

A Time to Forget

By

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FADE IN:

- An EYE flutters.
- A SYRINGE plunges GREEN LIQUID into a vein.
- The eye SNAPS OPEN

INT. WORK VAN/CARGO AREA(MOVING) - DAY

A MAN (50s) wakes. His face grizzled. He wears a dress shirt and khakis. Standing before him is...

WARREN (40s), a sinister sort of charming. He speaks in a southern accent.

WARREN
How you feelin'?

The Man looks around, disoriented.

WARREN
Hey, look at me.

The Man focuses on Warren.

WARREN
These drugs pack a wallop, so I know your confused. Just shut up and listen.

Warren shoves a small piece of paper into Adam's hand.

WARREN
Your code name is Adam. Your care package can be found here.

MAN/ADAM
Code name? What about my real name?

WARREN
Irrelevant.

Warren grabs a high-pressure AIRGUN from a silver metal case beside him. He rolls up Adam's sleeve and places the airgun to Adam's bare arm.

WARREN
Your memory's been wiped using a psychotropic compound. Once your assignment is complete, I'll release the antidote into your

(MORE)

WARREN (cont'd)
bloodstream via this subdermal chip
in your arm.

Warren pulls the trigger and a tiny SLIVER OF METAL shoots into Adam's skin.

WARREN
The antidote will restore your former memory and erase all memory of the mission, affording you a lifetime of deniability.

ADAM
Why operate a mission like this?

WARREN
Do have any idea who I am?

ADAM
No.

WARREN
Good.

The van SCREECHES to a halt. Warren leans forward, slides the door open and pushes Adam out.

EXT. NEW YORK CITY/STREET

Adam falls to the sidewalk among a crowd of pedestrians. All around Adam, the bustle of city life is in full swing.

Warren leans out of the WHITE VAN as Adam stands.

WARREN
You have four hours to complete or your status will be terminated.

ADAM
What does that mean?

WARREN
Go to the address and get a phone as quick as you can.

ADAM
What's to stop me from going to the police?

WARREN

Common sense. Just follow your instincts. You'll do fine.

ADAM

Instincts? I've done this before?

Warren smiles and slides the door closed. The van speeds off, melding back into traffic.

Adam looks to the paper in his hand... "4 Park Avenue".

Down the road, taxis clutter the street. He starts for them. Pushes past pedestrians... and stops...

A BUSINESS MAN stands at the curb, talking on a smartphone.

BUSINESS MAN

Yes, I want to, but I don't have time, honey... Of course your mom would say that...

Adam edges closer to the man.

ADAM

Excuse me, I need your phone.

The Business Man angles away from the annoyance.

BUSINESS MAN

No, this is not like the time I forgot you at soccer practice...

ADAM

Tell your daughter you love her and hang up the phone.

BUSINESS MAN

(to Adam)

Fuck off.

(to phone)

No, not you. Some guy's annoying me... he just told me to say, "I love you"...

Adam waits impatiently.

BUSINESS MAN

No, to say it to you... Well, of course it's not a problem... Yes, I love you too. I-

Adam snatches the phone, grabs the Business Man's necktie and yanks him to the ground. Adam runs off.

GIRL (V.O.)
 (filtered, from phone)
 Dad? Dad?!

ADAM
 (into phone)
 He's fine.

Adam ends the call and checks the time... "10:02 am".

INT. BLACK FORD SEDAN(PARKED)

YELENA (30s), an exotic woman with an intense gaze, sits in the passenger's seat. She watches from across the street as Adam races to a taxi. In the driver's seat is...

SALIL (20s), Arab complexion. Stoic. Distant.

Yelena taps her EARPIECE INTERCOM. She speaks in an east European accent.

YELENA
 He's on the go.

INT. WORK VAN(MOVING)

Warren sits passenger side, wearing a headset. Beside him, HENCHMAN #1 drives.

WARREN
 Does he have a phone yet?

YELENA (V.O.)
 (filtered)
 Yes. He's getting into a cab now.

WARREN
 A cab? Whatever, just stay on him.
 We're headed to the rendezvous.

INT. CAB(PARKED)

Adam hops in and looks to a Bengali DRIVER.

ADAM
 Take me to four park avenue.

The Driver shoots him a strange look.

ADAM

Now.

EXT. STREET

The taxi pulls away from the curb, turns at the next light, drives another ten feet and stops again.

INT. CAB(PARKED)

The Driver turns back to Adam.

DRIVER

Three sixteen.

Adam glares at him...

ADAM

I don't have any money.

...and jumps out of the cab.

DRIVER

Hey!

INT. GYM - MOMENTS LATER

Adam enters and looks around.

Dozens of hard sculpted bodies workout on the machines. A RECEPTIONIST sits behind her desk, absorbed in a magazine.

Adam checks the paper... both sides... "26B".

He scans the gym and spots a sign for the "LOCKER ROOMS". He moves toward it, slipping past the distracted Receptionist.

INT. LOCKER ROOM - MOMENTS LATER

Steam billows with the sound of running showers.

Adam walks down a row of full-length lockers and stops in front of "26B". A keypad is installed by the handle. The digital display calls for a four digit code.

Adam turns the paper over in his hands... no new info. He pulls out the phone and checks the date... "May 2nd, 2018".

He punches "5218" into the keypad... nothing. "2018"... nothing. "0502"... nada. He closes his eyes and thinks.

ADAM

Alright, relax. Don't force it.

He takes a breath, Zen-like.

He opens his eyes and punches "2995"... GREEN LIGHT. Adam throws open the locker...

A SUIT JACKET, NECKTIE and TWO ZIPLOCK BAGS sit on a coat hanger. Another small paper is attached...

INSERT PAPER - "www.oh3x4c7n.net"

He slips the paper in his pocket and grabs one of the bags.

A BADGE WALLET is inside. "U.S. Department of Homeland Security" is emblazoned under a gold emblem. He pockets it.

The next bag contains a Secret Service-style EARPIECE... Into the pocket it goes.

Adam removes the pre-knotted necktie, loops it over his head and tightens the knot. He pulls the jacket off the hanger and throws it on.

Behind the jacket, a LARGE LEATHER FOLDER leans against the locker's interior. "U.S. Department of Homeland Security" is inscribed on this as well. He grabs it-

A 9MM PISTOL in an ankle holster is the last untouched item.

Adam hesitates, scans the area... no one's in sight. He sets the folder down and draws the gun from its holster.

He releases the magazine, checks the ammo and slams it back in. He yanks the slide and toggles the safety off and on... He knows what he's doing.

Adam resets the gun in the holster and turns to the bench. He puts his foot up, rolls his pant leg back... and pauses.

A BLACK PATCH is sewn to the inside. He rips it off and draws a PHOTO out from behind it.

INSERT - PHOTO

Written on the back, "Remember Lauren". He flips it...

LAUREN, a bright-eye teenager smiles from a high school yearbook photo.

END INSERT

Adam lingers on the photo, effected by it...

A FIT GUY in a towel walks into the aisle. He throws a pair of pants on the bench and walks back to the showers.

Adam pockets the photo.

He finishes fitting the holstered gun to his ankle and rolls his pant leg down. He picks up the leather folder, closes the locker and heads out... but stops by the pants.

A WALLET peeks out from the back pocket.

INT. CAB - MOMENTS LATER

Behind the wheel, the Driver shouts a foreign language into his cell phone. The back door opens and Adam jumps in.

DRIVER
No no no. You get the hell out of here or I call cop.

ADAM
I have money.

DRIVER
Your own?

ADAM
I'll pay double what I owe you and double the next fare.

The Driver says something into his phone and hangs up.

DRIVER
Where to?

Adam takes his phone out and jacks the earpiece in.

ADAM
Give me a minute.

The Driver starts the meter. Turns on the RADIO.

RADIO HOST (V.O.)
...it seems shady to me. What are we giving up in this so-called "peace process"? Caller?

INSERT PHONE SCREEN - Adam opens the phone's web browser. Types in "www.oh3x4c7n.net". A video player pops up.

RADIO CALLER (V.O.)
They shouldn't have let him cross
the boarder. Everyone's going on
about how great he is and he's
different. It's like asking, "Who's
the nicest Nazi in the room?"

ADAM
Could you turn that down?

The Driver lowers the volume as Adam shoves the earpiece in.

INSERT PHONE SCREEN - Adam hits play. A photo of a hotel and
parking garage pops up.

DISTORTED VOICE (V.O.)
Go to The Estate Suites on
forty-second and eighth-

ADAM
Forty-second and eighth.

The Driver hits the gas and the cab pulls forward.

INSERT - PHONE SCREEN

A photo of RASUL AL-KANANI (38). He wears traditional Arab
garb. He looks dignified. Contemplative.

DISTORTED VOICE (V.O.)
Your target is Rasul Al-Kanani.
Room eight sixteen. On the binding
of the folder we've provided,
you'll notice a small black tab.

END INSERT

Adam inspects the folder and finds the TAB on the binding.

DISTORTED VOICE (V.O.)
The badge provided will get you
inside the room. Once there, push
the tab in and leave the folder
with Kanani. Once the folder is
opened, you will have ten seconds
until everything within a six foot
radius is incinerated.

Adam flips through the folder's several dozen pages. The
first of which is titled, "Security Assessment".

DISTORTED VOICE (V.O.)
 Afterward, vacate the premise and
 destroy the phone you have
 procured. We will find you.

INSERT PHONE SCREEN - The video offers one last look at Kanani... the page auto refreshes... "Error 404 Not Found".

INT. ESTATE SUITES/LOBBY - DAY

Clean. Well-decorated. Built for efficiency.

JAKE ELLINGTON (30), fresh-faced but jaded, sits behind the hotel desk. He wears a black suit and tie. His ID badge identifies him as FBI. He watches a small TV on the lower inside counter of the desk.

ON TV - A morning TALK SHOW HOST bakes a pie.

LEONARD HOFF (50s), calm, assertive and in charge, exits an elevator and approaches Ellington.

HOFF
 Ellington, are you running security
 or learning to bake lemon meringue?

ELLINGTON
 I can walk and chew gum at the same
 time, actually.

HOFF
 I'm heading to the U.N. now.
 Chicken's in the coop. You've got
 the keys to the castle.

ELLINGTON
 You really enjoy talking that way,
 don't you?

HOFF
 Where's Agent Kelly?

ELLINGTON
 She's checking the perimeter.

Through the front door, ALICIA KELLY (26), young and inexperienced, enters the hotel lobby carrying an armsload of coffee and breakfast sandwiches.

Kelly freezes upon seeing Hoff. She and Ellington exchange a "bad timing" look. Hoff approaches her.

HOFF
Agent Kelly, how's our perimeter?

KELLY
Good, sir.

HOFF
All doors and windows secure? Fire escapes given sufficient clearance?

KELLY
Of course.

HOFF
I see you collected some suspicious items from around the premises.

Hoff plucks a breakfast sandwich from her hands.

HOFF
I think I'll take this into custody for closer inspection.

Ellington rolls his eyes behind Hoff's back. Kelly sees this and suppresses a smile.

HOFF
I'll leave you the coffee, though. Stay alert, agents.

Hoff exits the hotel as Kelly makes her way to the desk. She places breakfast on the counter and sits beside Ellington.

ELLINGTON
Who's sandwich did he get?

KELLY
Yours.

Kelly unwraps her sandwich and offers half to Ellington.

ELLINGTON
Keep it. I should've gone anyway. I'm already on his shit list.

KELLY
Nonsense, we decided fair and square. Rock beats scissors.

Kelly turns to the TV as she sips her coffee.

KELLY

Did they do the segment on power foods yet?

Ellington shrugs.

KELLY

With that kind of attention to detail it's no wonder you're on desk duty.

ELLINGTON

Ouch.

KELLY

Was that harsh? Sorry.

ELLINGTON

That's okay. It was more of a turn on than anything.

Kelly lends him a knowing grin and turns back to the TV.

ELLINGTON

You know, I wasn't demoted cause of my performance. It's all politics.

KELLY

(heard it before)

I know.

ON TV - Coconut flakes are sprinkled over a crisp pie.

ELLINGTON

Alright, I have to get something from the vending machine.

KELLY

If it's Funyuns you're after, you're gonna have to go to seventh.

ELLINGTON

The seventh floor?

KELLY

Yep. First floor's out. Fourth floor never has them, but the machine on seventh had a few left last I saw.

ELLINGTON

Speaking of attention to detail.

Ellington walks to the elevators and hits the button. The doors open and he steps inside. Before they close...

ELLINGTON

If someone makes an attempt on
Kanani using a bag of Funyuns,
you're gonna be all over it.

Kelly doesn't flip him the bird, but it's implied. The doors close on Ellington. Kelly goes back to watching TV.

The FRONT DOOR OPENS...

Adam steps in, LEATHER FOLDER by his side. He scans the room and makes his way to the front desk.

Kelly sees him coming, mutes the TV and stands, ready.

ADAM

I'm with Homeland Security. Here to
see Mr. Kanani.

KELLY

I.D.?

Adam produces the BADGE and Kelly takes it. From the counter, she grabs an ELECTRONIC SCANNING GUN and scans a tiny hologram on the badge.

The gun BUZZES. A RED LIGHT blinks. The gun shuts off.

KELLY

Whoa. That's weird. I'm sorry, I'm
gonna have to reboot this.

She removes and resets the gun's battery pack and hits the power button. She waits for a moment... looks to Adam to find him watching...

THE TV - Rasul Al-Kanani's picture is on a news report. The caption reads, "Palestinian President to Speak at U.N."

KELLY

Kind of exciting to be a part of
history, isn't it? Even if we are
on the sidelines.

ADAM

I suppose.

The scanning gun reboots. Kelly rescans Adam's badge... GREEN LIGHT. She hands the badge back.

KELLY

There we go. Room eight sixteen.
You'll need this for the elevator.

Kelly draws out a keycard and hands it to Adam.

ADAM

Thank you.

Adam walks to the elevator and hits the call button. The elevator opens and he steps inside. He swipes the keycard through a panel and hits "8".

At the front desk, Kelly unmutes the TV.

TV HOST (V.O.)

...for once, Israel seems to be the
least steadfast, so you wonder if
something legitimate could-

The elevator doors close.

INT. ELEVATOR

Going up. "L"... "1"... "2".

Adam takes the phone out and checks the time... "10:21am".

"5"... "6"... "7"... DING. The elevator doors open...

INT. EIGHTH FLOOR HALLWAY

A few ARAB MILITARY OFFICERS step aside. Adam exits the elevator and they enter after. The doors close.

On the wall, a gold placard reads "801-820" with a pointing arrow. Adam follows its direction down the hall.

He rounds a corner, passes an open door...

Inside, NABILA (4) a lively Arab girl, wears a paper hat and jumps on the bed, counting each bounce in Arabic.

A soft smile flits across Adam's expression...

He pushes down the hall, the little girl's counting fading into the distance. Adam turns another corner.

Two ARAB GUARDS are posted outside "816". Adam approaches, badge held up.

ADAM
Homeland Security. I have some
documents for Mr. Kanani to sign.

Arab Guard #1 inspects the badge and looks to Adam.

ARAB GUARD #1
President Al-Kanani is very busy.
You can leave them with me.

ADAM
My people want to ensure that he's
looked them over personally.
They're taking every precaution.

ARAB GUARD #1
Or covering their American asses.

ADAM
Maybe. But if something did happen
to the *President*, I would hate to
be the guy who disrupted security
protocols that day.

Arab Guard #1 considers this.

ARAB GUARD #1
Follow me.

He opens the door.

INT. RASUL AL-KANANI'S SUITE/LIVING QUARTERS

Just large enough to fit Kanani's entourage. PERSONAL ASSISTANTS and MILITARY OFFICERS lay out papers on every inch of surface. The tone of the room is disorder and chaos.

Arab Guard #1 leads Adam through the room and down the...

HALL

...leaving the bedlam behind. They come to a door. Arab Guard #1 knocks on it.

KANANI (O.S.)
Yes.

Arab Guard #1 opens the it and leans in.

ARAB GUARD #1
I have someone from Homeland
Security to see you.

KANANI (O.S.)
Give me a moment.

Arab Guard #1 closes the door. Muffled conversation can be heard between Kanani and the agitated voice of...

HASSAN (O.S.)
I just think we need to send a clear message, otherwise we're starting from a weak position.

KANANI (O.S.)
If I bring up boarders, Israel will take it as a power move. There must be no specifics today. Specifics are divisive. We need to emphasize what we all agree upon. Understand?

HASSAN (O.S.)
Yes, sir.

The door opens and HASSAN (40s), looking as agitated as he sounds, rushes past them to the living quarters.

INT. AL-KANANI'S OFFICE

Adam enters. The door closes behind him.

Kanani, the calm center of the storm, sits at his desk, dressed in a casual suit.

He uses a LETTER OPENER to slice open an envelope. He places the letter opener on the desk and reads his mail.

KANANI
Can I help you?

ADAM
I have some finalized security assessments for you to look over.

KANANI
What about my security team?

ADAM
They'll get a copy too. But my office wants your signature so they know you looked it over personally.

Kanani looks up from his mail.

KANANI

Do you want this immediately?

ADAM

Not immediately, but soon. I can wait outside for a bit.

KANANI

Fine, leave it there.

Kanani motions to a corner of his desk. Adam approaches, discreetly PUSHES THE TAB on the folder and sets it down.

Adam walks back to the door, opens it-

Nabila runs inside, carrying her paper hat.

NABILA

(in Arabic)

Daddy, daddy, daddy!

Kanani looks up and smiles. He turns in his chair and Nabila climbs onto his lap.

Adam freezes at the door, face white.

NABILA

(in Arabic)

Look what I-

KANANI

Now, now. What have I said?

NABILA

In America, speak American.

KANANI

English actually, but good. I hear you and Yasmin went to the International House of Pancakes.

NABILA

Yep. A lady made me this.

She holds up her paper hat.

KANANI

Wow. And what did you have to eat?

NABILA

French toast.

KANANI

How worldly of you. Would you like to help your father get some boring paper work out of the way?

Kanani reaches for the FOLDER.

ADAM

Sir. You should look over that alone. It's classified.

Kanani regards him oddly. Adam looks tense.

KANANI

She's only four.

ADAM

I have to insist.

Kanani's demeanor changes.

KANANI

(to Nabila)

Where's Yasmin now?

NABILA

In her room.

KANANI

Go to her. I'll visit later.

Nabila jumps down, runs to the door, but stops at Adam.

NABILA

Look what I made.

She reaches into her pocket, pulls out a severely mangled attempt at origami and holds it up proudly.

NABILA

It's a butterfly.

ADAM

That's... something.

Nabila runs out of the room and down the hall. Adam looks after her, lost in thought...

Kanani SLAPS the folder down on the edge of his desk, startling Adam.

KANANI
There, it's signed.

Adam reels back, ready to run. He meets Kanani's gaze...

ADAM
No, it isn't.

KANANI
Yes, it is. Take it and leave.

Adam waits another moment... then steps back inside the office and closes the door.

ADAM
Sir, my bosses will be-

KANANI
Your bosses should know by now that
I don't read security briefings.
I'm expected to lead, not cower in
the corner analyzing threats.

Kanani grabs a sealed envelop and shakily tears it open with his fingers. Adam doesn't move.

KANANI
Are you deaf? I said go, or I'll
call security.

Kanani and Adam lock eyes. The jig is up.

Adam reaches to his holster and draws his gun.

ADAM
Don't move.

Kanani straightens up, but otherwise maintains composure.

KANANI
Are you going to kill me?

ADAM
I'm pointing a gun at your head.
That should give you a clue.

KANANI
Who do you work for? Who are you?

ADAM
To be honest? I don't remember.

Kanani leans back. His hands fall under the desk.

KANANI

There's no need for secrecy. I'll be dead soon enough.

ADAM

I'm not being coy. I have no memory. I was given directions. The directions led me here.

KANANI

And just like that, you'll kill me?

ADAM

Yes.

KANANI

What kind of man commits murder based upon such flimsy notions?

ADAM

When I first came in the room you were holding a letter opener.

Kanani squirms.

ADAM

When your daughter left, I looked away and it disappeared, which means you have it under the desk. Based on your posture and movement, I'd say there's a ninety percent chance it's in your right hand.

(beat)

You're gonna have to give me that.

Kanani lifts his hands, his right one grasps the letter opener. He places it on the desk.

Adam snatches it away and tosses it into the far corner. He relaxes his grip on the gun and holds it up.

ADAM

When I first saw this gun, I knew exactly what its weight would be before I held it. And now that I do hold it, I know exactly how the kickback will feel if I pull the trigger. So, when a man wakes me up and tells me it's my job to go kill someone, I don't doubt for a moment that he's telling the truth.

KANANI

Then why haven't you killed me yet?

Adam hesitates, thrown off.

ADAM

I just need a moment.

KANANI

And once you've had it?

ADAM

I'll probably jam that letter opener in your neck.

KANANI

Well, if you require a moment...

Kanani reaches under his desk. Adam readies his weapon... Kanani lifts up a DECANter and WHISKEY GLASS.

KANANI

...I'll require a drink.

Kanani uncorks the decanter, pours a half-glass, then seals the decanter and sips his drink.

KANANI

With such keen intuition regarding what you do, it is curious that you have no sense of who you work for.

Adam considers not responding, but...

ADAM

I seem to be American. Well-trained. I have the impression of being involved with the CIA.

KANANI

(scoffs)

Here's the thing, while you sit there under the vague impression of being involved with the CIA, I've actually met with its director. And with your President. We've come to agreements. Shook hands. Many groups want me dead, but the CIA isn't one of them.

Adam's gun lowers, doubt creeping in. Kanani sips his drink.

KANANI

You posing as Homeland Security to assassinate me is a move meant to create mistrust between your administration and my government. So you can know at least one thing with certainty. Whoever hired you wants to undermine U.S. policy and destroy the peace process.

A KNOCK comes at the door.

ARAB GUARD #1 (O.S.)

Mr. President?

Adam retracts the gun on Kanani.

ADAM

Make him go away.

KANANI

(finishes his drink)

No. It's time you either kill me, or turn yourself in. Help us figure out who sent you.

Adam glares at him, thinking.

ARAB GUARD #1 (O.S.)

Mr. President? Are you okay?

KANANI

Those are your only two options.

Adam holsters his weapon.

ADAM

Actually there's a third.

He moves around the desk and pulls Kanani from his seat. He pushes him into the corner, facing the wall.

ADAM

Stay there.

Adam walks across the room and rips the curtains away from a LARGE PICTURE WINDOW. He examines the outside area and runs his fingers along the window frame... searching.

ADAM

How do you open this?

INT. RASUL AL-KANANI'S SUITE/HALL - MOMENTS LATER

Arab Guard #1 pounds at the door with growing urgency.

ARAB GUARD #1
Mr. President? Mr. President, if
you don't open up I'll have to-

An EXPLOSION shakes the door.

EXT. ESTATE SUITS/CITY BLOCK - SAME TIME

Yelena and Salil sit in a parked car. Yelena smiles up at...

...SMOKE billowing into the sky above the hotel.

She gets out of the car and turns to Salil.

YELENA
Circle the block.

Yelena shuts the door and walks toward the hotel.

INT. AL-KANANI'S OFFICE

Smoke whips around the room. The door CRASHES in and Arab Guards #1 and #2 sweep inside...

Wind gusts through the BLOWN OUT PICTURE WINDOW. Arab Guard #1 moves to the window and sticks his head out...

EXT. EIGHTH FLOOR LEDGE

He looks down. No one in sight. He turns to see...

...Adam pushing Kanani along the building's outer ledge.

Arab Guard #1 SHOUTS and raises his weapon... Adam disappears with Kanani around the corner.

INT. AL-KANANI'S OFFICE

Arab Guard #1 yells in Arabic to Arab Guard #2, who produces a walkie-talkie and repeats the words into it.

INT. STAIRWELL

A door marked "7" bursts open and Ellington enters. Dozens of ARAB SECURITY stream passed him toward the eighth floor.

ELLINGTON
What's happening?

Everyone's shouting in Arabic.

ELLINGTON
Christ, someone tell me in English
what's going on!

An ENGLISH SPEAKING GUARD slows up.

ENGLISH SPEAKING GUARD
Someone's abducted Kanani. They're
escaping out the window.

ELLINGTON
Of the eighth floor?
(a realization)
Oh, fuck.

Ellington runs back through the door marked "7".

EXT. EIGHTH FLOOR LEDGE

Adam prods Kanani along the narrow outer ledge. They stop.

The roof of the adjacent car park lies ten feet away and one floor below. Adam motions to it.

ADAM
We jump here.

KANANI
What are you doing?

ADAM
Once I know who I work for, I'll
know whether or not to kill you.
Until then, you're coming with me.

INT. SEVENTH FLOOR HALLWAY

Ellington sprints down the hall to a door with a "Do Not Disturb" sign hung on the knob. He POUNDS on it.

ELLINGTON
Open up. This is an emergency.

EXT. EIGHTH FLOOR LEDGE

Kanani looks across the span to the parking garage.

KANANI
I can't make that jump.

ADAM
Just follow me. I gotcha.

Adam launches off the ledge, sails through the air and sticks the landing. He turns and looks up to Kanani.

INT. SEVENTH FLOOR HALLWAY

Ellington Hammers on the door.

ELLINGTON
FBI! Open the door immediately!

No response... Ellington kicks the door. The jam splinters. He kicks again and the door SMASHES in.

INT. SEVENTH FLOOR ROOM

A YOUNG COUPLE in the throes of passion scramble to cover themselves as Ellington barges into the room.

ELLINGTON
'Scus me.

He hurries to the window and rips the curtain down... Adam stands across the way, on the roof of the car park.

Ellington's jaw drops. He looks at Adam in recognition.

ELLINGTON
Oh my God.

EXT./INT. EIGHTH FLOOR LEDGE/SEVENTH FLOOR ROOM

Kanani stalls on the ledge.

ADAM
We don't have time for this. Jump!

Kanani hesitates. Adam draws his weapon.

ADAM

Now! Jump now!

Seeing this, Ellington draws his own gun, points and...

Kanani hits the ledge in front of Adam and slips off. Adam dives and grabs hold.

Kanani dangles seven stories off the ground.

ELLINGTON

Holy shit.

Ellington holsters his weapon and scans the room behind him. He throws clothes off a nearby desk chair, picks it up and SLAMS it into the window.

A single crack forms.

Adam looks up at the noise and sees Ellington. SLAM, the chair hits the window again.

Adam struggles to lift Kanani.

ADAM

You better start helping me. My mission is to drop you.

Kanani lifts himself... Adam pulls... and hauls him back onto the rooftop.

SLAM. The window spider webs, on the verge.

Adam pushes Kanani to his feet.

ADAM

Go. Get to the stairs.

The two sprint across the rooftop toward the access door.

Ellington throws the chair... it SHATTERS through the window and falls to the alley below. Ellington runs to the opening.

Adam and Kanani reach the door. Kanani goes inside...

ELLINGTON

PETERSON!

Adam halts and turns...

Ellington draws his gun and points it at Adam.

ELLINGTON
PETERSON, STOP!

They lock eyes... Adam darts into the stairwell.

ELLINGTON
Fuck.

Ellington lowers his gun and runs back through the room.

ELLINGTON
(to Young Couple)
Carry on.

INT. PARKING GARAGE/STAIRWELL

Adam and Kanani race down the stairs. A door SLAMS below. SHOUTING. Adam looks over the railing...

FBI AGENTS flood into stairwell's ground level entrance.

Adam doubles back and pulls Kanani through the closest door.

INT. PARKING GARAGE/LEVEL 4

Adam and Kanani head down the aisle of cars. TIRES SCREECH. An UNMARKED COP CAR speeds up the ramp.

Adam pushes Kanani between two parked cars. They hunker out of sight. The car passes and stops near the stairwell door.

ADAM
Try to draw attention and killing
you is the first thing I'll do.

Adam heads off, staying low.

The car door opens and a PLAINCLOTHES COP exits the car.

The Cop runs toward the stairwell. Adam tracks behind him... The Cop reaches the door...

Adam grabs him from behind, drives a fist into his gut and puts him in a sleeper hold.

Kanani eyes the idling cop car...

Adam takes the Cop to the ground, falling out of sight.

Kanani runs to the cop car and jumps inside.

The Cop passes out. Adam releases him and stands to see...

Kanani backing the car into a K-turn.

INT. UNMARKED COP CAR(MOVING)

Kanani breaks, shifts into drive and- The door flies open.

ADAM
No no no. Move over.

Adam pushes him into the passenger seat and slides in.

ADAM
Get down. All the way.

Kanani crouches into the footwell. Adam closes the door and peels off through the garage.

Adam switches on the cars red and blue FLASHERS. He sees a pair of sunglasses clipped to the visor. He slips them on.

INT. ESTATE SUITES/LOBBY

Ellington bursts out of the stairwell and runs toward the front door. Kelly panics behind the desk.

KELLY
Jake, what do I do?!

ELLINGTON
Call in reinforcements to expand the perimeter. Tell everyone already here to swarm the garage!

And he's out the door.

EXT. ESTATE SUITS/CITY BLOCK

Ellington sprints toward the car park... and collides with Yelena, who strolls in the opposite direction.

ELLINGTON
Watch out.

Ellington continues on. Yelena walks past the entrance.

YELENA
(on comm)
You got anything round back?

SALIL (V.O.)
(filtered, from earpiece)
Negative.

INT. PARKING GARAGE/GROUND LEVEL

Ellington sprints across the lot... reaches the stairwell door and disappears inside.

Adam's UNMARKED COP CAR rounds the corner of the ramp and heads toward the exit. SECURITY PERSONAL run past the car, paying it no mind as it pulls onto the street.

INT./EXT. UNMARKED COP CAR/CITY STREETS

Yelena stops at the corner and looks back toward the hotel.

At the garage, Adam pulls out and heads in her direction. As he nears her, she squints at him.

YELENA
Wait. I've got him.

She raises her hand to signal him.

Adam takes off his glasses and slips them in his pocket.

ADAM
Alright, we're clear. Sit up.

Kanani pulls himself out of the footwell...

...Yelena sees Kanani through the window.

YELENA
Sukin sin.

Adam notices Yelena staring at him, her hand still hanging in the air... He speeds up.

Yelena takes off after them on foot.

YELENA
Salil, I need the car now!

In the rearview mirror, Adam sees the Black Sedan whip around the corner and pull up to Yelena. She jumps inside. The Sedan accelerates.

ADAM

Spoke to soon. You might wanna put
your seat belt on.

Kanani buckles up. Adam HITS THE SIREN and lays on the gas.

The Cop Car flies down the road. Most vehicles pull out of
the way. Adam swerves around those that don't.

Yelena's Black Sedan follows along, in hot pursuit.

IN THE COP CAR - Adam opens the police computer. It boots up
instantly. He pushes it toward Kanani.

ADAM

I need you to look up a name.

KANANI

Okay...

Kanani studies the screen, uncertain.

Adam cuts the wheel, swerving around a cyclist.

ADAM

Come on!

KANANI

(types)

Okay, I found it. What's the name?

ADAM

Lauren Peterson.

UP AHEAD - Traffic thickens...

Adam turns right... Traffic's jammed. He breaks, reverses,
executes a J-turn and speeds into oncoming traffic. He
dodges left and right, avoiding cars.

Yelena's Sedan pursues.

KANANI

You're going to kill us.

ADAM

Don't worry about me. Keep working.

KANANI

I've got over a dozen results.

Adam brings out the photo of Lauren and hands it to Kanani.

ADAM
Bring up anyone under thirty and
see if they look like her.

Kanani types away.

The Cop Car reaches the next intersection and turns, going with the flow of traffic again.

KANANI
I think I got her. Birthday
February ninth, nineteen
ninety-five...

ADAM
Two nine nine five. That's it.

Kanani looks at Adam grimly.

KANANI
Date of death. March twenty-first,
two thousand seventeen.

ADAM
What?

Kanani turns the computer so Adam can see.

INSERT COMPUTER SCREEN - A less cheerful photo of Lauren.
Her hair is frazzled. She has a black eye.

Adam stares at the photo, in visible pain.

ADAM
How?

KANANI
It doesn't say. It just- LOOK OUT!

Adam looks to the road. Traffic's stalled again. He slams on the breaks. The Sedan stops behind him.

The Cop Car tries to pull a U-turn. The Sedan reverses and blocks off the path.

Adam notices an alley behind his car. He reverses and speeds into the alley backwards.

The Sedan follows. The cars zip through nose to nose.

ADAM
Look up her father.

Kanani keeps his head down and types.

The Cop Car bursts out of the alley and cuts to the left.
The Sedan flies passed it.

Adam throws the car into drive and accelerates... back into
the alley.

INSIDE BLACK SEDAN - Salil pulls the car around as Yelena
watches the fleeing Cop Car.

YELENA
You little fucker.

The Cop Car exits the alley, cuts against traffic and turns
the next corner, going with the flow.

KANANI
Her father is Maxwell Peterson.
(hits some keys)
It's you.

ADAM
Yeah, I had a feeling.

KANANI
Bad news though...

Kanani spins the computer. A younger Adam appears ONSCREEN.

KANANI
You're dead too. Same date.

In the rearview, Adam sees the Black Sedan peel onto the
road behind them.

ADAM
Alright, bring up her mother.

Adam floors it. Kanani types.

KANANI
Dolores Peterson. Forty-five. Lives
on Long Island...

ADAM
What day is it?

KANANI
Wednesday.

ADAM
Where does she work? Does it say?

Behind them, Yelena's Sedan is closing the gap.

KANANI
Um... Harborton Middle School in
Brooklyn on Chestnut Aven-

Adam closes the computer and unbuckles Kanani's belt.

ADAM
Good enough. Now brace yourself.
When I tell you to jump out of the
car, do it.

KANANI
What?

Adam sets his eyes on an approaching alleyway.

ADAM
You ready?

KANANI
No.

Adam flies around the corner, enters the alley and slams on
the breaks. Tires SCREECH. The car halts.

ADAM
Go! Now!

Kanani jumps out of the car. Adam shifts into reverse...

On the road, the Sedan approaches the alley.

YELENA
Come on! We're losing him!

Salil cuts into the alley...

...to find the Cop Car backing FULL SPEED toward them.

The two cars CRASH. Airbags deploy. The wreckage settles.

Adam jumps out of the Cop Car and pulls out his phone.

Yelena pushes the deflating airbag away to see...

Adam SNAP A PHOTO of her.

YELENA
Shit!

Yelena pulls her gun and UNLOADS it through the windshield
at Adam. He ducks into the alley, out of sight.

Yelena tries her door. It's stuck. She turns to a fazed Salil and kicks at him.

YELENA
Fucking move it!

EXT. ALLEYWAY

Adam rounds a bend, comes to a fence and starts climbing.

AT THE WRECKAGE

Yelena takes the wall by the alley entrance and peeks inside... empty. She turns to Salil, still by the car.

YELENA
Strip the car before anyone comes.

Yelena runs into the alley.

EXT. TRAFFIC JAMMED STREET

Adam exits the other end of the alley and scans the area.

Kanani runs along the opposing side walk toward... A SQUAD CAR stopped at the intersection.

Adam bounds after him, running diagonally across the road. He slips between stalled cars.

Kanani pushes past people into clear space and sprints for the SQUAD CAR... comes to within feet-

Adam slams into him and turns him around.

ADAM
Nice try. Come on.

Adam pulls Kanani into a SUBWAY ENTRANCE.

AT THE ALLEY - Yelena darts out and looks around... nothing.

YELENA
Fuck, fuck, fucking cunt, fuck.

Yelena yanks out her phone and dials.

INT. WORK VAN(MOVING)

Warren and his Henchman drive along. The phone rings. Warren checks the display and answers.

INTERCUT YELENA

WARREN

I've had the radio on. Nice work.
Have you rounded him up yet?

YELENA

Max kidnapped Kanani. You need to
activate the tracker in his arm.

WARREN

Wait, what?

YELENA

ACTIVATE THE TRACKER IN MAX'S ARM!

Warren pulls out a mobile device and starts working at it.

INT. SUBWAY/PEDESTRIAN TUNNEL

Adam forces Kanani along.

KANANI

Those people chasing us, that's who
you work for?

ADAM

Probably.

KANANI

If they want to kill you, why not
just turn yourself in?

ADAM

They don't wanna kill me. They
wanna kill you. According to them,
I still have three hours.

KANANI

Don't be naive. They'll obviously
do whatever it takes to stop you.

ADAM

How 'bout I worry about that and-

Adam comes to a dead stop in the tunnel.

ADAM
Shit, you're right. Come on.

Adam pulls Kanani into a narrow alcove.

EXT. TRAFFIC JAMMED STREET

Yelena crosses the street, phone to her ear.

YELENA
Come on, hurry up.

INTERCUT WARREN

INSERT MOBILE DEVICE - A display of a street map. A tiny blip appears. In the corner, a readout of coordinates.

WARREN
It's active. He's on fifty-third street. Near eighth avenue. Hold on... he's underground.

Yelena's head whips around and spots the SUBWAY STAIRS.

INT. SUBWAY RESTROOM

Adam pulls Kanani into a deserted men's room.

ADAM
Don't let anyone in.

Adam goes to the sink, draws his gun and hammers it into the mirror, SHATTERING it.

INT. SUBWAY STAIRS

Yelena descends, still on the phone.

YELENA
Overlay the signal from my phone to guide me to him. And activate the antidote. It'll knock him out.

WARREN (V.O.)
If we do that now, he'll be useless to us and Kanani will run off.

YELENA
Get your head out of your ass, Warren. He's helping Kanani escape.
(MORE)

YELENA (cont'd)
Wipe his memory now and he won't
know the President of Palestine
from a falafel vendor.

INT. SUBWAY RESTROOM

Adam rolls up his sleeve and grabs a long shard of mirror.
He locates the red mark on his arm. With the shard's tip...
he STABS in.

Kanani watches in shock as Adam twists and digs the glass
into his own flesh.

INT. WORK VAN(MOVING)

Warren pulls a silver case from the floor and fumbles with
its latches. He opens it, snatches up a REMOTE CLICKER from
inside and presses its button.

INT. SUBWAY/PEDESTRIAN TUNNEL

Yelena pushes through the crowd, phone to her ear.

WARREN (V.O.)
It's done.

YELENA
And the overlay?

WARREN (V.O.)
Got it, he's one hundred feet
northwest of your position.

Yelena sprints, cutting through pedestrians.

She rounds a corner and comes to a stop at an alcove
entrance. The sign above reads, "RESTROOMS".

YELENA
Talk to me.

WARREN (V.O.)
You're right on top of him.

Yelena draws her gun and slips into the deserted alcove. She
approaches the door... grabs the handle... throws it open.

INT. SUBWAY RESTROOM

Yelena enters, gun readied...

The room is empty. Shards of glass and blood cover the sink. She moves in closer...

A tiny, bloodied SLIVER OF METAL sits at the edge of the sink. Blue fluid puddles around it.

YELENA

Shit. He dug it out.

WARREN (V.O.)

Can you find him without it?

YELENA

There's too many people here. He'll have disappeared by now.

Yelena holsters her weapon, thinking.

YELENA

I'm regrouping with Salil. Send another car out. I'll tell you where to find us when I call back.

Yelena hangs up and starts for the door.

A scuzzy-looking SLEAZE-BALL wanders into the bathroom. He sees Yelena and his eyes light up.

SLEAZE-BALL

Hey now, what do we have here?

Yelena tries to move past him, but he blocks her.

SLEAZE-BALL

What's a pretty girl like you doing in the men's room?

YELENA

I was looking for a man, but he's not here.

She tries to angle past him, he blocks her again.

SLEAZE-BALL

Well, he's here now.

YELENA

I mean a *specific* man.

SLEAZE-BALL
I'm a specific man.

YELENA
 (glares at him)
 Let me pass.

SLEAZE-BALL
 You're the one who came in here
 looking for a "specific man". I
 just wanna show you what I can do.

Like a flicked switch, Yelena's glare softens and turns seductive. The effect is unnerving.

YELENA
 Want me to show you what *I* can do?

SLEAZE-BALL
 Definitely.

Yelena smiles coquettishly... then DRIVES the heel of her palm into his nose with CRUSHING force.

Blood gushes. He falls to the floor, twitching... Dead.

She opens the door, pushing his body out of the way with it.

INT. SUBWAY/PEDESTRIAN TUNNEL

Yelena exits into the alcove and closes the door behind her. She takes out a POCKETKNIFE, draws out a small blade and shoves it into the door's keyhole.

She jimmy's it, LOCKS the door and BREAKS the blade off inside. Yelena pockets the knife as she leaves the alcove.

INT. ESTATE SUITES/LOBBY - DAY

American and Palestinian SECURITY crowd the lobby. Kelly stands at the desk looking overwhelmed. Her phone RINGS and she answers it.

KELLY
 Jake, what's going on? Someone said
 Kanani's been taken?

INT. PARKING GARAGE/STAIRWELL

Ellington heads down the stairs, phone to his ear.

ELLINGTON

Yeah, they slipped the area before we could establish a perimeter. Listen, I need to you run security over there 'til I get back.

INTERCUT KELLY

KELLY

Get back? Where are you going?

ELLINGTON

I can't say. I just need you to cover for me.

KELLY

I'm not gonna cover for you if you can't say.

ELLINGTON

(thinks it over)

I recognized the man who took Kanani. Before my reassignment, I was part of the team that was tracking him.

KELLY

Who is he?

Ellington reaches the bottom of the stairs and exits to the

GROUND LEVEL LOT

He strides across the parking area.

ELLINGTON

He's ex-CIA.

KELLY

What's his name?

ELLINGTON

Look, I need to run this alone. The whole reason I was demoted was because everyone assumed this guy defected and I didn't. He won't cooperate with people who think he's a traitor.

KELLY

Rasul al-Kanani was kidnapped and you know who took him. You can't sit on that information because of a grudge. He's in danger.

Ellington reaches his car and hops in.

ELLINGTON

It's not a grudge. He's got one contact in New York. He's either gonna go to her or drop off the grid entirely. Either way you don't need Hoff and a slew of FBI.

KELLY

Jake, come back to the hotel.

ELLINGTON

Ally, listen to me-

KELLY

It's Agent Kelly right now, and I can't do what you're asking.

ELLINGTON

Damn it, I know everything about these people. I'm the one who should be questioning them.

(beat)

Ally? ...Agent Kelly?

The line is dead. He hangs the phone up, starts the car and peels out of his parking space.

EXT. ALLEYWAY CRASH SITE - DAY

Yelena approaches the cars from the alley. Salil sits inside the cop car, looking at the computer. She goes to him.

YELENA

We can't stay here.

SALIL

Wait, look at this.

Yelena sticks her head in the car.

SALIL

I could see Kanani on the computer, so I checked the history. Look.

Salil taps the keyboard. Yelena leans in for a closer look.

YELENA

He's piecing together who he is.

SALIL

And there's only one place he could go with what he found.

YELENA

Come on. Let's get out of here.

Salil grabs TWO LARGE BRIEFCASES sitting on the ground. He and Yelena flee as the sound of POLICE SIRENS grows louder.

Yelena takes out her phone, dials and puts it to her ear.

YELENA

Warren... Send the car to Brooklyn.
We're gonna meet it off the train.

INT. SUBWAY CAR - DAY

Sunlight streams through the sparsely populated car as the train crosses the Williamsburg Bridge. Kanani stands by a window, looking over the East River.

Adam studies a subway map. He notices a PASSENGER glance at them. He pulls out his sunglasses and offers them to Kanani.

KANANI

No offense, but I don't think most Americans recognize me.

ADAM

Then wear them cause they're cool.

Kanani rejects the glasses. Adam pockets them.

ADAM

You know, this is a long shot. What would really help is if you could tell me who wants you dead.

KANANI

Do you remember anything about the Palestinian conflict? Or Middle East politics in general?

ADAM

I seem to have a vague impression that the Middle East is a shithole.

KANANI

I got into office by leading a passive resistance movement against Hamas. Once I was in, my first order was to release all political prisoners. I wanted to show that things could be different. Fair.

Kanani struggles with what comes next.

KANANI

A month later one of those prisoners detonated a bomb outside my office. The mother of my child was killed. My brother lost a fiance. Afterward he wanted me to crack down on the opposition, but I refused, so my brother formed his own movement. Now he and Hamas spend half their time trying to kill each other, and the other half of their time trying to kill me.

ADAM

So your brother is behind this?

KANANI

No. He doesn't have the resources for something like this. But he'll be waiting when I go home.

ADAM

What about Hamas? Or Israel?

KANANI

You don't get what I'm saying.

Kanani turns to Adam. His eyes look tired. Haunted.

KANANI

Everyone wants me dead.

Adam looks taken aback. The train car stops. The doors open. Kanani walks past Adam and leaves the car.

EXT. TRAIN PLATFORM

Adam exits the car and catches up to Kanani.

ADAM

So you expect to die?

KANANI

I've accepted that my death will likely be a violent one. I'd be surprised to live another year.

ADAM

Then how 'bout you cut me some slack and let me kill you now.

Kanani checks his watch... "11:17".

KANANI

A two o'clock I'm to announce my participation in peace talks with Israel. If I can create a State for my people, give them legitimacy, everything I do after is... What do American's say? A cherry on top?

Adam and Kanani head down the PLATFORM STAIRS.

ADAM

You think talking will do any good?

KANANI

Your President spearheaded it and Israel can't stall with a partner so willing. It'll be down to me, and I realize something that my predecessors always struggled with.

They reach the bottom of the stairs and step to the

STREET

ADAM

Which is?

KANANI

That killing for peace isn't brave, or righteous, or even very unique. Peace doesn't require a willingness to kill, it requires a willingness to die. To suffer. The irony is our two sides spend all their time trying to beat the other into submission. But the winner will be whoever acts least for the longest.

ADAM

Sounds like you might be the last decent person left in this world.

KANANI

I hope not.

Adam scans the street.

ADAM

I don't see a taxi. We're gonna
have to steal a car.

INT. ESTATE SUITES/LOBBY - DAY

Security Guards continue to swarm the lobby. Kelly stands at the desk, phone pressed to her ear.

KELLY

(into phone)

This is the fifth time I called...
Just put me through already.

She sees Hoff enter with Agent #1. Kelly hangs up the phone and comes around the desk.

HOFF

Agent Kelly, we're moving Kanani's
people to a more secure location.

KELLY

I've been trying to contact you. I-

HOFF

Have they been contained to the
eighth floor?

KELLY

Yes, but I've got-

Hoff and Agent #1 ignore her, heading for the elevator.

KELLY

Ellington knows who took Kanani!

INT. HARBORTON MIDDLE SCHOOL/MUSIC ROOM - DAY

A mid-sized studio. A dozen chairs form a half-circle facing the raised stage. Sitting in a chair, eating lunch is...

DOLORES PETERSON (mid-40s). Streaks of grey hair and crows feet at her eyes show age creeping in, but right now she giggles like a school girl at...

RUSSEL (50s), warm and professorial, sitting beside her.

DOLORES

You don't eat vegetables? What are you five?

RUSSEL

I eat vegetables. I just don't think I'd like beets.

DOLORES

You ate tarantulas in Cambodia, but you won't try this?

RUSSEL

I can't brag to my friends about eating beets.

Dolores stabs a fork into her salad and comes out with a fresh beet. She angles it toward him.

DOLORES

Open up for the airplane.

RUSSEL

Give me that.

Smiling, he takes the fork and pops the beet into his mouth.

RUSSEL

Mm-hmm... Yep... Terrible.

DOLORES

You're terrible.

ADAM (O.S.)

Dolores.

The joy saps from her face. Dolores turns to the door... Adam stands at a distance. Kanani edges in behind him.

Russel looks between Dolores and Adam as they regard each other for a long, silent moment.

RUSSEL

Dolly?

DOLORES

(to Russel)

Could you give me a minute?

RUSSEL

You sure? You're okay?

DOLORES

I'm fine.

Russel stands, grabbing his satchel and lunch container.

RUSSEL

You know where to find me.

Russel squeezes past Adam on his way to the door and exits.

Another moment passes.

ADAM

I don't know where to begin...
Today I woke up with no memory.
Somehow I managed to track you
down. I know I'm supposed to be
dead. And that you think Lauren's
dead too.

He gives her a moment to speak. She doesn't.

ADAM

I think I'm being used by someone,
but the truth I'm not sure. I was
hoping you might be able to help.

She glares at him. Anger and bitterness etched in her features. Adam moves in closer.

ADAM

Dolores, if I'm not really dead,
than that means the same might be
true of Lauren. I need your help to
figure out what's happened.

DOLORES

What happened?

Dolores rises from her chair and surges forward.

DOLORES

*What happened is you TOOK HER FROM
ME YOU PIECE OF SHIT!*

She SLAPS him full force, unleashing every frustration in a rain of blows upon him. Adam stands there and takes it.

DOLORES

*You poisoned her against me and
then you stole her!*

Kanani pulls her away, holding her back in a bear hug.

DOLORES

You disappear for eight years and now you want *me* to tell you where she is? *You motherfucker!*

She tries to attack him again, but Kanani holds her back. Dolores collapses. Kanani sinks with her, continuing to hold her as she sobs on the ground.

Adam stands motionless. Stunned.

LATER

Dolores sits in a chair, holding a tissue. Kanani sits beside her. He offers her a water bottle. She drinks.

Adam stands at a distance.

ADAM

If we disappeared so long ago, why are our deaths dated last year?

DOLORES

We were going through a separation. You said nasty things about me. I threatened sole custody. One day you took Lauren for the weekend and just never came back. Eventually the CIA got involved-

ADAM

The CIA?

DOLORES

You worked there. Two months later there was a car crash in Mexico. They thought it was you two, but no one did DNA. Mexico wouldn't release the bodies. They decided you were a disgruntled employee with family issues who killed himself. I waited for seven years, but finally I had to let go. Last year I filed for death in absentia. That's the date you would've seen.

Adam sighs and starts pacing.

ADAM

You have no idea where I might have gone? Anyone I was talking to?

DOLORES
We kept a lot of secrets.

Adam sits down beside her, spent.

DOLORES
Do you really think she's alive?

Adam pulls the photo of Lauren from his pocket.

ADAM
I don't know. I don't remember
much, but certain things I look at
give me a feeling.

He hands the photo to Dolores, who looks at it.

ADAM
I saw that photo and I had no idea
who that was. But I could tell I
loved them more than anything.
Maybe if you had other photos...

DOLORES
I have movies.
(to Kanani)
Could you hand me my laptop?

Kanani grabs a bag behind his chair and hands it to Dolores.
She stands and goes to a table near the wall. Adam follows.

Dolores removes her laptop and opens it.

DOLORES
You said you looked at her picture
and felt something. What do you
feel when you look at me?

She studies Adam. He avoids her gaze. After a moment she
gives up trying to scrutinize him and turns the computer on.

EXT. HARBORTON MIDDLE SCHOOL - DAY

A GREEN SEDAN is parked across the street from the school
entrance. INSIDE sits Yelena, Salil and two HENCHMEN.

SALIL
What if he's not already here? What
do we do? Grab her?

YELENA

We already have what he wants. If we do anything with the wife it'll be to send a message. Come on.

Yelena starts to get out. Stops...

Ellington walks to the school entrance and heads inside.

YELENA

Shit. Hold up.

SALIL

What's wrong?

YELENA

An FBI agent just walked in. I recognize him from the hotel.

SALIL

What now?

Yelena looks around, scanning outside the car.

YELENA

Max and Kanani are either here or they're coming. In any case we can pick them off at the door.

(to Henchmen)

Post east and west.

The Henchmen exit and head off in opposite directions.

SALIL

And us?

YELENA

If Max saw FBI coming in the front door, he's headed out the back.

Yelena puts the car in drive and pulls away.

INT. HARBORTON MIDDLE SCHOOL/LOBBY

Ellington approaches the lobby desk. An ELDERLY SECRETARY smiles up at him.

ELDERLY SECRETARY

Can I help you?

ELLINGTON

I'm looking for Dolores Peterson.

ELDERLY SECRETARY

Oh, she's popular today. Already had two visitors.

ELLINGTON

Who? Can you describe them?

ELDERLY SECRETARY

I don't know. One was a white man, in his forties or fifties. And the other was a young Latino gentleman.

ELLINGTON

Uh, do you know where they went?

ELDERLY SECRETARY

The music room, I think. Just take the first right. It's on the left.

ELLINGTON

Thank you.

Ellington heads down the hall.

HALLWAY - MOMENTS LATER

Ellington approaches a door and peeks through the window...

ELLINGTON'S POV - Dolores and Adam stand by a table.

Ellington notices another door a few feet down the hall. He goes to it and peeks inside...

ELLINGTON'S POV - A recording studio with a large window looks into the music room. Kanani can be seen through it.

INT. HARBORTON MIDDLE SCHOOL/RECORDING STUDIO

Ellington slips in, crouched under the window's sight line. He crawls close to it and looks in again.

Adam and Dolores work at the laptop. Kanani sits in a chair.

Ellington studies some nearby recording equipment and flicks a switch on the soundboard labeled "speaker".

Sound from the music room pipes in.

ADAM (O.S.)
 You keep home movies on a laptop?

MUSIC ROOM

DOLORES
 I keep them in the Cloud. I like to
 be able to see them whenever.

Adam pulls a chair close to the table and sits. Dolores
 types at the laptop.

INSERT - COMPUTER SCREEN

A hand-held video plays. Somewhere in the woods, a YOUNG
 LAUREN (6) holds an air rifle. She aims into a grassy field
 at a soda bottle. A YOUNG ADAM stands behind her.

YOUNG DOLORES (O.S.)
 (holding camera)
 That's not my ginger ale, is it?

Adam grins at the camera and turns back to Lauren.

YOUNG ADAM
 Alright, give it a go.

She fires. Nothing happens.

YOUNG ADAM
 Okay, you see where it went in the
 grass there? Your sight's off.

Lauren nods. Adam takes the gun, pumps it and hands it back.

YOUNG ADAM
 Aim a little to the left this time.

Lauren aims... and fires. The bottle topples. Soda streams.

YOUNG DOLORES (O.S.)
 Wow, look at you!

Lauren looks to the camera, mischief in her wide grin.

YOUNG LAUREN
 I popped a cap.

YOUNG ADAM
 (laughs)
 Yes you did, baby girl.

YOUNG LAUREN
I'm not a baby.

YOUNG ADAM
Of course not. And who am I again?

YOUNG LAUREN
Grumpy daddy.

END INSERT

Dolores turns to Adam.

DOLORES
Do you remember this?

ADAM
No.

KANANI
What exactly did they do to you?

ADAM
Not sure. I know it was some kind
of drug, but beyond that...
(to Dolores)
Do you have anything more recent?

Dolores taps at the computer. A video pops up.

DOLORES
This was just a couple weeks before
you disappeared.

INSERT - COMPUTER SCREEN

A birthday party. LAUREN (15) sits at the head of the table surrounded by a dozen PARTY-GOERS. She has a fading black eye and doesn't look very festive.

Adam stands behind her. A birthday cake sits on the table.

LAUREN
I don't want singing. Can I please
just blow out the candles?

DOLORES (O.S.)
(holding camera)
What's a birthday without singing?

ADAM
Give it a rest, Dolores.

Lauren blows out the candles. People clap. She gives the camera and her mom a false smile.

LAUREN
Happy?

DOLORES (O.S.)
Ecstatic.

The video SKIPS FORWARD. The camera shakes.

PARTY-GOER (O.S.)
Watch it, Jim.

The image settles. The camera lies on the table pointed at Adam and Lauren, who sit side by side. A couple PARTY-GOERS stumble out of frame.

PARTY-GOER (O.S.)
I think you should stop drinking.

Adam and Lauren wait as the voices fade in the distance.

LAUREN
I don't wanna be here. I hate this.

ADAM
I know. Did you notice how it's almost all her friends?

LAUREN
She's a bitch.

END INSERT

Adam looks to Dolores.

ADAM
What is this?

DOLORES
I know it's an odd thing to keep.
It didn't feel right erasing it.

INSERT - COMPUTER SCREEN

ADAM
It's gonna be okay.

LAUREN
How? After what you said, how am I suppose to feel safe anywhere? It's gonna happen again. I know-

Lauren's hand is shaking. Adam covers it with his.

ADAM

I'm gonna keep you safe, baby girl.
Do you trust me to protect you?

Lauren nods. They both look up, interrupted by-

DOLORES (O.S.)

Come on, you two. People are
starting to ask where you went.

The camera shakes. The video cuts out.

END INSERT

ADAM

What were we talking about there?

DOLORES

A few weeks earlier, Lauren had
been attacked.

ADAM

Attacked?

DOLORES

Raped. No idea by who.

Adam deflates, struggling to process this bit of info.

DOLORES

Is any of this helping anything?

Adam shakes his head.

EXT. HARBORTON MIDDLE SCHOOL - DAY

An FBI vehicle, FLASHERS ON, no siren, speeds up to the entrance. Hoff and Agent #1 exit and hurry to the school. Two more FBI vehicles speed in behind them.

Across the street, Henchman #1 pulls out his cell phone.

INT. GREEN SEDAN - SAME TIME

Yelena sits in the driver's seat. The sound of HELICOPTER ROTORS grows in the distance. Her phone rings. She answers.

HENCHMAN #1 (V.O.)
We got a problem here.

Yelena looks to the sky and sees a HELICOPTER appear.

YELENA
I see it. Just stay put.
(hangs up)
You ready?

Salil kneels in the backseat holding an M16 ASSAULT RIFLE. The tinted back window is cracked open. Salil looks out to the school's rear exit door.

SALIL
And waiting.

INT. HARBORTON MIDDLE SCHOOL/MUSIC ROOM

Adam's head sinks in his hands.

ELDERLY SECRETARY (V.O.)
(over intercom)
Students and faculty, this is a code yellow. Report to the nearest room and remain there until further notice. Repeat, this is...

KANANI
What does that mean?

DOLORES
It means someone's in the school with a gun.

ADAM
The authorities must be here. The people who are after us wouldn't let themselves be announced.

KANANI
Then we need to go, right?

ADAM
There's nowhere to go.

He takes his gun out, sets it on the table and leans back.

Ellington BURSTS through the door, gun ready.

ELLINGTON

Don't move!

Adam sits motionless. Ellington moves toward him.

ELLINGTON

President Kanani, I'm with the FBI.
Are you alright?

Kanani nods. Ellington takes Adam's gun from the table.

ELLINGTON

You and Ms. Peterson go in the
hall. Agents will be by shortly.

Kanani and Dolores head around Ellington, who keeps his gun trained on Adam. They exit and close the door behind them.

ADAM

I'm not gonna resist.

Ellington moves to the hallway door... and LOCKS it.

ELLINGTON

I'm not gonna arrest you.

Adam looks up and recognizes him.

ELLINGTON

I'm familiar with your case and
I've been listening in. You need
help remembering who you are? I
might be able to fill in the gaps.

ADAM

What's the catch?

POUNDING at the door. Ellington looks around the room...
Notices ANOTHER DOOR in the back.

ELLINGTON

You might have to do some running.

INT. HARBORTON MIDDLE SCHOOL/HALLWAY - MOMENTS LATER

Ellington and Adam slip into the hall and head to the next bend. Ellington peeks around the corner...

...TWO AGENTS enter the corridor coming toward them.

Ellington doubles back the other way and rounds a corner just as the two Agents enter the hall behind them.

Ellington and Adam move on to the next bend... peek around it... more Agents.

ELLINGTON

Damn it. We need to lay low. See where they take their positions.

Ellington opens a nearby door. They both slip inside.

INT. HARBORTON MIDDLE SCHOOL/CLASSROOM

Ellington locks the door behind them, draws a shade over the window and peeks out. Adam heads to a teacher's desk and rifles through it.

ADAM

They're gonna catch me. If you know something, tell me now.

ELLINGTON

You used to work for the CIA, but were fired for leaking information to the press. You defended it. Said people had a right to-

ADAM

Then what happened?

Adam shuts the drawer and opens another one.

ELLINGTON

Then you disappeared with your daughter. I tracked you with the FBI and the CIA for several years.

ADAM

What about us being dead?

ELLINGTON

That was a lie we promoted to draw you out. Make you careless.

Adam finds what he's looking for... a PAPER CLIP.

ADAM

What was I doing?

Adam works to straighten the paper clip.

ELLINGTON

Exchanges, robberies, assassinations.

ADAM

I was a turncoat?

ELLINGTON

I don't think so. Everything we had pinned you as an idealist. Why choose violent missions? And more importantly, why take your fifteen year-old daughter with you?

Adam takes the straight wire and feeds it into the waistline of his pants, pushing it under the fabric.

ADAM

You think she's alive?

ELLINGTON

Yes. We caught you on surveillance a few times over the years, but we never saw her. My theory was someone kidnapped Lauren and is using her to control you.

Adam finishes with the wire and retrieves his cell phone.

ELLINGTON

The only thing that didn't add up was how they could run a capable agent against his will for eight years. But if they've been erasing your memory all this time...

ADAM

If it's meant to control me, they'll kill her off once I'm useless.

Adam looks to a clock on the wall... "11:55am".

ADAM

We need to act fast.

Adam walks to Ellington and holds up the phone. ONSCREEN is the photo of Yelena.

ADAM

This woman was chasing us. I trust you have the resources to identify and find her?

Ellington takes the phone.

ELLINGTON
Sure, but what about you?

ADAM
Like I said, they're gonna catch me. We need to make sure they don't catch you.

Adam looks at a MAP of the school, labeling the fire exits.

ELLINGTON
What are you thinking?

INT. HARBORTON MIDDLE SCHOOL/HALLWAY - MOMENTS LATER

An FBI AGENT walks down the hall. He stops and looks into a room... continues on... reaches an intersection-

-a FIST WALLOPS him in the face. Adam runs passed as the Agent crumples to the ground.

Adam rounds the next corner. AGENT #2 sees him from down the hall and runs after.

AGENT #2
Hey, stop!

Adam runs through the labyrinth of halls, taking bend after bend until he runs into...

A long stretch of hall. At the end, a door leads outside.

INT. GREEN SEDAN

In the backseat, Salil looks down the rifle's scope.

SALIL
I've got him.

SCOPE'S POV - Through the door's window, Adam is in the crosshairs, running directly toward Salil.

YELENA
Kanani?

SALIL
Negative. Just Max.

YELENA
They recovered Kanani... Wait until he's outside, then take the shot.

Salil looks down the scope.

INT. HARBORTON MIDDLE SCHOOL/HALLWAY

Adam runs for the door... reaches it... grabs the handle-
Ellington TACKLES him to the ground from an adjacent hall.

ELLINGTON
Put your hands behind your back!

Hoff rounds the bend with Agents #1 and #2.

Adam notices Hoff and grabs for Ellington. Ellington punches him in the face, turns him over and slaps HANDCUFFS on him.

Hoff and the Agents arrive as Ellington stands Adam up.

ELLINGTON
He's all yours.

Agent #1 takes Adam and walks off. The AGENT #2 lingers.

HOFF
That's pretty impressive.

ELLINGTON
Thank you, sir.

HOFF
What a performance.

ELLINGTON
Sir?

HOFF
Agent Kelly already told me what you were up to. Keeping the identity Kanani's abductor a secret?

(to Agent #2)
Take him into custody.

Agent #2 CUFFS Ellington. Adam looks back at them.

Agent #2 removes Ellington's gun... pats him down... and pulls out the cellphone. He hands it to Hoff

Adam, his plan go south, tries to break free from Agent #1. The Agent elbows him in the gut and pulls him along.

HOFF

He seems agitated.

ELLINGTON

That phone has evidence on it. A photo of a woman. Look, you can arrest me if you want, but you need to find out who that woman is and who she's working for.

HOFF

I'm so glad I have your permission to arrest you. It's gonna save me a ton of paperwork. As for this...

Hoff slips the phone into his jacket pocket.

HOFF

I'll get on it as soon as we get you squared away. Come on.

Hoff and Agent #2 head down the hallway with Ellington.

EXT. HARBORTON MIDDLE SCHOOL - MOMENTS LATER

YELENA

Son of a bitch.

Yelena gets out of the Green Sedan, phone to her ear.

INT. INDUSTRIAL WAREHOUSE - SAME TIME

Huge rusted machines tangle around a crumbling warehouse. A maze of catwalks hang from the three-story high ceiling. Henchmen patrol both the catwalks and the ground floor.

Warren stands next to a small table with a TV on it.

INSERT TV SCREEN - A live news feed.

NEWS REPORTER (V.O.)

Nearly two hours now after the explosion and still no official announcement on the status of President Rasul Al-Kanani...

Warren's phone rings. He mutes the TV and answers it.

WARREN

Yes.

INTERCUT YELENA

YELENA
The FBI has Kanani and Max.

WARREN
Can you get a shot on Kanani?

Yelena looks to a FOOTBALL FIELD, where the helicopter has landed. Children line the track surrounding it.

YELENA
Not without mowing down a bunch of eighth graders.

WARREN
Alright, the mission's scrapped.
Get back here for clean up.

YELENA
What about Adam?

WARREN
He knows nothing, he remembers nothing. Leave him.

YELENA
He can still compromise us. He took a picture of me.

Warren winces. Thinks it over.

WARREN
Sounds more like you're the one who's compromised. Leave him. We'll compensate you for your work thus far and throw in an extra fifty grand severance.

YELENA
I have covers to preserve. That's worth more than fifty grand.

WARREN
That's not my responsibility. Pack it up and get back here.

Warren hangs up.

EXT. HARBORTON MIDDLE SCHOOL

YELENA

Warren?

No response. Yelena hangs up and storms back to the car. She gets in and slams the door behind her.

SALIL

So, what did he say?

INT. HARBORTON MIDDLE SCHOOL/HALLWAY

Agent #1 leads Adam through the hall. More Agents come around the corner escorting Kanani. Agent #1 holds Adam against the wall as they pass.

ADAM

(to Kanani)

Good luck.

Kanani gives Adam a slight nod.

EXT. HARBORTON MIDDLE SCHOOL - MOMENTS LATER

At the entrance, FBI Agents keep a crowd of students and teachers back. Dolores and Russel stand among them.

Hoff and the Agents escort Ellington and Adam out of the entrance. Agent #1 and Adam wait while Ellington is placed in the back of an FBI VEHICLE.

Adam sees Dolores. She looks away, toward Russel.

ADAM

The answer's guilt.

She turns back to Adam.

ADAM

What I feel when I look at you?
It's guilt. I'm gonna to get her
back to you, I swear.

Agent #1 moves Adam and places him in the back of the FBI vehicle with Ellington. Hoff and Agent #1 get in the vehicle. Hoff drives.

Agent #2 joins Agent #3 in a FOLLOW CAR.

Dolores and Russel watch as the TWO FBI CARS pull away.

EXT. HARBORTON MIDDLE SCHOOL/FOOTBALL FIELD

Numerous Agents accompany Kanani across the field. The helicopter waits, rotors spinning, at the fifty yard line.

One of the Agents opens the door and Kanani steps inside...

THE HELICOPTER

The PILOT leans back and shouts over the noise.

PILOT

We'll be taking you directly to the U.N. from here, Sir.

KANANI

What about my daughter and the rest of my people. Are they okay?

PILOT

Fine, Sir. They're waiting there.

Kanani nods and takes his seat.

OUTSIDE

The helicopter lifts into the air. Wind whips around the Agents on the ground. The helicopter reaches a few hundred feet, tips its nose down and moves away from the school.

INT./EXT. FBI VEHICLE/URBAN STREET - MOMENTS LATER

Adam and Ellington sit in the back, hands cuffed behind them. A metal mesh partitions them from the front seat.

Ellington stares out the window. The passing city block is lined with parked cars on either side.

Adam reaches to the waistline of his pants and folds the fabric over. He pushes... the tip of the paper clip emerges.

He slides it out and angles the wire into the cuff keyhole.

ADAM

(to Ellington)

You know, I never got your name.

Ellington turns to him... looks down. One of Adam's wrists is already free. He works on the other.

ELLINGTON
Jake Ellington.

ADAM
Good to meet you.

HOFF
Cut the chit-chat you two.

Adam uncuffs his other wrist. Ellington looks out the back window... the FOLLOW CAR is about twenty feet back.

Ellington angles his wrists toward Adam. Adam inserts the wire into the keyhole-

SCREECH... The car comes to an abrupt halt.

Adam looks to see a GREEN SEDAN stopped in front of them.

HOFF
What is this idiot doing?

Beyond the Sedan, Yelena crouches behind a parked car and watches them. She stands...

ADAM
AMBUSH! GET DOWN!

...brings up the M16 and FIRES.

Bullets PUNCH through the windshield TEARING into Hoff and Agent #1. Adam and Ellington stay low.

The Follow Car stops. Agents #2 and #3 jump out, guns drawn.

Behind them, Henchmen #1 and #2 emerge with HANDGUNS from behind parked cars. They GUN THE AGENTS DOWN.

Yelena crouches down to reload.

Inside the FBI Car, Hoff gasps as blood pours from his chest. Ellington slips his cuffed hands out in front of him.

ELLINGTON
Hoff, unlock the door!

Hoff hits the automatic locks...

Yelena slams in a magazine, stands and FIRES...

Hoff, Ellington and Adam tumble out of the "safe" side of the car just as bullets RIP through the interior.

Ellington puts pressure on Hoff's chest wounds.

ELLINGTON
Come on. Stay with me.

ADAM
He's dead. Arm yourself.

Adam takes the gun from Hoff's ankle holster and turns...

Henchmen #1 and #2 run toward them... Adam FIRES, dropping Henchman #1. Henchman #2 dives behind a parked car.

Ellington grabs Hoff's SERVICE PISTOL and fires in Yelena's direction... Yelena stays behind cover.

Salil exits the Green Sedan and crouches behind it. He fires a 9mm at the mangled FBI car.

Adam returns fire... his gun CLICKS EMPTY.

Adam looks to the Follow Car... It's too exposed. He looks at Henchman #2, who hides behind a closer vehicle.

ADAM
Lay down cover fire, on my mark.

Henchman #2 pops out... FIRES... CLICKS EMPTY.

ADAM
Now.

Ellington stands and fires on the Green Sedan.

Adam runs toward Henchman #2 and dives over the car's hood just as Henchman #2 slams another mag into the pistol.

Adam tackles him, pins his hand to the ground and PUNCHES him in the throat repeatedly, CRUSHING HIS LARYNX.

Henchman #2 drops the pistol and grabs for his throat.

Yelena stands and FIRES on Adam...

Adam grabs the gun and slips around the car to safety. Bullets riddle the sidewalk and Henchman #2.

Ellington FIRES at Yelena... a window BLOWS out next to her. She drops to her stomach as glass rains around her.

Adam looks back toward Ellington and sees...

Salil moving away from the Sedan, taking a long route around a line of parked cars. He flanks Ellington.

Adam aims at the line of cars, tracking Salil's progress...
Salil stops... stands and-

Adam FIRES, dropping Salil to the curb.

Yelena UNLOADS the M16 in a sweeping motion at the street.
Adam and Ellington stay low.

Yelena reloads her last magazine. She scans the area... an
alley opening stands not far from her.

She rises and FIRES as she backs toward it. She ducks into
the alley as Ellington returns fire.

Adam runs to the building on her side of the road and slides
up the wall, approaching the alley entrance. He slides the
last few feet to the opening...

The tip of the M16's barrel peeks into view.

Adam edges up as close as he can, takes a deep breath... and
whirls around the corner, KNOCKING the gun-

-off a TRASH CAN.

Yelena flees down the alley and disappears around a corner.

ADAM

She's running! Headed south!

Adam sprints into the alley after her.

Ellington goes to Hoff... clearly dead. He searches Hoff's
pockets and finds the handcuff keys.

He uncuffs himself as he moves to the still idling Green
Sedan. He hops in, puts it in drive and peels out.

ADAM

reaches the end of the alley and looks across the street.
Yelena disappears between two buildings. Adam pursues.

ELLINGTON

BURNS RUBBER as the car skids around a turn. He presses the
gas... reaches the next intersection...

...down the street, he sees Adam run between two buildings.

YELENA

zigzags around bends. She takes out her pocketknife and
draws the blade.

Yelena runs into a long corridor and sprints down it, nearing the road... just feet away when-

THE GREEN SEDAN skids to a halt in front of her. Ellington aims his gun at her through the broken window.

ELLINGTON
DON'T MOVE! DROP THE WEAPON!

Yelena turns to retreat... Adam enters the alley behind her. He runs, still closing in.

Yelena drops the knife. Ellington gets out of the car.

ELLINGTON
Interlock your fingers and put your hands on your-

ADAM
You bitch.

Adam grabs her by the throat and slams her into the wall.

ADAM
WHERE'S MY DAUGHTER!

YELENA
You gonna torture me now?

ADAM
You probably know me about as well as I know myself, so why don't you tell me? Am I about to torture you?
(yes)
The only reason you're still alive is cause I think you might be able to help. You wanna prove me wrong?

Yelena thinks this over.

ADAM
You know what? This decision's not that hard. So, I'm only giving you to the count of one.

Adam raises the gun.

ADAM
One-

YELENA
Alright. What do you need?

INT. ESTATE SUITES/LOBBY - DAY

Scattered Agents and Guards crowd the lobby.

FBI Agents JONES and DALE (both 30s) approach Kelly, who sits behind her desk looking worried.

JONES

The order just came down. We'll be your babysitters for the duration. Just need to wrap up here first.

KELLY

What's your assignment?

JONES

Security for the press conference.

KELLY

Kanani's press conference? They're letting that happen?

JONES

No one's canceled it yet.

DALE

Don't worry. We'll be way across the river if anything goes down.

Jones and Dale walk off. Kelly's cellphone RINGS. She answers it.

KELLY

Hello?

ELLINGTON (V.O.)

Ally, it's me.

KELLY

Jake? I thought Hoff arrested you.

INTERCUT ELLINGTON - Yelena sits against the wall. Adam trains his gun on her. Ellington stands nearby.

ELLINGTON

Ally, Hoff's dead. We were ambushed when he was taking us into custody.

KELLY

What do you mean, "Hoff's dead"? Are you alright?

ELLINGTON

Yeah. I'm with Max, the man we were tracking. We nabbed one of our attackers and she says they're running this thing out of a warehouse near Industry City, on twenty-ninth Street. She also says they have Max's daughter there. I need your help.

KELLY

My help for what?

ELLINGTON

I want you to access traffic cameras on two seventy-eight. Try to get eyes on the warehouse.

Kelly nervously glances over at Jones and Dale.

ELLINGTON

Listen, I'm not mad you went Hoff. You acted responsibly. But Kanani's safe now and the only thing still in play is this man's daughter.

KELLY

Jake...

ELLINGTON

Ally, we're going in there with or without your help. The only thing you'll be doing is making it safer.

KELLY

Alright, give me a minute.

Kelly moves to a laptop on the counter and starts typing.

ELLINGTON

Use my log-in so they can't trace it to you.

Kelly types at the keyboard.

KELLY

What's your password?

ELLINGTON

S-T-L-Y-D-at sign-N-4-E-V-R.

KELLY

Okay, I'm in.

INSERT - KELLY'S LAPTOP SCREEN

She scrolls down a list of cameras and selects one... A black and white feed of a highway comes up... an INDUSTRIAL WAREHOUSE can be seen rising above a high brick wall.

END INSERT

KELLY

I've got something, but there's not much detail.

ONSCREEN - a SUITED GUARD walks along the outside of the roof, carrying a rifle.

KELLY

There's an armed man on the roof, but that's all I can see.

ELLINGTON

That's okay. It's enough.

Ellington nods to Adam. Adam moves to the Green Sedan.

ELLINGTON

One last thing. I know you have to report this. All I ask is you wait fifteen minutes.

Kelly struggles, thinking.

Adam opens a WEAPONS CASE inside the trunk and grabs a pistol. He removes the magazine and yanks the slide back, ejecting a round.

KELLY

I'll give you ten minutes, okay? That's all.

ELLINGTON

Thank you.

KELLY

Be careful, Jake.

ELLINGTON

I will.

Ellington hangs up. Adam removes rounds from the gun's magazine, emptying it.

ADAM

Did you get our ten minutes?

Ellington nods. Adam slams the empty mag back into the gun. He walks to Yelena and offers her the UNLOADED weapon.

ADAM

Time to make your call.

INT. INDUSTRIAL WAREHOUSE - SAME TIME

A large garage door opens and TWO WORK VANS pull inside. Henchmen open the back doors and start loading them. All around the room, people are packing up the place.

Warren shuts down laptops. His phone RINGS and he answers.

WARREN

What's going on, Yelena? You should've been back here by now.

INTERCUT YELENA

In the alley, Adam holds a gun on her. She talks on speaker.

YELENA

I got Adam and the evidence back. We took casualties, but he's alive.

Warren takes a moment to fume...

WARREN

GOD DAMN IT! I said we didn't need him at all!

YELENA

Well, we have him. Is his daughter still alive?

WARREN

For the time being. My men are just finishing up with her now.

Adam's eyes flare. He presses the barrel to Yelena's head.

YELENA

For God's sake, tell them to stop. We can still use him.

WARREN

The question is, do we want to?

YELENA

What are you saying? Should I bring him in or not?

Warren thinks it over for a long moment.

WARREN

Yes. We'll figure it out from here.

YELENA

Good. I'm leaving now.

Yelena hangs up.

ADAM

What does he mean by, "finishing up with her"?

YELENA

Warren's paranoid by nature. I'm sure he's just questioning her.

ADAM

You better damn well hope so.

He pulls Yelena to her feet.

ADAM

Come on, your driving.

EXT. UNITED NATION/COURTYARD - SAME TIME

The U.N. Building towers over a small courtyard. Chairs are lined up and CAMERAMEN set up equipment.

OVERHEAD - Kanani's helicopter cruises along. It glides about block away and sets down in an empty plot of land.

INT. UNITED NATIONS/BACKROOMS - LATER

The chaos of Kanani's entourage inhabits a long corridor of rooms. People dart across the hallway, back and forth.

A door at the end of the hall opens and Kanani steps through, flanked by GUARDS on either side.

A YOUNG INTERN notices Kanani and starts to clap. Soon everyone is crowding the hallway to applaud and cheer.

Kanani puts his hands up, trying to quiet them.

KANANI
 Alright, alright. Shukran, shukran.

The crowd quiets.

KANANI
 (in Arabic)
 Trust me, I'm as happy as any of
 you to not be dead...

A few isolated chuckles.

KANANI
 (in Arabic)
 But simply making it through the
 day is not what we came here for.
 We have much work ahead of us and
 even less time to achieve it. Let's
 not miss a step. We can rest later.

The crowd returns to its bustle. Hassan steps forward.

HASSAN
 I'm glad to see you, Mr. President.

KANANI
 Thank you, Hassan. I'd like to look
 over the statement for the press
 conference as soon as possible.

HASSAN
 Surely that's canceled. There's
 still a threat on your life.

KANANI
 And there always has been. Our
 people sacrifice because I ask them
 to and many have died because of
 it. I won't lead those who remain
 into cowardice. Nothing changes. Do
 you understand? Not one thing.

Hassan nods. Kanani heads down the hall. YASMIN (25) walks
 into the hall, carrying a juice box and notices Kanani.

She looks relieved as he approaches. They embrace briefly.

YASMIN
 Sir, You gave us a scare.

KANANI
 I can imagine. Where's Nabila?

Yasmin points to a nearby door.

YASMIN

In there. I was just getting her a drink. She's been worried.

KANANI

Let me.

Yasmin hands him the juice box. Kanani goes to the door.

INT. UNITED NATIONS/GREEN ROOM

Nabila lays on the couch, facing the backrest. Her eyes are puffy and tear streaked. Kanani enters and closes the door.

KANANI

Someone call for a juice?

Nabila rights up, jumps from the couch and runs to him.

NABILA

Baba!

He drops to his knees and she collides into him for a hug.

KANANI

I guess you really are thirsty.

Nabila cries into his shirt. He rubs her back.

KANANI

Don't worry, I'm fine.

Jagged breaths heave her body as she squeezes him tight.

KANANI

Come on, Nabila. Breathe.

Nabila inhales a raspy, pained gasp of air and breaks out into a coughing fit. It starts to get to Kanani...

He sets the juice down, sits on the floor and holds his daughter close, fighting back tears of his own.

KANANI

Shh... It's okay... I'm here now.

EXT. INDUSTRIAL WAREHOUSE - DAY

The industrial yard sits with Upper New York Bay in the background. A fence encompasses the warehouse with a towering smokestack beside it.

SUITED GUARDS patrol a catwalk installed on the roof.

A GATE GUARD stands by the automated entry way.

OUTSIDE THE FENCE - The Green Sedan approaches.

INSIDE THE SEDAN

Yelena drives. Adam lies in the back, his hands cuffed behind him. He leans up and peeks out at the gate.

ADAM

You try anything and-

YELENA

I know.

The Sedan stops at the gate. The Gate Guard, checks them out through the bars and presses a button beside the entrance.

The gate rolls open. The Sedan pulls inside and the gate closes again. The Gate Guard walks to the bullet-ridden Sedan and leans through the blown-out window.

GATE GUARD

Hi, Max.

Adam ignores him and looks out the window... a security camera above the gate rotates toward them.

GATE GUARD

(to Yelena)

Where are the others?

YELENA

In the trunk.

Adam looks to the warehouse... the patrolling Guard paces along the roof.

GATE GUARD

Pop it.

Yelena does. The Gate Guard walks over and throws it open.

The bodies of Salil and the two Henchmen lie inside... Ellington lies with them, his eyes closed.

AT THE WAREHOUSE - the patrolling Guard moves out of sight, behind the smoke stack.

GATE GUARD

Who's this guy?

Adam looks to the security camera... It pans away.

ADAM

Take him.

Ellington opens his eyes and shoves a SILENCED PISTOL into the Guard's gut. He FIRES TWICE, hauls him into the trunk and closes it again.

ADAM

Go.

The Sedan drives forward, nearing the warehouse. The Suited Guard looks down at them.

ADAM

Get close to the building.

The Sedan hugs the wall as it passes beneath the patrolling Guard. A little further and the car moves out of sight.

ADAM

Slow down and open the trunk.

The trunk pops open as the Sedan slows to a walking pace.

Ellington hops out of the trunk with a SILENCED M16 slung over his shoulder and the SILENCED PISTOL in his hand.

He closes the trunk. The Sedan continues along the wall and around the bend. Ellington heads back the other way.

Staying close to the wall, he moves to the corner and peeks around... a METAL FIRE ESCAPE leads up to the catwalk.

He looks to the roof... no one in sight. Ellington heads toward the fire escape.

THE SEDAN

rolls along beside the deserted looking building.

YELENA

We never wanted this. You've been useful. But with what happened... Well, there were consequences.

ADAM

The only consequences you need to worry about is what happens if someone hurts my daughter.

YELENA

Please, Max. No one's hurt your daughter as much as you have.

ROOFTOP

The Suited Guard walks past the fire escape landing to the edge of the roof. He looks left... looks right... turns-

Ellington stands at the landing, gun trained. He FIRES.

THE SEDAN

comes to a stop outside of a large garage door and HONKS.

ROOFTOP

Ellington makes his way down the catwalk to an ACCESS DOOR. He opens it and slips inside.

INT. INDUSTRIAL WAREHOUSE

Ellington enters a shadowy alcove leading to the catwalks.

On the ground, a BEARDED GUARD looks out the window.

BEARDED GUARD

It's her.

Warren emerges from the jungle of machinery.

WARREN

Open it.

Ellington peeks out of the alcove. A few feet away, a MUSCULAR GUARD overlooks the proceedings...

On the far end of the catwalks, a SNIPER trains his rifle on the garage door.

Ellington takes out Yelena's pocketknife, draws out the blade and creeps toward the Muscular Guard...

On the ground, the Bearded Guard goes to the door and yanks on a chain to lift it. Metal SCRAPES...

Ellington wraps his hand around the Muscular Guard's mouth, pulls his head back and slits his throat. Ellington pulls him into the alcove.

On the ground, The Sedan rolls through the garage door.

Ellington moves up the catwalk and hunkers behind the cover of a long clutch of conduit.

The Sedan pulls next to the Work Vans. THREE ARMED MEN pause from loading to watch.

Ellington brings up the M16 and aims at the Sniper...

The Bearded Guard releases the chain. The door CRASHES DOWN-

Ellington FIRES a silenced round into the Sniper's head.

The Sniper falls to the catwalk as the door's crash echos.

Ellington retracts his rifle on the Sedan below.

Inside the Sedan, Adam looks through the window and spots Ellington high above. He turns to Yelena.

ADAM

Now get me out.

Yelena steps out of the car, opens the back door and points her unloaded weapon at Adam.

YELENA

Get out.

Adam slides out of the car. Yelena prods him towards Warren. The Armed Men follow.

ADAM

I'm sorry. I didn't know.

Adam looks around, feigning panic, and spots...

A STACK OF CONCRETE PIPES sitting on a high ledge. Two FRAYED BELTS fasten the stack. A third belt hangs loose.

ADAM

Please, don't kill me.

Adam runs toward it. The Bearded Guard intercepts him with a punch to the gut. Adam falls to the ground underneath the high ledge.

Ellington repositions... locates Adam... notices the pipes.

Warren and the Arm Men walk to Adam as the Bearded Guard stands him up.

WARREN

This is certainly disappointing.
When did you become so pathetic?

Warren turns to Yelena, the only one who hasn't followed.

WARREN

Come here.

Yelena nervously glances up at the pipes. She walks toward Warren, but stops a healthy distance away.

WARREN

What, do I have Ebola? Get the fuck
over here.

Yelena completes her journey. Warren leans in, menacingly.

WARREN

I hope this was worth it, cause
we're done. No fifty-thousand, no
money for today and no safety net.
You're on your own.

YELENA

Okay.

WARREN

(thrown off)
Uh, okay.

Warren turns back to Adam.

WARREN

And now what to do with you?

Behind Adam's back, Adam pulls taught the handcuff chain. A
PRE-SEVERED LINK bends apart.

ADAM

I know my daughter's here. If you
give her back and let me go-

WARREN

We can't just sweep this under the
rug. It's a shame too, considering
how useful you've been.

Yelena scans the rafters... and sees Ellington aiming the
M16 toward the concrete pipes.

WARREN

What do you think, Yelena? Could I
still use him?

Yelena meets Warren's gaze... then looks to Adam,
considering her options.

YELENA

Kill him.

She runs. GUNSHOTS erupt.

Warren and his Men look to the rafters...

Ellington FIRES. Bullets SHRED the fastening belt.

Armed Man #1 aims at Ellington...

Adam breaks the cuff chain and tackles him.

Ellington FIRES again. Warren looks up to see...

The last fastening belt SNAP.

The huge concrete pipes roll off the ledge one by one.

Warren turns to run... A pipe SLAMS DOWN on top of him.

Another pipe CRASHES to the ground inches from where Adam
grapples with Armed Man #1.

Adam clocks him, SNAPS his neck and steals his gun.

Armed Man #2 and #3 dodge falling concrete.

Bearded Guard ducks behind machinery and notices a STAIRCASE
leading to the catwalk. He runs for it.

The concrete pipes settle, scattered along the ground.

Adam scans the area and notices...

Yelena on the other side of the room. She grabs a gun from
the ground and runs toward the back.

Adam starts for her...

Armed Man #2 and #3 FIRE at him from behind fallen pipes.

Adam dives behind a pipe of his own.

Ellington sees Yelena disappear through a door in the back.

ELLINGTON
She's going for the girl!

ADAM
I know! Get me out of here!

Ellington FIRES down at the Armed Men.

He drops Armed Man #2 with three shots to the chest. Armed Man #3 dives behind cover.

Adam darts from behind one pipe and ducks inside another. He runs through the tube to the other end.

Ellington fires above Armed Man #3, keeping him pinned. The M16 CLICKS EMPTY. Ellington ejects the mag-

The catwalk SHAKES. Ellington looks up...

Bearded Guard rounds the corner of the catwalk, FIRING.

Ellington, caught off guard, JUMPS from the catwalk to the roof of a nearby machine.

He TWISTS HIS ANKLE on landing. Falls and rolls off...

He hits a pipe on the way down and crashes to the ground. He winces, reaching for his ankle.

Adam stops at the backdoor and turns to see...

Bearded Guard running forward. He aims down at Ellington...

Adam FIRES, striking Bearded Guard, who thumps down to the catwalk. Adam and Ellington exchange a nod-

BULLETS HIT near Ellington. He crawls around the machine. Armed Man #3 moves in on Ellington's position.

Ellington props himself up against the machine and takes out his HANDGUN. He looks to Adam.

ELLINGTON
GO!

Adam nods and exits through the backdoor.

Ellington leans out of cover as Armed Man #3 runs up. They exchange fire... Ellington runs out of ammo... Armed Man #3 ducks behind cover again.

Ellington tosses his gun, takes out the pocketknife and draws the blade. He waits as Armed Man #3 sneaks toward him.

INT. INDUSTRIAL WAREHOUSE/BACK HALL

Adam makes his way down the rubble strewn hallway, gun trained ahead. A GUNSHOT rings out.

Adam darts down the hall, rounds a corner...

...a door stands cracked open. The DEAD BODY of some thug is slumped in front of it. Adam runs to it and KICKS it open...

INT. INDUSTRIAL WAREHOUSE/CELL

Adam enters, gun readied. Yelena whirls around to face him, holding... LAUREN (23), her jeans and tank top marred by bloodied dirt. A fresh gash above her eye.

Yelena presses a gun to Lauren's head, cowering behind her.

LAUREN

Dad!

ADAM

It's okay honey, I'm here.

(to Yelena)

Let her go and you walk. I swear.

YELENA

I wish I could trust that.

Adam steps into the room... Yelena backs up a pace.

ADAM

Please. She's all that matters.

Adam steps slowly to the side, moving clockwise around Yelena... she rotates slowly, keeping Lauren between them.

YELENA

Actually, I don't give a shit about you either, so here's the deal. I take her. Once I'm safe, I'll call you and tell you where to find her.

ADAM

She doesn't leave my sight.

YELENA

You don't have a choice. You don't have a shot from that angle.

Adam halts his sideways movement.

ADAM
You're right, I don't.

He lowers his weapon... then nods toward the door.

ADAM
But he does.

Yelena's head swivels to see...

Ellington, leaning in the doorway, gun trained. He FIRES...

Blood BLOWS OUT the back of Yelena's head. Lauren SCREAMS as they both fall to the ground.

Adam rushes to his daughter and drops to his knees.

ADAM
Honey, are you okay?

Lauren sits up and looks at him.

LAUREN
Yeah. You remembered me?

ADAM
Of course I did.

They embrace. Ellington smiles at the reunion.

ADAM
(to Ellington)
Is there anyone left out there?

ELLINGTON
No, I think we're all clear.

Adam and Lauren separate. Ellington holsters his weapon.

LAUREN
Who's that?

ADAM
He's FBI. He helped me find you.

Adam caresses her hair.

ADAM
I'm so sorry. This is all my fault.

Lauren shakes her head at this.

ADAM

It is. But I promise I'm never
gonna let anything hurt you again.

They smile lovingly at each other. Adam looks down and notices Lauren's bare feet. He scans the room and spots her sneakers in the corner.

ADAM

Here, let's get some shoes on you.

He walks to the corner and grabs the sneakers.

Ellington turns away, pulls out his phone and DIALS.

Lauren's head swivels. She GRABS YELENA'S GUN.

Adam turns to see... Lauren AIMING AT ELLINGTON.

ADAM

NO!

She FIRES a round into the back of Ellington's head. He slumps DEAD to the ground, never knowing what hit him.

The shoes fall from Adam's grasp. His legs give out and he collapses to the floor in shock.

Lauren tucks the gun in her waistband as she stands. She grabs the shoes and slips them on her feet.

LAUREN

Help me find some gasoline. We need
to burn this place before the FBI
gets here.

Lauren walks out the door... then peeks back in.

LAUREN

You okay, Dad?
(he looks dumbstruck)
Come on. I'll set you right.

She leaves again... Adam lifts himself up and staggers to the door. He pauses to regard Ellington... then exits.

INT. INDUSTRIAL WAREHOUSE - MOMENTS LATER

Lauren stands at a table with a large suitcase, a couple laptops and a MUTED TV on it. In the suitcase are dozens of VIALS filled with GREEN LIQUID.

She removes them one by one and smashes them on the ground. Adam walks up behind her, looking like a ghost.

ADAM
What the hell's going on?

LAUREN
When you started acting weird,
Warren suspected a double-cross.
He's been interrogating me.

Adam looks at the carnage around the warehouse.

ADAM
We work with these people?

LAUREN
Don't worry. We didn't lose any
friends. Just business partners.

Lauren grabs a vial of BLUE LIQUID and hands it to Adam.

LAUREN
Here's your antidote. Drink it and
your memory restores in ten minutes
without loss of consciousness.

ADAM
Where did this come from?

LAUREN
Warren purchased it on the black
market for about a million dollars.
I thought it was a shit way to run
missions, but boys and their toys,
ya know?

ADAM
I took it voluntarily?

LAUREN
He paid you extra. It worked well
for a year. Then today happened.

Lauren smashes a final vial and picks out a SYRINGE filled with the GREEN LIQUID. The last of the drug. She pockets it.

Lauren heads to the corner of the room, grabs a can of gasoline and comes back.

ADAM
If it's shit, why save it?

LAUREN
 Maybe you missed the 'million
 dollars on the black market' part?

Adam looks at the BLUE VIAL in his hand.

LAUREN
 Drink up, Dad.

Adam pockets the vial as Lauren pours the gasoline over the
 laptops, TV and smashed glass.

ADAM
 I'll wait until the mission's over.

Lauren motions to the MUTED TV.

LAUREN
 There is no mission now. It won't-

She stops, her eyes glued to the TV.

INSERT - TV SCREEN

Folding chairs are set up on a crisp green lawn. The United
 Nations building towers above. The caption reads "Kanani
 Schedule Unchanged".

END INSERT

Lauren UNMUTES the TV.

NEWSCASTER (V.O.)
 ...attempt on his life, Kanani
 released a statement saying, "We
 have come this far by refusing to
 yield to terrorist threats. Today
 shall be no different." It's a
 controversial decision that...

LAUREN
 What an idiot.

ADAM
 Or he's brave.

LAUREN
 What's the difference?

Lauren looks to a clock on the table... "1:07pm". She walks
 out to the scattered pipes. Adam follows.

LAUREN
Where's Warren?

Lauren rounds a pipe and gets her answer... Warren lies, somehow ALIVE, with his lower torso crushed by the pipe.

She approaches him. He looks to her, struggling to breathe.

LAUREN
That looks uncomfortable. Tell you what, you give me the account access number and we'll forget the interrogation you put me through. I'll make sure you die painlessly.

Warren glares up in weak defiance.

LAUREN
It's a bullet to the head or we leave you for the flames.

WARREN
Shirt... pocket...

Lauren pulls a PHONE, VOICE SCRAMBLER and a piece of PAPER from Warren's front shirt pocket.

She opens the phone, attaches the voice scrambler and dials the number from the paper. She pulls out an earpiece from her pocket and jacks it in the phone. She offers it to Adam.

LAUREN
Wanna listen in?

Adam takes it and puts it to one ear.

MALE VOICE (V.O.)
(filtered, from phone)
Account number?

Adam blocks his other ear, leaving only...

LAUREN'S DISTORTED VOICE
(from earpiece)
Two thousand eleven, three hundred seventeen, one, zero, one, zero.
Requesting confirmation of funds.

Warren coughs blood.

MALE VOICE (V.O.)
The account is active and funds present. Do you intend to collect?

LAUREN'S DISTORTED VOICE

Yes.

MALE VOICE (V.O.)

I'll inform the customer of your continued commitment and we'll await verification of the terms.

Lauren hangs up the phone and pockets it with the earpiece.

LAUREN

Mission's still on. They'll knock off a few mill due to how fouled up things got. But we're splitting it a lot less ways thanks to you.

ADAM

Did we orchestrate this?

LAUREN

Fuck no. Who could orchestrate this? Things are just working out really well for us today.

She offers the gun and motions to Warren.

LAUREN

If you could remember your history with him, you'd want to.

Adam considers the gun... and shakes his head.

LAUREN

Alright.

Lauren levels the gun at Warren-

ADAM

Wait. I'll do it.

Adam takes the gun and points it at Warren. Lauren watches.

ADAM

Could you look away?

She gives him an odd look, but does as he asks.

Adam FIRES. Smoke trails from the gun's barrel.

MOMENTS LATER

Adam looks on as a RAGING FIRE consumes the laptop table. Lauren approaches with a GUITAR CASE. She takes his hand.

LAUREN
Come on. Time to move.

EXT. INDUSTRIAL WAREHOUSE - MOMENTS LATER

Police sirens WAIL in the distance as Lauren and Adam exit a backdoor of the warehouse.

They run to a chain-link fence at the back of the yard. Lauren pulls up a severed portion of fence. They slip through and move into an alleyway beyond it.

AT THE MAIN ENTRANCE - An Armored SWAT Vehicle speeds toward the gate. It SMASHES through. Several cop cars follow.

INT. GARAGE - MOMENTS LATER

Lauren and Adam enter. An SUV sits in the one car garage. She heads to the driver's side.

LAUREN
Get the door.

Adam walks to the garage door and hits a button beside it. The door rolls open. Adam and Lauren hop in.

Lauren checks the visor, finds the keys and starts it up. The SUV rolls out of the garage...

EXT. INDUSTRY CITY

...and pulls onto the road, speeding off. In the distance behind it, police cars swarm the warehouse.

INT. UNITED NATIONS/GREEN ROOM - DAY

Kanani lies on the couch with Nabila sleeping on top of him. Over her shoulder he reads his written speech.

A KNOCK comes at the door and Hassan peeks inside.

HASSAN
It's almost time.

Kanani nods and Hassan exits. Kanani sets the speech down and sits up. Nabila whimpers in complaint.

EXT. CONSTRUCTION YARD - DAY

An unfinished skyscraper stands next to the East River, surrounded by plywood fencing. In the background, the United Nation can be seen on the opposing shoreline.

Kelly stands by the construction yard gate and stares up at the building. Agents Jones and Dale flank her.

JONES

Apparently the roof offers a line of sight on the press conference. There's only one entrance to the building. Dale and I will watch that while you walk the perimeter.

KELLY

You know, if we could post men on opposite corners of the block, we'd see an approach from any angle. Then maybe put the final agent on the roof?

DALE

You feel like walking way up there?

KELLY

I could, sure.

JONES

Then you can walk around the block for half an hour too. If someone wants to take a shot at this guy, they've got a hundred windows on first avenue to chose from.

Kelly nods reluctantly. James and Dale enter through the gate and close it. Kelly starts down the block.

Her phone RINGS. She answers as she walks.

KELLY

This is Agent Kelly.

SWEENEY (V.O.)

(filter, from phone)

This is Special Agent Will Sweeney calling about the tip you gave us.

KELLY

Have you raided the warehouse yet?

SWEENEY (V.O.)
Yes, we have.

KELLY
And?

SWEENEY (V.O.)
I'm sorry to inform you that your partner, Jake Ellington was killed in the line of duty.

Kelly freezes where she stands.

KELLY
What?

SWEENEY (V.O.)
There was a shoot out before we arrived. It appears Ellington was shot in the back of the head.

KELLY
What about Max and his daughter?

SWEENEY (V.O.)
Max fled the scene. There's no trace of a daughter.

Kelly leans against the fence. It's the only thing holding her up. She fights to keep composure.

SWEENEY (V.O.)
We're thinking Max used Ellington to eliminate his team, then killed Ellington and fled the scene. If you'd like me to send a car-

KELLY
Oh God. I knew... earlier. I knew-

SWEENEY (V.O.)
Agent Kelly.

KELLY
I'm sorry, Sir. I heard you.

SWEENEY (V.O.)
We can have someone pick you up-

KELLY
No, don't waste resources on me. Besides, I want to finish this.

SWEENEY (V.O.)
If you wish. I'm sorry for your
loss. We'll take a statement and
arrange for grief counseling later.

KELLY
Yes, sir.

Kelly hangs up, takes a breath and pushes off the fence. She
lifts a WALKIE-TALKIE RADIO from her belt.

KELLY
Jones, this is Agent Kelly.
Advising two minute check-ins.
Over.

JONES
(filtered, from radio)
Whatever floats your boat. Over.

Kelly holsters the radio and continues her patrol.

INT. SUV(MOVING) - DAY

Lauren drives down the highway, her eyes set straight ahead.
Adam looks at her warily from the passenger seat.

ADAM
Who was on the phone back there?

LAUREN
A go-between. He contracts out
assignments so the parties can
remain anonymous and holds the
money in a third party account.

ADAM
So we don't even have an ideology?

LAUREN
Communism is dead. Socialism's
dying. Capitalism won and the only
thing left to fight for is money.

ADAM
What kinda nonsense is that?

LAUREN
That's what you taught me.

ADAM

You mean after I stole you from
your mother?

LAUREN

You were protecting me.

ADAM

I turned you into a mercenary. How
did that protect you?

(She falls silent)

Did it have to do with the rape?

She ignores him and hits the turn signal.

EXT. PARKING LOT

The SUV pulls into the empty lot from the road. Two blocks
away, the UNFINISHED SKYSCRAPER looks over the East River.

INT. SUV(PARKED)

Lauren parks and turns the SUV off. She moves to get out,
but Adam grasps her arm.

ADAM

You can't kill Kanani. He's just
trying to do some good.

LAUREN

That's his mistake.

She pulls her arm, but he doesn't let go. He looks at her,
pleading. She relents.

LAUREN

Eight years ago you tried to do
something good too. You objected to
things the CIA was doing and they
fired you. You threatened to go the
press and they threatened to throw
you in jail, so you kept quiet.

ADAM

Yeah, I heard.

LAUREN

Well, someone else didn't keep
quiet. Classified documents were
leaked and they blamed you.

(takes a moment)

(MORE)

LAUREN (cont'd)
 A few weeks later I was raped. You
 said things weren't safe anymore.
 That we had to go into hiding.

ADAM
 I don't understand. What does one
 thing have to do with the other?

LAUREN
 You said it was the CIA's way of
 getting back at you.

Adam's grip falls away. He looks like he's going to be sick.

ADAM
 I said the CIA assaulted you?
 (she nods)
 That's ridiculous. Why wouldn't
 they just kill me? Or throw me in a
 hole for the rest of my life?

LAUREN
 I don't know, that's what you said.
 Unless you were lying...

Adam's eyes search for answers somewhere outside the car.

LAUREN
 Dad!?

ADAM
 I don't know. I don't remember.

LAUREN
 Well, then take the antidote!

ADAM
 No!

LAUREN
 DRINK THE FUCKING THING-

ADAM
 NO! I don't wanna remember what
 I've done to you.

Lauren storms out of the car.

EXT. PARKING LOT

Adam exits too and follows Lauren to the tailgate. She opens it, pulls out the GUITAR CASE, and closes it again.

ADAM
Lauren, whatever happened, this
needs to end now.

LAUREN
It's too late.

ADAM
Not for you. That FBI agent told me
they have no idea your involved.

LAUREN
And what about you?

ADAM
I'll turn myself in.

Lauren halts, alarmed.

LAUREN
No! They'll kill you. Or torture
you in some CIA Black Site. It's
supposed to be you and me, Dad.

She throws her arms around her father and holds him tight.

ADAM
I'd deserve it.

Lauren pulls back and holds his head in her hands.

LAUREN
Come on, Dad. Just take a deep
breath and think this through. For
me? Please.

Adam nods... inhales

LAUREN
And breathe out.

Adam exhales...

Lauren PUNCHES him in the gut, KNOCKING THE WIND OUT of him.

He falls to the ground, gasping for air. Lauren raids his pockets and comes out with the BLUE VIAL.

LAUREN

Sorry, Dad. But it's time I protect
you for a change.

She uncorks the vial and pinches Adam's nose. He gasps for air. She dumps the contents down his throat and covers his mouth. Adam coughs... coughs... and swallows.

Lauren stands and slings the guitar case over her shoulder.

LAUREN

Stay there. Things will be back to
normal before you know it.

Lauren rushes off across the lot as Adam gasps for breath.

EXT. CONSTRUCTION YARD - MOMENTS LATER

Lauren peeks around the corner of an adjacent building at...

Kelly, walking her patrol. Lauren takes out a pair of LATEX GLOVES and puts them on.

Kelly reaches the end of the block and disappears around the corner. Lauren runs across the street to the fence.

She hangs the guitar case on a fence post, vaults over the top, then reaches back and retrieves the case.

EXT. PARKING LOT

Adam gasps for breath... he exhales... then jams a fingers down his throat and vomits onto the pavement.

EXT. CONSTRUCTION YARD - DAY

INSIDE THE FENCE, Lauren moves to the corner of the building and peeks around...

Jones and Dale stand by the entrance door, laughing at something. Jones' RADIO CRACKLES.

KELLY (V.O.)

(filtered, from radio)

This is Agent Kelly, reporting all
clear. Over.

Lauren unzips a pocket on the case and draws out a SILENCED PISTOL. Jones brings up his radio.

JONES

Yeah, we're clear too... Over.

Lauren steps out, brings the gun up and FIRES. Three silenced rounds drop the unsuspecting agents.

She walks to the door and opens it.

INT. UNFINISHED SKYSCRAPER/GROUND LEVEL

Lauren closes and LOCKS the door behind her. She walks to a CONSTRUCTION LIFT, steps inside and sends it up.

EXT. CONSTRUCTION YARD - DAY

Adam runs across the street to the fence and vaults over it.

INSIDE THE FENCE, he walks around to the front of the building... Jones and Dale lies dead at the front door.

Adam runs to the door and tries the knob. It's locked. He moves to the fallen men and searches Jones' pockets.

He pulls out a wallet, withdraws a credit card and moves to the door. He works the card into the door jam.

EXT. UNFINISHED SKYSCRAPER/ROOF TOP

The lift reaches the top. Lauren hits the EMERGENCY STOP button and exits.

She walks to the edge of the roof and draws out a SPOTTING SCOPE from the case. She brings the scope up and looks across the East River.

SCOPE'S POV: The courtyard. Camera men encompass PRESS MEMBERS on the lawn. A PRESS SECRETARY speaks at the podium, partially concealed by the U.N. building.

Lauren walks to a table and lays the scope and her pistol on it. Lastly, she sets the case down and opens it...

A BARRETT M82 SNIPER RIFLE, disassembled into two parts, lies inside. A SCOPE sits beside it.

Lauren removes the rifle pieces and starts assembling.

INT. UNFINISHED SKYSCRAPER/GROUND LEVEL

Adam opens the door, drops the card and runs to the LIFT.

He hits the call button... no movement. Again... nothing. Adam moves deeper into the building and finds

THE STAIRWELL

He looks up... twenty flights of stairs lie before him.

EXT. UNITED NATION/COURTYARD - SAME TIME

Kanani stands in the wings, holding Nabila's hand. His entourage, including Hassan and Yasmin stand behind him.

At the podium, the Press Secretary speaks.

PRESS SECRETARY

This is a preliminary statement only. Questions will be taken after the General Assembly meeting. Now, President Rasul al-Kanani.

The Secretary steps away from the podium. Kanani starts forward, but Nabila won't let go. He looks to her.

KANANI

It's okay. I'll be right back.

Nabila's unconvinced. Kanani crouches down to her.

KANANI

You must be strong when I'm away, Nabila. Can you be strong for me?

Nabila nods. Kanani kisses her hand and gently removes it from his. Yasmin pulls Nabila close to her.

Kanani walks to the podium. He observes the crowd, then surveys the dozens of skyscrapers overlooking him.

KANANI

The Prophet Muhammad, peace be upon him, once said, "They are the losers, those who make the religion hard and tough. They imperil themselves, who enforce tough practices of Islam. They destroy themselves, those who are extremes." We have been led by these extremes for too long.

EXT. UNFINISHED SKYSCRAPER/ROOF TOP - SAME TIME

Lauren finishes attaching the rifle's scope. She stands and carries the gun to a scaffold built at the edge of the roof.

KANANI (V.O.)

We arrive here seeped in blood. I challenge any Muslim to name something we have won in this war that could not have been secured more readily by peaceful means.

She ascends the scaffold's stairs.

EXT. CONSTRUCTION YARD

Kelly, still patrolling the block, brings up her radio.

KELLY

This Agent Kelly reporting all clear. Over.

Silence from the radio...

KANANI (V.O.)

This war is nearly a century old.

KELLY

Agent Jones, this is getting to be unprofessional. Over.

Still nothing. Kelly's frustration turns to alarm.

KELLY

Shit.

She sprints down the block and rounds the corner.

KANANI (V.O.)

Soon no one will be alive to remember who fired the first shot.

EXT. UNFINISHED SKYSCRAPER/ROOF TOP

At the top of the scaffold, Lauren unfolds the M82's bipod feet and mounts it on a small work bench.

KANANI (V.O.)

Soon our children will be engaged in warfare not over what has happened to them, but because of what once happened to us.

She kneels into position behind it and aims down the scope at the United Nations Building.

THE SCOPE'S POV: Kanani at the podium... in the crosshairs.

KANANI (V.O.)
 But children killing one another
 over their parents' mistakes must
 not be the natural order of things.

Lauren adjusts the scope's knobs, dialing in her shot.

INT. UNFINISHED SKYSCRAPER/STAIRWELL

Adam hauls himself up the stairwell, sweating and breathing heavily from exhaustion.

KANANI (V.O.)
 If we do not provide a path forward
 before departing this earth, we
 will have accomplished nothing.

EXT. UNITED NATION/COURTYARD - SAME TIME

A SECRET SERVICE AGENT stands on stage, scanning the crowd.

KANANI
 To begin, we must search not for a
 path *to* peace, but for a path *of*
 peace. We must let go of our anger
 and hate, and drive from our
 thoughts memories of the pain and
 suffering that we have endured.

Kanani spares a glance at Nabila... then continues.

KANANI
 For the only place true peace can
 exist in this world, is within
 ourselves. Forgiveness can often-

EXT. UNFINISHED SKYSCRAPER/ROOF TOP

Lauren RATCHETS the bolt, readying a round. She relaxes into position... steadies her shot...

Next to the elevator, Adam BURSTS through the roof access door and staggers toward Lauren.

ADAM
Lauren. Don't do this.

LAUREN
I said to wait by the car, dad.
You'll remember things shortly.

ADAM
No, I won't. I threw it up.

Lauren looks to him, hurt.

LAUREN
That was the only one left.

ADAM
I told you, I don't wanna remember.

LAUREN
I'm sorry you feel that way.

She turns back to the rifle. Adam scans the roof and notices the SILENCED GUN on the table... He pushes the idea back.

ADAM
I saw mom today. She misses.
(Lauren hesitates)
Maybe she used to be difficult, I
don't know. But I can tell she
thinks about you. Every day.

Lauren's eyes, fixed across the river, begin to water.

ADAM
Let me take you home to her.

Lauren wipes away a tear...

LAUREN
No.

...and puts her eye to the scope.

ADAM
LAUREN!

She ignores him, centers her shot... takes a deep breath.

Adam runs to the table and grabs the GUN.

LAUREN'S FINGER tightens on the trigger.

EXT. CONSTRUCTION YARD

Kelly enters the perimeter gate and sees Jones and Dale lying dead on the ground.

KELLY

Oh God.

BOOM. A thunderous shot rolls down from the building.

EXT. UNITED NATION/COURTYARD - SAME TIME

Kanani stands at the podium.

KANANI

...that we can achieve. If-

ZIP-CRACK. The 50 caliber round smashes into the podium. Splinters of wood explode.

For a second everyone stands in silent shock... then the delayed BOOM of the shot arrives.

The Secret Service Agent runs and grabs Kanani, forcing him off the stage. The crowd scatters, screaming and panicking.

Kanani's entourage retreats back toward the building. The SS Agent's radio CRACKLES.

KELLY (V.O.)

This is Agent Kelly at the Hunter's Point location. I've got two agents down and shots fired from the roof of the construction building...

INT. UNFINISHED SKYSCRAPER/GROUND LEVEL

Kelly runs to the elevator while speaking into her radio.

KELLY

Repeat, I have agents down and shots fired from the roof. Moving to intercept now.

Kelly hits the call button. Nothing happens. She moves deeper into the building, toward the stairs.

SS AGENT (V.O.)

(filtered, from radio)
Copy that. Sending all available units. ETA is three minutes.

EXT. UNFINISHED SKYSCRAPER/ROOF TOP

Adam aims the pistol up at...

Lauren, atop the scaffold, holding her wounded leg.

LAUREN
Christ, dad! You shot me?

ADAM
I'm sorry. Stay there.

Adam tucks the gun away as he heads toward her.

Lauren tries to pull herself up on the railing. Her grip slips and she tumbles off the scaffold toward the roof.

Adam runs and catches her, crashing to the ground with her in his arms. They stay that way as he checks her leg wound.

ADAM
It went straight through. You'll be fine. Did you hit anyone?

Lauren looks to him, sweating from pain.

LAUREN
No, but they'll be here any minute. You have to run.

ADAM
I'm not leaving you behind.

LAUREN
Then what? I can't walk. You have to save yourself.

Adam searches her pocket and comes out with Warren's PAPER. He puts it in his own pocket. He reaches back in and pulls out the VOICE SCRAMBLED PHONE. He pockets that as well.

LAUREN
What are you doing?

He reaches into her other pocket... and pulls out the GREEN VIAL. He removes the NEEDLE GUARD.

LAUREN
Dad?

ADAM
Do you still trust me to protect you?

She nods.

ADAM
Give me your arm.

She holds her arm out, shaking. He steadies it in one hand and INJECTS THE GREEN LIQUID into her vein with the other.

He pulls out the needle and chucks it off the roof.

ADAM
I'm gonna stay right here until you
fall asleep, okay?

Adam REMOVES HER GLOVES and sets them aside.

LAUREN
What'll happen to you?

ADAM
I'll be around, keeping an eye out.
Making sure you're safe.

They wait for sleep...

Adam strokes her hair, rocking gently back and forth. The faint sound of police SIRENS carries on the air.

Adam notices Lauren's hand shaking and holds it.

ADAM
Don't be scared. You'll be fine.

LAUREN
What is it like?

He pauses to consider.

ADAM
It's like being new.

Lauren's eyes grow heavy. She's fading.

Adam slips out from under her and lays her head down gently. He gazes down at her, tears welling in his eyes.

ADAM
Goodnight, baby girl.

A slight smile creeps to her face as she closes her eyes.

LAUREN

Grump...

She slips under. Adam kisses her forehead.

ADAM

Dream of me.

He grabs the gloves and stands. As he walks toward the scaffold, he picks up a couple stones from the ground.

He slips the stones into the gloves and ascends the scaffold stairs. Once at the top, he slings the gloves off the roof and into the East River.

Adam kneels down and grips the M82. He aims down the scope.

THE SCOPE'S POV: Overturned chairs in the courtyard. A damaged podium. Not a soul in sight.

Adam FIRES.

EXT. UNITED NATION/COURTYARD - SAME TIME

Bullets kick up dirt and slam into chairs.

Kanani presses against the building with his group. In his arms, Nabila jumps at the gunfire and squeezes him.

KANANI

You being strong, habibti?

She nods. The Secret Service Agent lifts his radio.

SS AGENT

We need to get up there now! He's still firing!

INT. UNFINISHED SKYSCRAPER/STAIRWELL

Kelly, gun drawn, runs as fast as she can up the stairs. She speaks into her radio, out of breath.

KELLY

I'm almost there...

EXT. UNFINISHED SKYSCRAPER/ROOF TOP

Adam fires the final shot from the M82 and drops the gun. He stands and pulls out the SILENCED PISTOL.

He ejects the magazine and cleans it with his shirt, rubbing off fingerprints. He sets the mag down and cleans the rest of the gun. Wiping thoroughly around the trigger and grip.

He slaps the mag back in and yanks the slide to prime a round, then turns and AIMS THE GUN at the stairwell door.

INT. UNFINISHED SKYSCRAPER/STAIRWELL

Kelly reaches the top door and stops to catch her breath.

EXT. UNFINISHED SKYSCRAPER/ROOF TOP

Gun trained on the door, Adam notices his hands are shaking. He closes his eyes, dips his head and takes a breath. He opens his eyes to see...

...Lauren, sleeping soundly beneath him.

His hands settle. Breathing smooths. A calm, steady resolve overtakes him...

...peace...

SLAM. The door kicks open and Kelly comes through.

Adam looks up and FIRES one round a foot above her head.

Kelly ducks, turns and UNLOADS.

Four shots slam into Adam's torso. He tumbles back, off the scaffold... and off the roof.

Kelly creeps to the roof's ledge and peers over.

Adam lies on the pavement below, in a pool of blood.

Kelly steps back from the ledge and heads to Lauren. She kneels down and lifts the radio.

KELLY

Suspect's down. Repeat suspect is down and I have an unknown female in custody. Over.

SS AGENT (V.O.)
Copy that. Forces are converging on
your location. Over.

Kelly sets the radio down and sits beside Lauren, catching her breath. A cacophony of POLICE SIRENS fills the air.

INT. HOSPITAL/WAITING AREA - NIGHT

Dolores sits in a chair in the empty waiting room. Russel sits beside her, asleep. His folded jacket used as a pillow.

Dolores watches a TV in the corner.

INSERT - TELEVISION NEWS REPORT

DIGNITARIES and OFFICIALS stand next to a limo parked on a forested road. The door opens and Kanani steps out, followed by Nabila. He waves to the cameras... as does she.

ANCHORMAN (V.O.)
Kanani returned to America today
nearly one week after his address
to the United Nations and the
attempts on his life.

Kanani shakes Dignitary hands one by one... as does Nabila. Lastly, Kanani arrives at...

Agent Kelly, sporting the FBI MEDAL OF VALOR. Kanani grips her hand, gives her a nod and moves on. Nabila's turn. Kelly beams down at the girl as they shake hands.

ANCHORMAN (V.O.)
Arriving at Camp David for renewed
peace talks, Kanani stressed the
need for patience.

The report cuts to Kanani addressing the press.

KANANI
One thing that has already been
achieved here is hope. For whenever
men are able to set aside their
differences and work at their
problems together, a chance for
peace exists.

END INSERT

ANCHORMAN (V.O.)

In other news, the cruise ship
Lahaska was towed into port this
morning after five long days...

A door opens and THOMAS (50s), an attorney wearing a
business suit and carrying a briefcase, enters the area.

Dolores sits up expectantly. Thomas sits next to her.

THOMAS

I'm sorry this took so long. The
government's willing to declare a
lack of evidence and drop any
charges they've been considering.
They'll release Lauren to you
tonight, but only on one condition.

DOLORES

What is it?

THOMAS

That you sign a nondisclosure
agreement. You won't be allowed to
talk to anyone about what happened,
particularly Max's amnesia story.
If details were to get out-

DOLORES

Just show it to me.

INT. HOSPITAL/PATIENT ROOM - LATER

Lauren, wearing a hospital gown, sits at the edge of her bed
in the one patient room. She gazes out her window...

In the distance, the bright lights of New York City's
skyline pierce the night.

The door opens. Lauren looks over as Dolores enters and
shuts the door behind her. Dolores stands at a distance.

DOLORES

Hi.

Lauren regards her, as if trying to figure her out.

LAUREN

Hi.

DOLORES
Have they told you anything about
who you are? Or what happened?

LAUREN
Just my name. Lauren Peterson.

Dolores steps forward, tentative.

DOLORES
Well... my name is Dolores
Peterson. And I'm your mother.

LAUREN
I know.

Lauren pulls a photo from the folds of her gown. Dolores
moves closer, confused.

LAUREN
Someone gave me this. They said it
was sewn into my clothes.

She hands it to Dolores.

INSERT PHOTO - Dolores, Adam and Lauren (14) fishing off a
speed boat. They all wave or smile at the camera.

LAUREN
Is that my dad?
(Dolores nods)
Where is he?

Dolores hands the photo back.

DOLORES
I'm sorry. He died very recently.

Lauren looks at the photo, sadness in her eyes.

LAUREN
What was he like?

Dolores takes a long beat. How to sum it up?

DOLORES
Well... he adored you...

Her daughter's eyes implore... Dolores relents.

DOLORES
He was a good man.

A soft smile rises to Lauren's face as she turns back to the photo. Dolores sits on the bed beside her.

DOLORES

I know you don't really know me...
and you don't have to if you don't
want to... but I was wondering if I
could I hold you? Just for a bit.
It's been so long.

Lauren nods, nervous.

Dolores leans in and wraps her arms around Lauren. A look of relief fills Dolores' expression, a long lost piece slipping back into place.

Lauren sits there. Being awkwardly held... then emotion starts to build, rising up from some unknown source. Tears well up... her lip trembles...

Lauren lifts her arms and squeezes her mother close. She rests her head on her mother's shoulder and cries.

Dolores soothes her.

DOLORES

It's okay. We're going home now.

EXT. HOSPITAL/PATIENT

Through the window, mother and daughter embrace.

A car horn HONKS. A bird lands on the building's ledge. Headlights creep along a distant road. Clouds sweep across the starlit night.

Everywhere you look, the world goes on.

FADE OUT