

(CONTINUED)

NICK

Mom. I'm in a lot of trouble. I--

Holly is struggling to overhear the conversation. Nick interrupts himself and glares at Holly.

NICK(CONT'D)

Do you mind?

HOLLY

Oh yea. No problem. I'll be over here.

Holly points to a bench and walks away.

Nick turns back to Suzanne.

NICK

Look. I may not be around for a while. These people. I don't know what's going on. They're after me and I don't know why.

Suzanne just stares as he stops himself.

NICK(CONT'D)

Sorry.

He spots that Suzanne is not covered up very well.

He tries to fix it but it doesn't work.

NICK(CONT'D)

And this is great.

He gets frustrated and spots Holly.

He marches over to her.

Holly is smoking a CIGARETTE.

NICK(CONT'D)

What's your problem?

HOLLY

My problem?

Holly blows out a plume of SMOKE.

Nick WAVES it out of his way.

(CONTINUED)

NICK

So you just smoke wherever? That's great. I see at least six oxygen tanks on the patio alone. But nah. Screw it. You'll just light one up no biggie.

Nick waits for a reaction that never comes.

HOLLY

You done?

Nurse comes up to Nick and Holly.

NURSE

I need to get Ms. Stone to her therapy. Can I take her?

They both nod her off.

Nurse goes over and takes Suzanne inside.

Nick and Holly continue to stare at each other with contempt.

NICK

Look, my day has been a little crazy and I just want to make sure my Mom is going to be taken care of.

HOLLY

She's in good hands.

Holly flicks her cigarette away.

NICK

That's great.

HOLLY

Ease up stud. You'll live longer.

A BULLET goes buzzing by Holly and Nick and hits nearby.

They duck for cover.

ASSASSIN(30), a man with a gun, is shooting at Nick and Holly.

Nick grabs a SCREAMING Holly as they dive behind some tables.

The bullets keep coming.

(CONTINUED)

NICK

Crap.

Nick sizes up their situation.

NICK(CONT'D)

Where did she take my Mom?!

Holly is spooked and speechless.

Nick loses his patience.

NICK(CONT'D)

Hey!

Holly snaps out of it.

HOLLY

The far wing.

Nick peeks his head out and Assassin sprays another round of bullets at the two.

Nick notices the wooden area behind them.

NICK

Into the woods.

They go running into the wooded area while a hail of gunfire rains upon them.

EXT. WOODED AREA - DAY

Trees and heavy brush are all around them as they hide.

HOLLY

You can't just leave her!

Holly HITS Nick in the arm.

NICK

What are we going to do? Wheel her around and try not to get shot?

HOLLY

You're a really crappy son you know that?

Nick looks around and spots a PARKING LOT through the trees, in the opposite direction of the nursing home.

Nick grabs Holly.

(CONTINUED)

NICK

That's the best place for her right now.

HOLLY

And where is the best place for us?

NICK

Not here.

Holly gives Nick the stink eye as they bolt from their hiding spot and through the woods.

EXT. NURSING HOME - PATIO - DAY

Assassin walks around the chaos and can't locate Nick.

He gives up and makes a phone call on his CELLPHONE.

ASSASSIN

(into the phone)

He ran into the woods.

EXT. GOVERNMENT BUILDING - DAY

John walks up to the front door of a government looking office building.

He's on his CELLPHONE.

JOHN

(into the phone)

Well then go after him! Now!

He puts away his cellphone and walks across the floor of the building that has a large seal of the CIA.

CIA AGENT(35), walks by John as he's walking through.

CIA AGENT

Good afternoon John!

John SMIRKS and WAVES.

EXT. PARKING LOT - DAY

Nick and Holly run into the center of the parking lot surrounded by cars.

Holly seems lost as Nick looks for something.

(CONTINUED)

HOLLY
This day just keeps getting better
and better.

Nick is frantically looking in the windows of cars.

He spots the perfect one.

NICK
Here we go. This one.

Nick sizes up the window on the car.

NICK(CONT'D)
You have your phone on you?

HOLLY
Cellphones will give you brain
cancer.

NICK
Right. Of course.

Nick elbows the window and it SHATTERS.

He is impressed with himself.

NICK(CONT'D)
Like riding a bike.

He waves her over and reluctantly Holly abides.

HOLLY
This isn't happening.

NICK
It is. Get over it. Get in.

Holly goes around to the passenger side.

INT. CAR - DAY

Nick puts it into gear and races out of the parking lot.

Holly hangs on for dear life.

EXT. PARKING LOT - DAY

A really nice SPORTS CAR leaves a trail of TIRE MARKS as it speeds out of the area.

INT. CAR - DAY

Nick and Holly drive on down the road to a safe distance from the nursing home. The engine humming thunderously.

HOLLY
Son of a bitch! Who the hell was that?!

NICK
I don't know.

HOLLY
You don't know?!

Nick is trying to not get annoyed.

HOLLY(CONT'D)
They seem to know who you are. What now?

NICK
I don't know.

HOLLY
You don't know?!

Nick has about had it.

NICK
I can take you back you know.

HOLLY
Nah. Job sucked anyway.

Nick tries to control his breathing.

Holly looks around and admires the nice car she's in.

HOLLY(CONT'D)
Why this one?

NICK
What do you mean?

(CONTINUED)

HOLLY
Why this car?

Nick leans over to Holly.

NICK
I steal in style sweetheart.

Holly is not impressed.

HOLLY
Lame.

Holly takes out a CIGARETTE and lights up.

Nick just SHAKES his head.

EXT. HOLLY'S HOUSE - NIGHT

Nick and Holly are walking up to the house.

HOLLY
I know what happened.

NICK
You have no idea what happened.

HOLLY
I'm telling you. It's the
Illuminati.

Holly takes one last puff off her CIGARETTE and runs up towards the house.

Nick is left looking around and catching up.

NICK
Out of her mind.

Holly's NEIGHBOR(23), a frat boy type, is going inside his house and spots Holly.

NEIGHBOR
Hey there Holly!

Holly acknowledges him and unlocks her door.

NEIGHBOR(CONT'D)
We got a new beer bong you need to
try out!

Holly stops.

HOLLY
Maybe tomorrow night.

Nick ROLLS HIS EYES as they both enter her house.

INT. HOLLY'S HOUSE - NIGHT

Holly's house is a treasure trove of conspiracy theory objects and information.

Several things posted on the wall about a "ONE WORLD ORDER," "ILLUMINATI," and "DISBAND THE FEDERAL RESERVE."

Nick is in awe of the ridiculous nature of this house.

Holly marches right over to her computer and starts to type.

HOLLY
I'm telling you. I know exactly who these guys are.

Nick makes his way through the conspiracy theory laden place.

He picks up a book on the shelf titled "JFK WAS AN ALIEN."

He SHAKES his head.

HOLLY(CONT'D)
Come here! Look at this.

NICK
We need to figure out who these guys are.

HOLLY
That's what I'm trying to do.

Nick holds up the book.

NICK
Yea, clearly we should be listening to you.

Nick comes over to Holly and watches the screen over her shoulder.

HOLLY
You see. These guys.

COMPUTER SCREEN: A web page discussing Jekyll Island and the Jekyll Island Group.

NICK

And who are these guys?

HOLLY

Way back in 1910, these old bastards got together and conspired to create the Federal Reserve. Essentially handcuffing society into perpetual debt.

NICK

We need to figure out who we can call. Police? FBI? CIA?

HOLLY

Are you kidding me? You can't call anybody, especially the police! They're all in on it.

Nick walks away from the computer.

NICK

I don't have time for this. We need to get a hold of somebody.

Nick goes over near the window and coffee table.

He starts to look through the garbage and papers Holly has strung about.

HOLLY

What are you doing?

NICK

You have a house phone?

HOLLY

It's over there somewhere.

Nick starts to look in the cushions of the couch.

NICK

Unbelievable.

Nick finds the cordless PHONE, stands up, and starts to dial.

HOLLY

Who you calling?

NICK

I'm getting us some he--

(CONTINUED)

Interrupting is ASSASSIN #2(30), a military type, who BURSTS through the sliding glass door and throws Nick down on the ground.

Holly SCREAMS as Nick and Assassin #2 grapple with each other.

Nick is getting thrown around. He lands into a side table knocking everything off.

Assassin #2 pulls out a KNIFE and comes towards Nick.

Nick braces for a brawl when BANG.

Assassin #2 drops dead on the spot.

Nick looks over at Holly holding a gun.

HOLLY

I got a permit for it.

Nick comes up to the lifeless body and checks his pockets.

He finds a CIA BADGE and holds it up.

NICK

I guess you're not as crazy as I thought.

INT. MOTEL ROOM - NIGHT

Nick closes the WINDOW SHADES, locking them into the seedy nature of the room.

NICK

We'll be safe here tonight.

Holly is laying on one of the two beds.

HOLLY

You got any booze?

She jumps up and looks around.

She spots a MINI FRIDGE.

NICK

You're really going to drink right now?

She grabs some MINI BOTTLES of alcohol out of the fridge and proceeds to make two drinks.

(CONTINUED)

HOLLY

I'm sorry. Did you show up to work
and get shot at?

NICK

Actually yea. That's exactly what I
did.

Holly hands Nick a cup.

HOLLY

Then I think we both deserve a
drink don't you?

Nick nods and takes a drink.

Holly plops down on the bed again and grabs the TV REMOTE.

She switches the channel to a NEWS STATION in which the NEWS
REPORTER is giving the break down of the shooting at Swanson
Income Tax.

NICK

Stop! Leave it here.

NEWS REPORTER

We've been told by law enforcement
that the shooting occurred at a
small tax office.

PICTURES of the victims flash on the screen one by one.

NEWS REPORTER(CONT'D)

There were four individuals,
Owner/Operator Ken Swanson, and
Agents Stan Martin, Ceaser
Martinez, and Kelly Simpson. All of
the greater New York City area. A
fifth man, an ex-Con by the name of
Nick Stone, is wanted in connection
with the murders.

Holly is shocked as Nick's PICTURE is flashed across the
screen.

NEWS REPORTER(CONT'D)

The suspect was last seen with this
woman, a Miss Holly Sanders.

Holly is losing her mind.

A PICTURE of Holly flashes across the screen next to Nick's.

(CONTINUED)

NEWS REPORTER (CONT'D)

Both are considered armed and dangerous. If you see either of the suspects, please call law enforcement immediately.

(beat)

In other news. The stock market takes a deep plunge on the news that the Preside--

Holly turns the TV off in a rage.

HOLLY

Are you fucking kidding me?!

Nicks sets the drink down and starts to pace.

NICK

Alright. This is fine. This is fine. We just got to figure this out.

HOLLY

What the hell did you get me into?

NICK

Relax.

Holly gets up in Nick's face.

HOLLY

When were you going to tell me you're a criminal?

NICK

I'm not a criminal.

HOLLY

Oh really. You ever been to jail?

Nick has had it as well.

NICK

We need to get some sleep.

Holly rolls her eyes then and looks for some clothes in her bag angrily.

NICK (CONT'D)

What are you doing?

(CONTINUED)

HOLLY
We're obviously not leaving 'til
the morning. So I'm getting ready
for bed. Now turn around.

Holly makes a motion for him to turn around.

He obliges.

Holly changes her clothes.

She is down to just her bra and panties when Nick notices a REFLECTION of Holly in the silver COFFEE POT.

He can't look away as Holly's body engrosses his mind.

She finishes up into a t-shirt and shorts.

HOLLY(CONT'D)
Alright. All done.

Nick turns around.

He reluctantly takes his shirt off and gets ready for bed.

Holly tries not to look but sneaks a peek.

Nick is tattooed with a chiseled physique.

He sets his KEY CHAIN down on the table and sets the ALARM CLOCK.

NICK
I set it for seven.

HOLLY
Seven it is.

Holly curls up but is preoccupied with Nick as she pretends to go to sleep.

Nick settles in and does the same thing.

They both lay awake for a moment thinking what could be.

INT. CIA HEADQUARTERS - COMMAND CENTER - DAY

John closes the door to a small room filled with electronic surveillance equipment.

AGENT SUMMERS(26) and AGENT JEFFRIES(24), two young and impressionable new CIA Agents are working feverishly on their computers.

(CONTINUED)

JOHN
Status on Stone.

Agent Summers turns around.

AGENT SUMMERS
Last known location was the nursing
home.

JOHN
What about the girl?

John walks around to the front of the room with a large
PICTURE OF HOLLY up on the big screen.

Agent Jeffries pipes up.

AGENT JEFFRIES
Holly Sanders. Twenty-four years
old. Originally from Jersey.
Parents were killed in an
automobile accident when she was
nine. Grandmother raised her. Now
also deceased.

JOHN
That's great we know her life
story. Can you give me something we
can use?

Agent Summers comes to the rescue.

AGENT SUMMERS
She's a conspiracy theorist.

JOHN
What?

AGENT SUMMERS
You know, Aliens, Bigfoot, JFK. She
even believes a shadow government
runs the country. Crazy stuff like
that.

John glares back up at the picture of Holly.

JOHN
Crazy.

INT. DONUT SHOP - DAY

Nick and Holly are ordering breakfast from CASHIER(26), a beat up beyond her years type girl.

CASHIER
That'll be twelve eighty-seven.

Holly looks over at Nick.

Nick SHAKES his head and pulls out his wallet.

NICK
Here ya go.

Nick hands Cashier some money as she glares at the two of them suspiciously.

CASHIER
Cheap date huh?

NICK
Huh?

CASHIER
You two.

Cashier points at them as together.

Nick and Holly are instantly uncomfortable and fumble over their words.

<p>NICK Oh no!</p>	<p>HOLLY No way! Not a fucking chance!</p>
------------------------	--

Nick looks at Holly offended.

NICK
Really?

Cashier gives back their change and they go sit down.

Coffee and donuts. The place is sparsely busy.

HOLLY
Alright. What's the plan?

NICK
We need to get to a computer.

(CONTINUED)

HOLLY
Where can we go?

PATRON walks into the Donut Shop and the bell RINGS on the door.

This startles Holly.

NICK
One of those office places. There's one nearby.

Holly looks around at everyone suspiciously.

HOLLY
They could be here. Right now. Watching us.

NICK
We don't have time for this. Eat your Long John.

Holly spots BUSINESS MAN(38) in a suit eating breakfast at the bar.

HOLLY
What about that guy?

Nick looks over and dismisses him.

NICK
You done yet? We got to get going.

Business Man gets up and starts walking towards Nick and Holly's table.

HOLLY
He's coming.

Holly grabs a BUTTER KNIFE from the table and waits to ambush.

NICK
Are you out of your mind? Lay low remember?

Nick kicks Holly under the table.

Holly grips the knife so hard her veins are popping out.

Business Man walks right up to the table and then makes an abrupt left hand turn towards the RESTROOMS.

Holly drops the knife and exhales.

(CONTINUED)

NICK(CONT'D)
You ready now?

Holly angrily gathers herself.

NICK(CONT'D)
You can borrow my fork if you want?

Death look from Holly as they get up and both walk out the door.

The bell RINGS as they exit.

Looking after them, sitting right in the window by himself, is THE MAN IN THE RED HAT(65), a dark grizzled mobster type with a blood red hat sitting on top of his head.

INT. CAR - DAY

Nick and Holly are sitting in the car parked in front of a OFFICE SUPPLY AND SHIPPING CENTER.

NICK
Alright. Just act normal. We're just here to use the computer. That's it.

HOLLY
I don't like this. I don't like this at all.

NICK
So what. You want to just sit here? I mean, why don't we just put a target on our backs.

Holly angrily gets out of the car and SLAMS the door.

Nick follows.

EXT. OFFICE SUPPLY AND SHIPPING CENTER - DAY

People are walking in and out of the busy store as Nick and Holly walk up.

NICK
I didn't ask you to tag along you know.

(CONTINUED)

HOLLY

Fuck off.

They march towards the entrance.

NICK

Oh yea. Fuck me huh? You're such a
fake with your black finger nail
polish and your smug bullshit
attitude.

Holly stops and turns around.

It's noon at the OK Coral.

HOLLY

I just wanted to change bedpans,
but no!

Holly steps face to face. Mere inches apart.

HOLLY(CONT'D)

My very existence depends on you.

Holly walks away in a huff, she turns around one last time.

HOLLY(CONT'D)

Get it together.

They walk up to the entrance and enter.

INT. OFFICE SUPPLY AND SHIPPING STORE - DAY

Nick and Holly are at a computer in the back of the store
with Nick doing the typing.

NICK

We can track and see who my clients
were transferred to on here.

COMPUTER SCREEN: Searching the database.

NICK(CONT'D)

Looks like they were all
transferred to the same person.
That's the Canal Street office.

COMPUTER SCREEN: Shows the name and address of the agency.

HOLLY

So.

(CONTINUED)

NICK
I was supposed to upload a client
list for them.

Nick holds up the USB on his KEY CHAIN.

HOLLY
What's on there?

NICK
Just a list of tax clients for
their office.

HOLLY
So boring tax stuff?

Holly pushes Nick aside and takes over.

HOLLY(CONT'D)
Here's where we should be looking.

NICK
We don't have time for that
nonsense.

COMPUTER SCREEN: The Tonkin Fund homepage. A Hedge Fund
group made up mostly of Defense stocks.

HOLLY
I'm telling you. These guys are in
on it.

Nick looks around the store. Coast is clear.

NICK
Maybe we should go ask Bigfoot?

He leans in a little too close to Holly to see the computer
screen, which makes her pull away slightly.

Awkward glances.

Back to business.

HOLLY
The Tonkin Fund. These guys are as
dirty and corrupt as they come.
Name it, they're into it.

Nick gets annoyed.

NICK

Holly.

CUSTOMER(38), a regular looking guy, comes up to the two.

CUSTOMER

Excuse me. Would you mind keeping
it down?

Holly is mad and just stares at the computer as Nick looks
at him.

NICK

Sorry. We'll keep it down.

Nick goes back to work as Holly looks up and
Customer(ASSASSIN #3), has got a GUN pointed at Nick's head.

Holly SCREAMS and pushes the gun out of his hands.

It DISCHARGES into the ceiling.

There's a struggle amongst the three.

Office supplies are flying everywhere.

Nick finally PUNCHES the guy out.

Nick grabs Holly by the hand and they make a run for it.

EMPLOYEE(45), a stressed lady at the register, is calling
the police as they leave.

INT. HELICOPTER - DAY

John intercepts and listens to the phone call from Employee
to the police.

EMPLOYEE(O.S)

(into John's headphones)
2557 Victor Avenue. Please come
quick. Two people. A guy and a
girl. They beat up this guy. I
don't know what happened. Please
hurry!

John stops listening to the phone call.

He motions to the HELICOPTER PILOT(38), an all business yes
man, to go in a different direction.

(CONTINUED)

JOHN
Swing around to the East.

John takes off his headphones and stares out the open window.

JOHN(CONT'D)
You can't hide forever.

The helicopter flies around the SKYSCRAPERS of New York City.

The STATUE OF LIBERTY stands guard over the choppy waters.

INT. CANAL STREET TAX OFFICE - DAY

Nick and Holly walk in and the lone person in the office, KENNETH(38), nervous, twitchy, nerdy African-American with glasses greets them.

KENNETH
Welcome. Welcome. I'm Kenneth
Smart. Kenneth Smart Tax. See?

Kenneth points to his name tag and walks them to his desk.

HOLLY
Why do you wear a name tag if
you're the only one here?

Nick motions for her to stop.

He then puts his arm awkwardly around Holly.

Kenneth sits at his desk, looking back at the awkwardly happy couple.

Nick and Holly sit down and look at each other to go first.

NICK
My name's Hutch Borgenson, and this
is my wife Betty Borgenson. We
wanted to get our taxes done.

Holly gives Nick a screw you look.

KENNETH
Betty. What do you do for a living?

Holly wasn't ready for an interrogation.

(CONTINUED)

HOLLY

Um. I'm an Anthropologist.

Nick tries to cover up his uneasiness.

KENNETH

Oh really?! What a coincidence. I'm a member of group that goes on digs once a month. What do you think sparked the mass extinction during the Triassic Period?

Holly is stunned as she struggles to answer.

Nick saves her, but Kenneth is suspicious.

NICK

What you got for us Kenneth?

Nick SMILES a little too big.

Kenneth notices some blood and scratches on Nick.

KENNETH

I usually start out with a complete financial breakdown. I got the forms in the back. Excuse me.

Kenneth gets up and goes to the back room.

Holly is nervous.

HOLLY

We need to go. This isn't working.

Nick jumps up and gets behind Kenneth's desk.

He searches his computer for any clues.

NICK

Let me know when he starts coming back.

Holly sees Kenneth, barely, in the back room.

HOLLY

Hurry!

NICK

I just need a minute.

He types feverishly on the computer as Holly looks around in a panic.

(CONTINUED)

Kenneth is trying to hide the fact he's on the PHONE.

HOLLY
What's taking so long?

NICK
I don't even know what I'm looking
for.

Kenneth starts to walk back to Nick and Holly.

HOLLY
He's coming back!

NICK
Shit.

He struggles to get everything back to normal just before
Kenneth rejoins them.

Kenneth sits down to a nervous-looking Nick and Holly. Then
he singles out Nick.

KENNETH
What did you say you did for a
living Robert?

NICK
I didn't.

KENNETH
I'm sorry what was your name again?

NICK
Robert. Robert Borgenson.

Holly tenses.

SIRENS start to roar near the building.

Nick and Holly jump up.

Kenneth displays a can of MACE.

KENNETH
Stay back! I'll use it.

Holly comes in and shoves Kenneth to the ground, knocking
the mace out of his hand.

HOLLY
Sorry Kenneth, we have things to
do.

(CONTINUED)

Nick and Holly burst through the back door.

Agents storm the office from the front searching for them.

EXT. CANAL STREET TAX OFFICE - DAY

Nick and Holly run far enough away to be safe and stop and look back at the chaos.

They are holding hands.

They both notice at the same time and drop their hands away.

INT. NURSING HOME - SUZANNE'S ROOM - DAY

JULIE(45), a slightly obese nurse, walks into Suzanne's room.

Julie fixes up the room and notices Suzanne in a blank staring contest with an equally blank TV.

She walks over to a vacant Suzanne.

JULIE

You wanna watch some TV honey?

Suzanne gives off no reaction.

Julie SIGHS, PATS Suzanne on the back, and turns on the TV.

As the TV comes back from commercial, Julie leaves the room.

A NEWS ANCHOR, hosts a news program on the TV.

NEWS ANCHOR

The President faces a visceral assault on his proposed defense cuts. The Pentagon is on record as saying--

INT. NURSING HOME - HALLWAY - DAY

Julie runs into JANITOR(54), the wise man of the crew, outside of Suzanne's room.

JANITOR

Hey there Julie. How's your day going?

(CONTINUED)

JULIE
Oh. Same old thing.

Janitor peeks into Suzanne's room.

JANITOR
It's a shame huh?

Julie peeks in as well. She spots Suzanne in the same situation as before. Staring at the TV blankly.

JULIE
I think sometimes she understands me, but who knows.

Julie TEARS UP a bit and the Janitor comforts her.

JANITOR
I'm sure she does. I'm sure she does.

INT. NURSING HOME - SUZANNE'S ROOM - DAY

Suzanne's eyes glaze over as she watches the news program.

NEWS ANCHOR
The lobbying group, headed by industrialist CEO W. Abrams, aims to undercut the President's plan by--

EXT. CANAL STREET TAX OFFICE - DAY

A BLACKED-OUT GOVERNMENT VEHICLE pulls up to the police scene.

John, flanked by Agent Summers and Agent Jeffries, walks right up to the investigating officers, including SERGEANT DAVIS(42), a heavy-set old school cop.

JOHN
Who's in charge here?

Sergeant Davis looks John up and down.

SERGEANT DAVIS
I am. Sergeant Davis.

Sergeant Davis extends his hand to shake but John ignores him.

(CONTINUED)

JOHN
You got the perps in custody?

SERGEANT DAVIS
They ran out just as we were
entering the premises.

Kenneth butts his way into the group and conversation.

KENNETH
I tried to stop them but they
overpowered me.

John looks at Kenneth in a dismissive way and then turns to
Agent Summers and Agent Jeffries.

JOHN
Let's go.

The three walk away from a confused Sergeant Davis.

SERGEANT DAVIS
What agency did you say you were
from?

John doesn't stop his stride towards the car.

JOHN
I didn't.

They get in and drive off.

INT. SUBWAY - NIGHT

Nick and Holly are sitting beside each other in a sparsely
populated subway car.

Nick is staring out the window.

HOLLY
What's with you?

NICK
What are we supposed to do now?

HOLLY
I'm following you remember?

Nick just stares off out the window as the subway car trucks
right along.

Holly notices Nick's keys and attached KEY CHAIN sitting on
top of his other things.

(CONTINUED)

She then notices a balding OLD MAN(68) in a business suit, sitting by himself using a LAPTOP.

Holly starts to unbutton her shirt and reveals a lot of cleavage.

Nick takes notice.

NICK

What the hell are you doing?

Holly just SMIRKS at Nick, gets up, and goes and sits down next to Old Man.

HOLLY

Hi!

Old Man is struck by the cleavage, then up to a SMILING Holly.

OLD MAN

What can I do for?

HOLLY

I need to check my email. I got so many appointments and I forgot my phone at home.

He hands over his laptop without a fight.

OLD MAN

Check away.

Holly immediately gets up and takes the laptop back to her seat next to Nick.

OLD MAN(CONT'D)

Hey! Where you going?

HOLLY

Oh I'll be back cutie!

He's satisfied with the response.

Nick is in shock and takes another glance at her cleavage.

Holly grabs the key chain, takes the USB flash drive off, inserts it into the laptop, then eyes Nick.

HOLLY(CONT'D)

My eyes are up here cowboy.

Holly buttons up her shirt.

NICK
Give me that.

Nick takes the laptop and starts going through the files contained on the USB flash drive.

HOLLY
Let's look at your boring list.

Old Man waves at Holly.

HOLLY(CONT'D)
Can we hurry this up please?

NICK
Here we go.

COMPUTER SCREEN: List of ten names, numbers, addresses, etc.

HOLLY
Who are these guys?

NICK
I don't recognize anybody on here.
No returns attached either. Just
financial transactions.

HOLLY
There's got to be more to it than
that.

NICK
That's it. Just a client list.

COMPUTER SCREEN: INCOMING INSTANT MESSAGE

Nick and Holly look at each other confused.

TYPING in real time on the COMPUTER SCREEN: I know why they
want you dead. Johnny's Tavern. 7pm. I'll be wearing a red
hat. Come alone.

The instant messenger won't respond to Nick. It shuts down.

HOLLY
What the hell?

Nick scribbles something down on a piece of paper then shuts
the laptop, and takes back the USB.

NICK
It's all we got.

Nick and Holly hurry out, dropping off the laptop to Old Man on their way.

INT. CAR - NIGHT

Nick and Holly are sitting out in front of Johnny's Tavern.

NICK
You stay in the car. I'm going to go check this guy out.

HOLLY
Why do I got to stay in the car?

NICK
I just want to check it out first.

HOLLY
You don't think I can handle myself?

Nick is getting agitated.

NICK
Stay in the car.

Nick gets out leaving a pissy Holly.

INT. JOHNNY'S TAVERN - NIGHT

Nick walks into a dark, hole in the wall type bar. It's sparsely occupied with lonely middle-aged men. The BARTENDER, looks at Nick as if to say are you lost?

Nick scans the bar. No one looks familiar. Everyone is looking at him suspiciously. Nick is uncomfortable.

Nick spends a moment at the bar trying to blend in.

Nick sees The Man in the Red Hat sitting by himself in a back booth.

The Man in the Red Hat nods his head up slightly prompting Nick to carefully walk over to him.

Nick takes every step with nervous hesitancy.

He arrives at the booth. The Man in the Red Hat doesn't make eye contact. Nick sits across the booth from him slowly.

The Man in the Red Hat lights up a cigarette.

(CONTINUED)

Nick starts to stare uncomfortably at the slick and smooth gangster type.

NICK

You're not allowed to smoke in here.

THE MAN IN THE RED HAT

And you're not allowed to wear jeans and a t-shirt into a war zone.

The Man in the Red Hat finally makes eye contact with Nick in his t-shirt and jeans.

THE MAN IN THE RED HAT(CONT'D)

You know we're at war, right son.

The Man in the Red Hat takes a long puff off his cigarette, blows out a stream of smoke, and watches it as it rises.

COCKTAIL WAITRESS(32), with a lot of miles on her, comes up to the table.

COCKTAIL WAITRESS

Whatcha having?

NICK

Oh I'm good thanks.

COCKTAIL WAITRESS

I wasn't asking.

NICK

Just bring me a beer.

COCKTAIL WAITRESS

Uh huh.

She turns her attention to The Man in the Red Hat.

COCKTAIL WAITRESS(CONT'D)

How bout you sugar?

The Man in the Red Hat puts up his hand as if to say "No."

Cocktail Waitress leaves the area.

The Man in the Red Hat blows another long stream of smoke as he watches it rise.

(CONTINUED)

NICK
Who is trying to kill me?

THE MAN IN THE RED HAT
Them.

NICK
Come on!

The Man in the Red Hat blows another long stream of smoke.

THE MAN IN THE RED HAT
Where's the girl?.

Nick motions outside.

NICK
How do you kno--

THE MAN IN THE RED HAT
There's a war Nick. Whether you
know it or not. Factions are taking
sides. Hell, you're the only thing
that stands between them--

The Man in the Red Hat puts his cigarette out.

THE MAN IN THE RED HAT(CONT'D)
And the end.

NICK
What do I do?

THE MAN IN THE RED HAT
You're on the right track. Keep
going down the rabbit hole.

The Man in the Red Hat notices BAR PATRON(42), a suspicious
skinny man, looking at him.

The Man in the Red Hat throws some money on the table as he
gets up.

NICK
What are we supposed to do?

THE MAN IN THE RED HAT
Whatever you can.

The Man in the Red Hat walks away and into the bathroom.

Cocktail Waitress walks up to the table and drops the bill
off.

NICK
I never got my beer.

Cocktail Waitress just looks at Nick, then walks away.

Nick looks around, then at the bathroom. He has the urge to follow The Man in the Red Hat.

Nick gets up and heads towards the bathroom. Bar Patron watches his every move.

Nick enters the bathroom.

INT. JOHNNY'S TAVERN - BATHROOM - NIGHT

Small, dark, and dirty bathroom. Two stalls.

The Man in the Red Hat is nowhere to be found.

Opens one stall. Then the other. He's gone.

On the sink rests a BUTANE LIGHTER.

He picks it up. The inscription reads "The Tonkin Fund."

EXT. THE TONKIN FUND HEADQUARTERS - NIGHT

Nick and Holly sneak up on the building. They pass a sign that reads, THE TONKIN FUND.

HOLLY
Are you out of your mind?

NICK
This is where we have to go.

HOLLY
Don't you think they know that?

Nick stops and looks at Holly.

NICK
Yep.

They continue walking up towards the building. Two GUARDS with guns blocking the doorway.

HOLLY
Now what genius?

(CONTINUED)

NICK
Go up and say hi.

HOLLY
Go up and say hi? Really? That's
your plan?

Nick just stares back.

HOLLY(CONT'D)
That's the plan. Great.

Holly adjusts her top and walks right up to the guards.

HOLLY(CONT'D)
Hey boys. How's your night going?

GUARD #1 and GUARD #2 pulls their guns on Holly.

GUARD #1
Show us your hands.

HOLLY
Now is that any way to talk to a
lady?

GUARD #2
Show us now!

HOLLY
I'll show you mine if you show me
yours?

Nick comes up from the side, grabs Guard #1 by the neck, and disarms him.

Before Guard #2 can react, he takes out Guard #2 with a kick to the chest. Both guns now in his possession.

HOLLY(CONT'D)
Where did you learn to do that?

NICK
I'm a big Matt Damon fan. Let's get
going.

Nick and Holly enter the building.

INT. THE TONKIN FUND HEADQUARTERS - NIGHT

Nick and Holly creep down a hallway.

It's dark other than a few emergency lights.

They come upon the file room.

INT. THE TONKIN FUND HEADQUARTERS - FILE ROOM - NIGHT

Rows of file cabinets line the dimly lit room as Nick and Holly scope it out.

HOLLY

What are we looking for?

NICK

Anything.

HOLLY

Great.

Nick and Holly split up and each goes through file cabinets.

Nick pulls out a file and opens it up. Holly is preoccupied with looking at Nick.

HOLLY (CONT'D)

What pen you get the dragon in?

NICK

Huh?

HOLLY

The tattoo. It's a prison tattoo isn't it?

Nick tries to cover it up.

NICK

It was a long time ago.

Holly gets back to work.

HOLLY

At least it looks good huh?

Nick tries to hide his smile and concentrates on the files.

Holly stumbles onto something in the files.

(CONTINUED)

HOLLY(CONT'D)

Nick, you gotta see this.

Nick walks over and looks at the open file.

There is a file containing all the members of the Board of Directors for the Tonkin Fund.

NICK

What am I looking at here?

Holly grabs the file back.

HOLLY

Let me handle this. I'm the crazy conspiracy theorist!

Holly starts flipping through pages linking the group to defense contracts.

One of the papers is a profile of the CEO W. Abrams. No picture. No real information.

NICK

There's nothing here.

HOLLY

Give me a second.

NICK

Holly!

Holly ruffles through and finds a piece of PAPER.

Simply reads "FILE 37, DRAWER 5, OPERATION BLACKSTONE"

HOLLY

Jackpot!

She runs about the file room looking for the right filing cabinet.

NICK

You wanna tell me what you're doing?

She finds it.

She rips open the drawer and finds the file, discreetly titled OPERATION BLACKSTONE.

She starts rustling through the papers.

(CONTINUED)

NICK(CONT'D)

What is it?

HOLLY

Give me a second!

Holly scans the papers as quickly as she can.

The phone in the office RINGS.

They both look at each other confused.

Holly shrugs her shoulders.

Nick picks up the phone.

JOHN(V.O)

Nick, we have you surrounded. This stops here.

NICK

(into the phone)

Who are you?!

JOHN(V.O.)

You have no idea what you're getting yourself into.

EXT. BUILDING - NIGHT

From a nearby building, through a pair of binoculars, Nick and Holly are spied upon.

INT. THE TONKIN FUND HEADQUARTERS - FILE ROOM - NIGHT

Holly stands impatiently waiting on Nick who is looking out the window nervously.

NICK

(into the phone)

Why did you try to kill me?!

JOHN(V.O.)

This is the end Nick. Give yourself up.

NICK

(into the phone)

You know what John.

(CONTINUED)

JOHN(V.O.)
What Nick?

NICK
(into the phone)
Screw you!

Nick hangs up the phone.

NICK(CONT'D)
We gotta get outta here.

Both Nick and Holly look frantically around for a way out.

NICK(CONT'D)
No this way!

Nick opens up the window.

HOLLY
You gotta be kidding me?!

Holly grabs the file.

Nick holds the window open for Holly as she goes through.

HOLLY(CONT'D)
Glad I didn't wear heels!

EXT. ALLEY IN BETWEEN BUILDINGS - NIGHT

Nick and Holly jump off the fire escape and into the alley.

NICK
This way!

They start to run.

SHOTS ring out.

HOLLY
Shit!

They duck behind a large trash dumpster.

NICK
Come on!

They keep running.

Several FIGURES are in pursuit.

Nick and Holly come upon a dead end.

(CONTINUED)

HOLLY
Great! What do we do now?!

They both look around frantically for a way out.

A door opens.

NICK
There!

They both run into the open door and close it behind them.

INT. EMPTY BUILDING - NIGHT

They turn around to find themselves in a dark abandoned room. Trash everywhere. Not much light.

They walk to the center of the room where a little patch of light is showering down.

NICK
Hello? Is anybody there?

Silence.

HOLLY
We're just as trapped in here as we are out there.

A HANDGUN pushes its way through a crack in the door and FIRES.

Nick and Holly duck for cover.

Nick runs over to Holly and grabs her arm.

NICK
Come on!

Nick and Holly begin running out of the room and through a back door out of the building.

MASKED GUNMAN(34), wearing all black, runs in and looks around for them.

EXT. CITY STREETS - NIGHT

Nick and Holly jog down a dark street.

A single CAR is parked. No one seems to be around.

Nick walks up to the car. Checks it out.

(CONTINUED)

He puts his shirt over his elbow and BREAKS one of the side windows.

NICK

Get in.

Holly smirks, admiring his move.

INT. CAR - NIGHT

Nick and Holly are driving at high speed through the city streets.

Holly keeps looking back behind them.

A BLACK CAR starts a violent pursuit, turning onto the same road.

HOLLY

They found us!

The black car is chasing them at every turn.

Holly frantically tries to flip through the papers in the file.

NICK

What are you doing?

HOLLY

We gotta know what's in here.

Nick weaves in and out of sparse traffic as they try to lose the black car.

HOLLY(CONT'D)

Okay here we go! Here's more about this W. Abrams guy.

They take a hard right turn, barely holding onto the road.

NICK

Keep reading!

Holly dives back in.

HOLLY

They're a government contractor.
See I told you!

NICK
Just read!

HOLLY
There's blueprints in here. It's a
military plan.

Another hard turn.

Holly looks to see the black car getting closer and closer.

HOLLY(CONT'D)
They're gaining!

NICK
Hold on!

Nick turns the car as it fishtails around a corner.

Holly turns around. The chase car keeps up.

HOLLY
Still there.

NICK
Just read.

Holly's eyes get big.

HOLLY
Oh shit.

Holly can't believe what she's reading.

NICK
What's it say?!

HOLLY
I don't. I don't know how to--

NICK
What?!

HOLLY
It's a succession plan.

NICK
Succession plan for what?

HOLLY
For a coup d'etat.

Nick doesn't understand.

HOLLY(CONT'D)
They're going to kill the
President.

Nick gives Holly a WTF look as they take another turn.

There's a BRIDGE up ahead.

HOLLY(CONT'D)
There's too much traffic.

SHOTS ring out from the chase car.

HOLLY(CONT'D)
Nick!

NICK
I know. Hold on.

Nick shifts the car into top gear and steps on the gas.

He weaves in and out of traffic barely missing several vehicles.

The chase car continues to gain on them.

HOLLY
What are you doing?!

There is a traffic jam up ahead on the bridge.

HOLLY(CONT'D)
It's a bridge. There's no where to
go?!

Nick locks eyes with Holly.

HOLLY(CONT'D)
Holy shit fuck!

Holly grabs Nick as he puts the gas to the floor and swerves the car across the median and towards the bridge's edge.

The car EXPLODES off the edge of the bridge.

It flips over in mid air on the way down into the river below.

The car PLUNGES into the darkness.

EXT. RIVER - UNDERWATER - NIGHT

Water fills the car almost immediately as Nick and Holly sit upside down in the car.

Holly is freaking out trying to get out her door. It doesn't budge.

HOLLY
Come on! Open!

NICK
Relax.

Holly throws her body against the window to no avail.

HOLLY
Help me out!

NICK
Just give it a minute. It will
pressurize. Then we can just open
the doors and swim for it.

Holly is terrified but listens.

EXT. BRIDGE - NIGHT

Agent Summers and Agent Jeffries get out of the chase car and look over the edge of the bridge.

They look down at the crash below. The car has sank. Nobody seems to have gotten out.

They give each other a nod and get back in their car.

EXT. RIVER - UNDERWATER - NIGHT

Holly is terrified waiting on Nick.

HOLLY
Shit shit shit! The water's rising
Nick!

NICK
Just give it a minute.

The water bubbles up around them.

Nick, cool as a cucumber, waits for the right instant.

(CONTINUED)

HOLLY
This is such bullsh--

NICK
Now!

Nick and Holly get out of the car and swim away into the darkness.

EXT. RIVER SHORE - NIGHT

Nick and Holly emerge above the water line near the shore.

They get out of the water exhausted and look up at the bridge.

Safe.

They both go and sit down on some rocks on the edge of the bank.

Silence between them. They just peer out over the water.

Nick stands up, walks to the shore, and skips some rocks into the river.

Holly keeps looking at Nick expecting him to speak.

HOLLY
Well?!

Nick skips another rock in the river.

NICK
Still got the file?

HOLLY
Barely. But yea.

Holly throws up the dripping wet file.

NICK
So the people chasing us want to
kill the President?

HOLLY
That seems to be the case.

Another rock skips its way across the top of the water.

(CONTINUED)

NICK

There's only one thing left to do
then.

Holly gets up and walks over to Nick, standing next to him.

She picks up a rock and skips it in the river.

HOLLY

And what's that?

Nick admires the city SKYLINE.

He skips another rock in the river.

NICK

We fight.

The RIPPLES of the water spread out from Nick's skipped
rock.

INT. WORKSHOP - NIGHT

Dark. Silent. Filled with bomb making materials.

MACHINIST(40), a calm and focused man, uses a large mounted
magnifying glass to see a SMALL PIECE OF METAL with tiny
wires sticking out of it.

He works on the piece, finishing the wire connections, he
reaches for another small piece of metal.

A miniature sized United States Flag PIN.

He snaps the flag onto what he was working on.

The flag SHIMMERS in the dim light.

He admires his work.

EXT. PARK - NIGHT

Machinist is walking around slowly carrying a small
ENVELOPE.

MYSTERY MAN(38), a discreet and covered up man, strolls by
Machinist and covertly takes the envelope from him.

Mystery Man makes his way out of the park.

INT. SUBWAY - NIGHT

Mystery Man rides the subway just staring out the window as he sits with the envelope on his lap.

It's his stop.

He gets off.

EXT. SIDEWALK - NIGHT

Mystery Man walks down the sidewalk.

He arrives at his destination.

He looks up.

INT. MYSTERY MAN'S APARTMENT - NIGHT

Mystery Man walks into his apartment slamming the keys down on the table.

He takes his coat off and takes the envelope to the kitchen.

He inspects the fridge for something and retrieves a soda can.

He stares at the envelope, then opens it.

A UNITED STATES FLAG PIN falls out of the envelope and onto the counter.

INT. WHITE HOUSE - OVAL OFFICE - DAY

POTUS and VPOTUS are circling each other.

POTUS

I don't care if the House doesn't like it. I want that defense spending bill on my desk this session!

VPOTUS

You can't just slash it all at once like that.

POTUS

The hell I can't!

POTUS goes behind his desk and sits down.

(CONTINUED)

VPOTUS
The Joint Chie--

POTUS interrupting.

POTUS
I don't give a good god damn! We
have nearly 50,000 troops in Japan!
(beat)
Japan!

VPOTUS sits down.

VPOTUS
Mr. President. With all due
respect. I'm getting a lot of flack
from the defense lobby.

POTUS is visibly angry.

He spots a PICTURE of Andrew Jackson on his desk.

POTUS
You are a den of vipers and
thieves. I intend to rout you out,
and by the grace of the Eternal
God, will rout you out.

VPOTUS doesn't understand.

VPOTUS
Sir?

POTUS
Andrew Jackson. You can't lead if
others are pulling the strings.
(beat)
You know how much we give blindly
to the Pentagon?

VPOTUS
Again. Sir I got--

POTUS
I'm going forward. And that's it.

SECRET SERVICE AGENT #1 walks in from the outside door and
WHISPERS something in POTUS' ear.

POTUS gets up, VPOTUS follows suit.

POTUS comes around and shakes VPOTUS' hand.

VPOTUS
Mr. President.

POTUS nods and walks away.

Right before he goes outside, he turns around.

POTUS
Bill.

VPOTUS
Mr. President?

POTUS
I need your support on this.

VPOTUS
Absolutely Mr. President. 100%.

POTUS turns around and goes outside.

EXT. WHITE HOUSE - OVAL OFFICE - DAY

POTUS walks the sidewalk flanked by Secret Service Agent #1.

They walk past another Secret Service Agent with his back to them.

POTUS and Secret Service Agent #1 walk further away as the Secret Service Agent with his back to them turns around.

It's Mystery Man(SECRET SERVICE IMPOSTOR).

INT. ABRAMS FINANCIAL BUILDING - ELEVATOR - DAY

The elevator DINGS open.

Nick and Holly are dressed up in business suits.

They walk into the elevator.

Nick turns around with a briefcase. The logo on it says
COPIER REPAIR.

Holly looks around nervously as she spots an OLD CREEPY MAN
in the elevator salivating at her cleavage.

She quickly covers up.

Nick glances at Holly.

Eyes back front.

(CONTINUED)

BEEP. BEEP. BEEP. Floors going higher.

It stops momentarily as everyone but Nick and Holly exit the elevator.

As soon as the elevator doors close, Nick starts in on her.

NICK
Low profile!

HOLLY
Sorry! I didn't ask for these. They
just appeared one day.

Pointing at her breasts.

Nick shakes it off.

NICK
We got one shot at this.

BEEP.

Elevator door OPENS.

INT. ABRAMS FINANCIAL BUILDING - 45TH FLOOR - DAY

Nick leads the way out of the elevator.

Normal office activity.

They make their way to the CEO's office.

NICK
Just let me do the talking alright?

HOLLY
Sir yes sir.

They share an adrenaline fueled-smirk.

They come upon SECRETARY(60), a little old lady, sitting at a desk right before the entrance to the CEO's office.

Nick walks up to the desk.

NICK
We need to see Mr. Abrams right
away.

Holly keeps on walking right past the desk and through the door to the office.

Nick and the Secretary don't know what to think.

NICK(CONT'D)
Never mind.

Nick bolts for the door.

SECRETARY
You can't go in there!

Nick hurries through the door.

INT. ABRAMS FINANCIAL BUILDING - CEO'S OFFICE - DAY

Nick quickly shuts the door and barricades it shut with a CAR STEERING WHEEL LOCK.

The Secretary KNOCKS loudly as Nick and Holly come into the large and extravagant office.

An office desk sits near the windows with a large chair facing away from the two.

NICK
Mr. Abrams?

No response, although it's evident someone is in the chair.

NICK(CONT'D)
Mr. Abrams!

Nick and Holly just look at each other.

HOLLY
We know who you are!

The chair remains motionless but a VOICE calls out from the other side.

VOICE
You have no clue who I am.

The chair turns around to reveal W. ABRAMS(60), strong and stoic CEO of Abrams Financial.

NICK
The Tonkin Fund.

W. Abrams just stares back.

Holly is getting impatient.

(CONTINUED)

HOLLY

We know what you're planning.

W. ABRAMS

Oh really. Tell me of this plan.

W. Abrams discreetly presses a red button just underneath the top of his desk.

HOLLY

You're going to kill the President.
We found the file.

W. Abrams SMIRKS as he listens.

W. ABRAMS

And where is this file now?

Holly takes out and SLAMS the wet papers on the desk.

W. Abrams just LAUGHS.

W. ABRAMS (CONT'D)

That's all you got? Some wet papers?!

NICK

Who's behind it?!

Holly looks on as W. Abrams continues to laugh Nick off.

W. ABRAMS

You want to know who's behind this?
Ha! You're so naive.

Nick roughs up W. Abrams.

NICK

We're not leaving until you tell us.

HOLLY

We will leak this to the media and ruin you.

W. ABRAMS

Media? Which network? We own them all!

Nick puts more pressure on W. Abrams.

(CONTINUED)

NICK
Who are they?!

W. Abrams still laughing it off.

Nicks tees off and W. Abrams' face. He falters and can't take anymore. He kneels on the ground and puts up his hands.

W. ABRAMS
Wait!

Nick lays into him.

W. ABRAMS (CONT'D)
Wait! I'll talk. Just let me up.

Holly is getting anxious.

HOLLY
Hurry up Nick!

Nick relents as W. Abrams straightens himself out.

W. ABRAMS
I bet you still think you're living
in a democracy don't you?

HOLLY
Nick!

NICK
Stop stalling! Who's behind this?

W. Abrams just stares back and pauses.

W. ABRAMS
United Nations Assembly. Tonight.
Broadcast worldwide. Gonna be quite
a show!

Nick is agitated while W. Abrams basks in it.

NICK
Who's behind it?!

W. ABRAMS
Too bad you won't be alive to see
it.

W. Abrams grabs a WINE BOTTLE, and SMASHES it against the desk.

He takes the jagged edge to W. Abrams' throat.

(CONTINUED)

NICK
Just give me a reason.

W. Abrams looks Nick dead in the eye as if slightly confused.

W. ABRAMS
You really don't know do you?

SECURITY TEAM members try to break down the door to the office.

Nick and Holly look around. They're trapped.

W. ABRAMS(CONT'D)
It's over Nick. Game over.

Nick bolts for the window.

He opens it and looks out.

HOLLY
I'm not doing this again!

The door takes a brutal beating.

NICK
Would you rather stay here?

HOLLY
Shit.

Nick and Holly slowly step out onto the very narrow ledge of the building.

EXT. ABRAMS FINANCIAL BUILDING - LEDGE - DAY

Nick and Holly are pinned, backs up against the building.

There's barely enough room for their feet.

W. ABRAMS(O.S)
It's been this way for a century
Nick! It can't be stopped!

Nick leads the way as they inch to the corner of the building.

Holly's foot slips suddenly and she SCREAMS.

Nick grabs her arm, saving her.

The height of this situation is getting to Holly.

(CONTINUED)

HOLLY
We're going to die!

NICK
We are not!

Members of the Security Team are looking out of the window and are trying to find a way to get to them.

Nick spots them and looks around frantically.

A LARGE CABLE coming off the corner of the building catches his eye.

HOLLY
I got to tell you something.

Nick grabs Holly.

NICK
We're not going out like this.

HOLLY
But, I--

NICK
Come on!

Nick and Holly make their way to the corner of the building and Nick starts to take his BELT off.

HOLLY
What the hell are you doing?!

Nick just SMILES back and positions the belt over the large cable.

GUNSHOTS start to ring out, barely missing them.

HOLLY(CONT'D)
Nick. What are you doing?

NICK
Trust me.

He urges her to grab onto him.

Holly looks down from the staggering height, back at the Security Team who is now making their way out on the ledge, and finally to Nick.

HOLLY

Fuck me.

Holly grabs onto Nick with all of her might and Nick shoves them off the ledge of the building.

Holly SCREAMS.

The two of them fly through the air hanging onto the belt for dear life.

The large cable is connecting to a shorter building that is coming up quickly.

NICK

Almost! Hang on!

Holly notices the belt starting to give way.

HOLLY

Nick!

They are almost to the edge of the other building's roof.

Suddenly the belt SNAPS.

Nick and Holly fall through the air and barely roll onto the top of the building.

EXT. ROOFTOP - DAY

Nick and Holly are both wiped out.

Nick is the first to make his way to his feet.

NICK

Holly!

Holly is bloodied up a few feet away, motionless.

Nick runs towards her.

NICK(CONT'D)

Holly!

He rolls her over. Blood everywhere.

NICK(CONT'D)

Holly! Wake up!

He tries to shake her awake.

(CONTINUED)

He thinks the worst. He looks around in disbelief.

Holly comes to life.

HOLLY

Remind me never to do that again.

Nick hugs her tight.

He pulls back and their eyes meet for a moment.

It's time to make the move.

Their lips get close.

BANG. Shots ring out interrupting the moment.

They run for the roof door.

Nick grabs the DOORKNOB and turns it.

INT. WHITE HOUSE - OVAL OFFICE - DAY

VPOTUS opens the DOORKNOB to the Oval Office. He enters.

Nobody is around. Silence.

He slowly walks the room admiring the paintings, the furniture, and the view out the windows.

He's taking it all in.

Attention turns to the desk.

He skims across it lightly with his fingers as he rounds the front side of it.

He continues and gets behind the desk.

He pulls out the chair and sits slowly and carefully into the seat.

He eases his way up to the desk.

He tries it on for size. His arms outstretched on the magnificent desk.

His eyes are filled with a sense of impending power.

INT. JOHN'S CAR - DAY

John is driving through the streets of New York City.

Street by street he turns with precision.

On down the road he goes in silence. No radio, no phone, just driving.

Down a side street.

He comes upon a parking lot.

He pulls up into the spot and turns off the car.

He gathers himself.

He slowly looks up to see Suzanne's Nursing Home through the window.

EXT. CITY STREETS - DAY

Nick and Holly walk amongst the crowd.

NICK
United Nations is about two blocks
up that way.

HOLLY
How do we get in?

NICK
Not sure yet.

They continue to walk and come to an intersection.

Nick stops.

Holly doesn't notice and keeps walking, looking around distracted.

She almost gets hit by a speeding and HONKING car as it flies through the intersection.

Nick grabs her just in time.

Holly is jolted.

HOLLY
Thanks again.

(CONTINUED)

NICK
Anytime sugar.

Holly gives him the stink eye.

HOLLY
Ewe. No.

NICK
No?

HOLLY
No.

Walk sign.

They continue on their way.

Nick spots The Man in the Red Hat ducking into an alley.

NICK
There!

Nick grabs Holly.

HOLLY
What do you see?

NICK
It's him.

HOLLY
Who?

NICK
The puppet master.

Confused, Holly follows Nick as he runs to the alley.

They take the turn into the deep, dark alley.

EXT. DARK ALLEY - DAY

The sunlight is cut off by the high rises. The alley has little light past the entrance.

Nick and Holly creep their way down into the darkness.

For a moment, he catches the signature Red Hat as it turns the corner ahead.

(CONTINUED)

NICK
There he is!

Nick and Holly run down the alley and turn the corner.

The Man in the Red Hat is leaning up against a building smoking a CIGARETTE calmly.

THE MAN IN THE RED HAT
Fancy seeing you here.

NICK
Son of a bitch!

Nick gets in his face.

The Man in the Red Hat just looks back stone faced and blows a puff of SMOKE in Nick's face.

Nick lunges towards him but misses.

He regains himself but The Man in the Red Hat calls a truce.

THE MAN IN THE RED HAT
What seems to be the trouble Nick?

NICK
You know exactly what my problem is!

Nick lunges again. This time The Man in the Red Hat pins Nick up against the wall with his arms behind his back.

THE MAN IN THE RED HAT
Now Nick. If you think I was behind this then why are you alive?

NICK
You're going to kill the President!

Holly helplessly looks on.

THE MAN IN THE RED HAT
I'm not on their side.

NICK
I don't believe you. It's been you all along!

The Man in the Red Hat squeezes Nick harder.

Nick MOANS.

THE MAN IN THE RED HAT
If I wanted you dead, you'd be
dead. I want to stop this as much
as you do.

HOLLY
Who are you?!

He lets Nick go and he stumbles into Holly.

THE MAN IN THE RED HAT
Does it really matter?

Nick composes himself.

NICK
What do we do?

The Man in the Red Hat takes a BUSINESS CARD out of his
pocket.

He hands it to Nick.

It only has the number 1436 on it.

NICK(CONT'D)
What am I supposed to do with this?

THE MAN IN THE RED HAT
Excelsior Hotel. That's the room
number.

HOLLY
Who's room is that?

THE MAN IN THE RED HAT
Your passes into the United
Nations.

The Man in the Red Hat turns around and starts to leave.

NICK
Wait! What do you mean our passes?

The Man in the Red Hat stops and turns back around.

THE MAN IN THE RED HAT
There's only one delegation that
refused Secret Service protection.
The Harrison's from Sweden. Get the
passes.

HOLLY

Then what?

The Man in the Red Hat SHRUGS his shoulders, turns around, and disappears quietly into the darkness.

INT. NURSING HOME - DAY

John enters stoically.

An ARMED GUARD comes up to check him out.

John flashes his CIA BADGE and carries on.

He spends a few moments checking out the place.

Just walking around like he owns it.

HEAD NURSE(42), a sweet motherly type, comes up to greet him.

HEAD NURSE

Can I help you?

JOHN

I'm looking for Suzanne Stone.

HEAD NURSE

You family?

JOHN

You could say that.

HEAD NURSE

She might still be taking a nap.

JOHN

I drove half way across the state to see her. I'll just be a minute.

John SMILES as the Head Nurse assess John.

HEAD NURSE

She hasn't had any visitors since the shooting. I think that would be good for her. Right this way.

John follows Head Nurse down the hallway.

INT. OFFICE BUILDING - BOARD ROOM - DAY

The room is packed with the same cold and calculated rich and powerful as before.

The Speaker Phone Device has its green light ON.

INT. NURSING HOME - HALLWAY - DAY

John continues to follow the Head Nurse down the hallway.

DIGITALLY SCRAMBLED VOICE(V.O.)
Gentlemen. Tonight is the night
we've been waiting for.

Further down the hall they walk.

DIGITALLY SCRAMBLED VOICE(V.O.)(CONT'D)
Direct access to the most powerful
office in the world.

They stop in front of Suzanne's door.

DIGITALLY SCRAMBLED VOICE(V.O.)(CONT'D)
Long live The United States of
America.

John and the Head Nurse walk into Suzanne's room.

INT. NURSING HOME - SUZANNE'S ROOM - DAY

John and Head Nurse enter to an empty room.

The TV is on but Suzanne is nowhere to be found.

JOHN
Suzanne?

HEAD NURSE
That's not going to do much good.

JOHN
Oh. Right.

Head Nurse opens up the bathroom door and on the other side is Suzanne just sitting in her wheelchair.

HEAD NURSE
Suzanne! What are you doing in
there?

Blankness from Suzanne.

(CONTINUED)

John just stands there.

Head Nurse goes in and rolls Suzanne back out into her proper spot in front of the TV.

Head Nurse acts like she smells something.

HEAD NURSE

She better have not been smoking in here!

John looks back blankly.

HEAD NURSE

We got this new nurse. She probably left her in there, sneaked a smoke, and forgot about her.

JOHN

It's fine.

HEAD NURSE

Sorry again. I'll have a talk with her. Enjoy your visit.

Head Nurse leaves the room, leaving John and Suzanne alone in the room.

John grabs a chair and sets it in front of Suzanne backwards.

He sits, faces her, and stares into her vacant eyes.

EXT. HOTEL EXCELSIOR - NIGHT

Nick and Holly are walking up to the main entrance.

NICK

Okay. Ya know what to do?

HOLLY

I can't do this.

NICK

Yes you can.

HOLLY

This is such a terrible idea.

NICK

Hey look at me.

(CONTINUED)

HOLLY

No.

Nick stops Holly.

NICK

Holly!

Holly turns to Nick. They engage in a eye lock they didn't expect. They can't look away from the attraction.

NICK(CONT'D)

I believe in you.

HOLLY

Okay. I'll do it.

Holly splits off and sneaks around the back of the building.

Nick walks across the street to a PAY PHONE.

He dials.

NICK

(into the phone)

Room service please.

INT. HOTEL EXCELSIOR - KITCHEN - NIGHT

Holly, dressed in a waitress uniform, walks confidently to the place where they're putting food onto carts.

Organized chaos as waitresses, cooks, and managers run around trying to put food carts together.

HOLLY

Room 1436! 1436!

Holly is flung a food cart by a MANAGER. She adjusts and starts pushing it out of the kitchen.

INT. HOTEL EXCELSIOR - DINING ROOM - NIGHT

Holly walks through a dining area where the who's who of New York City are having dinner.

She exchanges a nervous smile and a nod with MALE WAITER(26) walking past.

INT. HOTEL EXCELSIOR - LOBBY - NIGHT

She walks through the main room of the hotel, past lots of people and security.

She makes her way to the elevators and presses the button for up.

HOTEL SECURITY GUARD(32), with a Napoleon Complex, approaches Holly.

HOLLY

Hi.

HOTEL SECURITY GUARD

What room you going to?

Hotel Security Guard starts to inspect the food under the pans. He lifts up one and it's a nice plate of prime rib.

HOTEL SECURITY GUARD(CONT'D)

Prime Rib! Nice. You got your ID?

Holly gives him the ID.

PICTURE of Holly with a different name.

Hotel Security Guard shakes his head and hands the ID back as the elevator button DINGS.

HOTEL SECURITY GUARD(CONT'D)

Great timing. Enjoy the rest of your shift Shelby.

HOLLY

Thanks.

Holly gets in the elevator.

INT. HOTEL EXCELSIOR - ELEVATOR - NIGHT

Holly is by herself when she steps in. She eyes the buttons and eventually pushes 14.

The doors begin to close when a hand stops the door from closing.

The doors open up as Holly tenses.

HOTEL GUEST(38), a portly and balding man, gets in and smiles at Holly.

Holly smiles back in relief.

(CONTINUED)

He pushes 13 and steps back to his side of the elevator.

They both stare at the numbers as the tension rises. 2. 3.
4. 5.

HOTEL GUEST
Whatcha got there?

HOLLY
Oh just some guest meals.

HOTEL GUEST
You must really love waiting on all
these rich sons a bitches.

HOLLY
I don't mind.

7. 8. 9.

HOTEL GUEST
Haven't I seen you before?

HOLLY
No I don't think so.

Holly is starting to get tense.

HOTEL GUEST
No I think I've seen you before.

Hotel Guest starts to get closer as Holly reaches for a
KNIFE that's on the food cart.

HOLLY
I hear that all the time. I think
you're thinking of someone else.

HOTEL GUEST
Man I almost got it.

Hotel Guest is thinking really hard now.

Holly's hand gets even closer to the knife as Hotel Guest
draws near.

HOTEL GUEST (CONT'D)
Ah ha! I got it! You're Tommy's
niece! Tommy from the Bronx.

Holly pulls her hand away from the knife as relief rushes
over her.

(CONTINUED)

HOLLY

Yep. Tommy. Good ol' Uncle Tommy.

HOTEL GUEST

How's he been?

HOLLY

Oh you know Uncle Tommy. Always got something in the works.

Hotel Guest laughs.

HOTEL GUEST

Oh you got that right. Always something up ol' Tommy's sleeve. Gotta love him!

DING. Floor 13.

Door opens.

Hotel Guest shakes Holly's hand.

HOTEL GUEST(CONT'D)

You tell the big guy I said hi alright?!

HOLLY

No problem.

Holly waves goodbye as the relief pours over her.

The door shuts.

Up to 14. DING.

The door opens to floor 14 as Holly pushes her cart out into the hall.

INT. HOTEL EXCELSIOR - HALLWAY - NIGHT

It's a long hallway. Rooms on either side. Some with empty trays in front of them.

COUPLE(40s), walks by LAUGHING.

She continues to walk down the hall until she hits 1436.

She adjusts herself and KNOCKS.

MRS. HARRISON, wife of Sweden's Ambassador to the United Nations Jack Harrison, answers the door.

(CONTINUED)

HOLLY
Room service.

MRS. HARRISON
We didn't order any room service?

HOLLY
Complements of the United States
delegation.

MRS. HARRISON
Oh. Well bring it on in.

Holly enters the room.

INT. HOTEL EXCELSIOR - MRS. HARRISON'S ROOM - NIGHT

It's a gorgeous room. One bed. Nice clothes thrown about.
Mrs. Harrison is getting ready for the evening.

MRS. HARRISON
Jack's in the shower. Just put it
over there on the table.

Mrs. Harrison walks into the other room as Holly puts the
food down.

Holly starts to scope the room.

MRS. HARRISON(O.S)(CONT'D)
What did they get us?

HOLLY
Prime rib.

MRS. HARRISON(O.S)
Oh fantastic. Jack will be so
pleased.

Holly can't find what she's looking for.

MRS. HARRISON(O.S)(CONT'D)
Did you bring us some horseradish?

Holly is getting frustrated.

MRS. HARRISON(O.S)(CONT'D)
Are you there?

Holly wants to give up.

(CONTINUED)

MRS. HARRISON(O.S)(CONT'D)
Horseradish!

Holly notices the WHEELCHAIR.

She goes over to it and checks the pockets on the side.

Two IDs for the United Nations.

Holly picks them up.

Mrs. Harrison comes back into the room.

Holly puts the IDs behind her back.

MRS. HARRISON(CONT'D)
Can you not hear me in here?

HOLLY
Oh I'm sorry.

MRS. HARRISON
Do you have any horseradish?

HOLLY
Yes. Right here ma'am.

Holly picks up a bottle of horseradish off the food cart.

MRS. HARRISON
Oh thank god.

Mrs. Harrison grabs her purse and starts to go through it.

MRS. HARRISON(CONT'D)
You can't have good prime rib
without a good horseradish. That's
what Jack always says. Here ya go
dear.

Mrs. Harrison hands Holly a tip.

EXT. BUS STOP - NIGHT

Holly taps Nick on the shoulder.

Nick's startled.

Holly holds up the IDs.

(CONTINUED)

NICK
You think you're pretty slick now
don't ya.

HOLLY
She even tipped me.

NICK
Really?

HOLLY
Let's do this. I'm ready.

Nick looks over at her and SMILES.

EXT. UNITED NATIONS - CHECKPOINT - NIGHT

It's a hectic scene as politicians, media, and government officials swarm the area.

UNITED NATIONS GUARD(30) is taking IDs of everyone in line.

Holly is pushing Nick in a wheelchair, both in disguise.

Holly leans over the top of Nick.

HOLLY
You sure this is gonna work?

NICK
No problem. Stick to what we talked
about it.

HOLLY
Alright.

United Nations Guard takes Nick and Holly's IDs.

They are PASSES with their likeness on them. Ambassador Jack Harrison, and wife Judy Harrison.

NICK
Hi. We were told we could get some
assistance to our seats.

United Nations Guard motions for USHER(42) to come help them.

EXT. AIRPORT RUNWAY - NIGHT

The entourage of limos are taking POTUS away from Air Force One and onto the streets.

EXT. CITY STREETS - NIGHT

Buildings, cars, and pedestrians pass by as the motorcade makes its way through the city.

SIRENS can be heard as Secret Service motorcycles clear the way for the limos.

INT. POTUS LIMO - NIGHT

POTUS stares out the window of his limo as he spots a girl holding a tiny American FLAG.

POTUS ADVISER(45), an uptight fellow, is checking his cellphone.

POTUS ADVISER

Mr. President. You are set to speak
at 8:45.

POTUS continues to stare out the window at the people that have gathered on the streets to watch the motorcade.

POTUS ADVISER(CONT'D)

Your back up speech is in your coat
pocket.

POTUS' trance is unbroken.

POTUS ADVISER(CONT'D)

Mr. President.

POTUS continues his stare.

POTUS

I heard you Stan.

POTUS ADVISER

I just want to make sure you're
ready for this.

POTUS turns towards POTUS Adviser.

POTUS

It's not me who should be ready.

INT. OFFICE BUILDING - BOARD ROOM - NIGHT

All the members are in the room as well as BOARD MEMBER #1(60), a good ol' boy in a suit. The Digitally Scrambled Voice takes command of the room.

DIGITALLY SCRAMBLED VOICE
Do we have the bomb in place?

BOARD MEMBER #1
We do. He has his instructions.

DIGITALLY SCRAMBLED VOICE
And the Vice President?

BOARD MEMBER #1
He's with us.

DIGITALLY SCRAMBLED VOICE
Let god bless the United States of
America.

INT. UNITED NATIONS - NIGHT

Nick and Holly both come out of the bathroom at the same time, dressed in an alternate disguise.

NICK
The President speaks at 8:45.

John walks into the assembly. He scans the room looking for someone.

Rows and rows of delegates are taking their seats.

Nick notices John and ducks back into the masses.

NICK(CONT'D)
John's here.

HOLLY
He's gonna see us.

NICK
Let's hope not.

Nick and Holly get up from the table and make their way towards the hallways surrounding the assembly.

EQUIPMENT TESTER(35), an intern, walks to the podium and adjusts the height of the microphone.

(CONTINUED)

EQUIPMENT TESTER
(into the mic)
Test. Test. Test.

EXT. UNITED NATIONS - NIGHT

VPOTUS and others are gathered outside to greet the President.

The Presidential caravan makes its way up towards the group.

The limos stop and POTUS steps out to a flurry of FLASHBULBS and a cheering CROWD.

VPOTUS extends his hand to POTUS.

VPOTUS
Mr. President.

POTUS
It's a good day today isn't it.

VPOTUS
Yes sir.

POTUS
Today we make history.

Secret Service Impostor comes walking up to POTUS and pins an American FLAG PIN on his jacket.

The pin GLEAMS in the light.

SECRET SERVICE IMPOSTOR
You can't forget this sir.

POTUS
Thanks!

Secret Service Impostor walks away.

POTUS leans into VPOTUS.

POTUS (CONT'D)
An hour from now the world's gonna
be a different place.

VPOTUS
It will. It certainly will.

POTUS and VPOTUS share a glance, then proceed inside.

(CONTINUED)

Secret Service Impostor watches as POTUS goes inside. He puts his hand to his ear.

SECRET SERVICE IMPOSTOR
On the move.

INT. UNITED NATIONS - NIGHT

John sees POTUS walk in. He puts his hand to his ear.

JOHN
POTUS has arrived. Keep an eye out for Stone and the girl. They're here somewhere.

INT. UNITED NATIONS - HALLWAY - NIGHT

Nick and Holly are walking the perimeter hallways.

HOLLY
Do we even know what we're looking for?

NICK
No not really.

HOLLY
That's encouraging.

NICK
I'll know it when I see it.

Nick catches a glimpse of The Man in the Red Hat going into a side door.

NICK(CONT'D)
Gotcha!

INT. UNITED NATIONS - NIGHT

SECRETARY GENERAL(64), a man exuding wisdom and civility, begins to speak at the podium.

SECRETARY GENERAL
Greetings ladies and gentlemen. And welcome to--

INT. UNITED NATIONS - HALLWAY - NIGHT

Nick and Holly make it to the doorway. There is a stairs SIGN next to the door.

INT. UNITED NATIONS - STAIRWAY - NIGHT

Nick and Holly enter the stairway. They look up and catch a glimpse of The Man in the Red Hat exiting a door several floors above.

Holly points up.

HOLLY

There!

Nick and Holly race up the stairs.

They go through the door.

EXT. UNITED NATIONS - HALLWAY - NIGHT

Another hallway. People everywhere.

NICK

Where is he?

HOLLY

I don't see him.

Nick catches a glimpse of The Man in the Red Hat going into another doorway.

NICK

There!

Nick starts to run towards the door as Holly follows.

INT. UNITED NATIONS - NIGHT

Secretary General is at the podium with POTUS entering the chamber.

SECRETARY GENERAL

And now I give you, The President
of the Untied States.

The crowd comes to their feet and CLAPS.

VPOTUS is seated next to the Secretary General. He gets a text message. It reads, "GO."

INT. UNITED NATIONS - HALLWAY - NIGHT

Nick and Holly rush up to the door and enter.

INT. UNITED NATIONS - VIEWING SUITE - DAY

VIP room that overlooks the entire assembly from up above.

Nick and Holly look around. The Man in the Red Hat is nowhere to be found.

HOLLY

The President's already speaking!

NICK

We're too late!

INT. UNITED NATIONS - NIGHT

John and Nick lock eyes from down below.

John points up at the Viewing Suite.

Agents start to empty the floor of the assembly.

John just stares at Nick.

INT. UNITED NATIONS - VIEWING SUITE - NIGHT

Nick looks away from John and back at Holly.

NICK

They found us!

HOLLY

Who?

Holly looks out and spots John directing agents to get them.

INT. UNITED NATIONS - NIGHT

John walks right up near the podium where the President is speaking.

He locks eyes with VPOTUS.

INT. UNITED NATIONS - VIEWING SUITE - NIGHT

Nick scans the room frantically.

NICK

We got to figure this out.

Nothing.

He then spies the GLEAM of the Flag Pin.

INT. UNITED NATIONS - NIGHT

John and his men seem to retreat slowly away from POTUS.

INT. UNITED NATIONS - VIEWING SUITE - NIGHT

Holly is confused by the retreat.

HOLLY

What's he doing?

INT. UNITED NATIONS - NIGHT

John puts his hand to his ear as he backs away further.

INT. UNITED NATIONS - VIEWING SUITE - NIGHT

Nick is still frantically trying to look for anything to go on.

He spots VPOTUS also stepping away along with a few others on stage.

He looks back at POTUS.

The flag pin GLEAMS.

A light bulb goes off in Nick's mind.

Nick is stunned. He stares blankly at Holly.

NICK

It's a bomb.

HOLLY

What?

(CONTINUED)

NICK
It's a bomb.

HOLLY
Where?

NICK
It's the pin. On his jacket.

INT. UNITED NATIONS - NIGHT

POTUS is speaking at the podium.

VPOTUS looks nervous.

John is standing stoically. He puts his hand to his ear.

JOHN
On my mark.

POTUS starts to get emotional.

POTUS
I'm here to say to all the world.
The United States will not only
slash our defense spending, but we
will shift our foreign policy focus
away from never-ending war and
nation-building that has not reaped
the rewards it once promised.

INT. UNITED NATIONS - VIEWING SUITE - NIGHT

Nick looks helpless.

HOLLY
Nick! Do something!

Nick notices a large cable leading down to the podium area.

NICK
It worked once.

Nick rips his BELT off and prepares to jump.

HOLLY
Fuck me.

Holly grabs on for dear life as they plunge down the large
cable.

The crowd seems stunned as they fly down towards POTUS.

INT. UNITED NATIONS - NIGHT

John spots them and puts his hand to his ear.

JOHN
Now! Now! Now!

Nick and Holly jump off right by POTUS.

NICK
Forgive me Mr. President.

Nick grabs the President's jacket, balls it up, and launches it in the air.

The jacket EXPLODES.

Secret Service members storm the stage as Nick and Holly jump off.

INT. UNITED NATIONS - NIGHT

Nick and Holly run through the crowd. Hysteria is all around.

Security, police, and emergency workers are rushing in.

John is standing, watching it all.

He puts his hand to his ear.

JOHN
Board room. Ten minutes.

INT. UNITED NATIONS - HALLWAY - NIGHT

More AGENTS spot Nick and Holly. They're trapped.

Nick pulls Holly towards a large window.

He inspects the window and the outside briefly.

NICK
Hold on.

Nick backs Holly up a few feet to her confusion.

HOLLY
Nick. What are you doing?

Nick just smiles and bear hugs Holly, running right up to and jumping through the large window.

(CONTINUED)

HOLLY(CONT'D)
I didn't sign up for this!

Glass SHATTERS everywhere as they fall into a trash dumpster outside.

EXT. ALLEY OUTSIDE OF THE UNITED NATIONS - NIGHT

Nick and Holly climb out of the trash dumpster.

NICK
You alright?

HOLLY
Should have worn a sports bra!

The Man in the Red Hat runs by the other end of the alley.

Nick points at The Man in the Red Hat.

NICK
There he is!

Alley by alley. They chase him. They start to gain on him.

They are coming up on a group of protesters.

EXT. CITY STREETS - NIGHT

The Man in the Red Hat disappears into a group of protesters. Nick and Holly search frantically through the crowd for him.

HOLLY
I don't see him!

NICK
Keep looking!

Nick and Holly push people aside.

CROWD
We! Are! The 99 percent! We! Are!
The 99 percent!

Holly looks back and sees the Secret Service have located them.

HOLLY
Nick!

Nick notices them too.

(CONTINUED)

NICK
Keep looking!

Nick runs right into a PROTESTER.

PROTESTER
Hey!

NICK
Sorry. Being chased by the
government.

Nick moves past him as he spots The Man in the Red Hat
moving through the crowd.

PROTESTER
You want a flyer?

The Man in the Red Hat looks back and locks eyes with Nick.
They're gaining.

NICK
Holly!

Nick points at The Man in the Red Hat.

The Man in the Red Hat runs out of the demonstration and
down the street.

Nick and Holly get out of the crowd and pursue him.

The Man in the Red Hat stumbles. Nick and Holly are almost
to him now. Any moment.

Now within reach.

Suddenly John steps out in front of Nick and Holly with a
gun drawn.

JOHN
Hi Nick. Holly.

Nick and Holly stop dead in their tracks. Motionless.

JOHN(CONT'D)
So, we meet again.

NICK
What are you going to do shoot us?

JOHN

Well, I mean you did lunge for my gun.

NICK

Bullshit!

JOHN

Who do you think they're gonna believe? The wanted fugitive? Or the respected CIA Officer?

NICK

Screw you!

John turns his attention to a frightened Holly.

JOHN

You really believe in this piece of shit Holly? He's looking at life in prison. Come to our side. I can protect you. He's a dead man walking.

Nick spots a broken off TREE BRANCH just out of his reach on the ground. He lunges towards it.

John lunges as well and points the gun right into Nick's face.

JOHN(CONT'D)

Just give me an excuse. Go ahead. Pick it--

Interrupting.

HOLLY

I'll join you.

NICK

Holly!

HOLLY

I'm sorry Nick.

Holly puts her hands up and walks slowly to John's side.

HOLLY(CONT'D)

I want full immunity.

JOHN

All we need is a fall guy. And we got one right here.

(CONTINUED)

John points the gun at Nick.

Nick stares at Holly in disbelief.

JOHN(CONT'D)

It's been fun Nick. Now it's time
to say goodbye.

John goes to shoot Nick when Holly hits John upside the head
with the large branch. He falls to the ground.

Nick is stunned.

HOLLY

Well. Just don't stand there. We
gave him a big head start!

Nick and Holly run down the street looking frantically
around.

Nick spots The Man in the Red Hat getting into a cab across
the street.

NICK

There!

Nick tries to wave down a cab.

He WHISTLES.

A cab pulls up and they get in.

INT. CAB - NIGHT

CAB DRIVER(52), and Indian-American male with a thick accent
is at the wheel.

NICK

Follow that cab!

CAB DRIVER

My pleasure!

Cab Driver peels out and follows the other cab.

Holly holds Nick's hand for comfort.

CAB DRIVER(CONT'D)

I hate that other cab driver. He
slept with my sister.

(CONTINUED)

NICK
Can you catch him?

Cab Driver turns around despite the increasing high speed of the cab.

CAB DRIVER
No problem. Easy is the pie.

Holly looks confused.

Sharp right turn.

Nick and Holly get thrown around in the back as they gain on the other cab.

A TRUCK pulls out in front of them.

HOLLY
Look out!

The cab steers clear at the last possible moment.

The chase continues through the streets.

Police SIRENS.

Through an intersection, the lead cab plunges through a red light.

NICK
Floor it!

Holly cringes as the cab barrels through nearly hitting several cars.

HOLLY
I can't take any more of this.

Helicopters start to grow larger in the distance.

The cab in front of them abruptly comes to a stop and The Man in the Red Hat jumps out and runs away.

Nick and Holly's cab screeches to a stop right behind the other one.

CAB DRIVER
Thank you come again.

Nick tosses some cash at Cab Driver as the two bolt from the cab.

EXT. 9/11 MEMORIAL - NIGHT

Nick and Holly chase The Man in the Red Hat through the area.

They pass wreaths, flowers, and personal memorials.

They're gaining on him.

In between and past the second tower imprint.

The names of the victims.

The Man in the Red Hat exits the area with Nick and Holly in hot pursuit.

An AMERICAN FLAG quietly ripples in the wind.

EXT. FINANCIAL DISTRICT - NIGHT

The helicopters and police presence is intensifying as Nick and Holly close in.

Past the BULL. Past the STOCK EXCHANGE.

Down the row of monuments to capitalistic achievement.

The Man in the Red Hat abruptly makes a turn into an office building.

EXT. OFFICE BUILDING - NIGHT

Nick and Holly look up at the tall impressive building.

Police SIRENS can be heard.

They make their way inside.

INT. OFFICE BUILDING - NIGHT

It's quiet inside the building. Not a peep.

HOLLY
Where did he go?

Nick looks at one of the elevator lights. It's moving up.

It stops on the top floor.

(CONTINUED)

NICK
The elevator.

Nick and Holly get in one of the elevators.

INT. OFFICE BUILDING - ELEVATOR - NIGHT

Nick and Holly stand in silence as the elevator slowly makes its way to the top floor. The elevator beeps as it passes each floor.

HOLLY
Nick. I got to tell you something.

NICK
Can it wait?

HOLLY
No it can't.

NICK
We don't have time for this Holly.

HOLLY
I have to tell you Nick!

Holly is visibly nervous and shaking.

NICK
We don't have any time!

HOLLY
Nick!

Nick snaps back at Holly.

NICK
What?!

Holly abruptly grabs an unsuspecting Nick and lays a passionate kiss on him.

The elevator cuts the silence with a BEEP and stops, the door opens.

Nick shrugs them to move on. Holly is left hanging but follows.

INT. OFFICE BUILDING - BOARD ROOM - NIGHT

They step out into the quiet, dimly lit board room.

There's a round table in the center of the room. A Speaker Phone Device sits in the middle of it.

NICK

We know you're in here.

They slowly search around. No one's here.

THE MAN IN THE RED HAT

Looking for me?

The Man in the Red Hat has Nick and Holly at gunpoint.

NICK

Why are you doing this?!

THE MAN IN THE RED HAT

Duty calls son.

Nick and Holly don't know what to do.

THE MAN IN THE RED HAT (CONT'D)

Step back and put your hands where
I can see them!

Nick and Holly step back and raise their hands in the air.

NICK

What are you going to do now? Kill
us?

THE MAN IN THE RED HAT

You don't understand.

NICK

I understand alright.

THE MAN IN THE RED HAT

This is way bigger than you.

NICK

I want my life back!

Nick is at the end of his rope as The Man in the Red Hat flings his gun around and smacks Nick.

Nick goes flying with The Man in the Red Hat right on top of him.

(CONTINUED)

He steals his KEY CHAIN with the USB and abruptly shoots one of the LIGHTS in the room out.

The room goes black.

Chaos.

HOLLY

Nick!

Nick finds a light and switches it ON.

Light fills the room. The Man in the Red Hat is gone.

EXT. OFFICE BUILDING - NIGHT

Police and Helicopters surround the building.

A perimeter is being set up as dozens of officers run into the building.

INT. OFFICE BUILDING - HALLWAY - NIGHT

Nick and Holly run around looking in every door for The Man in the Red Hat. He's nowhere to be found.

Nick and Holly notice the ELEVATOR LIGHTS starting to move.

HOLLY

They're coming.

INT. OFFICE BUILDING - OFFICE - NIGHT

The Man in the Red Hat sits down at an old oak table and searches the drawers looking for something.

He turns on the computer.

He gets out the USB and inserts it. The list appears on the screen.

The Man in the Red Hat goes to work on the file and the list of financial transactions.

From the shadows, a FIGURE comes up from behind slowly.

A bright and shiny REVOLVER gleams in the dim light as it's raised up from behind The Man in the Red Hat using a single gloved hand.

INT. OFFICE BUILDING - HALLWAY - NIGHT

Nick and Holly pause for a beat to figure out their next move when a single GUNSHOT rings out from a large office.

Nick and Holly run towards the noise.

INT. OFFICE BUILDING - ELEVATOR - NIGHT

Several SWAT TEAM MEMBERS are armed to the hilt in the elevator on their way up.

INT. OFFICE BUILDING - HALLWAY - NIGHT

Nick and Holly arrive at the large office door. It's slightly open already.

INT. OFFICE BUILDING - OFFICE - NIGHT

Nick opens up the door to see The Man in the Red Hat sitting in a chair, lifeless, blood everywhere, a REVOLVER in his hand.

Nick walks up to The Man in the Red Hat and just stares at the battered body.

Holly bursts into action, moving the body aside.

She looks around for the USB. It's gone.

HOLLY

Crap.

NICK

What are you doing?

HOLLY

Hold on.

Holly types furiously, hacking into the recent file log, and inspects the list closely.

Ten names appear on the computer screen in order.

BREWSTER

LANIER

ALBRIGHT

CRANE

(CONTINUED)

KENNEDY

SNOW

THAYER

OGDEN

NEWTON VAIL

ELLSWORTH

She fixates on one of them.

HOLLY(CONT'D)
Newton Vail?

The SWAT team closes in. Lots of SPOTLIGHTS start to appear, coming closer.

NICK
Holly. We got company.

Holly stares long and hard at the names on the screen.

Nick panics, putting his scratched and bloody hand on the computer screen.

NICK(CONT'D)
Holly! We gotta go!

Holly angrily pushes Nick aside.

Nick's blood remains smeared across the computer screen revealing only the first letter of each client's last name.

The screen reads...

B

L

A

C

K

S

T

O

(CONTINUED)

N

E

Holly's brain explodes.

HOLLY
That's it! That's it!

Holly brushes Nick aside revealing the full list again.

She double checks her work.

Financial transactions flash across the screen from The Tonkin Group.

NICK
What is it?!

HOLLY
The Jekyll Island Group. Every one of these names are original members!

NICK
What does that mean?

HOLLY
It means we found our money trail. All lump sum. And all from The Tonk--

The SWAT Team rushes in guns drawn.

Nick and Holly put their hands up and they get on the ground.

EXT. OFFICE BUILDING - NIGHT

Authorities are swarming all over the place. Police cars, lights ON, decorate the streets leading up to the building.

Holly is being attended to by the MEDICAL STAFF while Nick is giving a statement to POLICEMAN(39).

He eyes Holly from afar. It's a loving glare. The world stops.

Nick shakes Policeman's hand and walks over to Holly.

Holly looks up, a little bruised, a little beaten, but still beautiful.

(CONTINUED)

HOLLY

Look Nick. About what happened in
th--

Nick grabs Holly and kisses her passionately.

EXT. WHITE HOUSE - ROSE GARDEN - DAY

There's a ceremony going on.

Cameras, crowds, it's a big event.

POTUS is presiding over it.

Nick approaches POTUS. POTUS has a MEDAL in his hand.

NEWSCASTER VOICE, is covering the event for the news.

NEWSCASTER VOICE(V.O.)

A busy week for the President.
After the assassination attempt,
the President must face replacing
some key members of his team. Agent
John Price of the CIA, facing
indictment on federal
insider-trading charges. And the
Vice President, in a surprising
announcement, stepping down after
the midterms. Key Democrats are
pushing for Governor Johnson of
Idaho to succeed him.

POTUS shakes Nick's hand.

NEWSCASTER VOICE(V.O.)(CONT'D)

In business news, a group of CEOs
are in hot water after a
tax-evasion scheme was uncovered--

Newscaster Voice fades out as Nick turns to face the crowd.

DIGITALLY SCRAMBLED VOICE(V.O.)

The fight is far from over. They
may have won this battle but they
will not win the war.

Nick gets the medal draped over his neck by POTUS.

DIGITALLY SCRAMBLED VOICE(V.O.)(CONT'D)

We are moving to Operation Golden
Freedom. You will get your
instructions shortly.

(CONTINUED)

Nick poses with POTUS as FLASHBULBS light up the stage.

DIGITALLY SCRAMBLED VOICE(V.O.)(CONT'D)
We will not fail this time. It's
too important. Our very existence
is at stake.

Nick spots Holly in the crowd. They share a long gaze and smile.

INT. NURSING HOME - SUZANNE'S ROOM - BATHROOM - DAY

Suzanne sits in her wheelchair.

Glazed over. Looking directly into the mirror.

Then, as if breaking away from her prison, she moves her hand and raises a PHONE with a DEVICE in between the phone and her mouth.

SUZANNE
(digitized, into the phone)
It's our destiny.

Suzanne hangs up the phone and gets out a pack of CIGARETTES and lights one up for herself.

She takes a deep drag.

She EXHALES a stream of smoke as she slowly smiles at herself.

FADE OUT